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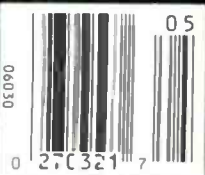
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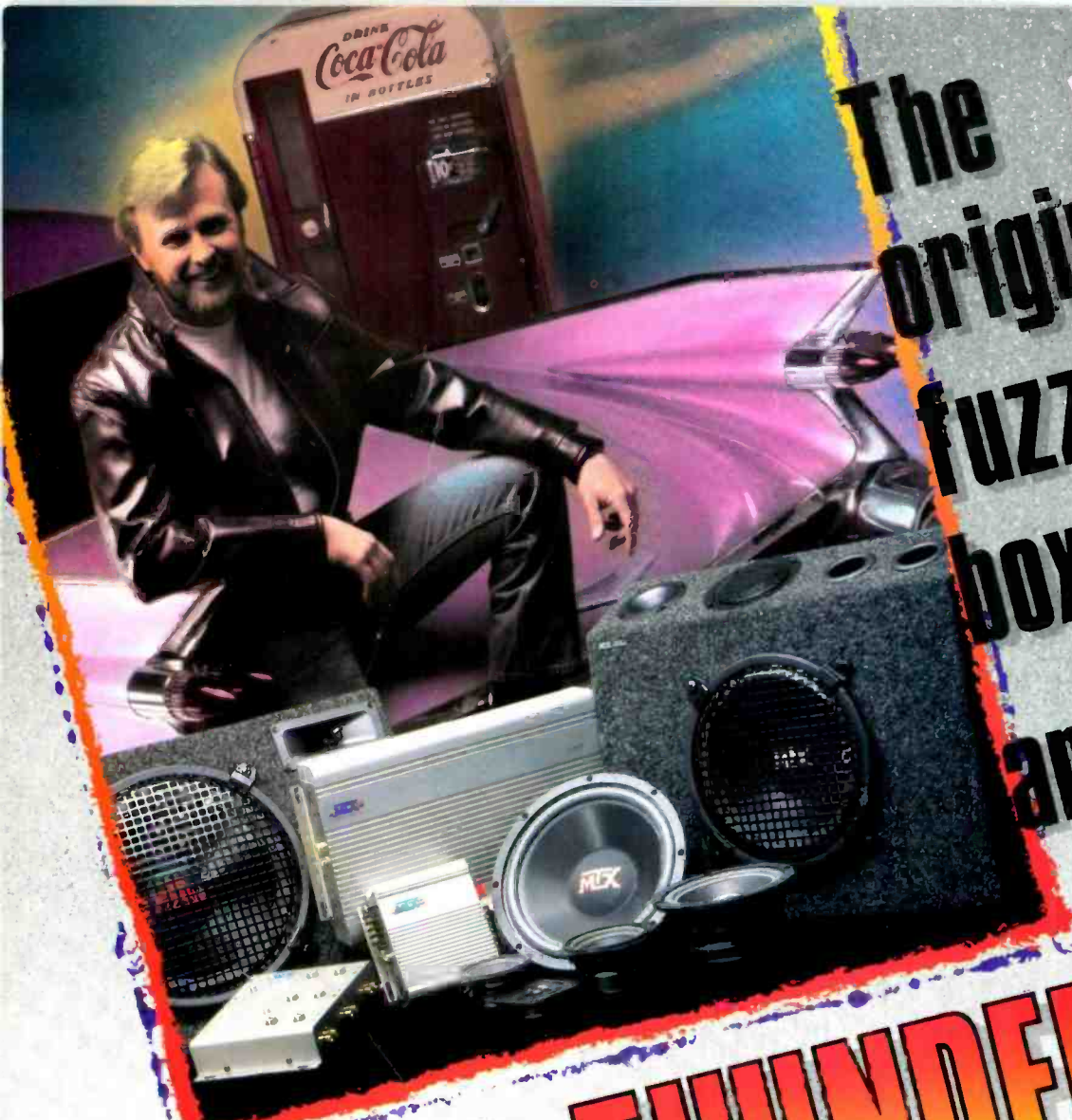
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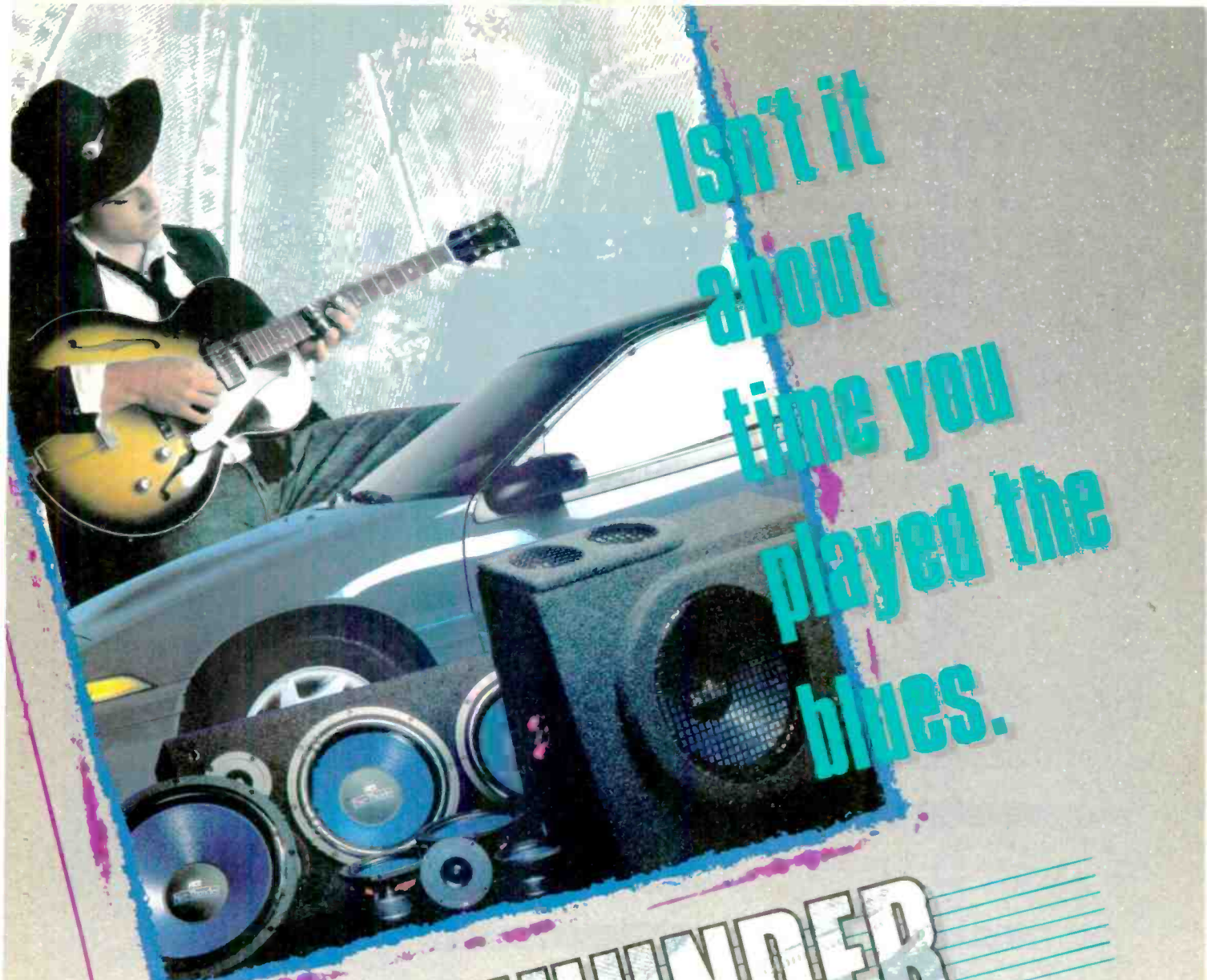
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# Audio

MAY 1991

VOL. 75, NO. 5



Sound in a Silver Cloud, page 10

## FEATURES

<b>ROLLS-ROYCE: SOUND IN A SILVER CLOUD</b>	Ivan Berger	10
<b>CARNEGIE CENTENNIAL</b>	Susan Elliott	16

## CAR STEREO DIRECTORY

<b>INTRODUCTION</b>	49
<b>DAT PLAYERS</b>	49
<b>AMPS/EQUALIZERS</b>	50
<b>IN-DASH CD PLAYERS</b>	78
<b>CD CHANGERS</b>	84
<b>RADIOS/TAPE PLAYERS</b>	86
<b>SPEAKERS</b>	96
<b>COMPANY ADDRESSES</b>	135

## MUSIC REVIEWS

<b>CLASSICAL RECORDINGS</b>	23
<b>ROCK/POP RECORDINGS</b>	35
<b>JAZZ &amp; BLUES</b>	40

## DEPARTMENTS

<b>CODA: HOWARD A. ROBERSON</b>	4
<b>SIGNALS &amp; NOISE</b>	8

The Cover Subject: 1965 Rolls-Royce Silver Cloud III, courtesy of Polk Audio  
The Cover Photographer: Bill Ashe

Audio Publishing, Editorial, and Advertising Offices,  
1633 Broadway, New York, N.Y. 10019.

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The  
Audit  
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Carnegie Hall Centennial, page 16



Marcus Roberts, page 40

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# HOWARD A. ROBERSON



1926-1991

**L**ong-time *Audio* Senior Editor Howard A. Roberson, 64, died Wednesday, Jan. 9, in Berkshire Medical Center, Pittsfield, Mass., following a sudden heart attack suffered while using an electric snow blower at his home. Roberson had become a contributor to *Audio* during 1975 and specialized in reviews of tape recorders, particularly cassette decks, and cassette tape formulations. He later became expert in the testing and review of various types of surround-sound processors, delay units, and particularly equalizers for *Audio*. His mass cassette tape tests appeared in the magazine at two- or three-year intervals and were eagerly awaited by the industry and by consumers for their completeness in testing virtually every cassette in the marketplace at a given time. The March 1990 issue set a worldwide record for number of tapes tested in a single issue with 88 formulations. The article also showed Roberson's refinement of a technique he had

pioneered—the use of a single-number figure of merit, based on a subjective weighting of lab measurements, so that the rawest novice could tell which cassette performed best, both within the basic tape types and across the three types found today.

Roberson introduced spectrum analysis of tape recorder distortion as well as third-octave real-time analysis of the amplitude response of tape recorders and other equipment. Both techniques are now fairly standard throughout the industry. He was a licensee and had the required equipment for Time Delay Spectrometry, a system for the anechoic measurement of speakers in ordinary rooms, which had been invented by another *Audio* Senior Editor, the late Richard C. Heyser. In addition to his articles for *Audio*, Roberson had written for *High Fidelity*, *Tape Deck Quarterly*, *Audiophile's Buyers Guide*, *Pickin'*, and *Frets*.

Born in Ware, Mass., June 14, 1926, the son of Dr. Tracey L. Roberson and Martha Fecke Roberson, Roberson graduated from the Wilbraham Academy in 1943. He saw action during World War II in the Pacific with the 836th Engineers Aviation Battalion and received two Bronze Stars. His professional affiliations included the Acoustical Society of America, the Architectural Acoustics Society, and the Audio Engineering Society. He was a member of the Tape Recorder Standards Subcommittee (Consumer) for the Electronic Industries Association, and as such, he was one of the United States' representatives to the various international standards-making bodies. He was a life member of the NAACP and worked regularly for Recording for the Blind.

Roberson was awarded a B.M.E. at Rensselaer Polytechnic Institute, graduating with honors in June 1948, and began his professional work in audio and acoustics as a broadcast engineer in the studios of WCBS-TV, New York City. His assignment was the audio portion of the live TV program, and during this period he began making tape recordings and developing audio systems. In 1956, Roberson joined General Electric's Ordnance Systems division and began making stereo tape recordings on a professional basis, along with some consulting on sound

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**AUDIO**, May 1991, Volume 75, Number 5.  
AUDIO (ISSN 0004-752X, Dewey Decimal Number 621.381 or 778.5) is published monthly by Hachette Magazines, Inc., a wholly owned subsidiary of Hachette Publications, Inc., at 1633 Broadway, New York, N.Y. 10019. Printed in U.S.A. at Dyersburg, Tenn. Distributed by Warner Publisher Services Inc. Second class postage paid at New York, N.Y. 10001 and additional mailing offices. Subscriptions in the U.S., \$21.94 for one year, \$39.94 for two years, \$53.94 for three years; other countries, add \$6.00 per year.  
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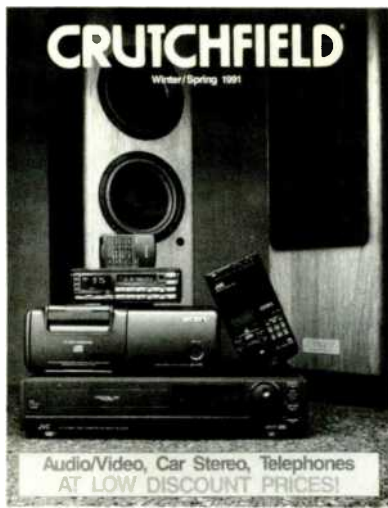
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Howard was always a partner in what we were doing, a leader in finding new and better ways to do the work.

systems. In 1965, he joined an underwater-acoustics evaluation project as test leader.

During the early 1970s, Roberson established Berkshire Professional Sound with associate Richard Jansen, primarily to handle sound reinforcement and P.A. installations in the region. Roberson pioneered the use of constant-directivity horns in churches, developed sophisticated equalization techniques, and diligently sought the path to better sound.

In 1973, Roberson left General Electric and established Sound Measurements, a consulting firm providing test and evaluation services in the audio and acoustics fields. In 1983, the firm's name was changed to Berkshire Sound Laboratory. Acoustical consulting work included traffic, community, and business noise surveys; industrial noise reduction; rock-band sound-level monitoring and control; an airport noise study, and room and office noise control measures for several businesses and private dwellings.

Audio consulting and testing services made up a large portion of his work, and clients included the Williamstown Theatre Festival, Shakespeare & Company, Digital Equipment Corp., the City of Pittsfield, General Electric, the Pittsfield and Stockbridge Housing Authorities, Recording for the Blind, and many Berkshire County churches.

*Audio* Editor Gene Pitts said, "The loss of Howard will leave a large, large hole in my universe. I am extremely proud of our association, of having him write for the magazine. If we work hard, we may be able to replace part of his technical expertise, but it's going to be very difficult. What will be much tougher is the loss of his gentle, giving spirit. He was so helpful that despite his cutting-edge technical level, I never felt I was being talked down to. He was always a partner in what we were doing, a leader in finding better ways to do the work. I will miss him dearly."

Kay Blumenthal, Managing Editor, said, "From my first week on the job, Howard helped me incredibly, particularly so when no one else was in the office. He helped me with technical difficulties. I could turn to him and lean on him to help me get the magazine together, in correct and proper order,

and to do it on time. I was in awe of his intelligence, knowledge, diligence, and the care he took with his copy. Specifically, on the tape tests, it was exciting to work with him, to be his partner in taking dense technical material and concepts and making them clear on the printed page. I am indebted to him for his many kindnesses.

Adds Technical Editor Ivan Berger, "Howard was a generous perfectionist. He always looked for new ways to raise his already high standard of performance, and he could make suggestions so graciously that they seemed like compliments."

Herman Burstein, long-time Contributing Editor to *Audio*, wrote the following remarks, "As I should have acknowledged long ago, Howard Roberson was a welcome contributor to our "Tape Guide" column. Several times a year, I would telephone him to get his thoughts on a question raised by a reader or that had come up in some other way. Almost invariably, he had a clear insight and a clear answer. When, infrequently, he didn't know, he came right out and said so. Ego wasn't in his makeup.

"I felt terrible when I learned that he had passed away. Of course, I shall miss the benefit of his counsel. But much more, I will miss the person he was. I can't recall when I first met him, but it was a goodly number of years ago. Our friendship gradually formed, largely by telephone, sometimes by mail, occasionally in person when an audio event brought us to the same place, and twice on visits to his home. He was a great guy: Unassuming, gentle, generous with his time, very knowledgeable, creative, open, honest, lively in a laid-back way, unique. Of all I have gained in my nearly 40-year association with *Audio*, nothing exceeded the privilege of knowing Howard."

He leaves his wife, the former Janet E. Lewis, with whom he celebrated a 30th wedding anniversary last July; two daughters, Ms. Nancy A. Roberson, of Winsted, Conn., and Ms. Sally Roberson, at home, and a brother, Lloyd W. Roberson of Yonkers, N.Y. Memorial contributions may be made to the Music Fund of the South Congregational Church, 110 South St., Pittsfield, Mass. 01201, or to the American Heart Association. **A**



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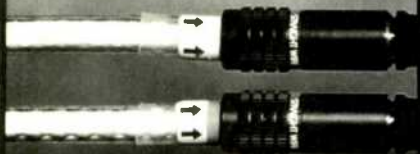
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# SIGNALS & NOISE

## Dropping Dropout

Dear Editor:

Until I read the article, "Archival Revival" by Michael N. Stosich (November 1990), I didn't think anyone else had a problem with tape squeal. I can verify that the tape formulations that have best withstood the effects of time (30 years) are the older ones—Scotch 111 (acetate) and Scotch 150 (polyester). Later formulations have not fared well.

Since open-reel recorders are becoming obsolete, I transferred all my open-reel tapes to videotape with a Hi-Fi VCR. To salvage the information from my squealing open-reel tapes, I saturated a swab with tape-head lubricant and held it against the oxide side of the tape during playback. I ran into all the problems mentioned in the article. Since this process tends to gum up the tape heads, the heads must be cleaned after each playing.

Transfer to videotape has not solved the aging problem because videotapes age also. After a few years of storage, videotapes may not track and dropouts may increase considerably. The best solution may be to transfer old recordings to DAT. Although DAT recorders use a helical-scan mechanism, similar to the type used in VCRs, the tracking problem is minimized by including the tracking control in the diagonal information tracks (as in the 8-mm format) instead of using a separate linear control track on the edge of the tape (as in the Beta and VHS formats). The digital processing should minimize the dropout problem.

John H. Markell  
Sun City, Cal.

## Interview with Style

Dear Editor:

I've read hundreds of interviews of jazz figures over the years, and I wanted to write to congratulate Jon Poses on such an outstanding job of interviewing Orrin Keepnews in the *Audio Interview* (December 1990). I think the style of introductive narrative followed by a neatly edited set of brief questions and lengthy answers is the very best interviewing style. Often, I suspect interviewers are as much interested in letting readers hear what they have to say as they are in providing a forum where the subject has a chance

to talk and express his or her thoughts. It's refreshing to see something of this caliber in a major, widely distributed publication. I hope (expect!) to see more like this.

Kevin Long  
Jazz Director/KTRU  
Rice University  
Houston, Tex.

## Errata

Mea culpa. I didn't get enough fact checking done on Dan Sweeney's article, "Parallel Universes: Digital Signal Processing for the Hearing Impaired," in our September 1990 issue. As a result, we gave a garbled history of the development of the dual-channel compression hearing aid, and worse, we took away credit from Edgar Villchur who is also important in the history of hi-fi speaker systems.

Specifically, Villchur reported in 1973 in the *Journal of the Acoustical Society of America* (Vol. 53, No. 6) that speech recognition of hearing-impaired subjects was improved, both in quiet and in interference, by signal processing with these characteristics: 1) two-band compression covering the full dynamic range of speech; 2) frequency equalization, and 3) both compression and equalization adjusted to the individual subject's impairment.

Bell Laboratories representatives visited Villchur's lab in Woodstock, N.Y., and in 1983 Dr. Fred Waldhauer initiated and led the Bell Labs team that designed a wearable integrated circuit with the processing characteristics of Villchur's rack-mounted equipment. Resound Corp. acquired the project, taking most of the Bell design team, including its leader Waldhauer, and developed the circuit into a chip and an all-in-the-ear hearing aid.

Villchur, who is still on the Scientific Advisory Board at Resound, offers the following to give some perspective:

"Speech recognition, especially in noise, is the outstanding problem in hearing-aid design. Speech is not garbled by the hearing aid, if it's a reasonably good one but by the impaired perception of the listener; my signal processing was designed to compensate for the subject's perceptive distortions."

We apologize to Mr. Villchur and our readers for this error.—E.P.

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# Cloud



Car stereo manufacturers' demo cars tend to be either trendy, youth-oriented sports cars and off-road vehicles or vans with room for 65 midrange drivers, 87 tweeters, and a quarter acre of subwoofer cones. Polk's demo car, as you can see, is neither kind. While it does have room for a representative selection of Polk's car speakers, this 1965 Rolls-Royce Silver Cloud III still has plenty of room for driver, passengers, and luggage, not to mention a Concord CD changer and 1,200 watts worth of Soundstream amplifiers.

You don't hack up a car this valuable and rare (only about 250 of this long-wheelbase model were produced during the four years the Silver Cloud III was manufactured). The only readily visible signs of stereo from within the passenger compartment are the two Polk MM 300 mini-plate speakers faired into the back of the front seat and two MM 3000 1-inch tweeters atop the dash, plus a Nakamichi CA-101 preamp and the display and infrared sensor for the Concord CD1-R changer's remote control at the far right side of the dash where a cubbyhole had been.

---

*The Rolls drives like a bank vault,  
but it's quiet as a bank vault too,  
and ideal for listening.*

---

Actually, you're surrounded by speakers here. Below the front seat are two  $\frac{1}{3}$ -cubic-foot, sealed enclosures holding 6 $\frac{1}{2}$ -inch woofers (MM 6501 Series Two). In this big car, there's plenty of room beneath the seats for these enclosures and plenty of footroom left for even a 6-footer like me. Behind the rear seat are two more MM 300 mini-plates for rear fill, and four MM 1025 10-inch subwoofers in a compound isobaric enclosure that vents up through the parcel shelf. The front compartment, in addition to the dashtop tweeters, sports a pair of MM 8001 8-inch woofers in the doors and two MM 5510 5 $\frac{1}{4}$ -inch speakers for the center channel. The rear deck, the enclosures below the front seats, and the cubbyholes in the front doors that now hold woofers are all covered in grille cloth that precisely matches the color of the Rolls' original upholstery. The two

PHOTOGRAPHS: BILL ASHE

# ROLLS-ROYCE



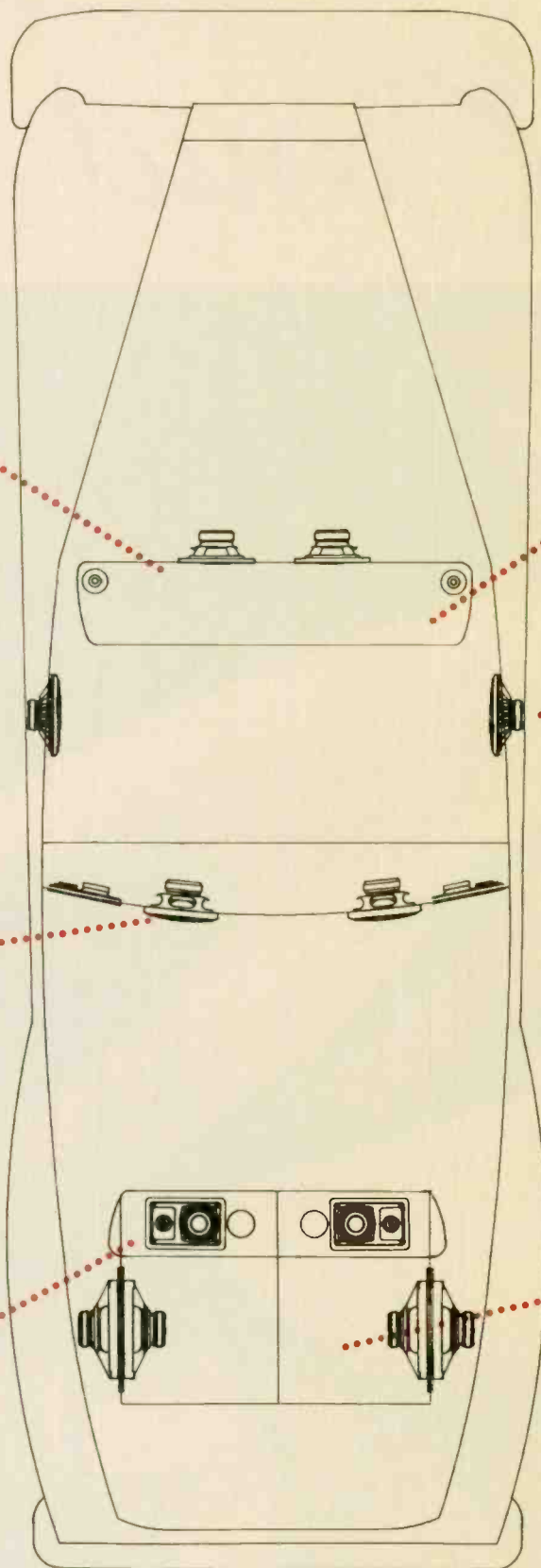
**Tweeters atop the dash, and center-channel speakers hidden inside it, help the imaging.**



**The most visible signs of stereo are the mini-plates behind the front seat.**



**Covered with cloth that matches the car's interior, the rear-deck speakers and the subwoofer vents are almost invisible.**





**The chauffeur operates the system with a Nakamichi preamp and the Concord CD changer's remote control and display.**



**The openings for the speakers in the front doors were originally for storage compartments.**



**A trunk full of goodies, with amps, crossovers, a hidden CD changer, and the videocassette player above, power supplies for stationary use below.**

center speakers are behind stock Rolls-Royce grilles of perforated metal.

The five amps that drive all this are in the trunk, together with a pair of Nakamichi EC-302 three-way electronic crossovers. The lower frequencies are handled by a pair of Soundstream MC 300 amps, one in stereo mode (150 watts  $\times$  2) for the subwoofers and the other in normal mode (75  $\times$  4) for the other woofers. Upper frequencies are handled by three Soundstream Class A 50 II amps, delivering 50 watts per channel apiece. Since the car is used for dealer shows and other stationary demonstrations, all this power would soon run the car's battery down. A pair of Astron RS50-A 50-ampere power supplies is also built into the trunk, to supply d.c. from an a.c. power line for these shows.

*The system in the Rolls gave a pleasantly rounded sense of space, with lively and clear, though warmish, tonal quality.*

Normally, I evaluate car stereo systems from the front seats, because car owners spend most of their time sitting there. But the retractable glass partition between the car's front and rear seats make it obvious that Rolls intended this Silver Cloud's owner to sit in the back, and let the chauffeur handle the driving chores. (And chores they are, according to Polk's Autosound Manager, Rick Lozano, who drove me around; it's like driving a bank vault.) It was apparent that Polk also intended listeners to loll in the back seat, judging from the preponderance of speakers back there and from the presence of a video screen that only the rear passengers could see. (A Hitachi MCM-5A LCD color monitor with a 5-inch screen discreetly retracts into the car's original radio slot; it's driven by a Hitachi VP-F1A VHS HQ player in the trunk.) So I did my listening from the rear, with Rick handling the Nakamichi preamp's volume control and the changer's remote.

The partition between seats put the rear miniplates quite close to me, and I found myself localizing on the nearer one, unless I sat dead center—which the seat was definitely not designed for. But lowering the level of these speakers very slightly brought the front ones into greater prominence, which improved the overall sense of space. On *Dire Straits* (Warner Bros. 3266-2), I localized mostly on the instruments dead ahead of me, but soloists

# ROLLS-ROYCE



**Signal sources for audio and video are in the trunk.**



**Disappearing video for the back seat.**



**This hefty knob switches system power from the car's battery to the Astron power supplies in the trunk.**

sounded further forward and more centered. There was a pleasantly rounded sense of space.

I was equally happy with the system's other qualities. The sound was a touch on the warm side, but quite acceptably so. I heard a broad and gentle rise in the upper bass response when listening to the Mozart *Requiem* (Telarc CD-80128) and noticed it in some other recording in the frequency range where cellos and violas overlap; the upper bass sounded a bit heavy on Falla's *Sombrero de Tres Picos* (Philips 411046-2), too. Drum thwacks on Telarc's *Ein Straussfest* (CD80098) were realistic rather than overwhelming, and the percussion on Ariel Ramirez' *Missa Criolla* (Philips 420 955-2) had a realistic whomp.

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*The big Rolls has plenty of space for the installer to work in, but speaker placement wasn't on car makers' minds in 1965.*

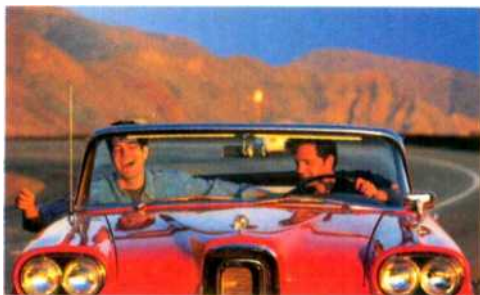
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The voices on *Missa Criolla*, including the chorus, were also well handled. Elizabeth Schwarzkopf (*Elizabeth Schwarzkopf Sings Operetta*, Angel CDC-47284) sounded lively and clear, neither too warm nor too cool or distant. The nasality that this recording brings out in some systems only showed up here on those French words for which it was appropriate. High-frequency peaks (for which her voice is a good test) were absent, except for one resonance—and as that wasn't coming from any of the 14 speaker locations, I took that to be a fault of the car's acoustics rather than of the speakers.

According to Polk's marketing vice president Robert Ain, Polk's goal for the system was "a home quality sound—soundstage, imaging, depth, dynamics, spaciousness. Not just ultimate loudness."

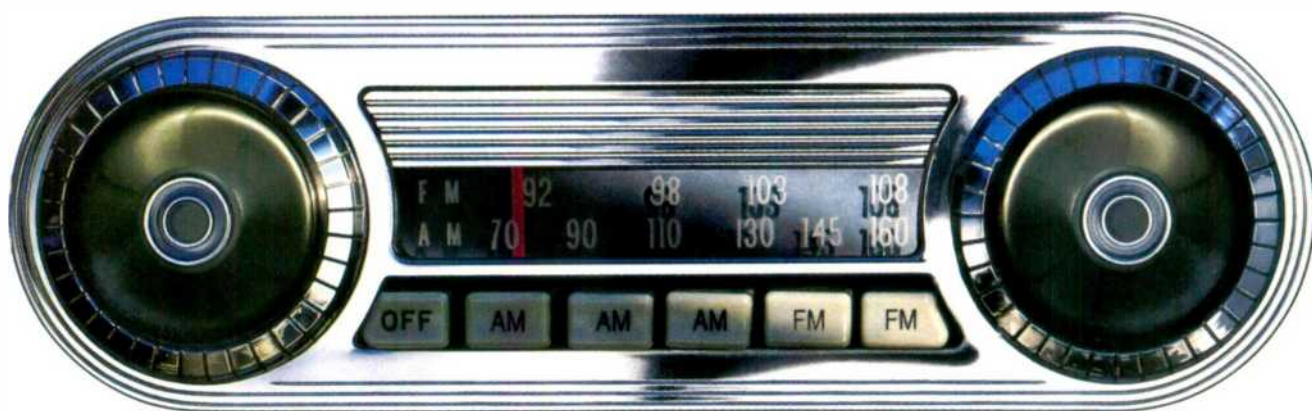
Lozano adds: "Working within the vehicle's speaker-placement limitations, I think we've accomplished a great deal. The vehicle's size has helped, but it's not the easiest to work on. Leaving places for electronic equipment, particularly speakers, was not in the forefront of car makers' thinking in 1965. We took what we could get, though we had to compromise the car's appearance by putting the plates in the back of the front seat in order to get good midrange." While Lozano did the original installation ("I since have healed," he says), most of the work was done by East Coast Auto Sound, in Gaithersburg, Md. A





“So, Russ and I are bombing down the coast in Ozzie, the land shark, when he says, ‘Hey, check out my

new CD player.’ I look down and all I see is the radio. I’m like, ‘I don’t get it.’ That’s when he pulls out the remote.



So now I’m thinking, ‘Whoa, don’t tell me he’s got a TV in this starship, too.’ Turns out it’s the controller for the CD. He had hooked the whole thing up so the CD system worked right through a frequency on his regular FM radio, with a 6-disc CD changer tucked away in the trunk. Cool.”



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# CARNEGIE C

SUSAN ELLIOTT

Andrew Carnegie stood on a makeshift wooden platform at the corner of Manhattan's 57th Street and Seventh Avenue, overlooking 8½ empty city lots, and said, "It is built to stand for ages, and during those ages it is probable that this hall will intertwine itself with the history of our country. . . ." It was May 13, 1890, and the cream of New York society had come to witness the groundbreaking of Carnegie Hall, the most beloved and prestigious concert site in the United States.

It opened officially just a year later, on May 5, 1891, with a five-day festival in which the featured performer was Peter Ilyich Tchaikovsky, the first major composer to conduct his own works in America. The opening night glitterati so loved him that he wrote in his diary, "Do I really conduct so well? Or do the Americans overdo it too much?"

Built with a \$1.1 million investment from the Scottish-born steel magnate whose wife loved to sing, Carnegie Hall has indeed "intertwined itself" with America's history. It was here that Woodrow Wilson made his famous "Treaty in France" speech in 1919; that Vladimir Horowitz made his U.S. debut in 1928; that Arturo Toscanini conducted the NBC Symphony in the '30s, '40s, and '50s; that a 25-year-old Leonard Bernstein, substituting at the last moment for the ailing Bruno Walter, made his career breakthrough conducting the New York Philharmonic in 1943; that Albert Einstein, Winston Churchill, and Mark Twain spoke, and that Jessye Norman, Frank Sinatra, and the Beatles have sung.

Carnegie is not the country's oldest hall; Philadelphia's Academy of Music predates it by over three decades. Nor, thanks to a \$60 million renovation in 1986, is it any longer the uncontested acoustic gem it once was. But certainly no American hall is so steeped in musical history—or folklore. When a 16-year-old violinist named Jascha



Photographs: Courtesy Carnegie Hall

# CENTENNIAL



Heifetz made his U.S. recital debut on a warm day in 1917, violinist Mischa Elman and pianist Leopold Godowsky were seated in the audience. "It's very hot in here," commented Elman to his friend. "Not for pianists," Godowsky jokingly replied.

Popular music first came to Carnegie in 1912, when the Clef Club Orchestra (one of whose stars was pianist Eubie Blake) played a ragtime concert. Twenty-six years later Benny Goodman showed up with his orchestra, an event so in-demand that even Goodman himself had to turn to scalpers for tickets for his friends and family. Asked how long an intermission he wanted, the clarinetist replied, "I don't know. How long does Toscanini get?"

The 100th-anniversary celebration has been going on throughout the 1990 to '91 season, complete with opening-night galas, recital debuts by the likes of Kathleen Battle, and 13 "Carnegie Commission" premieres. It all culminates on May 5, 1991, in a concert that promises to be a veritable Who's Who in the classical music business, on both sides of the proscenium.

In retrospect, it's hard to believe that this living museum of American culture came eye-to-eye with a wrecking ball. But in the late '50s, when the New York

Photograph: © Brian T. McNally



*Musicians may tell you the grande dame is not as forgiving as she once was, but they'll also say it's one of the world's great halls.*

Upper frequencies sounded strident, lower ones mushy. Solo instruments, including the voice, were wrapped in a "reverberant haze," as one writer so aptly put it.

Orchestral musicians said they couldn't hear each other as well on stage. Some observers theorized that, since the stage's false ceiling had been ripped out to restore its original graceful arc, the sound wasn't progressing properly across the proscenium. Perhaps too, the removal of that unsightly teaser curtain in the proscenium arch had left nothing to absorb those harsh high frequencies.

At first, Carnegie officials denied there was a problem. But then, in 1988, they introduced some moveable acoustic screens on the stage; last year, absorptive materials were added to the walls in the house and on the stage.

Have the modifications helped? Certainly the complaints have subsided. Perhaps people's ears have adjusted. Perhaps all the new plaster, fabric, concrete, and wood have settled down somewhat. Musicians will tell you that the grande dame is no longer as forgiving as she once was. But they'll also tell you that, both for its acoustics and its musical pedigree, Carnegie remains one of the great halls in the world.

Photographs: Courtesy Carnegie Hall



Carnegie Hall opening day May 5, 1891. Left: Leonard Bernstein at his debut in 1943.

The next major disaster occurred in 1984 during a Frank Sinatra concert. The pipes in the ladies room burst, causing water to drip from the upstairs hallway into the concert hall. Renovation became crucial. So the hall closed its doors late in 1986. Seven months and \$60 million later it reopened, looking magnificent but sounding, well, not the same. "The rebuilders' professed aim was to keep the famous Carnegie sound intact," wrote Andrew Porter in *The New Yorker* (April 20, 1987). "They failed."

Many critics complained that the famed Carnegie warmth was gone, replaced by a brighter, edgier sound.

Booker T. Washington speaks during an Abraham Lincoln memorial on April 6, 1966. Seated directly behind Washington is Mark Twain.

Philharmonic announced it would leave Carnegie after 70 years, the building was sold. Its new owner planned to raze it and build a 44-story red, metal-clad office tower. Horror-struck, violinist Isaac Stern gathered some of his influential friends and prevailed upon then mayor Robert F. Wagner to stop the madness. They succeeded: The City of New York bought the Hall and the Carnegie Hall Corporation was established with Stern as president, a position he actively holds to this day.



The Beatles after their Carnegie Hall debut on February 12, 1964.

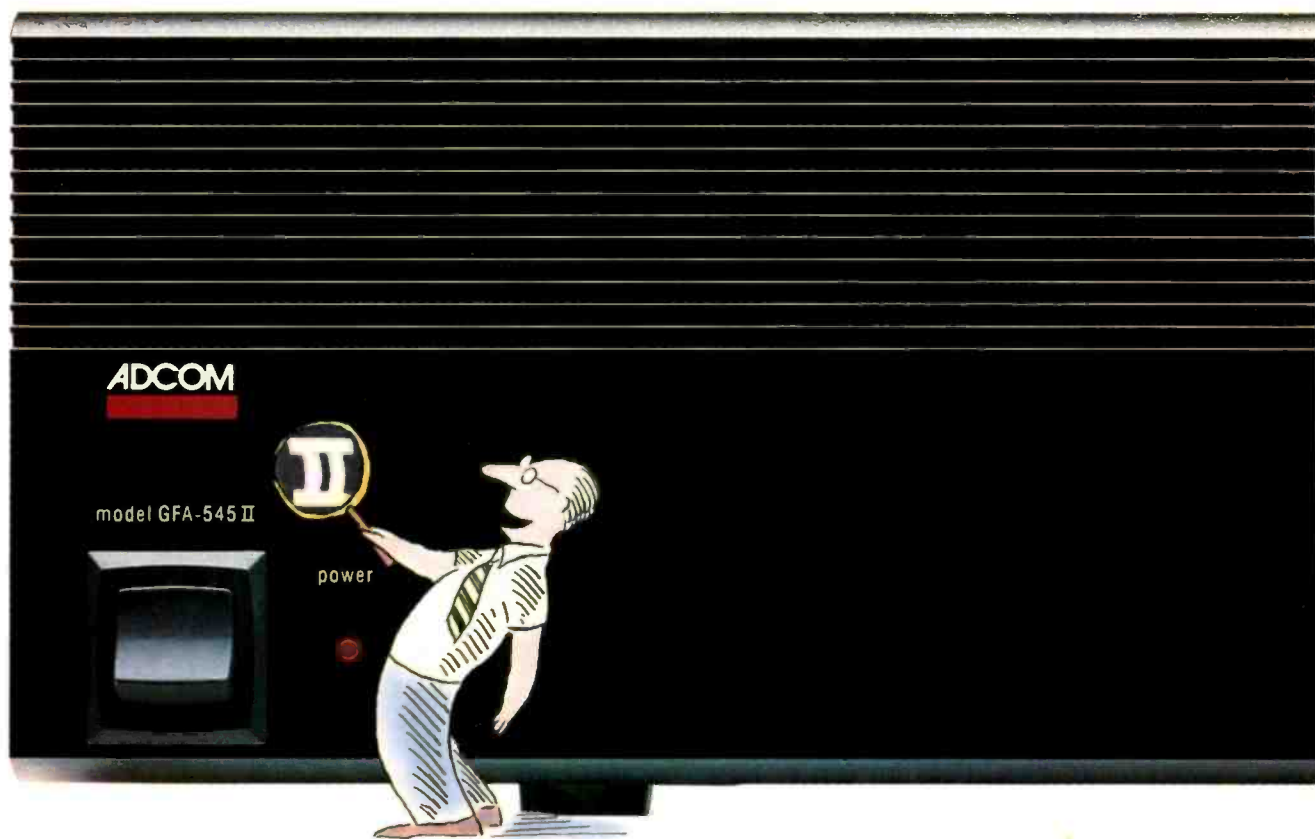


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to refine and balance the details you can hear. And most importantly, Adcom learned first hand from the thousands of GFA-545s which were in service, how to build for optimum reliability.

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in more demanding ways. Loudspeaker design, while certainly advancing, has in some ways created a new set of problems for amplifiers. Although nominal impedance may be stated as 8 ohms, it is found that, depending on frequency, actual speaker impedance may range from 60 to 2 ohms. Varying impedances and highly reactive loads present great difficulties to an amplifier, and it is here in the real world of music reproduction that Adcom amplifiers rise above others.

While other amplifiers struggle to remain stable when facing such problem loads, the specially designed output stage of the GFA-545II, which utilizes 12 discrete output transistors, delivers an extraordinary amount of current. In fact, many amplifiers are designed to shut down under conditions which don't faze the GFA-545 a bit.

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Also contributing to the GFA-545II's remarkable performance is the elimination of coupling capacitors through its direct coupled design, avoiding the introduction of any number of subtle distortions. Also eliminated are protective coils which tend to introduce frequency-response irregularities while lowering damping factor. The pure simplicity of direct coupling keeps the damping factor high and the sound clear and uncolored at all frequencies, lowers phase shift and improves overall performance at varying impedances.

*(Over please)*

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New oversized heat sinks are used for each channel, greatly increasing heat dissipation. Better bias tracking and improved thermal stability are also achieved by using larger, individual heat sinks. The new toroidal transformer used in the power supply allows for better heat transfer from its core. And, more cooling vents in the cover and chassis have been added for dependably cool operation.

In severe cases where the operating temperature rises above a safe level, a thermal overload protection circuit will activate

temporarily shutting down the amplifier. Front panel LEDs will indicate the overload condition, and as soon as the temperature has returned to a safe level, the amplifier will automatically be reactivated.

## Details You Can Hear

The new GFA-545II incorporates many other refinements including new circuits and component parts that contribute to its superior performance.

A new servo circuit reduces DC voltage at the output. This minimizes woofer cone offset with no signal present, which can seriously degrade speaker performance without apparent cause, and minimizes heating-up of speaker voice coils which can greatly reduce their life expectancy.

Improving even the smallest details were considered important at Adcom. Higher quality, gold-plated input jacks feature Teflon insulators for quieter, dependable source connections. And, upgraded gold-plated 5-way binding posts make speaker hook-ups easy, secure and loss-free.

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## FUNKY ANGELS

**Crumb: "Black Angels"; Tallis: Spem in alium (Sing and Glorify); Martá: "Doom. A Sigh"; Ives: "They Are There!"; Shostakovich: Quartet No. 8.** Kronos Quartet. Elektra/Nonesuch 9 79242-2, CD; DDD; 61:39.

**In Formation.** Kronos Quartet. Reference Recordings RR-9CD, ADD; 33:45.

Probably San Francisco alone could produce the phenomenon of Kronos, the string quartet, which in recent years has established itself as unique in more ways than one. (Take that name, to begin with. A Greek god born of Uranus and Gaea, Kronos became King of the Titans, married his sister Rhea, and swallowed his first five children at birth to forestall their eventually deposing him. So much just for openers.) These three men and a woman play, with a virtuosity and musicianship few quartets in the world can even approach, almost exclusively music of this century. Impresarios regard contemporary music as box-office poison for most musical organizations, yet Kronos enjoys a passionately devoted following that buys out its concerts worldwide as a matter of course. These players' varied and unorthodox concert wardrobe, their studied and staged photographs, and their product's packaging all absolutely reek of carefully deliberated style and (in most instances) taste. I confess to considerable exasperation with a few downright juvenile affectations, such as their leader's perverse, pig-headed insistence on depriving record buyers of any printed information about works—particularly new ones—which those works' composers specifically intended as program music.

Take, for instance, George Crumb's haunting "Black Angels." It opens with a galvanizing explosion of sheer sonic horror, but the leaflet provides nothing explanatory beyond Crumb's charac-

teristic (and in this instance inadequate) title for that section: "Threnody I: Night of the Electric Insects." From live performances by other quartets I recall that Crumb expressed in this powerful piece his personal horror over his native land's role in the Vietnam war—a truly fundamental, even indispensable fact that the leaflet doesn't

Tallis' austere beautiful early 16th-century work, which was written originally for 40 choristers.

In an arrangement by John Geist, Kronos rings in that crusty old Connecticut Yankee Charles Ives *in person*, by interpolating an extraordinary antique recording of him singing (in a manner of speaking) a gung-ho, super-patriotic song he once wrote, exulting over his country's 1917 entry into what developed into World War I—that war intended, of course, to end all wars and make the world safe for democracy. (CBS had previously made this quirky, melancholy rarity generally available for the first time in its 1974 five-LP Ives Centenary set M4-32504, now a valuable collector's item.) The most elegiac of all of Dmitri Shostakovich's 15 quartets does its own interpolating, a Jewish melody the composer also used in his first trio. All this seems to add up to a profoundly moving denunciation of man's inhumanity to man, but I submit it would have had an even more stunning impact if the leaflet had passed along at least a little bit of what the several composers themselves intended their auditors to



Photograph: Michele Clement

even mention. Nonetheless, the work itself, especially in this electrifying performance, leaves an indelible impression, and the disc's overall atmosphere of revulsion toward war and tyranny, coming at this particular point in world history, makes this entire program exceptionally affecting and moving.

"Doom. A Sigh," the almost unbearably poignant contribution by István Márta (born in 1952 in Budapest), with its interpolated tape-recording of a Hungarian peasant woman sobbing her heart out in an old folk song, leaves its own unique indelible impression. In between comes a deviation (unprecedented in my experience) from Kronos' exclusive devotion to music of this century: As a sort of palliative, they have interjected an adaptation of Thomas

know in direct and immediate connection with their music.

Reference Recordings' release of shorter works exemplifying Kronos' interest in jazz and other pop music will primarily interest Kronos' most faithful followers, who want to have everything they've recorded.

There are many fairly brief pieces that derive various ramifications from the roots of original New Orleans warehouse jazz, whether or not we today consign these styles to the rock, country, or folk bins. For reasons of timbre and psychological associations, I personally find the string quartet an inappropriate and inept medium to convey such music to its devotees, but if you do enjoy hearing such from a string quartet, Kronos plays it here as

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### WORLD NEWS UPDATE

#### GREAT BRITAIN

*Hi-Fi News & Record Review*  
February 1991 Reviewed by  
Ken Kessler

So, I tried Finyl on discs of which I had two copies, following the company's advice by first treating the playing side and listening, then treating the outer edge and listening, and—'finylly'—treating the inner edge and listening. I hate to admit it, but the gains were remarkable, on a par with using Kontak on your phono sockets. Most impressive, easily identifiable and repeatable were increases in the amount of low level detail recovered by the system, a lowering of background grunge and greater overall transparency. Some may find other areas of improvement, but these three I can confirm without any reservations. And they're more than enough to justify the incredibly low cost of about 10p per disc.

Distributor: Absolute Sounds, Ltd.



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The Kronos plays music of this century with a virtuosity and musicianship few quartets in the world can approach.

no other can. The music's vulgarity (in the original sense) contrasts oddly with the musical and technical expertise of these players, each of whom has more than one opportunity to stand out individually. Those who understand string technique from personal practice will marvel at the unobtrusive but awe-some mastery of these four virtuosos.

Cultists will want to know that the line "A Professor Johnson Recording" emblazons the front of the Reference package—an announcement to Those Who Know that Reference engaged Keith O. Johnson, something of a legend on the West Coast particularly, as recording engineer for its sessions. They took place, rather incongruously, in St. Mary's (Catholic) Cathedral in San Francisco.

In the way of sound, both of these recordings leave nothing to be desired.

Paul Moor

**William Kraft: Contextures II: The Final Beast; Interplay; Of Ceremonies, Pageants and Celebrations.** Assorted vocal soloists; cello solo; Pasadena Boys Choir; New Albion Ensemble; Los Angeles Philharmonic, Alabama Symphony, and Utah Symphony; Previn, Polivnick, and Wilkins, conductors.  
**Elektra/Nonesuch 9 79229-2, CD; DDD; 61:52.**

You will pardon the above confusion—endless numbers of performers (though not all together), three orchestras, three conductors. Also the fact that I am merely recommending these giant-size works to those who enjoy the type. I tried the first segment of "Contextures II: The Final Beast," and quit. Not for me, though it may well be for you. *De gustibus . . .*

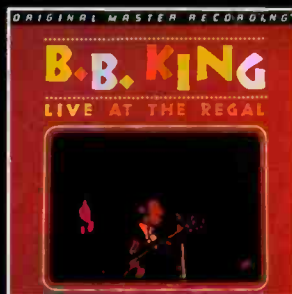
This, as you may see, is music that belongs in what I can only call the Cosmic School, which has persisted for nearly two centuries if you date it from the Beethoven Ninth, the first all-out example of this kind of thinking. Cosmic School composers become infected with the grandeur of size, in every dimension and aspect, of length but even more of huge forces, vast comings-together of hundreds of performers, augmented orchestras, multiple choirs, numerous solo voices, almost inevitably a children's choir. Or a half dozen of them. It is all very grand-

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ose, the subject matter, always based on heroic texts of some earthshaking sort, inevitably ultra-serious and thereby largely humorless.

This music can grow and grow, and overpower with its sheer immensity! It is sometimes fine music. It is sometimes, too, much overblown even for its

immense size. Judgment can fail. Emotions will soar.

The type is wonderfully diverse. The huge works of Berlioz in his middle and later years are outstanding examples, half of them virtually unperformable as written. Wagner was a freak in these artistic spaces—his huge music is cu-

riously exact and concentrated. Bruckner took the symphony into the cosmos. Mahler started small, with songs, then wrote ever more enormous climax-symphonies such as the Eighth, which I heard and saw in Germany a few years back. Modernity and Stravinskian economy could not dent the cosmic impulse—it continues to this very day in spite of ever-mounting costs—and, of course, in spite of audio, which doesn't need huge forces to make a loud sound. I skipped a Penderecki festival in Oregon last spring, not wanting to face up to the vast *St. Luke Passion* by that composer, a cosmic work if there ever was one.

If you love big music and have a huge array of home audio equipment, try William Kraft. He was born, by the way, in 1923, just in time to avoid the jazzy '20s and the neoclassic '30s and '40s; he chimed in later on—the first part of "Contextures II" is from the end of the first "Contextures," subtitled "Riots-Decade '60s." Cosmos music was then regaining its popularity.

William Kraft came out of Chicago and has spent most of his life westward of that city, serving 18 years as chief percussionist for the Los Angeles Symphony. Hence the last piece on this recording, a battery of percussion instruments spaced widely around a hall with an orchestra on the stage. There's hi-fi for you. *Edward Tatnall Canby*

**Schubert: String Quintet in C Major, D. 956; "Quartettsatz," D. 703.** Chamber Music Society of Lincoln Center.

**Omega OCD 1015, CD; DDD; 63:01.**

Listeners who have enjoyed the PBS Radio transcriptions of the Chamber Music Society of Lincoln Center will no doubt be delighted that Omega (a label of Seymour Solomon, founder of Vanguard) has decided to issue these performances on CD. The performers include CMSLC stalwarts, violinists Ani and Ida Kavafian, violist Paul Neubauer, and cellists Leslie Parnas (in the quintet only) and Fred Sherry. All represent the kind of alert, with-it musicianship that has made the broadcasts, from New York's Alice Tully Hall, very special.

The quintet should need no introduction. It is one of the pinnacles of the

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Leslie Howard includes both obscure and familiar pieces by Liszt in this fifth volume of the complete recordings of the composer's piano works.

chamber literature: Arguably as seductive as Mozart's "Eine Kleine Nachtmusik" and as profound as Beethoven's Opus 127. The "Quartett-satz," or quartet movement, is a less-impressive but worthy fragment that often finds its way into Schubert recordings as filler. In sum, an attractive program.

What has drawn an audience for FM doesn't necessarily make ideal listening on CD, however. The sense of adrenaline at work that has informed the broadcasts and made them riveting events, at their best, is not generated by the thorough-going rehearsals that produce really polished, secure, super-digested performances of the kind that one can savor at leisure on records.

Such rehearsing may be beyond the fiscal reach of the concert circuit in which these accomplished musicians move. Be that as it may, the hard edge of nerve shows through the playing here, utterly professional though it is, and a slightly harsh pickup adds to the sense of rawness. In few words: If you want the ripe sound the two-cello quintet is capable of, go elsewhere. And that's a pity, because otherwise this is a very fine performance. *Robert Long*

**Liszt: Transcriptions from Berlioz, Chopin, and Saint-Saëns.** Leslie Howard, piano.

**Hyperion CDA66346**, CD; DDD; 75:58.

Whatever else they may be, the Liszt transcriptions generally are *fun*. Some are brilliant showpieces; some are ingenious confections; some are dull. But seeing how the master pianist of his age conceived the (often orchestral or operatic) music of his contemporaries is illuminating and bemusing.

In this fifth volume of his complete traversal of the Liszt piano works, Leslie Howard includes a couple of favorites (Saint-Saëns' "Danse Macabre" and the "Waltz of the Sylphs" from Berlioz's *Damnation of Faust*) and a couple of really obscure entries (the overtures to *Les Francs-Juges* and *Le Roi Lear*, both by Berlioz). The most charming are the six Polish songs of Chopin, which fall somewhere between the two extremes and include what has come to be known as "The

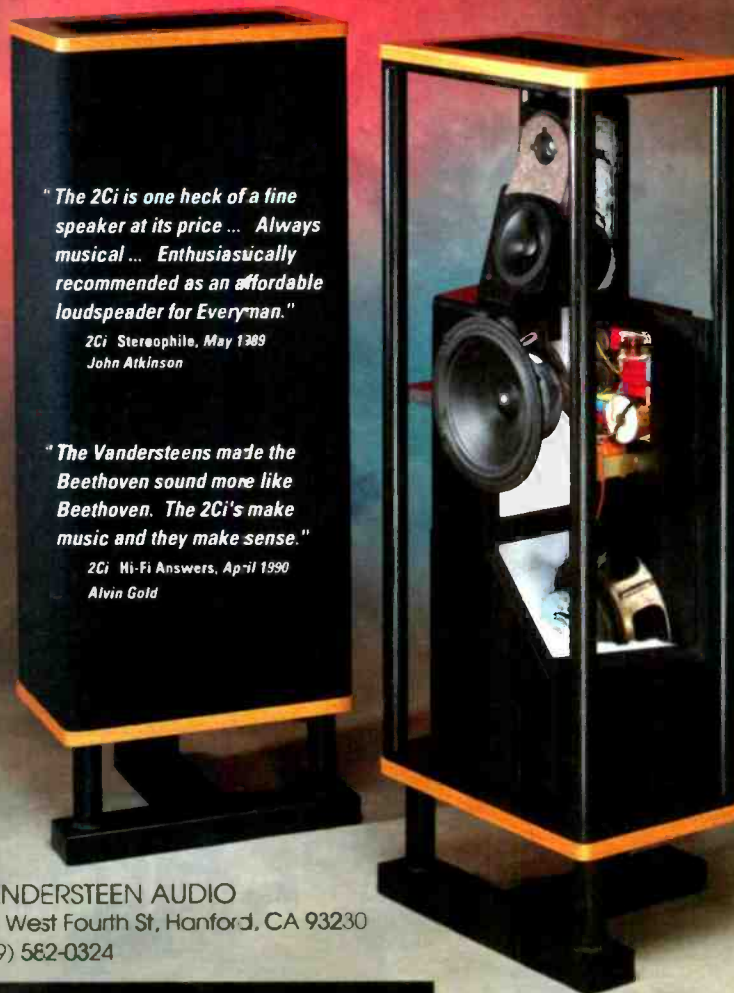
Maiden's Wish." Also included are the *idée fixe* theme from the Fantastic Symphony and the "pilgrims' prayer" theme from *Harold in Italy*, rounding out the Berlioz contingency that dominates the disc.

To be quite blunt about it, some of these pieces are rather boring. The

*Lear* overture is a first recording, and it leaves little doubt why. If you particularly value this repertory, you will want to snap it up while it is available, because another recording is unlikely to reappear in the foreseeable future. And there certainly are compensations elsewhere.

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Janice Taylor's mezzo-soprano voice is prodigious, with a technique to match; it's rich and velvety and always under control.

One of them is Howard's pianism, which is admirable. Liszt, however, was a legend, and the writing demands legendary pianistic skills. By comparison to Vladimir Horowitz's account of the "Danse Macabre," for instance, Howard's is quite straightforward, without the subtle artistry that

adds an almost unbelievable sheen to the older performer's account. Unfortunately, Hyperion has captured a rather clangorous piano sound here, which emphasizes the want of exceptional power and exceptional delicacy. Where Horowitz intersperses imperious climaxes with diaphanous pianissi-

mos, Howard is merely very clear and efficient.

Which brings us back to the repertory. If it had all been recorded by a Horowitz—or by any of several Liszt pupils who made records—we would not need this disc nearly as much as we do. How great is that need, really? Ah! Now there's a fine subject for debate.

Robert Long

**Berlioz: Songs.** Janice Taylor, mezzo-soprano; Dalton Baldwin, piano; Bernard Greenhouse, cello.

**Dorian DOR-90128**, CD; DDD; 67:36.

The collected songs of Hector Berlioz (here pieced out with an excerpt from his *Roméo et Juliette*) comprise a surprisingly short catalog, given the importance of vocal writing in his overall output. Most of these works are best known in orchestral versions, the *Les Nuits d'Été* collection almost exclusively so. Here they appear with piano and, in a few cases, an added cello part. Though no single pianist has inherited the accompanist's mantle put aside by Gerald Moore some years ago, Dalton Baldwin is one of a handful of well-recognized candidates. And Bernard Greenhouse is even better known—as both soloist and chamber musician.

New to many listeners will be the name of the mezzo, Janice Taylor. Judging from this recording, hers is a prodigious voice, with a technique to match. Rich and velvety, it is always under control. She shapes the melodic line like an instrumentalist, adding to the lushness that characterizes the melodies. Captured in the legendary acoustics of the Troy Savings Bank Music Hall, the sound is ravishing.

For all that, the recording is less than satisfying, however. So single-mindedly does Taylor focus on perfectly produced tone that these pieces almost cease to be songs. Much of the consonants are lost, making the texts unintelligible unless you follow them in the printed notes, and the vocal sound lacks the variety and piquancy that a brighter voice and greater attention to the poetry could impart. By comparison to the glinting vocalism of, say, Eleanor Steber or Régine Crespin in this repertory, Taylor does too little to characterize and articulate the songs' individuality.

Robert Long

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## POST-GREEN SYNDROME

**Out of Time:** R.E.M.**Warner Bros. 36496-2**, CD; AAD; 44:35.

Sound: A Performance: A

Getting to the core of what R.E.M. is about can be like peeling an onion; peel the outermost layer and you reveal another sleeker, more elusive, skin.

*Out of Time* is both a departure and a continuation. It definitely sounds uniquely like them, with Michael Stipe's smoky, nasal voice and Bill Berry's signature drum feel. But here, there are entirely new elements for an R.E.M. record. For example, there are string arrangements on nearly every track, and there are guest vocalists such as rapper KRS-One on the opener, "Radio Song," and B-52 Kate Pierson on several others, most notably the disarmingly optimistic "Shiny Happy People" and the countryish "Me in Honey." Former dB Peter Holsapple adds guitar and bass here and there too.

The song flow on *Out of Time* is a series of diverse juxtapositions. The ironic opener yields, in turn, to the mournful "Losing My Religion," the doomy organ-based "Low," the very poppish "Near Wild Heaven" (replete with Mamas and Papas-like "ba-pa-pa" backing vocals), and the nearly new age-sounding "End Game." "Shiny Happy People" is as joyous a sound as R.E.M. has ever made. At the end it blossoms into a quirky stop-and-start string-driven arrangement as ornate as Costello's *Imperial Bedroom*. "Belong" is an anthem that all but obscures a mumbled recitative about a mother and child in peril. "Half a World Away" is a waltz about perseverance with prominent harpsichord and acoustic guitar textures. "Texarkana" is the one where the strings get to be a bit much, slipping over into Moody Blues-ville as they mix with steel guitar. "Country Feedback" is a slow song, seething with the familiar hurt that comes at the end of a relationship. Next, appropriately, is the post-mortem "Me in Honey," which weds a happy melody with resigned, dour, and painful words in a classic dynamic.

Scott Litt is on board again as engineer and co-producer with the band. The challenge here, to do different things with the R.E.M. sound without



sacrificing their identity, has been addressed well. They have also brought clarity to their sound that R.E.M. has not enjoyed before. The string arrangements are usually incisive and tart excepting the over-the-top "Texarkana," as noted. Their deployment reminds me of Love's great 1968 album, *Forever Changes*, which pioneered the use of sweet strings to sour effect in rock music. When so desired, Stipe's voice is up front and cleanly enunciated, as it rarely ever has been. At other times, as in "Behold," it is as muffled as ever, which makes the clear parts all the more startling.

Contrary to more than a few, I did not care for *Green*, the previous R.E.M. album, finding it dry, cold, and remote. I like *Out of Time* a whole lot. Its melodies often ring boldly and its pacing works to showcase its strengths and warmth. The best songs, and there are a bunch of them, are as fine as any R.E.M. has ever made.

Michael Tearson

**Divinyls****Virgin 2-91397**, CD; AAD; 48:02.

Sound: B+ Performance: A-

When Divinyls emerged in the early '80s, they successfully combined elements of other current artists (AC/DC and The Pretenders to name two) with their own unique personality. Their second album, *What a Life!*, managed to defy the dreaded "sophomore slump" and prove again that they were quite unlike any other band around, and many expected stardom to follow.

Unfortunately, the band went largely unnoticed, and it was several years before their next album was released. It was pretty lackluster and made even less of an impact than its predecessor, with the exception of "Hey Little Girl" which got on MTV for a short spell. They were dropped by their record company and the future of Divinyls was in serious question.

Now, with their fourth album in seven years, they seem to be on the right

The McGarrigles do work the mines of love's labors lost, but the songs here, like the best blues, make survival joyous.



Photograph: Jack Varioogian

"If Love Was a Gun" has a *Beggars Banquet* kind of restraint. McEntee's guitars slash through the rhythm in his very distinctive chorused-out/anti-soloist approach contributing an originality and a charming simplicity that comprises the sound of *Divinyls*. And, of course, there is Christina's coarse vocal style, the band's fingerprint. Her cue seems to be "When in doubt, more sex." She sings, she groans, she gasps through the repertoire like she's truly in need of a man.

Production is crystalline and stripped-down, and David Tickle has done a good job of getting things across. Hopefully, this will be the album that brings them to the larger audience they deserve.

Jon & Sally Tiven

**Heartbeats Accelerating:** Kate and Anna McGarrigle  
Private Music 2070-2-P, CD; AAD; 42:52.

Sound: A Performance: A-

An editor I know once referred to the McGarrigle sisters as "depressed, divorced, middle-aged women." Damn straight! And damn good, as judged by their latest album in a respected 15-year recording career.

It is true that the McGarrigles, like a Canadian Judy Collins times two, do work the mines of love's labors lost. In *Heartbeats Accelerating*, their protagonists eat dinner alone in the kitchen, or write to children living apart from them through divorce, or watch forlorn buses pass outside their windows. And while you might need some serious hot chocolate and a fire to sit through all this without getting the shivers, the songs here, like the best blues, make something joyous of survival.

There's a hint of what's going on in the liner notes, which thank a close friend for being like a brother through the "emotional see-saw" of "two sisters and one Pierre" (Marchand, the producer). Indeed, the whole album has the sound and feel of heartfelt friends who fill each other's empty spaces. The mostly acoustic instrumentation (with a little electric guitar and a well-melded smattering of synth) provides

track, pretty much. While not as original or consistent as *What a Life!*, the eponymous *Divinyls* at least demonstrates that they are writing and performing on the same level. Original members Christina Amphlett and Mark McEntee are augmented by drummer Charley Drayton and session bassist

Randy Jackson, as well as keyboardist Benmont Tench. The result is an energy-filled ensemble that matches Amphlett's delivery, unlike the lethargy that dulled the last album. Songs like "Make Out Alright" and "Bless My Soul" come across with the same sort of spark that graced *What a Life!* while

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sparse counterpoint to the vocals, saying what the lyrics do not.

This is especially true in one of the album's two best songs, the melancholy lament "I Eat Dinner." The protagonist's lyrical musings seem painfully ordinary ("I eat leftovers/With mashed potatoes/No more candlelight/No more romance . . . Never thought my hair'd be turning to grey . . ."). Yet the slowly built-up layers of accordion, drums, keyboards, guitar, and violin add not just accompaniment and mood but meaning—and reveal the lyrics' deliberate impressionism, abetted, of course, by Kate's haunted, bewildered lead vocals.

As in previous albums, the sisters trade off on singing lead and often back each other up and play any of several instruments. The fine and delicate backup musicians appear to be Montreal regulars—guitarist Bill Dillon on most songs, Yves Gigon on percussion, and producer Marchand on some of the synth programming and accordion (which, on "Mother Mother," provides a tautly menacing punctuation, the accordion via Stephen King).

Not surprisingly, the most flaccid song is one the sisters had no hand in writing—"D.J. Serenade" by Philippe Tatartcheff, who also provided the acid-is-not-dead lyrics to "Rainbow Ride." The normally restrained McGarigles do get a little strange on their own sometimes, such as with a lyric like "Love is a mental ward" that sounds even more out of context within its song than it does here. And "Hit and Run Love" makes it clear you should never, ever have a one-night stand with a poet; poets take it so hard. But their pain is our gain. *Frank Lovece*

**One Simple Word:** The Connells  
TVT 2580-2, CD; AAD; 48:02.

Sound: B+ Performance: B+

Alive with crisp, chirping guitars and a nicely articulated rhythm section, the songs on The Connells' *One Simple Word* are loaded with more hooks than you can shake a stick at, with memorable melodies that seem far simpler than they really are. Check out the rousing strains of "Stone Cold Yesterday" and "Too Gone," the nifty harmonies on "Get a Gun," or the near-psychedelic rocker, "The Joke," for some



The Connells have loaded *One Simple Word* with more hooks than you can shake a stick at, with melodies more complex than they seem.

masterful writing. Their subjects are the typical stuff of pop, mostly relationships, but the lyrics consistently manage to avoid clichés. *One Simple Word* is an unpretentious album which distills a lot of the nicer things that have happened in pop over the last few decades.  
*Michael Wright*

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On *Shortstop*, Hickman's writing has become more sophisticated and subtle as she plays with literary and philosophical views.



**Shortstop:** Sara Hickman  
**Elektra 9 60964-2**, CD; DDD; 56:34

Sound: A Performance: A-

As a rule of thumb, there are far more singer/songwriters out there than original vision to justify them. Such is not the case, however, with young Tex-

an Sara Hickman, whose *Shortstop* displays a rapidly maturing talent of considerable stature. Her self-produced and -released 1989 debut (later rereleased by Elektra), *Equal Scary People*, showed an offbeat sense of humor and keen observational powers.

On *Shortstop*, Hickman's writing has become more sophisticated and subtle as she plays with points of view, in both philosophical and literary senses. On "Aurora" she draws on experiences in a Dallas hospital, singing to a mute stroke victim. Slowly, the singer transforms into the patient looking out at the singer. "If We Sent Our Hearts over Now" explores the hopelessness of being a hostage in the Middle East, expressed as a hostage's meditation. "In the Fields" probes the psyche of a woman who has chosen to leave a man and part with their child. Perhaps the most creative of these studies in perspective comes with a paean to surrealist painter Salvador Dali, "Salvador," in which perception and reality, fame and artistic integrity intertwine.

The wry humor remains in songs like the title cut, where Hickman wonders how she'll tell a suitor pursuing her sister that the sister is gay. There's also a clever take on women's role in history, "Take It Like a Man," performed with an all-female band.

Hickman is weakest when she sings the traditional love song, like "I Couldn't Help Myself," although she treats a banal subject better than most. Her voice is sweet and pure, with a Carly Simon-like quality. Most of these songs feature sparse, lightly electrified arrangements, providing a nice up-tempo setting that doesn't upstage Hickman's lyrics. *Shortstop* is smart, entertaining, and definitely worth checking out. *Michael Wright*

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## RESPECT YER ELDERS



**Alone with Three Giants:** Marcus Roberts

**RCA/Novus 3109-2-N**, CD: DDD, 61:45.

Sound: A Performance: A/A –

The legacy of pre-be-bop jazz, with its melody-based orientation made famous by Louis Armstrong, Duke Ellington, and Coleman Hawkins to name but a few, seems to be undergoing quite a resurgence these days. Much of the credit deserves to go to trumpeter Wynton Marsalis who, while playing like Miles Davis, spent a great deal of time proselytizing about Armstrong and other early pioneers. Marsalis, an extremely talented and forthright player, has been able to build a large following and has introduced a number of superb young musicians, many of whom share his belief that melody-based jazz is the heart of the matter.

One of these players is pianist Marcus Roberts who now leads his own unit. On this, his third record for Novus, Roberts brings his considerable skills to the music of Jelly Roll Morton, Duke Ellington, and Thelonious Monk. All of these are connected, as he understands it, in their compositional development one through the next. Admittedly, under a severe challenge to learn the tricky rhythmic emphasis that Jelly Roll Morton was able to toss off with consummate ease, Marcus Roberts has worked long and hard to

achieve anything close to the mastery Morton had at his command.

Morton's compositions, "Jungle Blues," "New Orleans Blues," and "The Crave," serve as the opening, bridge, and closing of this excellent new recording. In between are six Duke Ellington and six Thelonious Monk compositions.

Prior to the advent of be-bop, the standards to which all great players worked were, first, the love of melody and, second, the ability to use just about anything Tin Pan Alley put on the market as a vehicle to make fine music. There are a variety of complex reasons—not yet fully understood—why the melody-based forms of jazz (traditional jazz be it swing, Dixieland, New Orleans, Chicago, or Kansas City style) fell into relative oblivion until recently. The new styles involved breaking down all songs into chord patterns and other devices which had generally been important in the classroom but had always been left there before the late '40s.

Roberts' playing is in one sense that of a seasoned veteran—an unrecorded old-timer who might have spent time on the riverboats or in a territory band, not known to the public at large, but always talked about among musicians. Of course, Marcus Roberts is a name and will be better known as a leader since we live in an age of almost instant communication.

Roberts delivers the melody here without turning the song inside out in an effort to make something more of it than the composer intended. I can imagine Morton sitting not far from Roberts as he plays, nodding his head as if to say, "this young fellow is going to be all right." Morton's music is not for the amateur, nor is Ellington's nor Monk's, and it takes a genuine artist to interpret their music in a way that the composers would be pleased to hear. Roberts' work is a much needed antidote to the endless experimentation of those unable or unwilling to reach back to their roots, and that pleases me. I wonder how many pianists would go out on a limb to play a program that included "Shout 'Em Aunt Tillie," "The Crave," and "Crepesculer for Nellie" on one outing. I hope in further outings he may find his musical way to Earl Hines, James P. Johnson, Clarence Profit, and Cassino Simpson down the line.

Finally, credit must go to producer Delfeayo Marsalis and writer Stanley Crouch whose program notes always make fascinating reading. Now, if Novus would kindly return to black type against a white background, those of us seeking input from Crouch's writing would have a much easier time reading it. Highly recommended.

*Frank Driggs*

**All My Life:** Charles Brown  
**Bullseye Blues/Rounder CD BB 9501**, CD: AAD; 52:28

Sound: B+ Performance: A

Last summer Bonnie Raitt had Charles Brown on the road with her.



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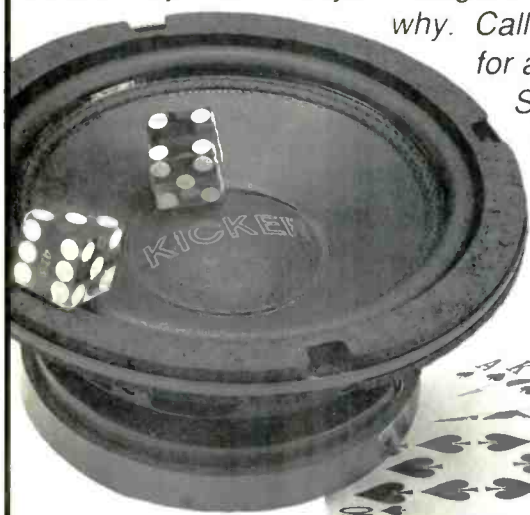
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and he knocked out audiences everywhere they went. As a result, he got to make *All My Life*, his first album in many years, and it is terrific. At 68 and, more than 45 years after his first hit, Brown is, remarkably, in peak form. He remains a top-rank blues and boogie piano player, a wonderful vocalist, and a fine songwriter. His work here sparkles and makes this one very happy album.

Producer Ron Levy has put together a fine ensemble for Charles to play off of. Guitarist Danny Caron and the rhythm section of Earl May on upright bass and Keith Copeland on drums hold things together very well indeed. Dr. John hits the keys for three cuts and sings a duet with Charles on the wonderful "A Virus Called the Blues." Ruth Brown (no relation) is great on the duet "Tell Me Who." Levy has obtained a really vibrant, lively sound that works nicely. About half of the selections are new Brown compositions; the rest are new versions of such classics as "Fool's Paradise," "Nobody Knows the Trouble I've Seen," "Trouble Blues," and "Bad Bad Whiskey."

Bullseye Blues is a new imprint for Rounder Records. The label is off to an excellent start with Charles Brown's *All My Life*. And having the legendary Jerry Wexler write the liner notes is a wonderful bonus.

Michael Tearson

## Marian McPartland Plays the Benny Carter Songbook

Concord Jazz CCD-4412, CD; AAD; 53:34.

Sound: A — Performance: A

Benny Carter's career in jazz is currently unequalled in longevity and perhaps accomplishment. Jazz piano light Marian McPartland didn't exactly just step off the boat from England either.

Photograph: © David Gahr

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**Marian McPartland's gentle yet swinging piano style and Benny Carter's big sax display an exceptional sharing of musical traits.**

Marian's association with Benny Carter began when he was a guest on her public radio series *Piano Jazz*. For this recording she selected 11 of Carter's tunes, of which he performs on six. Accompanying her throughout is the rhythm section of John Clayton on bass and Harold Jones on drums.

Songs range from favorites such as "When Lights Are Low" and "Easy Money" to more obscure tunes like "A Kiss from You" (from a 1960s TV show) and the bittersweet "Summer Serenade." McPartland shows her gentle yet swinging piano style in the first-ever instrumental version of "Lonely Woman." Sonics are up to Concord's usual clean, no-nonsense standard, with Carter's sax a big but never overpowering presence.

This is an exceptional sharing of similar musical traits, making this quartet sound like they've been playing together almost as long as the MJQ.

Also worth noting is a recently completed film documentary on Carter's career, *Symphony in Riffs*, which should, hopefully, remedy his lack of recognition outside of the jazz community. *John Sunier*

**The Only One:** Kenny Barron  
**Reservoir RSR CD 115**, CD; DDD; 65:28. (Available from Reservoir Music, 276 Pearl St., Kingston, N.Y. 12401.)

Sound: A Performance: A

**From Day to Day:** Mulgrew Miller  
**Landmark LCD-1525-2**, CD; DDD; 53:41.

Sound: A Performance: A

Two pianists leading two trios, drawn from two generations. Two distinct, gentlemanly examples of artists—the senior, Kenny Barron; the junior, Mulgrew Miller—who pay attention to, and absorb, a great jazz tradition. *The Only One* and *From Day to Day* are crisply recorded with fervor and in splendor, and both artists achieve what they set out to do: Examine, interpret, and add to the literature.

In the course of the last three decades, Barron has become one of the most articulate and sensitive pianists, earning deserved stature among his peers. Here he surrounds himself with veteran drummer Ben Riley and the

younger but quite seasoned (if not ubiquitous) Ray Drummond, one of today's most formidable bassists.

*The Only One* begins with the title track (one of two Barron compositions) that is, appropriately enough, dedicated to Thelonious Monk. Riley, of course, recorded and performed with

Monk as part of a long-standing quartet. (Some years back, he, along with Barron and fellow Monk-mates the late Charlie Rouse and bassist Buster Williams, created the now-disbanded Sphere, an ensemble that spent much time immersed in Monk.) Barron, Riley, and Drummond treat us to a varied



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Kenny Barron and Mulgrew Miller each present an album that achieves what they set out to do: Examine, interpret, and add to jazz tradition.

program—some superb classics, some standards, and a few originals. Stylistically, *The Only One* challenges too. There's the delicately embroidered "On the Sunny Side of the Street" and Cole Porter's "Love for Sale." To understand Barron's skill, sensitivity, and overall strengths, we

need only to listen to his gorgeous solo rendition of Billy Strayhorn's ballad "Warm Valley," a chapter that is only matched by his fluidity on such tunes as "All God's Children."

Obviously, players such as Barron set an example for the likes of Mulgrew Miller. Along with James Williams and

Donald Brown, Miller is one of three young Memphis-born pianists who, beginning in 1975, came through the late Art Blakey's band.

*From Day to Day* is Miller's fifth endeavor as a leader for Orrin Keepnews' Landmark label. Steady and systematic in his approach, Miller almost never misses the mark. Here, with the youth movement of bassist Robert Hurst (recently with the Branford Marsalis Quartet) and drummer Kenny Washington, Miller lays out a sparkling eight-song set consisting of five originals and three standards including Miles Davis' "Four" (on the CD only) and "More Than You Know," the finale, which Miller undertakes unaccompanied.

Miller's music is filled with textures, angles, and little stops and starts often set in heavily syncopated time. He is subtle yet forceful, allowing for free-flowing passages and expressive ensemble playing in combination with his solo playing (check out "La Chambre"). His compositions are sometimes moody and haunting, other times pure fun. Like his cohort James Williams, there's always a hint of Bobby Timmons and Cannonball, a taste of the blues ("What a Difference a Day Made"), or a joyful lilting waltz ("From Day to Day"). Miller can be reflective and even introspective at times. Witness his long solo intro to "Farewell to Dogma," an excursion that recalls Herbie Hancock's "Maiden Voyage."

Place Miller in the company of two other young and accomplished musicians like Hurst and Washington, and it's a done deal. Such is the case with *From Day to Day*. *Jon W. Poses*



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**Rhythm, Blues, Soul & Grooves:**

Bobby King and Terry Evans

**Rounder CD2101, CD; AAD; 49:55.**

Sound: A Performance: A -

Once in a while in rock 'n' roll's crazy, manipulative world, the real cream rises to the top, the legitimate receive not only critical accolades and industry commendations but also, without the "star-making machinery's" machinations, exposure. Now celebrating its 20th birthday, no entity has worked harder to balance the talent versus the hype sheets than Rounder Records.

As a result, the company saw the wisdom in signing guitarist Ry

Bobby King and Terry Evans serve notice that they are the real thing with *Rhythm, Blues, Soul & Grooves*.

Cooder's ace backup vocalists for the past 15 years, tenor-to-falsetto Bobby King and baritone-to-bass Terry Evans. Last year, the two, under Cooder's direction, released *Live and Let Live*, an authentic R&B dynamo.

This year's follow-up, *Rhythm, Blues, Soul & Grooves*, is no less potent, containing moments that will move anyone's CD player off a shelf—or at least make it dance. Accompanied by a power-packed band which always incorporates great harmonies and often includes Cooder's magnetic and intelligent slide playing, King and Evans serve notice that they are the real thing.

Save for the inappropriately sharp-edged, unnecessarily muscular, and distorted tone of Buzzy Feiten's lead guitar which intrudes in such pieces as King's gospel-like "You're the One" and his uptempo "We'll Always Be Together," this disc is damn near perfect. If it isn't a Grammy nominee, then I don't know why the industry bothers with the awards.

The opener, "One-Way Ticket to Memphis" (reminiscent of Edwin Starr's "25 Miles"), and "Where We Gonna Go from Here" combine all the power of The Stones' *Let It Bleed* period with all the subtlety and elegance of Cooder's reading of "How Can a Poor Man Stand Such Times and Live" on *Show Time*. The disc houses a bushelful of forceful grooves; tunes such as Terry Evans' "I Fancy You" and "I Wanna Be with You" are can't-miss examples that employ, in addition to Cooder, a veteran cast anchored by bassist Chuck Rainey and keyboardist Spooner Oldham. Bonnie Raitt, you can't touch this.

The Hawaiian-tinged ballad, "I'll Be Strong," moves the spirit; "You and Me," another King composition, with William Smith's organ and the three-piece horn section (peppering this tune and several others) again puts us in church, reminding us of how much we miss Boz Scaggs' and Delbert McClinton's best work.

There isn't a throwaway tune or a wasted moment on this tremendously well-conceived and well-balanced album. It's a keeper. *Jon W. Poses*

**The Ordinaires, Bar/None 7 72632-2.**

This issue, originally released on the German label Dossier in 1985, is

the debut recording of what has become one of the more popular purveyors of music that defies boundaries and description! Combining guitar, bass, drums, strings, and saxophones, The Ordinaires write music that covers style, genre, and . . . The Stones—at least here, they do a cover of "She's a

Rainbow." On 1990's *Ordinaires*, they covered Led Zeppelin's "Kashmir." Listening to *The Ordinaires* (the band and this record) is like maneuvering through a convoluted rural back road; a sharp left turn is as far away as the 180 beat-per-minute tempo change!

*Mike Bieber*

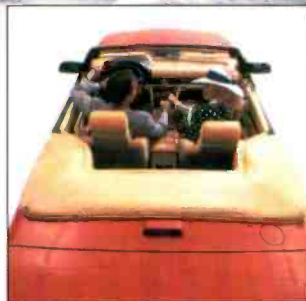
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# 17<sup>th</sup> ANNUAL CAR STEREO DIRECTORY

Once again, *Audio's* Car Stereo Directory has expanded, though the "more" needs a bit of explanation because we have broken out a new category, CD Changers, which we had previously simply noted under the CD Players category. This year we are giving specs on 140 CD players, which are evenly divided between changers and in-dash types; that's 50 more than last year. You should note, too, that we are including some data on the controllers for the changers. The older head unit, which usually combined a radio, tape player, and an amp of modest power, has fallen on hard times in this increasingly digital age. There are about 80 fewer models in our listing this year, which is down from 554 to 472, about 15%.

The separate amplifier category has increased by more than 15%, by 97 to 730. Without doing a forced feed of data, it appears to me that there are more high-power amps available and more with multi-channel capability, often with an even higher power bridge mode.

Speakers has the most new models at plus 144 for a total of 2,168, and seven new makers have emerged. The percentage of increase is, obviously, not as large—at 7%—but it is nice to have an increase during a period when the nation's economy seems to be suffering.—E P.

## DAT PLAYERS

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																		Total Number of Station Presets	Preselection: Pres-Only? (Renewable Compatibility), Secret Control?	RCA Out Jacks?	
ALPINE	5700	1540.00	5-22 ± 1	90	0.005	D	Yes	A B	No	Yes	V/B/F/T	Yes	Yes	No				S	Yes		
BLAUPUNKT	DTP 08	1799.95	5-20 ± 1	90	0.005	D	No	A/B/C	Yes	Yes	V/B/F/T	Yes	Yes	Yes				P	Yes		
CLARION	Audio 8100	2299.95	30-15	92	0.005	D	Yes	A/B/C	No	Yes	V/B/F/T	Yes	Yes	No	12	70	92	12	S	Yes	
ECLIPSE	EST-240	1299.95	10-20 ± 3	90	0.006	D	No	C		Yes	V/B/F/T	Yes	Yes	No						No	
KENWOOD	KDT99R(RI)		10-20 ± 1	92	0.005	D	Yes	B/C	Yes	Yes	V/B/F/T	No	Yes	No	15.2@ 50 dB	80	75	20	No	Yes	
MITSUBISHI	DT-10	1650.00	20-20	85	0.01	D	Yes	A/B/C	No	Yes	V/B/F/T	Yes	Yes	No						2-Ch. In, 4-Ch. Out	
SHARP	RX-P1(RI)	1499.95	5-22	90	0.009	D	Yes	A	Yes	Yes	V	No	No	No						No	
SONY	DTX-10(C)	1099.95	5-22 ± 1	90		D	No	B	Yes	Yes	V/B/F/T	Yes	Yes	No	12.0	75	70	24		Yes	

# AMPS/EQUALIZERS

MANUFACTURER	Model	Price, \$	Preamp (P), Amp (A), Equalizer (E)	Number of EQ Bands	Boost/Cut Range, ±dB	S/N Ratio, -dB, A-Weighted	Watts/Channel into 4 Ohms, per EIA-490	Full-Power Bandwidth, Hz to kHz	THD at Rated Output, % per EIA-490	Input Levels: Preamp (P), Speaker (S)	Fader Control?	Includes Crossover?	RCA Input Jacks?	Dimensions, inches	Notes
A/D/S/	PS 5	240.00	A			40	10-40 ±1	0.05	P/S		No	Yes	7 7/8 x 1 3/4 x 5 1/2	Bridges to 90 watts.	
	PQ 8	195.00	A			20 x 4	10-40 ±1	0.3	P/S		No	Yes	9 3/4 x 1 7/8 x 5 1/2	Includes RCA adaptor, Model AC 202; operates into 2 ohms.	
	PQ 10	490.00	A			80 x 2†	10-40 ±1	0.05	P/S		No	Yes	11 3/4 x 2 x 6 1/2	†Two-, three-, or four-channel operation.	
	PQ 20	790.00	A			200 x 2†	10-40 ±1	0.05	P/S		No	Yes	14 x 2 3/8 x 8 1/4	†As above.	
	PH 12	290.00	A			20 x 6	10-40 ±1	0.03	P/S		No	No	9 3/4 x 1 7/8 x 7 3/4	Operates into 2 ohms.	
	PH 15	690.00	A			50 x 6†	10-40 ±1	0.05	P/S		No	No	14 x 2 3/8 x 8 1/4	†Three-, four-, five-, or six-channel operation.	
AIWA	MA-8500	425.00	A			98	60 x 3†	10-25	0.045	P	No	Yes	10 1/2 x 2 x 12 3/8	†Three- or five-channel operation.	
	MA-8400	350.00	A			98	35 x 4	10-25	0.045	P	No	No	Yes	10 1/2 x 2 x 10 1/4	Bridges to 60 watts x 2.
	MA-7400	300.00	A			95	25 x 4	10-25	0.05	P	No	No	Yes	10 1/2 x 2 x 9 1/2	Bridges to 40 watts x 2.
	MA-2500	110.00	A			90	25	20-30	0.1	P/S	No	No	Yes	5 1/2 x 1 1/4 x 5 1/8	
	MA-G250	150.00	A/E	7	12	87	25	20-30	0.1	P/S	Yes	No	Yes	7 1/8 x 1 x 16	
ALPHASONIK	GP-2030	175.00	A			95	30	5-30	0.05	P/S	No	No	Yes	2 1/8 x 9 x 6 3/4	Bridgeable.
	GP-2035	240.00	A			95	35	5-30	0.01	P/S	No	No	Yes	2 1/8 x 9 x 9 1/8	As above; Class A.
	GP-2050	265.00	A			95	50	5-30	0.05	P/S	No	No	Yes	2 1/8 x 9 x 9 1/8	Bridgeable.
	GP-2075	345.00	A			95	75	5-30	0.05	P/S	No	No	Yes	2 1/8 x 9 x 10 1/2	As above.
	GP-2100	475.00	A			95	100	5-30	0.01	P/S	No	No	Yes	2 1/8 x 9 x 11	As above; Class A.
	PMA-2030	165.00	A			95	30	5-30	0.05	P/S	No	No	Yes	2 1/8 x 7 1/8 x 5 1/8	Bridgeable.
	PMA-2050e	199.00	A			95	30	5-30	0.05	P/S	No	No	Yes	2 1/8 x 7 1/8 x 7 1/2	As above.
	PMA-2075e	249.00	A			95	30	5-30	0.05	P/S	No	No	Yes	2 1/8 x 7 1/8 x 10	As above.
	PMA-2100e	349.00	A			95	30	5-30	0.05	P/S	No	No	Yes	2 1/8 x 7 1/8 x 13	As above.
	PMA-2150e	449.00	A			95	30	5-30	0.05	P/S	No	No	Yes	2 1/2 x 8 x 14 1/8	As above.
	PMA-2175	625.00	A			98	175	5-30	0.01	P	No	No	Yes	2 1/2 x 8 x 14 1/8	As above.
	PMA-2300	895.00	A			98	300	5-30	0.01	P	No	No	Yes	2 1/2 x 8 x 16 1/8	As above.
	PMA-4030e	299.00	A			95	60 x 2†	5-30	0.01	P/S	No	No	Yes	12 1/8 x 7 1/8 x 2 1/8	†Two-, three-, or four-channel operation.
	PMA-4050	445.00	A			95	100 x 2†	5-30	0.01	P/S	No	No	Yes	2 1/2 x 8 1/2 x 12 1/2	
	PMA-4075	625.00	A			95	150 x 2†	5-30	0.01	P/S	No	No	Yes	2 1/2 x 8 1/2 x 14 1/2	
PAS-1060	190.00	A		+12	90	60 x 1	15-150 Hz	0.05	P/S	No	Yes	Yes	2 x 5 5/8 x 6 1/2	Mono subwoofer amp.	
PAS-1100	295.00	A		+12	90	100 x 1	15-160 Hz	0.05	P/S	No	Yes	Yes	2 x 6 3/8 x 8	As above.	
PQ-7	150.00	E		18	95			0.02		Yes	Yes	Yes	1 x 7 x 4 7/8		
P-2	300.00	P/E	5	12	100			0.01		Yes	Yes	Yes	1 x 7 x 5	Adjustable center frequencies; CD and tape inputs.	
ALPINE	3401	485.00	P/E	7	15	100				P	No	No	Yes	9 1/2 x 1 1/2 x 6 3/8	True parametric; four-channel operation.
	3339	420.00	P/E	11	12	100				P	Yes	Yes	Yes	†	†Control unit, 6 1/4 x 1 7/8 x 3/4; base unit, 7 x 1 x 5 1/8. Includes spectrum analyzer.
	3331	250.00	P/E	11	12	100				P	Yes	Yes	Yes	7 x 1 x 5 1/8	Adjustable crossover frequency.
	3319	130.00	P/E	7	12	95				P/S	Yes	No	Yes	7 x 1 x 5 1/8	
	3217	130.00	P/A/E	7	12	90	25			P/S	Yes	No	Yes	7 x 1 x 5 1/8	Fader works on preamp and speaker outputs.
	3554	480.00	A			105	150 x 2†	20-20	0.08	P		Yes	Yes	11 1/8 x 2 1/8 x 10 1/4	†Two-, three-, or four-channel operation.
	3552	370.00	A			105	85 x 2†	20-20	0.08	P		Yes	Yes	10 5/8 x 2 1/8 x 10 1/2	Operates into 2 ohms.
	3550	280.00	A			105	70 x 2†	20-20	0.08	P/S		No	Yes	8 5/8 x 2 x 9 7/8	†Two-, three-, or four-channel operation.
	3531	150.00	A			92	18 x 4	20-20	0.8	P/S		No	Yes	4 3/4 x 1 5/8 x 5 1/8	Operates into 2 ohms.
	3544	700.00	A			110	150	20-20	0.08	P		No	Yes	11 7/8 x 2 1/8 x 10 1/4	Bridges to 400 watts. As above.
	3543	550.00	A			110	100	20-20	0.08	P		No	Yes	11 7/8 x 2 1/8 x 10 1/4	As above but 300 watts.
	3542	230.00	A			105	60	20-20	0.08	P		No	Yes	8 5/8 x 2 x 7	As above but 160 watts.
	3541	230.00	A			105	40	20-20	0.08	P		No	Yes	8 5/8 x 2 x 6 1/4	As above but 100 watts.
	3522	160.00	A			100	30	20-20	0.08	P		No	Yes	8 1/4 x 1 7/8 x 5 1/8	As above but 80 watts.
	3513	125.00	A			105	25	20-20	0.08	P		No	Yes	7 7/8 x 1 1/2 x 5 1/8	Bridgeable. Operates into 2 ohms.
3503	90.00	A			92	18	20-20	0.8	P/S		No	Yes	4 3/4 x 1 1/2 x 3 3/8	Operates into 2 ohms.	
3566	630.00	A			105	†	20-20	0.08	P		Yes	Yes	10 3/8 x 2 1/4 x 13 3/8	†Three-, four-, five-, or six-channel operation; six-channel mode, 30 watts x 4 and 60 watts x 2.	
3558	1200.00	A			110	30 x 4†	20-20		P		No	Yes	9 1/8 x 2 1/8 x 15 3/4	†Two-, three-, or four-channel operation. Class A.	
ALTEC LANSING	ALA 250	250.00	A			95	50	10-40	0.1	†	No	No	Yes	2 1/8 x 9 3/8 x 6 3/8	†Variable.
	ALA 552	300.00	A			110	50	10-30	0.08	P/S	No	No	Yes	3 1/2 x 3 x 10 3/4	Bridgeable.
	ALC 11	150.00	E	3	12	100			0.008	P/S	No	Yes	Yes	2 3/4 x 7 x 3 1/8	
AUDIOCONTROL	EOL	199.00	P/E	12	12	110			0.005	P/S	No	No	Yes	1 1/2 x 6 3/4 x 9 1/2	Level-matching preamp; half-octave spacing for bass EQ, one-octave spacing for mids and highs.
	EQX	299.00	P/E	12	12	110			0.005	P/S	No	†	Yes	2 1/4 x 6 3/4 x 9 1/2	As above. †Two-way, 18-dB/octave programmable crossover.
	EQQ	349.00	P/E	12	12	110			0.005	P/S	No	No	Yes	2 1/4 x 6 3/4 x 9 1/2	Level-matching preamp; independent EQ on four channels.
	EQT	299.00	P/E	30	12	110			0.005	P/S	No	No	Yes	2 1/4 x 6 3/4 x 9 1/2	Mono; level-matching preamp; 1/2-octave EQ spacing; constant Q.
	ESP-2	189.00	E	3	Var.	110			0.05	P	No	No	Yes	1 1/4 x 4 1/2 x 5 1/2	Spatial restoration processor; includes dash-mountable remote control.
	ESP-3	299.00	E	3	Var.	110			0.05	P	No	Yes	Yes	1 1/4 x 5 1/2 x 7	Proprietary center-channel processor with spatial restoration; 18-dB/octave high-pass on center output; includes remote control.
	The Epicenter	189.00	E	1	15	110			0.005	P	No	No	Yes	1 1/2 x 5 x 6	Proprietary bass restoration circuit; includes dash-mountable remote control.

Whitney Houston: 'm Your Baby Tonight (Arista) 10663

Sinead O' Connor: I Do Not Want What I Haven't Got (Chrysalis) 33512

NXS: X (Atlantic) 64378

The Time: Pandemonium (Paisley Park) 52225

M.C. Hammer: Please Hammer, Don't Hurt 'Em (Capitol) 34791

Neil Young: Ragged Glory (Reprise) 34621

Slaughter: Stick It To Ya (Chrysalis) 42308

Faith No More: The Real Thing (Reprise) 63719

Neville Brothers: Brother's Keeper (A&M) 63513

John Hiatt: Stolen Moments (A&M) 44540

The Sundays: Reading, Writing And Arithmetic (DGC) 63175

Soul II Soul: Vol. II-1990-A New Decade (Virgin) 00567

Anthrax: Persistence Of Time (Island) 83468

Vixen: Rev It Up (EMI) 54615

Bell Biv DeVoe: Poison (MCA) 00547

Johnny Gill (Motown) 00738

Billy Idol: Charmed Life (Chrysalis) 62264

Styx: Classics (14 Greatest Hits) (A&M) 14822

Bonnie Raitt: Nick Of Time (Capitol) 54410

Boogie Down Productions: Edutainment (Jive) 63675

Bob Marley: Legend (Island) 53521

Damn Yankees (Warner Bros.) 14852

Spyro Gyra: Fast Forward (GRP) 00829

Best Of Eric Clapton: Time Pieces (Polydor) 23385

Great Love Songs Of The '50s & '60s, Vol. 1 (Laurie) 20768

Keith Whitley: Greatest Hits (RCA) 10728

Allman Bros. Band: Eat A Peach (Polydor) 63353

Diana Ross & The Supremes: 20 Greatest Hits (Motown) 63867

Dionne Warwick Sings Cole Porter (Arista) 53326

Def Leppard: Pyromania (Mercury) 70402

Pretty Woman/Soundtrack (EMI) 34631

Rod Stewart's Greatest Hits (Warner Bros.) 33779

Michael Penn: March (RCA) 83798

Best Of The Doobie Bros. (Warner Bros.) 43738

After 7 (Virgin) 00945

Crosby, Stills & Nash: Live It Up (Atlantic) 00566

Etta James: Sticking To My Guns (Island) 81646

Matraca Berg: Lying To The Moon (RCA) 74080

Bad Company: Holy Water (Atlantic) 24784

Richard Marx (EMI) 34073

Winger: In The Heart Of The Young (Atlantic) 00570

Nelson: After The Rain (DGC) 74079

Anita Baker: Compositions (Elektra) 00921

Prince: Graffiti Bridge (Paisley Park) 34107

Jane's Addiction: Ritual Of Lo Habitual (Warner Bros.) 10020

Janet Jackson's Rhythm Nation (A&M) 72386

The Cure: Disintegration (Elektra) 01109

Kentucky Headhunters: Pickin' On Nashville (Mercury) 24740

Fleetwood Mac: Behind The Mask (Warner Bros.) 43766

Jeff Lynne: Armchair Theatre (Reprise) 00803

The Traveling Wilburys: Vol. One (Wilbury) 00711

George Harrison: Best Of Dark Horse, 1976-1989 (Dark Horse) 80307

Tom Petty: Full Moon Fever (MCA) 33911

Mötley Crüe: Dr. Feelgood (Elektra) 33928

Fine Young Cannibals: The Raw And The Cooked (I.R.S.) 01068

Travis Tritt: Country Club (Warner Bros.) 60195

John Williams/Boston Pops: Pops In Space (Philips) 05392

Elvis Presley: The Great Performances (RCA) 60752

Cher: Heart Of Stone (Geffen) 42874

Simon & Garfunkel: The Concert In Central Park (Warner Bros.) 44006

Richard Marx: Repeat Offender (EMI) 01118

Paula Abdul: Forever Your Girl (Virgin) 00933

Heart: Bagade (Capitol) 64305

Quincy Jones: Back On The Block (Qwest) 64116

Robert Plant: Manic Nirvana (Es Paranza) 54122

Led Zeppelin IV (Runes) (Atlantic) 12014

Best Of Dire Straits: Money For Nothing (Warner Bros.) 00713

Suzanne Vega: Days Of Open Hand (A&M) 00540

Bruce Hornsby & The Range: A Night On The Town (RCA) 63689

Taylor Dayne: Can't Fight Fate (Arista) 01114

Pixies: Bossa Nova (Elektra) 53773

U2: Rattle And Hum (Island) 00596

The Black Crowes: Shake Your Moneymaker (Def American) 52142

Pat Metheny: Question And Answer (Geffen) 73522

The Best Of Steely Dan: Decade (MCA) 54135

Barry Manilow: Live On Broadway (Arista) 24805

Paula Abdul: Shut Up And Dance (The Dance Mixes) (Virgin) 80326

The B-52's: Cosmic Thing (Reprise) 14742

21 Great Country, Rock, & Love Songs Of The '50s & '60s, Vol.1 (Laurie) 00561

Clint Black: Killin' Time (RCA) 01112

Don Henley: The End Of The Innocence (Geffen) 01064

Eagles: Their Greatest Hits, Vol. 1 (Asylum) 23481

Tommy James & The Shondells: Anthology (Rhino) 44185

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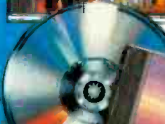
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**Madonna: I'm Breathless** (Sire) 00572  
**Randy Travis: Heroes And Friends** (Warner Bros.) 74597  
**Horowitz At Home** (DG) 25211  
**Guns N' Roses: Appetite For Destruction** (Geffen) 70348  
**Roy Orbison: A Black And White Night** (Virgin) 64495  
**Grateful Dead: Built To Last** (Arista) 72230  
**Lisa Stansfield: Affection** (Arista) 34198  
**Aerosmith: Pump** (Geffen) 63678  
**Milli Vanilli: Girl You Know It's True** (Arista) 01048  
**Roy Hargrove: Diamond In The Rough** (Novus) 14893  
**The Beach Boys: Still Cruisin'** (Capitol) 44379  
**Cinderella: Long Cold Winter** (Mercury) 14780  
**Winger** (Atlantic) 00830

**Keith Sweat: I'll Give All My Love To You** (Elektra) 51603  
**The Moody Blues: Greatest Hits** (Threshold) 34284  
**Technotronic: Pump Up The Jam-The Album** (SBK) 34781  
**Larry Carlton: Collection** (GRP) 00838  
**Reba McEntire: Rumor Has It** (MCA) 44609  
**Glenn Miller Orch.: In The Digital Mood** (GRP) 43293  
**Supertramp: Classics** (14 Greatest Hits) (A&M) 04891  
**Chicago: Greatest Hits 1982-89** (Reprise) 63363  
**Bird/Original Recordings Of Charlie Parker** (Verve) 01044  
**Tracy Chapman** (Elektra) 53582  
**Daryl Hall & John Oates: Change Of Season** (Arista) 00543

**Ratt: Detonator** (Atlantic) 63335  
**Bette Midler: Some People's Lives** (Atlantic) 53568  
**Carly Simon: Have You Seen Me Lately** (Arista) 20912  
**James Taylor: Greatest Hits** (Reprise) 23790  
**Softi: Tchalkovsky, 1812 Overture** (London) 25179  
**Eric Clapton: Journeyman** (Warner Bros.) 53940  
**16 #1 Motown Hits From The Early '60s** (Motown) 74336  
**The Who: Who's Better, Who's Best** (MCA) 00790  
**Lita Ford: Stiletto** (RCA) 63893

**Jon Bon Jovi: Blaze Of Glory** (Mercury) 44490  
**Wilson Phillips** (SBK) 00726  
**AC/DC: The Razors Edge** (ATCO) 33379  
**Linda Ronstadt: Cry Like A Rainstorm, Howl Like The Wind** (Elektra) 52221  
**Depeche Mode: Violator** (Sire) 73408  
**Days Of Thunder/ Soundtrack** (DGC) 43603  
**Skid Row** (Atlantic) 01038  
**Mario Lanza: The Great Caruso** (RCA) 80259  
**Kenny G: Live** (Arista) 64505  
**Pat Benatar: Best Shots** (Chrysalis) 44319  
**Van Halen: OU812** (Warner Bros.) 50913  
**Music Of Bali/Gamelan & Kecak** (Nonesuch) 44671  
**John Cougar Mellencamp: Big Daddy** (Mercury) 80064  
**R.E.M.: Green** (Warner Bros.) 00715  
**George Strait: Livin' It Up** (MCA) 00557  
**Was (Not Was): Are You Okay?** (Chrysalis) 00541  
**Stanley Jordan: Cornucopia** (Blue Note) 73847  
**Ford Fairlane/Soundtrack** (Elektra) 10611  
**Bon Jovi: New Jersey** (Mercury) 00516  
**Garth Brooks: No Fences** (Capitol) 73266  
**Alabama: Pass It On Down** (RCA) 00531  
**The Simpsons: Sing The Blues** (Geffen) 34575  
**Gershwin, Overtures/McGilinn** (Angel) 70391  
**The Jeff Healey Band: Hell To Pay** (Arista) 00544  
**Hank Williams, Jr.: Lone Wolf** (Warner Bros.) 64311  
**The Police: Every Breath You Take—The Singles** (A&M) 73924  
**The Harper Brothers: Remembrance** (Verve) 14896  
**Norrington: Beethoven, Symphony No.9** (Choral) (Angel) 00467  
**The Rippingtons: Welcome To The St. James' Club** (GRP) 74613  
**Marcus Roberts: Deep In The Shed** (Novus) 73646  
**The Judds: Love Can Build A Bridge** (RCA) 24549  
**Duke Ellington: Orchestral Works** (MCA) 53780  
**Huey Lewis: Sports** (Chrysalis) 44448  
**Dirty Dancing/Soundtrack** (RCA) 82522  
**Bob Mould: Black Sheets Of Rain** (Virgin) 53750  
**Hothouse Flowers: Home** (London) 82879  
**ZZ Top: Afterburner** (Warner Bros.) 64042

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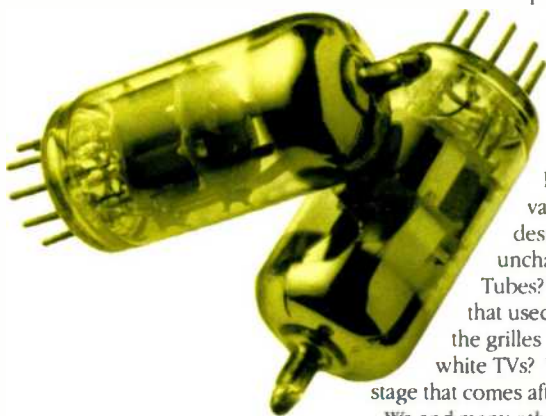


# AMPS/EQUALIZERS

MANUFACTURER	Model	Price, \$	Preamp (P), Amp (A), Equalizer (E)	Number of EQ Bands	Boost/Cut Range, ±dB	S/N Ratio, -dB, A-Weighted	Watts Channel into 4 Ohms, per IEC-450	Full-Power Bandwidth, Hz to kHz	TMD at Rated Output, Hz to kHz per IEC-450	Input Levels: Preamp (P), Speaker (S)	Fader Control?	Includes Crossover?	RCA Input Jacks?	Dimensions, inches	Notes
AUDIOVOX	AMP-500	39.99	A		85	20	20-30	10	S	No	No	No	4 1/4 x 1 1/4 x 5	Bridgeable. As above. CD input.  Includes spectrum analyzer.	
	AMP-520	60.00	A		85	20	50-40	10	P/S	No	No	Yes	4 x 1 1/4 x 6 1/2		
	AMP-530	89.99	A		85	25	30-40	10	P/S	No	No	Yes	7 1/2 x 2 3/4 x 7 1/2		
	AMP-540	149.99	A		85	50	30-40	10	P/S	No	No	Yes	7 1/2 x 2 3/4 x 8 3/4		
	AMP-560	225.95	A		85	60	20-30	0.05	P	No	No	Yes	9 3/4 x 2 1/2 x 6 1/4		
	AMP-570	279.95	A		85	90	20-30	0.05	P	No	No	Yes	11 1/4 x 2 1/2 x 6 1/4		
	AMP-770	99.99	A/E	7	12	80	18	20-30	10	S	Yes	No	No		6 1/4 x 1 1/4 x 6
	AMP-776A	79.99	A/E	7	12	80	18	20-30	10	S	Yes	No	No		6 1/4 x 1 1/4 x 4 1/2
	AMP-760	75.00	A/E	7	12	80	15	50-20	10	S	Yes	No	No		6 1/4 x 1 x 4
	AMP-780	162.50	A/E	7	12	80	18	20-30	10	S	Yes	No	No		7 1/4 x 1 1/4 x 7
AMP-785	125.00	A/E	7	12	80	18	20-30	10	S	Yes	No	No	6 1/4 x 1 1/4 x 5 1/2		
AUDITION AUDIO	SE 454	425.00	A		90	45 x 4	20-20	0.07	P	No			12 1/2 x 6 1/2 x 2 3/4	Requires input module: Model E for paralleling channel pairs (\$73.50), Model X for three channels including subwoofer crossover or four channels plus subwoofer line out (\$93.50), Model S with switchable bass boost (\$93.50), or Model Plus 2. As above but Model E is \$45.10, X is \$88.50 (crosses over up to 5 kHz), and S is \$73.50. Plug-in amp board. †for SE454, \$164.50; for SE 752, \$118.50.	
	SE 752	345.00	A		90	75	20-20	0.09	P	No			12 1/2 x 6 1/2 x 2 3/4		
	Plus 2	†	A		90	15	20-20	0.08	P	No	Yes				
AUTOTEK	7030	170.00	A		80	16	20-20	0.10	P			Yes	8 1/2 x 2 1/2 x 2 1/4	Operates into 2 ohms. 18-dB bass boost and 12-dB treble boost. As above. As above. As above. As above. As above. As above. As above. As above. As above. As above. As above.	
	7050	300.00	A		80	22	20-20	0.015	P			Yes	8 1/2 x 2 1/2 x 4 1/4		
	7100	399.00	A		80	50	20-20	0.015	P			Yes	8 1/2 x 2 1/2 x 6 1/2		
	7150	549.00	A		80	75	20-20	0.015	P			Yes	8 1/2 x 2 1/2 x 8 3/4		
	7300	799.00	A		80	150	20-20	0.015	P			Yes	8 1/2 x 2 1/2 x 14		
	7600	1099.00	A		80	300	20-20	0.015	P			Yes	8 1/2 x 2 1/2 x 19		
	7054	550.00	A		80	22 x 4	20-20	0.015	P	Yes		Yes	8 1/2 x 2 1/2 x 8		
	7204	799.00	A		80	50 x 4	20-20	0.015	P	Yes		Yes	8 1/2 x 2 1/2 x 11 1/2		
	9050	600.00	A		80	22	20-20	0.015	P			Yes	8 1/2 x 2 1/2 x 6 1/2		
	9100	1000.00	A		80	50	20-20	0.015	P			Yes	8 1/2 x 2 1/2 x 8 3/4		
	7002	320.00	P/E	9	12	82		0.04	P	Yes	Yes	Yes	6 1/4 x 1 1/2 x 5 1/2		
	7004	259.00	P/E	4	12	82		0.04	P	Yes	Yes	Yes	6 1/4 x 1 1/2 x 5 1/2		
7005	399.00	P/E	15	18	82		0.04	P	Yes	Yes	Yes	5 1/2 x 12 x 1			
7006	599.00	P/E	31	18	82		0.04	P	Yes	Yes	Yes	8 x 12 x 1			
BAZOOKA	T62A	299.00	A		80	40 x 1	20-250 Hz	0.1	P/S		Yes	Yes	18 3/4 x 6 3/4 x 8	Monoblock; includes 6 1/2-inch subwoofer; variable crossover frequency; operates into 2 ohms with slave speaker (see "Speakers"). As above but includes 8-inch subwoofer. As above but includes 10-inch subwoofer.	
	T82A	349.00	A		80	40 x 1	20-250 Hz	0.1	P/S		Yes	Yes	18 3/4 x 8 3/4 x 10		
	T102A	399.00	A		80	40 x 1	20-250 Hz	0.1	P/S		Yes	Yes	23 3/4 x 10 3/4 x 13		
BLADE TECHNOLOGIES	Mono	499.00	A		90	200 x 1	3-20		P	Yes	No	Yes	5 1/4 x 6 1/4 x 1 1/4	Monoblock; two summing inputs.	
	SE4.2	899.00	A		90	200 x 2	3-20		P	Yes	No	Yes	9 1/4 x 6 1/4 x 1 1/4		
	SE6.3	1299.00	A		90	200 x 3	3-20		P	Yes	No	Yes	14 1/2 x 6 1/4 x 1 1/4		
	SE8.4	1699.00	A		90	200 x 4	3-20		P	Yes	No	Yes	19 x 6 1/4 x 1 1/4		
	SE10.5	1999.00	A		90	200 x 5	3-20		P	Yes	No	Yes	23 3/4 x 6 1/4 x 1 1/4		
	SE12.6	2499.00	A		90	200 x 6	3-20		P	Yes	No	Yes	28 x 6 1/4 x 1 1/4		
BLAUPUNKT	BMA5350B	899.95	A		110	†	5-100	0.05	P		††	Yes	12 x 12 1/2 x 2	†Three-channel mode, 100 watts x 2 and 150 watts x 1; five-channel, 50 watts x 4 and 150 watts x 1. ††Separate front, rear, and subwoofer crossovers. Bridgeable. †Two-, three-, or four-channel operation. †Five-channel mode, 25 watts x 4 and 50 watts x 1. ††20 to 80 Hz for subwoofer channel, 150 Hz to 50 kHz for satellite channels. Bridgeable. Four EQ presets. Mounted on flexible stalk.	
	BPA430	299.95	A		90	30 x 4	10-30	0.1	P/S		No	Yes	7 1/2 x 2 3/4 x 10 3/4		
	BPA230B	219.95	A		90	30	10-30	0.1	P/S		No	Yes	5 1/2 x 2 3/4 x 9 3/4		
	BPA420	129.95	A		89	20 x 4	10-30	0.1	P/S		No	Yes	4 1/4 x 1 1/4 x 7 1/4		
	BQX300	429.95	A		95	100 x 2†	10-65	0.1	P/S		Yes	Yes	9 1/2 x 3 x 12		
	BMA200	329.95	A		90	†	††	0.1	P/S		Yes	Yes	6 1/2 x 3 x 12		
	BSX150	299.95	A		90	50	10-65	0.1	P/S		Yes	Yes	6 1/2 x 3 x 12		
	BQA120	129.95	A		90	30 x 4	10-50	0.1	P/S		Yes	Yes	4 1/4 x 6 x 1 1/4		
	BEQ08E	349.95	E	9	12	80		0.03	P/S	Yes	Yes	Yes	7 x 1 x 5 1/2		
	BEQ65A	229.95	E	5	12	80		0.03	P/S	Yes	No	Yes	2 1/2 x 6 3/4 x 7 1/4		
BOSS	AVA-800	329.00	A		80	100 x 4	20-20	0.05		No	No	Yes	15 x 11 1/4 x 2 3/4	Bridgeable; DIN input. As above. Bridgeable. As above. As above. As above. Includes spectrum analyzer; EQ memory; CD input. CD input; additional subwoofer output.	
	AVA-1000	399.00	A		80	100 x 4	20-20	0.05		No	No	Yes	22 3/4 x 11 1/4 x 2 3/4		
	AVA-600	229.00	A		80	125	10-30	0.05		No	Yes	Yes	15 x 7 1/2 x 1 1/4		
	AVA-500	189.00	A		80	85	10-30	0.05		No	Yes	Yes	11 1/2 x 7 1/2 x 1 1/4		
	AVA-400	149.00	A		80	50	10-30	0.05		No	Yes	Yes	10 x 7 1/2 x 1 1/4		
	AVA-350	109.00	A		70	35	20-20	0.5		No	No	Yes	10 x 7 1/2 x 3		
	AVA-150	89.00	A		70	25	20-20	0.5		No	No	Yes	8 x 7 1/2 x 3		
	AVA-120B	149.00	A/E	7	12	70	25 x 4	20-20	0.5	P/S	Yes	No	Yes		6 1/2 x 6 3/4 x 1 1/4
	AVA-1204	89.00	P/E	7	12	70		0.05	P	Yes	Yes	Yes	5 1/4 x 7 x 1		
	AVA-1202	69.00	P/E	7	12	80		0.1	P	Yes	No	Yes	5 1/2 x 5 1/4 x 1 1/4		

# CAN TUBES WARM UP CD SOUND?

*How a very old technology can make a brand new compact disc player sound extraordinarily good.*



Our new SD/A-490t has a clock that "ticks" 33 million times a second, multi-stage noise

shaping, pulse width modulators and enough other edge-of-the-art circuitry to finally qualify us for entry into the hallowed Compact Disc Techno-Jargon Hall of Fame

But it also includes two vacuum tubes whose classic design has remained unchanged for over 35 years.

Tubes? Those warm glass things that used to glow cheerily through the grilles of old radios and black & white TVs? Yes. In an important circuit stage that comes after all the digital wizardry.

We and many other critical listeners believe that this anachronistic addition to an already excellent CD player design significantly enhances its sound. Read on and decide for yourself.

## THE AMPLIFIER THAT DOESN'T AMPLIFY.

Between a CD player's D/A converter and external outputs is circuitry called a buffer amplifier stage. When you hear the word amplifier, you think of something which makes a signal louder. But that's not a buffer amp's purpose. In fact, contrary to popular lore, a CD player's buffer amplifier doesn't boost the signal strength at all — the final output of a CD player's D/A converter already has sufficient voltage to directly drive a power amplifier!

Instead, the buffer amp is a *unity gain* device which 1) increases output current, and 2) in the process, acts as a sort of electronic shock absorber.

A signal emerging from a CD player's digital-to-analog conversion process has sufficient voltage but insufficient current for proper interaction with a preamplifier or power amp. By acting as a current amplifier, the buffer stage helps lower impedance to a level that's

compatible with modern components — about 50 ohms in the case of the SD/A-490t.

At the same time, the buffer stage helps isolate the relatively fragile D/A chip set from the nasty outside world of demanding analog components.

## TUBES VERSUS SOLID STATE.

All compact disc players have buffer amplifiers. But more than 98% of them use solid state devices for this stage: either integrated op-amp circuits or discrete transistors.

A handful of hard-to-find, esoteric designs in the \$1200 to \$2500 range employ one or more tubes instead. As does our readily-available \$699 SD/A-490t. For fundamental physical reasons, tubes have different transfer function characteristics than transistors. When used in ultra-expensive, audiophile preamplifiers and power amplifiers, their sound is variously described as "mellow", "warmer", "more open and natural" or simply "less harsh than solid state".

At the heart of these perceived differences are three basic facts:

1. Tubes produce *even-order* distortion (i.e. 2nd, 4th, 6th harmonics, etc.) while transistors create *odd-order* distortion, particularly 3rd harmonics which are less psychoacoustically pleasant.
2. In a buffer stage, a tube acts as a pure Class A device, which is considered the optimal amplifier configuration. Op-amps function as Class A in and Class B out, with potential crossover distortion as voltage swings from positive to negative.
3. Tubes "round off" the waveform when they clip. When over-driven, solid state devices cut off sharply, causing audible distortion.

## THE SD/A-490t'S OUTPUT SECTION

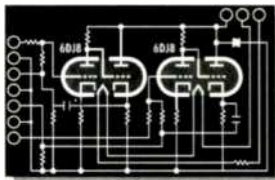
Our new CD player uses two 6DJ8 dual triodes (each literally two separate tubes in a single glass envelope) placed between the digital-to-analog converter and a motorized volume control.\*\*

Operated at less than 30% of their maximum capacity, these tubes achieve a highly linear output voltage with very low static and transient distortion while providing very high dynamic headroom.

And because they're "loafing" at 1/3 their rated current capability, the SD/A-490t's tubes are designed to last the life of the CD player without replacement or need for adjustment.

## A "LESS IS MORE" DIGITAL APPROACH FOR CLEANER ANALOG SOUND.

It would be pointless to have a tube output stage if the digital circuitry which precedes it







wasn't first rate. The SD/A-490t uses Single-Bit D/A circuitry to eliminate a form of exceedingly audible distortion inherent in most current CD player designs, and to provide better signal linearity than ever before.

If you've read current CD player brochures, you've probably stumbled across descriptions of de-glitcher circuits, laser trimming and even 22-bit converters. All these are merely fixes, applied to the same basic kind of D/A converter in an attempt to overcome built-in shortcomings.

In contrast, the SD/A-490t uses a completely new technology which avoids many of the problems that older approaches have struggled to surmount. We'd have to buy a whole section in this magazine to fully explain the differences (if you're interested, call 1-800-443-CAVR for an appropriately long and detailed brochure), but here's a short synopsis.

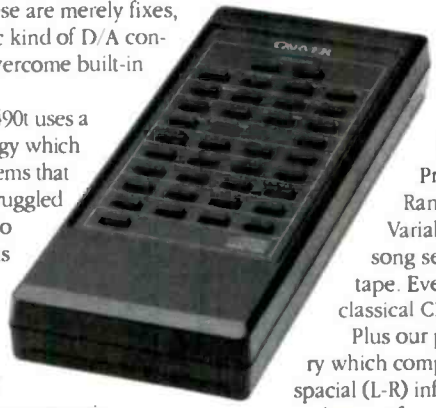
Traditional converters require 16 separate reference circuits, each of which must be accurate to one part in 65,536 — but, due to the realities of mass production, rarely are. If they're not "dead-on", an unpleasant form of noise called *zero-cross distortion* is produced. Because Carver's Single Bit D/A Converter transforms a 16-bit signal into a 1-bit pulse signal array, the "ladder" of 16 ultra-high-precision reference devices is not required: In effect, the SD/A-490t need only manipulate a stream of varying-width on/off pulses instead of having to accurately create 65,536 different amplitude levels at all times.

Zero-cross distortion is non-existent, and the SD/A-490t's Single Bit converter is able to decode linearity in excess of 115 dB below peak level with exceptionally low noise. You'll particularly notice the difference in the heightened purity and clarity of music during very quiet passages. Every nuance, intonation and harmonic of the original recording is there. Yet

**The Carver SD/A-490t.**  
At \$699, its suggested retail is \$500 less than the nearest competitor with tube output\*\*\*

"digital" harshness is noticeably absent even before it enters the SD/A-490t's mink-lined tube stage.

**AN ARRAY OF FEATURES AS RICH AS ITS SOUND.**



We've designed the SD/A-490t to be both useful and easy-to-use. 21-key front panel or remote programming. Fixed and variable output. Programming grid display. Random "shuffle" play. Variable length fade. Automatic song selection to fit any length of tape. Even index programming for classical CD's. Plus our proprietary Soft EQ circuitry which compensates for variables in spacial (L-R) information and midrange equalization found in many CD's mastered from analog tapes.

**BRING YOUR TWO BEST CRITICS TO A CARVER DEALER.**

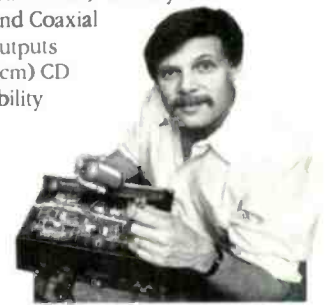
It's tempting to further regale you with how well we think the SD/A-490t's tubes and Single Bit circuitry improve the sound of a compact disc. But your own ears should be the final arbiter of quality.

Thus you are invited to bring a few familiar compact discs down to your local Carver dealer and compare for yourself, hopefully creating your own superlatives in the process.

Suffice it to say that almost all critical listeners not only are able to hear a difference, but prefer the sound of the remarkably affordable SD/A-490t's dual triode transfer function.

**THE SD/A-490t**

- Dual 6DJ8 Vacuum Tube Output Stage
- Over-sized Disc Stabilizer Transport
- 24-Track Programming with 21-key front panel & remote input
- Music Calendar Display
- Indexing
- Random Play
- Motorized Volume Control
- Time Edit/Fade Taping Feature with user-variable time parameters
- 2 to 10 Second Variable Length Fade
- Exclusive Carver Soft EQ (Digital Time Lens) circuitry
- Optical and Coaxial
- Digital Outputs
- 3-Inch (8cm) CD Compatibility



*Bob Carver*



CARVER CORP., LYNNWOOD, WA, U.S.A.  
Call 1-800-443-CAVR for information and dealer listings.

\*A device which neither amplifies nor attenuates a signal is said to have unity gain. In other words, what goes in comes out unchanged. Or does it?  
\*\*Remote control variable output is a wonderfully convenient feature, but it would be pointless to eliminate solid state circuitry in the buffer amp stage and then use a solid state circuit for the final gain attenuator. So the SD/A-490t changes volume the old fashioned, physical way: a nice, clean carbon potentiometer, in this case, physically rotated by a small motor.  
\*\*\*Source: 1990 *Audio Magazine* Annual Equipment Directory.

# AMPS/EQUALIZERS

MANUFACTURER	Model	Price, \$	Preamp (P), Amp (A), Equalizer (E)	Number of EQ Bands	Boost/Cut Range, ±dB	S/N Ratio, -dB, A-Weighted	Watts Channel into 8 Ohms per EIA-490	Full-Power Bandwidth, Hz to kHz	THD at Rated Output, % per EIA-490	Power Levels: Preamp (P), Speaker (S)	Fader Control?	Includes Crossover?	RCA Input Jacks?	Dimensions, inches	Notes
CALIBER	500	659.00	A			72	250	20-20	0.02	P	No	No	Yes	2 1/4 x 7 x 20	Bridgeable. As above. Simultaneous stereo and bridged mono output. As above. Bridgeable.
	300	469.00	A			72	150	20-20	0.02	P	No	No	Yes	2 1/4 x 7 x 14 1/2	
	150	329.00	A			72	75	20-20	0.02	P	No	No	Yes	2 1/4 x 7 x 10 1/4	
	100	249.00	A			72	50	20-20	0.02	P	No	No	Yes	2 1/4 x 7 x 9 1/4	
	425	249.00	A			72	25 x 4	20-20	0.02	P	No	No	Yes	2 1/4 x 7 x 8 1/4	
	50M	189.00	A			72	25	20-20	0.02	P	No	No	Yes	2 1/4 x 7 x 6 1/2	
	50	169.00	A			72	25	20-20	0.02	P	No	No	Yes	2 1/4 x 7 x 6 1/2	
CANTON	M 50	200.00	A			94	50 x 1	20-20	0.1	P/S		Yes		6 3/8 x 3 1/4 x 1 1/8	Mono amp module for Model MF 3 or MF 5 Mainframe. Model MF 3, holds three amp modules, 11 1/8 x 6 3/8 x 3/4 inches, \$150.00; Model MF 5, holds five modules, 18 1/8 x 6 3/8 x 3/4 inches, \$200.00. Stereo amp module, fits Mainframes as above.
	S 30	150.00	A			94	15	20-20	0.1	P/S		Yes		6 3/8 x 3 1/4 x 1 1/8	
CARVER	M-4050I	549.95	A			100	50 x 4	17-23	0.5	P/S	No	Yes	Yes	16 1/2 x 6 3/4 x 2 3/4	Bridgeable; 6-dB bass boost at 60 Hz. Bridgeable. As above. Bridges to 100 watts. †Sonic Holography spatial processor with bass subharmonic restoration.
	M-2090I	399.95	A			100	90	20-20	0.5	P/S	No	Yes	Yes	12 1/2 x 6 x 2 3/8	
	M-2050I	339.95	A			100	50	20-20	0.5	P/S	No	Yes	Yes	9 3/4 x 6 x 2 3/8	
	M-2040I	249.95	A			100	40	20-20	0.5	P/S	No	Yes	Yes	9 1/4 x 7 x 2 3/8	
	M-2020	159.95	A			100	15	20-20	0.5	P/S	No	Yes	Yes	5 3/8 x 6 x 2 3/8	
	SX-2/3	499.95	†			90			0.1	P	No	Yes	Yes	12 1/4 x 6 3/4 x 2 1/4	
CLARION	100EQB7	99.95	A/E	5	12	90	25	20-20	1	S	Yes		No	7 1/8 x 1 x 5 1/8	†Digital signal processor. Bridgeable.
	703EQA	149.95	A/E	7	12	92	25	20-20	1	P/S	Yes		Yes	7 1/8 x 1 x 5 1/8	
	704EQA	199.95	A/E	7	12	92	25 x 4	20-20	1	P/S	Yes	Yes	Yes	7 1/8 x 1 x 5 1/8	
	52EQ	99.95	E	5	12	90				P/S	Yes		Yes	7 1/8 x 1 x 5 1/8	
	72EQ	169.95	E	7	12	95				S	Yes	Yes	Yes	7 1/8 x 1 x 5 1/8	
	711EQ	299.00	E	7	12	85				P	Yes	Yes	Yes	7 1/8 x 1 x 5 1/8	
	720EQ	499.95	E	7	12	85				P	Yes	Yes	Yes	9 x 1 x 6 5/8	
	DSP959	899.95	†	9	12	100				P	Yes	Yes	Yes	7 1/8 x 2 x 5 1/8	
	201A	79.95	A			94	25	10-60	1	P/S	No		Yes	7 x 1 x 5 1/8	
	402A	119.95	A			94	25 x 4	10-60	1	P/S	No		Yes	7 x 1 x 5 1/8	
	601A	189.95	A			100	50	10-60	0.08	P	No		Yes	5 3/8 x 2 x 8 5/8	
	1001A	249.95	A			103	80	10-60	0.08	P	No		Yes	7 1/2 x 2 x 8 5/8	
	1601A	329.95	A			105	130	10-60	0.08	P	No		Yes	9 3/8 x 2 x 8 5/8	
	1610A	499.95	A				40 x 4		0.1	P			Yes	8 3/8 x 2 3/8 x 12 1/8	
	3200A	799.95	A				80 x 4		0.1	P			Yes	13 1/8 x 2 3/8 x 12 1/8	
	COMPETITION	C-500		A			100	25	20-20	0.01	P/S	No	No	Yes	
C-1000		349.00	A	1	+18	100	50	15-30	0.01	P/S	No	No	Yes	9 x 2.6 x 10	
C-2000		500.00	A	1	+18	100	100	15-30	0.01	P/S	No	No	Yes	9 x 2.6 x 12	
C-4000		679.00	A	1	+18	100	200	15-30	0.01	P/S	No	No	Yes	9 x 2.6 x 14	
C-1004		425.00	A			100	25	20-20	0.01	P/S	No	No	Yes	9 x 2.6 x 12	
	C-2004		A			100	50	20-20	0.01	P/S	No	No	Yes	9 x 2.6 x 14	
CONCORD	CEQ7+	329.95	E	7	†	90				P	Yes	Yes	Yes	7 x 1 x 5 1/2	†±8 or ±12 dB. Four EQ presets; parametric bass EQ. Bridgeable. Bridges to 500 watts. Bridgeable; high-pass RCA outputs. Bridgeable. As above.
	CA 20.2	119.95	A			90	20		1.0	P/S	No	Yes	Yes	7 3/8 x 6 1/4 x 1 1/8	
	CA 50.2	239.95	A			90	50	20-20	0.08	P/S	No	Yes	Yes	10 5/8 x 8 1/2 x 2 3/8	
	CA 100.2	499.95	A			100	100	20-20	0.06	P	No	Yes	Yes	13 3/8 x 7 3/8 x 2 1/2	
	CA 200.2	699.95	A			100	200	20-20	0.06	P	No	Yes	Yes	15 3/8 x 7 3/8 x 2 1/2	
	CA 75.2	349.95	A			90	75	20-20	0.08	P/S	Yes	Yes	Yes	2 3/8 x 8 1/8 x 13 1/4	
	QD 100	159.00	A			100	16 x 4	8-40	1	P/S	Yes	Yes	Yes	11 1/8 x 4 3/8 x 2 3/8	
	QD 200	369.00	A			100	37 x 4	5-40	0.08	P	Yes	Yes	Yes	14 1/8 x 8 3/8 x 2 3/8	
	QD 400	529.00	A			100	75 x 4	5-40	0.08	P	Yes	Yes	Yes	17 1/8 x 8 3/8 x 2 3/8	
	COUSTIC	AMP-660	899.95	A			95	50 x 6†	10-50	0.05	P	No	No	Yes	
AMP-460		359.95	A			95	98	10-55	0.05	P/S	No	No	Yes	16 1/8 x 8 7/8 x 2 3/8	
AMP-360		289.95	A			92	65	10-50	0.05	P/S	No	No	Yes	13 x 8 7/8 x 2 3/8	
AMP-260		219.95	A			92	45	10-50	0.05	P/S	No	No	Yes	9 x 8 7/8 x 2 3/8	
AMP-160		139.95	A			70	30	10-30	0.05	P/S	No	No	Yes	7 1/2 x 8 7/8 x 2 3/8	
AMP-100A		64.95	A			70	18	30-20	0.05	P/S	No	No	Yes	6 1/2 x 5 1/2 x 1 1/4	
AMP-560		1550.00	A			92	250 x 4†	10-50	0.05	P	No	No	Yes	38 x 12 x 3 3/8	
EQ-1100		199.95	P/E	7	12	90			0.05	P	Yes	Yes	Yes	7 x 6 x 1	
EQ-1001	124.95	P/E	7	12	90			0.05	P/S	Yes	Yes	Yes	7 x 6 x 1		
CRAIG	ME101	64.95	A/E	7	12	60	15	80-15	5	S	Yes	No	No	5 3/8 x 1 1/8 x 4 3/4	Bridgeable. As above. As above.
	ME105	69.95	A/E	10	12	60	18	80-15	5	S	Yes	No	No	5 3/8 x 1 1/8 x 4 3/4	
	EQ7010	124.95	E	7	12	95				P	Yes	Yes	Yes	7 x 1 x 5	
	MA201	89.95	A			75	18	30-20	0.5	P/S	No	Yes	Yes	4 1/2 x 2 1/4 x 6	
	MA220	224.95	A			95	65	10-20	0.09	P/S	Yes	Yes	Yes	9 3/4 x 2 3/8 x 7 1/8	
	MA230	314.95	A			100	150	10-30	0.05	P/S	Yes	Yes	Yes	9 3/4 x 2 3/8 x 1 1/2	
	MA401	149.95	A			75	16 x 4	30-20	0.5	P	No	Yes	Yes	4 1/2 x 2 1/4 x 7 1/8	
	MA420	374.95	A			95	65 x 4	10-30	0.05	P	No	No	Yes	9 3/4 x 2 3/8 x 13	
CRUNCH	50	299.00	A			90	25	20-20	0.015	P	No	No	Yes		Accepts filter, crossover, or EQ module; includes eight-gauge power cables. As above. As above. As above. As above.
	100	425.00	A			95	50	10-32	0.015	P	No	No	Yes		
	150	550.00	A			97	75	10-32	0.015	P	No	No	Yes		
	600	1250.00	A			102	300	10-32	0.015	P	No	No	Yes		
	425	499.00	A			93	25 x 4	20-20	0.015	P	No	No	Yes		
	450	650.00	A			95	50 x 4	10-32	0.015	P	No	No	Yes		

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**EARTHQUAKE SOUND CORPORATION**

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# AMPS/EQUALIZERS

MANUFACTURER	Model	Price, \$	Preamp (P), Amp (A), Equalizer (E)	Number of EQ Bands	Boost/Cut Range, ±dB	S/N Ratio, -dB, A-Weighted per IEC-450	Watts Channel into 4 Ohms	Full-Power Bandwidth, Hz to kHz	THD at Rated Output, % per IEC-450	Input Level: Preamp (P), Speaker (S)	Fader Control?	Includes Crossover?	RCA Input Jack?	Dimensions, inches	Notes
CRUTCHFIELD	CR2X30P	149.00	A			102	30	10-50	0.02	P	No	Yes	7 7/8 x 1 7/8 x 5 7/8	Bridgeable. As above. As above. †Two-, three-, or four-channel operation.	
	CR2X50P	219.00	A			102	50	10-50	0.02	P	No	Yes	7 7/8 x 1 7/8 x 8 7/8		
	CR2X75P	269.00	A			102	75	10-50	0.02	P	No	Yes	7 7/8 x 1 7/8 x 9 7/8		
	CR4X30P	229.00	A			102	30 x 4†	10-50	0.02	P	Yes	Yes	7 7/8 x 1 7/8 x 12 3/4		
	CR4X50P	299.00	A			102	50 x 4†	10-50	0.02	P	Yes	Yes	7 7/8 x 1 7/8 x 13 1/4		
CR4X75P	399.00	A			102	75 x 4†	10-50	0.02	P	Yes	Yes	7 7/8 x 1 7/8 x 13 1/4			
DENON	DCA-800	600.00	A			100	45 x 6†	20-20	0.1	P		Yes	14 1/2 x 2 3/4 x 11	†Three-, four-, five-, or six-channel operation. Bridgeable. Bridges to 100 watts. Bridges to 70 watts.  Selectable crossover frequency. †12 front EQ bands, 12 rear. ††Supplied by modules below. Four-channel level and interface controller; auto source switch. †Optional. Four-channel level and interface controller. †Optional.	
	DCA-3400	370.00	A			90	28 x 4	20-20	0.05	P	No	Yes	14 3/4 x 8 1/2 x 2 3/4		
	DCA-500	300.00	A	1	+16	100	40	20-20	0.05	P	No	Yes	9 1/2 x 2 1/2 x 7 7/8		
	DCA-400	200.00	A	1	+16	95	30	20-20	0.3	P	No	Yes	9 1/2 x 2 1/2 x 6 6		
	DCA-3150	150.00	A			90	12 x 4	20-20	0.05	P	No	Yes	9 1/2 x 1 3/4 x 6		
	DCA-3120	80.00	A			90	12	20-20	0.05	P	No	Yes	4 1/2 x 1 3/4 x 3 3/4		
	DCE-2155	200.00	E	7	12	97			0.005	P	Yes	No	7 x 1 x 5 1/2		
DCE-250	270.00	E	†	12	95			0.008	††	No	††	8 1/2 x 1 7/8 x 4			
DCL-420	160.00	P			95			0.008	P/S	†	Yes	8 1/2 x 1 7/8 x 5 1/2			
DCL-410	100.00	P			95			0.008	P/S	†	Yes	8 1/2 x 1 7/8 x 5 1/2			
EARTHQUAKE SOUND	PA-2300	899.00	A			110	300		0.015	P	No	No	Yes	2 3/4 x 9 x 16	Bridgeable; operates into 2 ohms. As above; subsonic filters. As above. As above. As above.
	PA-2150	748.00	A			105	150		0.015	P	No	No	Yes	2 3/4 x 9 x 13	
	PA-2075	549.00	A			99	75		0.015	P	No	No	Yes	2 3/4 x 9 x 10	
	PA-2030	350.00	A			98	30		0.015	P	No	No	Yes	2 3/4 x 9 x 6	
	PA-4030	520.00	A			98	30 x 4		0.015	P	No	No	Yes	2 3/4 x 9 x 6	
ECLIPSE	EUM-2420	499.95	A			105	50 x 4†	20-20	0.03	P		Yes	13 3/8 x 2 3/8 x 10	†Two-, three-, or four-channel operation.  ††Digital sound processor with ambient center-channel output. Mounts in trunk or under seat; controlled by Model EQZ-301 (see "Radios") or EQR-1100 (\$199.95).	
	EUM-2410	399.95	A			103	25 x 4†	20-20	0.03	P		Yes	13 3/8 x 2 3/8 x 10		
	EUM-2204	99.95	A			84	11	20-20	0.1	P		Yes	5 1/2 x 1 3/8 x 2		
	EQS-1000	799.95	††			90			0.08	P	Yes	Yes	7 x 2 x 6 1/2		
	EQS-1001	649.95	††			90			0.08	P	Yes	Yes	7 3/8 x 1 3/8 x 6 1/4		
FAS	PE75S	125.00	P/E	7	12					P/S	Yes	Yes	Yes	7 x 1 x 5 1/2	Front and rear gain controls.
	PE60	114.95	P/E	7	12					P/S	Yes	No	Yes	7 x 1 x 5 1/2	
	EEQ100	199.95	A/E	7	12	65	50 x 4	20-20	1	P/S	Yes	No	Yes	7 x 2 1/4 x 8	
	EA65	124.95	A/E	7	12	70	25 x 4	20-20	1	P/S	Yes	No	Yes	7 x 1 x 5 1/2	
	PA200	329.00	A			160	160	5-30	0.05	P	No	No	Yes	12 1/2 x 8 3/4 x 2	
	PA140	279.00	A			110	110	5-30	0.05	P	No	No	Yes	8 3/4 x 8 3/4 x 2	
	PA425	99.95	A			25	25 x 4	20-20	1	P/S	No	No	Yes	6 1/2 x 1 1/2 x 4 1/2	
	PA25	69.95	A			25	25	20-20	1	P/S	No	No	Yes	5 1/2 x 1 1/2 x 4 1/2	
FOSTEX	CA4	1000.00	A			50	4	20-20	0.1	P/S	No	Yes	2 1/8 x 17 x 10		
	CA2		A			50	50	20-20	0.1	P/S	No	Yes	2 1/8 x 8 3/4 x 9		
FULTRON	15-0110	299.95	A			85	110	10-50	0.04	P/S	No	Yes	Yes	11 1/4 x 1 3/4 x 9 3/8	Bridgeable. As above. As above. As above.  Programmable; includes spectrum analyzer. As above.
	15-0070	249.95	A			85	70	10-50	0.04	P/S	No	Yes	Yes	7 1/8 x 1 3/4 x 9 3/8	
	15-0050	199.95	A			85	50	10-50	0.08	P/S	No	Yes	Yes	9 1/8 x 1 3/4 x 9 3/8	
	15-0450	299.95	A			85	50 x 4	10-50	0.08	P/S	No	Yes	Yes	11 1/4 x 1 3/4 x 9 3/8	
	15-0425	99.95	A			75	25 x 4	10-50	0.05	P/S	No	Yes	Yes	7 1/2 x 2 1/4 x 5 1/4	
	15-0225	55.95	A/E			69	25	10-50	1	P/S	No	Yes	Yes	4 x 1 1/2 x 4 3/4	
	15-0740	189.95	A/E	7	12	75	20 x 4	20-35	0.05	P/S	Yes	Yes	Yes	1 x 6 1/8 x 7	
	15-0735	139.95	A/E	7	10	60	25 x 4	20-20	1	P/S	Yes	No	Yes	3/4 x 6 1/2 x 7	
	15-0730	79.95	A/E	10	12	65	13 x 4	20-20	1	P/S	Yes	No	Yes	1 x 4 1/2 x 7	
	15-0717	109.95	P/E	7	12	75			0.05	P/S	Yes	Yes	No	1 x 6 1/8 x 7	
G & S DESIGNS	PA4X	498.00	P/E	4	18	105			0.02	P	Yes	No	Yes	6 7/8 x 3 3/4 x 1	
HAFLER	MA4	499.00	A			100	150 x 2†	20-20	0.05		No	No	Yes	12 x 9 x 3 1/2	†Two-, three-, or four-channel operation. MOS-FET. Bridges to 75 watts; MOS-FET. Bridges to 75 watts x 2; MOS-FET. Bridges to 75 watts x 3; MOS-FET. Four-channel operation; one-octave spacing; turn-on delay.
	MSE40	159.00	A			110	20	20-20	0.05	P	No	No	Yes	8 5/8 x 5 x 2 1/4	
	MSE80	249.00	A			110	20 x 4	20-20	0.05	P	No	No	Yes	8 5/8 x 8 x 2 1/4	
	MSE120	389.00	A			110	20 x 6	20-20	0.05	P	No	No	Yes	8 5/8 x 11 1/4 x 2 1/4	
MAQ104	349.00	E	10	12	90							Yes	10 x 8 x 1 3/4		
HARMAN KARDON	TC600	1300.00	A			100	300	10-100	0.1	P/S	No	No	Yes	16 1/8 x 12 1/8 x 3 3/4	Simultaneous stereo and bridged mono output. †Two-, three-, or four-channel operation. Simultaneous stereo and 300-watt bridged mono output. Bridges to 180 watts. †Two-, three-, or four-channel operation. Simultaneous stereo and bridged mono output. Bridges to 100 watts. Simultaneous stereo and bridged mono output.
	TC304	950.00	A			100	150 x 2†	10-100	0.1	P/S	No	No	Yes	16 1/8 x 12 1/8 x 3 3/4	
	TC300	800.00	A			100	100	10-100	0.1	P/S	No	No	Yes	14 1/8 x 12 1/8 x 3 3/4	
	CA260	529.00	A			80	60	10-100	0.1	P/S	No	Yes	Yes	15 1/8 x 7 1/8 x 3 3/8	
	CA140Q	499.00	A			100	35 x 4†	10-100	0.1	P/S	No	No	Yes	12 1/8 x 9 3/4 x 2 1/4	
	CA240	369.00	A			72	40	10-100	0.1	P/S	No	Yes	Yes	12 1/2 x 8 x 2 3/4	
	CA70	329.00	A			100	35	10-100	0.1	P/S	No	Yes	Yes	10 1/8 x 6 3/4 x 2 1/4	
CA60Q	329.00	A			100	15 x 4	10-100	0.1	P/S	No	No	Yes	12 3/8 x 6 3/4 x 2		
CA30	149.00	A			100	15	10-100	0.1	P/S	No	No	Yes	7 1/4 x 6 3/4 x 2		
HARRISON LABORATORY	A-MOD	149.95	A				12.5 x 1	20-20	0.005	P/S	No	No	Yes	2 1/2 x 2 1/2 x 4	Monoblock; operates into 2 ohms; holds ten B-MODs. Plug-in mono module. †into 1 ohm.
	B-MOD	199.95	A				100 x 1†	20-20	0.005	P/S	No	No	Yes	2 1/2 x 2 1/2 x 9	



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**MAGNEPLAN**

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# AMPS/EQUALIZERS

MANUFACTURER	Model	Price, \$	Preamp (P), Amp (A), Equalizer (E)	Number of EQ Bands	Boost/Cut Range, ±dB	S/N Ratio, dB, A-Weighted	Watts/Channel into ± Ohms, per IEC-490	Full-Power Bandwidth, Hz to kHz	THD at Rated Output, % per IEC-490	Input Level: Preamp (P), Speaker (S)	Fader Control?	Includes Crossover?	RCA Input Jacks?	Dimensions, Inches	Notes
HI-COMP	HCB-8036	70.00	A			75	18	20-20	1	P/S	No	No	Yes	1 1/2 x 4 1/8 x 4	Bridgeable. As above.
	HCB-8100	160.00	A			75	25 x 4	20-20	1	P/S	No	No	Yes	1 1/2 x 7 x 5 1/2	
	HCB-8060	150.00	A			90	30	20-20	0.05	P	No	No	Yes	2 1/2 x 9 x 6 1/4	
	HCB-8120	230.00	A			90	60	20-20	0.05	P	No	No	Yes	2 1/2 x 9 1/4 x 6 1/4	
	HCB-8180	300.00	A			90	90	20-20	0.05	P	No	No	Yes	2 1/2 x 11 1/4 x 6 1/4	
	HCB-8240	330.00	A			90	40 x 2, 80 x 2	20-20	0.05	P	No	No	Yes	2 1/2 x 13 x 6 1/4	
HCB-8250	450.00	A			90	125	20-20	0.05	P	No	No	Yes	2 1/2 x 13 x 6 1/4	As above.	
HIFONICS	Cupid	180.00	A			98	22	10-32	0.02	P			Yes	7 1/2 x 1 1/4 x 10 1/4	Bridgeable; operates into 2 ohms. As above.
	Pluto	245.00	A			103	35	10-32	0.02	P			Yes	8 3/8 x 2 1/2 x 4	
	Vulcan	330.00	A			105	50	10-32	0.02	P			Yes	8 3/8 x 2 1/2 x 6 1/8	
	Odin	410.00	A			108	75	10-32	0.02	P			Yes	8 3/8 x 2 1/2 x 6 1/8	
	Thor	550.00	A			109	125	10-32	0.02	P			Yes	8 3/8 x 2 1/2 x 7 3/8	
	Boltar	700.00	A			110	200	10-32	0.02	P			Yes	8 3/8 x 2 1/2 x 11 3/8	
	Zeus	850.00	A			112	300	10-32	0.02	P			Yes	8 3/8 x 2 1/2 x 15 3/8	
	Colossus	1800.00	A			110	600	10-32	0.02	P			Yes	8 3/8 x 2 1/2 x 26 3/8	
	Juno	290.00	A			98	22 x 4	10-32	0.02	P			Yes	7 1/2 x 1 1/4 x 5 1/8	
	Jupiter	360.00	A			93	30 x 4	10-32	0.02	P			Yes	8 3/8 x 2 1/2 x 7 3/8	
	Europa	425.00	A			93	30 x 4	10-32	0.02	P	Yes		Yes	8 3/8 x 2 1/2 x 7 3/8	
	Gemini	595.00	A			103	50 x 4	10-32	0.02	P	Yes		Yes	8 3/8 x 2 1/2 x 11 3/8	
	Olympus	850.00	A			108	110 x 4	10-32	0.02	P	Yes		Yes	8 3/8 x 2 1/2 x 15 3/8	
	Aphrodite	925.00	A			95	50 x 6	10-32	0.02	P	Yes		Yes	8 3/8 x 2 1/2 x 21 3/8	
	Cyclops	350.00	A			100	100 x 1	10-32	0.02	P	Yes		Yes	8 3/8 x 2 1/2 x 6 1/8	
	Hercules	490.00	A			103	200 x 1	10-32	0.02	P	Yes	Yes	Yes	8 3/8 x 2 1/2 x 11 3/8	
	Atlas	700.00	A			105	400 x 1	10-32	0.02	P	Yes	Yes	Yes	8 3/8 x 2 1/2 x 17 3/8	
	Ulysses	500.00	A			100	25	10-32	0.02	P			Yes	8 3/8 x 2 1/2 x 11 3/8	
	Iais	900.00	A			103	50	10-32	0.02	P			Yes	8 3/8 x 2 1/2 x 17 3/8	
	Triton VII	275.00	P/E	10	12	85					Yes	Yes	Yes	7 1/8 x 1 5/8 x 3 1/2	
	Cygnus VII	220.00	E	10	12	85					No	No	Yes	7 1/8 x 1 5/8 x 4 1/8	
	Pegasus VII	375.00	E	28	12	85					No	No	Yes	8 1/4 x 2 3/4 x 4 3/8	
	Ceres VII	420.00	P/E	3	20	85					Yes	Yes	Yes	7 1/8 x 2 1/4 x 4 3/8	
	Ophelia VII	595.00	E	10	12	85					No	No	Yes	9 3/8 x 3 3/8 x 13 3/8	
Io VII	75.00	E			85					No	Yes	Yes	7 1/8 x 1 1/4 x 1 1/8		
Cleo VIII	100.00	E	3	12	103			0.02	P			Yes			
Plato VIII	200.00	E	10	12	103			0.02	P			Yes			
Epsilon VIII	220.00	P/E	4	12	103			0.02	P	Yes		Yes	Half DIN		
THE HOTT SET-UP	HS250	359.00	A			100	50	6-30	0.03	P/S			Yes	10 x 8 1/2 x 2 1/4	Bridgeable. As above. As above.
	HS275	519.00	A			100	75	6-30	0.03	P/S			Yes	12 x 8 1/2 x 2 1/4	
	HS2125		A			100	125	6-30	0.03	P/S			Yes	14 x 8 1/2 x 2 1/4	
JENSEN	A220	199.95	A			85	50		0.5	S			Yes	7 3/4 x 2 x 7 3/4	Bridgeable. As above. As above. †Two-, three-, or four-channel operation. As above.
	A320	299.95	A			85	75		0.5	S			Yes	7 3/4 x 2 x 9 1/4	
	A432	329.95	A			85	100 x 2†		0.5	S			Yes	7 3/4 x 2 x 15 1/8	
	EQA77	137.95	P/E	7	12	85					Yes		Yes	5 x 1 1/4 x 5 1/2	
	EQA110	137.95	P/E	10	12	85					Yes		Yes	7 x 1 1/4 x 5 1/2	
JSE	2460	299.95	A			80	60 x 4		0.06					2 1/8 x 8 1/8 x 19 1/4	Bridgeable. As above. As above. As above. As above. As above. As above. As above. As above.
	2191	249.95	A			80	125		0.06					2 1/4 x 9 5/8 x 11	
	2161	149.95	A			80	60		0.06					2 1/4 x 9 5/8 x 7 1/8	
	2140	179.95	A			80	40		0.06					2 1/8 x 8 1/8 x 10 3/4	
	2045	99.95	A/E	7	10	55	50		1					1 x 7 x 5 1/8	
	2055	79.95	E	7	10	55	50		0.005					1 x 7 x 5 1/8	
	2085	149.95	A/E	10	10	55	50		1					1 x 7 x 5 1/4	
	2075	119.95	A/E	10	10	55	50		0.005					1 x 7 x 5 1/4	
	JVC	KS-AG404	729.95	A			90	60 x 4†	20-20	0.08	P	No	No	Yes	
KSA204		349.95	A			90	†	†	†	P	No	No	Yes	10 1/8 x 2 x 8 3/4	
KSA154		299.95	A			90	†	40-20	†	P	No	No	Yes	9 x 1 1/8 x 7	
KSA152		289.95	A			90	45	40-30	0.04	P	No	No	Yes	10 7/8 x 2 x 6 1/8	
KSA202		349.95	A			90	60	40-30	0.04	P	No	No	Yes	10 7/8 x 2 x 7	
KSA102		199.95	A			90	30	40-20	0.08	P	No	No	Yes	9 x 1 1/8 x 5 1/4	
KSA51		99.95	A/E	7	12	90	12	40-20	0.8	P/S	No	No	Yes	6 x 1 1/4 x 3 1/4	
KSEA400		229.95	A/E	7	12	90	12 x 4	40-20	0.8	P	Yes	No	Yes	7 1/8 x 1 x 6	
KSEA200		179.95	A/E	7	12	90	12	40-20	0.8	P	Yes	No	Yes	7 1/8 x 1 x 6	
KSE75		249.95	E	12	12	90				P	Yes	†	Yes	7 1/8 x 1 x 6	
KSE35	149.95	E	7	12	90				P	Yes	No	Yes	7 1/8 x 1 x 6		
	299.95	P/E	9	12	90				P	Yes	No	Yes	7 1/8 x 2 x 6 1/8		
KENWOOD	KGC-9042	399.00	P/E	9	12	100				P	Yes	†	Yes	7 1/8 x 1 x 5 1/2	†Variable subwoofer crossover. Parametric EQ; includes spectrum analyzer. As above. As above. As above. As above. Simultaneous stereo and bridged mono output. †Two-, three-, or four-channel operation. †As above. Simultaneous stereo and bridged mono output. As above. As above. As above. As above. As above.
	KGC-6042	249.00	P/E	11	12	100				P	Yes	†	Yes	7 x 1 x 5 1/8	
	KGC-4042	149.00	P/E	5	12	100				P	Yes	†	Yes	3 1/2 x 1 x 4 3/4	
	KGC-4032	199.00	A/E	9	12	100	20			P/S	Yes	†	Yes	7 x 1 x 6 1/8	
	KAC-1021	949.00	A	1		105	220	2-100	0.08	P/S	No	Yes	Yes	15 3/4 x 2 1/4 x 11 1/8	
	KAC-921	499.00	A	1		105	100	2-100	0.3	P/S	No	Yes	Yes	10 1/4 x 2 x 11 1/8	
	KAC-821	349.00	A	1		105	75	2-100	0.5	P/S	No	Yes	Yes	9 1/8 x 2 x 11 1/8	
	KAC-622	149.00	A			100	30	4-65	0.8	P/S	No	Yes	Yes	8 x 1 1/8 x 5 1/2	
	KAC-941	399.00	A	1		105	40 x 4†	2-100	0.5	P/S	No	Yes	Yes	11 x 2 x 7 1/8	
	KAC-742	299.00	A			100	30 x 4†	4-64	0.08	P/S	No	No	Yes	11 x 2 x 9 1/8	
	KAC-721	199.00	A			105	37	2-70	0.5	P/S	No	No	Yes	8 3/4 x 1 3/4 x 5 1/8	
	KAC-54	99.00	A			105	20	5-50	1	P/S	No	No	Yes	5 1/2 x 1 1/4 x 3 3/8	
	KAC-33	59.00	A			95	30	10-55	1	P	No	No	Yes	3 1/8 x 1 1/4 x 5 1/2	

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There's also a new analog computer protection circuit that protects each channel individually from abnormal current conditions. Without sacrificing performance, and without current limiting at the power supply.

And with fewer solder joints, HD sets a whole new standard for ruggedness and reliability.

Like all Rockford Fosgate amplifiers, the new HDs are 2-ohm stable, bridgeable for simultaneous mono/stereo output, handcrafted in the USA and computer tested to eliminate the slightest flaw.

See and hear the new Punch 30HD, Punch 45HD, Punch 75HD, Punch 150HD, Power 100HD, and the new Hybrid Design AF/2-HD and AF/4-HD active crossovers at your authorized Rockford Fosgate dealer.

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WE WANTED TO SHOW YOU A FULL-BLOWN SHOT OF OUR  
1000 WATT WOOFER, THE JBL 1800GTi. BUT WE CAN'T.

THIS PAGE IS TOO SMALL. WHICH BRINGS US TO PLAN B.

YOU KNOW THE 18-INCH WOOFER YOU SEE AT CON-  
CERTS? THE ONE WITH THE COSMIC BOTTOM END?

THAT'S THE 1800'S DADDY. WE SWIPED THE IDEA  
FROM OUR STAGE STACK AND PUT IT IN A CAR.

SOUNDS AWESOME. WHY SHOULDN'T IT? JBL HAS

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BASS, SAME STUDIO MONITOR SOUND YOU HEAR

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*The JBL  
1800 GTi  
shown here  
actual size*

AND LOW-FREQUENCY TRANSDUCERS.

MATCHED COMPONENT SYSTEMS.

FULL-FREQUENCY SPEAKERS. THIRTY-TWO DROP-IN

PIECES. SO IF YOU'D LIKE TO UPGRADE TO SOMETHING

REALLY HOT. TEST DRIVE THE WHOLE JBL LINE. (IF YOU'D JUST

LIKE TO GET TO FIRST BASS, PICK UP THE 1800GTi.)



# AMPS/EQUALIZERS

MANUFACTURER	Model	Price, \$	Preamp (P), Amp (A), Equalizer (E)	Number of EQ Bands	Boost/Cut Range, ± dB	S/N Ratio, -dB, A-Weighted	Watts Channel into 4 Ohms, per IEC-490	Full-Power Bandwidth, Hz to kHz	THD at Rated Output, Hz to kHz, per IEC-490	Input Levels: Preamp (P), Speaker (S)	Fader Control?	Includes Crossover?	RCA Input Jacks?	Dimensions, inches	Notes	
KICKER	KA225	299.00	A	3	†	100	25	6-30	0.05	P	No	No	Yes	9 x 1½ x 6¼	†Bass, +12 dB; midrange, -6 dB; treble, +12 dB. Bridgeable.	
	KA250	429.00	A	3	†	100	50	6-30	0.05	P	No	No	Yes	12½ x 1¾ x 6¼	As above.	
	KA2100	599.00	A	3	†	100	100	6-30	0.05	P	No	No	Yes	12½ x 3 x 7¼	As above.	
	KA2250	999.00	A	1	†	100	250	6-30	0.05	P	No	No	Yes	18 x 3 x 7¼	As above.	
KRACO	KEC-6	99.95	A/E	7	12	70	20	20-20	10	S	Yes	No	No	5 x 5 x 1¼		
	KEC-4	69.95	A/E	5	12	65	15	20-20	10	S	Yes	No	No	4 x 4½ x 1¼		
	KPA-100	129.95	A			75	21	20-20	10	P/S	No	No	No	8 x 8 x 2½		
	KA-2525	99.95	A			65	12	20-30	0.5	P/S	No	No	Yes	7 x 6½ x 2		
	KA-5050	154.95	A			75	30	20-30	0.5	P/S	No	No	Yes	8 x 8 x 8		
	KA-7575	209.95	A			75	45	20-30	0.5	P/S	No	No	Yes	8 x 8 x 11		
LANZAR SOUND	Series I LZ30	159.95	A			85	18	20-22	0.25	P	No	No	Yes	2½ x 9 x 4		
	Series I LZ50-S	285.95	A			101	25	20-50	0.015	P	No	No	Yes	2½ x 9 x 5¾	Simultaneous stereo and bridged mono output; 12-dB bass boost.	
	Series I LZ100-S	375.95	A			95	50	20-50	0.015	P	No	No	Yes	2½ x 9 x 7½	As above.	
	Series I LZ160-S	485.95	A			98	80	20-50	0.015	P	No	No	Yes	2½ x 9 x 8¾	As above.	
	Series I LZ250-S	685.95	A			100	125	20-50	0.015	P	No	No	Yes	2½ x 9 x 12½	As above.	
	Series I LZ250-S	799.95	A			101	200	20-50	0.015	P	No	No	Yes	2½ x 9 x 16	As above.	
	Series I LZ400-S	999.95	A			102	300	20-50	0.015	P	No	No	Yes	2½ x 9 x 20	As above.	
	Series I LZ600-S	685.95	A			102	180 x 1	20-50	0.015	P	No	Yes	Yes	2½ x 9 x 8¾	Monoblock; line level for crossover high-pass out; 12-dB bass boost.	
	Series I LZ180-S Mono	679.95	A			98	60 x 4	20-50	0.015	P	No	Yes	Yes	2½ x 9 x 12½	Simultaneous stereo and bridged mono output; 12-dB bass boost.	
	Series I LZ240-S Plus 100	860.00	A			100	50	10-100	0.010	P	No	No	Yes	1½ x 9 x 13	Simultaneous stereo and bridged mono output; 12-dB bass and treble boost, 12-dB midrange boost and cut.	
LA SOUND	Ventura 200BT	349.00	A	2	12	86	50 x 4	9-50	0.05	S	No	No	Yes	2¾ x 9½ x 16¾	Bridgeable; separate front and rear tone controls; operates into 2 ohms.	
	Laguna 190	299.00	A			86	75 x 2, 20 x 2	9-50	0.05	P/S		Yes	Yes	2¾ x 9½ x 14¾	Bridgeable; operates into 2 ohms.	
	Hermosa 150	249.00	A			86	75	9-50	0.05	P/S	No	Yes	Yes	2¾ x 9½ x 12¾	As above.	
	Malibu 100	189.00	A			88	50	9-50	0.025	P/S	Yes	Yes	Yes	2¾ x 9½ x 9½	As above.	
	Redondo 80	139.00	A			80	20 x 4	10-20	0.09	P/S	No	Yes	Yes	2¾ x 9½ x 6½	Operates into 2 ohms.	
	Zuma 40	89.00	A			80	20	10-20	0.09	P/S	No	Yes	Yes	2¾ x 9½ x 3½	As above.	
	LP 1205	109.00	A			80	60	15-20	1.0	P/S	Yes	Yes	Yes	Yes	Yes	Bridgeable.
	LP 1005	59.00	A			80	25	15-20	1.0	P/S	Yes	Yes	Yes	Yes	Yes	Bridgeable.
	LE P512	119.00	P/E	5	12	100			0.05	P	No	No	Yes	Half DIN	Dual source inputs.	
	LE 45p	99.00	P/E	7	12	90			0.5	P	Yes	Yes	Yes	Half DIN	CD input; night illumination.	
LE 65	129.00	A/E	7	12	80	30 x 4	20-20	1.0	P/S	Yes	No	Yes		Bridges to 65 watts x 2; includes spectrum analyzer.		
LE 25	69.00	A/E	7	12	80	25 x 4	20-20	1.0	P/S	Yes	No	Yes		Bridgeable.		
LINEAR POWER	8002	1600.00	A				800 x 1	20-20		P	No	No	Yes		Mono subwoofer amp; operates into 2 ohms.	
	50021Q	999.00	A				250	20-20	0.12	P	No	No	Yes	3 x 9½ x 14½	Simultaneous stereo and bridged mono output; turn-on delay.	
	30021Q	799.00	A				150	20-20	0.2	P	No	No	Yes	3 x 9½ x 12	As above.	
	22021Q	499.00	A				110	20-20	0.09	P	No	No	Yes	3 x 9½ x 9¾	As above.	
	9521Q	299.00	A				47.5	20-20	0.05	P	No	No	Yes	2 x 7¼ x 7½	As above.	
	6521Q	179.00	A				32.5	20-20	0.12	P	No	No	Yes	2 x 7¼ x 5½	As above.	
	4521Q	249.00	A				22.5	20-20	0.01	P	No	No	Yes	2 x 7¼ x 5½	As above.	
	Runt	130.00	A				16	40-20	0.75	P	No	No	Yes	1¾ x 4 x 4½	BTL circuitry.	
	2652	450.00	A			95	30 x 2, 60 x 1	†	0.04	P	No	††	Yes	2 x 7¼ x 9½	†Mono subwoofer out, 20 to 80 Hz; stereo, 80 Hz to 20 kHz. ††Subwoofer crossover. Master and subwoofer gain controls.	
	4302	425.00	A				30 x 4	20-20	0.12	P	No	No	Yes	2 x 7¼ x 7½	Front and rear gain controls.	
1752S	1500.00	A				175 x 1	20-200 Hz	0.09	P	No	No	Yes	3 x 9½ x 9¾	Feedback-servo mono subwoofer amp; includes four 8-inch subwoofers (see "Speakers").		
MAJESTIC	MEB700FC	79.95	A/E	7	12	65	30	20-20		P/S	Yes	No	Yes	5½ x 1 x 5½	Floating and common ground.	
	MEB2010	89.95	P/A/E	10	12	65	50	20-20		P/S	Yes	No	Yes	7 x 1¼ x 5½	As above; passive EQ capability.	
	MEB1070S	99.95	A/E	7	12	70	40	20-20		P/S	Yes	No	Yes	7 x 1 x 5½	Includes spectrum analyzer; boost bypass switch; floating and common ground.	
	MEB7300	199.95	A/E	7	12	70	50 x 4	20-20		P/S	Yes	No	Yes	6¾ x 2 x 6¾	Includes spectrum analyzer and pink-noise generator with mike; four EQ memories; CD input jack; floating and common ground.	
	MPA7000	79.95	P/E	7	12	65				P	Yes	No	Yes	5½ x 1½ x 4	Illuminated panel; floating and common ground.	
(Continued)	MPA8000S	89.95	P/E	7	12	70			0.1	P/S	Yes	Yes	Yes	7 x 1 x 5½	Floating and common ground.	
	MPA6PG	99.95	P/E	5	12	100			0.02	P/S	No	No	Yes	7 x 1 x 4½	Parametric.	
	MPA8500S	109.95	P/E	7	12	70			0.02	P/S	Yes	Yes	Yes	7 x 1 x 4½	Four-channel operation; 9-V powering for portable CD players; CD input.	



## Pre/line amp Giant Killers

Enter the giant Killers. The new Counterpoint SA-3000 Preamplifier and SA-2000 Line Level Preamp represents our "New Generation" of tube audio componentry. Counterpoint has fulfilled the hybrid promise: at last vacuum tube performance, plus solid state reliability. Many preamps with state of the art pretensions are now available, a few with price tags approaching a new car. Counterpoint believes that advanced circuit design and careful choice of materials that directly affect sound result in performance close to or matching the very best attainable. The Counterpoint SA-3000 Preamplifier and SA-2000 Line Level Preamp abound with innovation. For example, direct hybrid signal



paths, distortion on an order of magnitude less than previous preamplifiers (without using negative feedback), and our own radical power supply, a design that delivers both fast and prodigious amounts of power to audio circuitry. In the year since the introduction of the SA-3000 Preamplifier, we have

witnessed its increasing reputation as the sonic equivalent of a handful of the finest preamplifiers, necessitating our release of the identical line level SA-2000. If recreating a live musical event moves you, we warmly invite you to audition today's performance values, the

Counterpoint SA-3000 Preamp, and SA-2000 Line Level Preamp, along with their companion Vacuum Tube Hybrid Amplifier, the SA-220.



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# AMPS/EQUALIZERS

MANUFACTURER	Model	Price, \$	Preamp (P), Amp (A), Equalizer (E)	Number of EQ Bands	Boost/Cut Range, ±dB	S/N Ratio, -dB, A-Weighted	Watts (Channel) into 4 Ohms, per IEC-450	Full-Power Bandwidth, Hz to kHz	THD at Rated Output, % per IEC-450	Input Levels: Preamp (P), Speaker (S)	Fader Control?	Includes Crossover?	RCA Input Jacks?	Dimensions, Inches	Notes
MAJESTIC (Continued)	MPA7 Cobra	159.95	P/E	7	12	65		0.3	P/S	Yes	No	Yes	2 x 6½ x 1	Gooseneck; subwoofer output; common and floating ground.	
	MA60	49.95	A			50	30	50-15	0.9	P/S	No	No	Yes	4½ x 1 x 5½	BTL output circuit.
	MA120	79.95	A			65	50	20-20	0.1	P/S	No	No	Yes	8½ x 2¾ x 3¾	Bridgeable; MOS-FET; operates into 2 ohms.
	MA160A	119.95	A			70	80	20-20	0.05	P/S	No	Yes	5½ x 2½ x 7½	As above.	
	MA550HD	169.95	A			70	50	20-20	0.05	P/S	No	No	Yes	7½ x 7½ x 2½	As above.
	MA770SW	249.95	A			70	80	20-20	0.05	P/S	No	Yes	Yes	7½ x 8½ x 3½	As above.
	MA8900A	69.95	A			80	40	20-20	1	P/S	No	No	Yes	5 x 1¼ x 4¼	BTL circuitry.
	MA9100A	189.95	A			80	36	20-20	0.05	P/S	No	No	Yes	10½ x 2¾ x 6	Bridgeable; MOS-FET; Class A for 2-ohm operation.
	MA9300SW	249.95	A			80	50	20-20	0.05	P/S	No	Yes	Yes	10½ x 2¾ x 8	As above.
	MS9400SW	269.95	A			80	75	20-20	0.05	P/S	No	Yes	Yes	10½ x 2¾ x 9¼	As above.
	MA9500SW	299.95	A			80	100	20-20	0.05	P/S	No	Yes	Yes	10½ x 2¾ x 10	As above.
	MA9800A	599.95	A			80	200	20-20	0.05	P/S	No	Yes	Yes	10½ x 2¾ x 18	As above.
	MA430HD	279.95	A			80	70 x 2†	20-20	0.05	P/S	No	No	Yes	10½ x 2¾ x 10	†Two-, three-, or four-channel operation.
	MA460HD	299.95	A			80	300 x 2†	20-20	0.05	P/S	No	No	Yes	11 x 2¾ x 11¼	MOS-FET; operates into 2 ohms.
MEI	DA7400	279.95	A			85	50 x 4	20-20	0.8	P/S	No	No	Yes	11½ x 2½ x 11¼	
	DA7300	219.95	A			85	75	20-20	0.8	P/S	No	No	Yes	11½ x 2½ x 10	
	DA7200	159.95	A			85	50	20-20	0.8	P/S	No	No	Yes	11½ x 2½ x 6	
	DA7070	79.95	A			75	16	20-20	0.8	P/S	No	No	Yes	11½ x 2½ x 3½	
	PA7420	69.95	A			75	12 x 4	20-20	0.8	P/S	No	No	Yes	7½ x 4½ x 1¾	
	PA7220	49.95	A			75	12	20-20	0.8	P/S	No	No	Yes	6 x 4½ x 1¾	
	EA6100	59.95	A/E	7		70	12.5	20-20	0.8	P	Yes	No	Yes	5½ x 1½ x 6½	
	EA6200	79.95	A/E	7		70	12.5	20-25	0.8	P	Yes	No	Yes	7 x 1 x 6½	
	EA6300	99.95	A/E	7		70	12.5	20-25	0.8	P/S	Yes	No	Yes	7 x 1 x 5½	
	EA6350	169.95	A/E	7		70	12.5 x 2, 20 x 2	20-25	0.8	P/S	Yes	No	Yes	7 x 2 x 7½	
	EA6470	199.95	A/E	7		70	12.5 x 2, 20 x 2	20-25	0.8	P/S	Yes	No	Yes	7 x 2 x 7½	
	EP6250	89.95	E	7		70				S	Yes	Yes	Yes	7 x 1 x 5¾	
METRO SOUND	MPX 504	250.00	A			80	50 x 4	23-30	0.05	P/S		Yes	8½ x 2¾ x 16½	Bridgeable; operates into 2 ohms.	
	MPX 752	200.00	A			80	75	20-30	0.03	P/S		Yes	8½ x 2¾ x 12¾	As above.	
	MPX 402	150.00	A			80	40	10-41	0.03	P/S		Yes	8½ x 2¾ x 11¼	As above.	
	MPX 420	120.00	A			80	40	17-40	0.90	P/S		Yes	7 x 2½ x 11½	Bridgeable.	
	MPX 280	70.00	A			80	20	20-30	0.90	P/S		Yes	7 x 2½ x 6½		
	MQ 9900	70.00	A/E	7	10	80	20	20-20	1.0	P/S	Yes	No	Yes	7 x 1¼ x 5¼	CD input.
	MQ 9907i	100.00	A/E	7	10	80	35	20-20	1.0	P/S	Yes	No	Yes	6¼ x 1½ x 6¼	As above.
MQ 9807p	100.00	P/E	7	12	80				P	Yes	Yes	Yes	7 x 1 x 5¼		
MGT	CPA-50	49.95	A			80	15	40-25	1	P/S	No	No	Yes	3¼ x 1 x 2½	
	CPA-70	159.95	A			85	35	10-20 ±1	0.05	P/S	No	Yes	9 x 2 x 8½	Bridgeable; operates into 2 ohms.	
	CPA-120	199.95	A			89	50	10-20 ±1	0.05	P/S	No	Yes	10½ x 2 x 8½	As above.	
	CPA-200	259.95	A			90	100	10-20 ±1	0.05	P/S	No	Yes	13¾ x 2 x 8½	As above.	
	CPA-504	359.95	A			90	50 x 2†	10-20 ±1	0.05	P/S	No	Yes	14 x 2 x 8½	†Two-, three-, or four-channel operation.	
MILBERT AMPLIFIERS	BaM-230	1895.00	A			90	30	20-60	2	P	No	No	Yes	18 x 4½ x 6¼	Tube design; bridgeable.
MITSUBISHI	A-2502	89.95	A			98	16	20-20	0.5	P/S		No	Yes	1½ x 5½ x 5½	Adjustable gain; floating or common ground.
	A-2504	239.95	A			100	25 x 4	20-20	0.5	P		No	Yes	2½ x 7½ x 10¾	Adjustable gain for front and rear channels.
	A-5002	299.95	A			105	50	15-25	0.05	P		No	Yes	2½ x 7½ x 10¾	Bridgeable; adjustable gain; operates into 2 ohms.
	A-5004	399.95	A			105	100 x 2†	15-25	0.05	P		No	Yes	2½ x 7½ x 15¾	†Two-, three-, or four-channel operation.
	E-701	249.95	E	7	12	92			0.05	P/S	Yes	Yes	Yes	6½ x 7 x 1	Adjustable gain for front and rear channels; operates into 2 ohms. Selectable crossover frequency and slopes; subwoofer output level control.
MOBILE AUTHORITY	122zx	279.95	A			105	100	12-50	0.02	S	No	No	Yes	2 x 9¼ x 7¼	Bridgeable.
	124zx	299.95	A			105	150	12-50	0.02	S	No	No	Yes	2 x 9¼ x 10	As above.
	126zx	329.95	A			105	100 x 4	12-50	0.02	S	No	No	Yes	15¾ x 9¼ x 2½	As above.
	130zx	169.95	A			115	40	8-45	0.02	S	No	No	Yes	2 x 9¼ x 4	As above; MOS-FET.
	158zx	249.95	A/E	7	12	90	120	20-12	0.03	S	Yes	No	No	7 x 1½ x 5¼	Includes spectrum analyzer; CD input.
	178zx	149.95	E	7	12	70			0.03	S	Yes	Yes	No		Gooseneck.
MONOLITHIC SOUND	PA-100	99.00	A				20 x 1	20-20		P/S		Yes			Mono center-fill or subwoofer amp.
	PA-200	149.00	A				20	20-20		P		Yes			
	PA-400	249.00	A				20 x 4	20-20		P		Yes			
	PA-700	399.00	A				70	20-20		P		Yes			
	PA-1000S	499.00	A				50	20-20		P		Yes			
	PA-1000D	549.00	A				25 x 4	20-20		P		Yes	6½ x 2¾ x 9½		
	PA-2000	499.00	A				100	20-20		P		Yes	6½ x 2¾ x 11½		
	PA-2000M	549.00	A				250 x 1	20-20		P		Yes	6½ x 2¾ x 9½	Monoblock.	
	PA-2400F	549.00	A				60 x 4	20-20		P		Yes	6½ x 2¾ x 11½		
	PA-2400G	599.00	A				60 x 4	20-20		P	Yes	Yes	6½ x 2¾ x 11½		
	PA-2400X	649.00	A				60 x 4	20-20		P	Yes	Yes	6½ x 2¾ x 11½		
	PA-5000	1199.00	A				25	20-20		P	Yes	Yes	6½ x 2¾ x 11½		
	Class A 50S	499.00	A				250	20-20		P	Yes	Yes	13 x 3½ x 11½	Class A.	
	Class A Monoblock	599.00	A				50 x 1	20-20		P	Yes	Yes	6½ x 2¾ x 6¼	As above; monoblock.	



## THE MONOLITH III

The Monolith III stands alone. Powerful. Imposing. Thrusting you into a world of harmony and purity that both caresses and assaults you in its beauty, truth and timelessness.

The challenge was to maintain the famous Martin-Logan electrostatic purity and still deliver uncompromised levels of power and frequency response. This was achieved by incorporating a massless transducer in a perfectly linear field with no crossovers in the critical music range, yet dispersing energy in a controlled wavepath.

By seamlessly integrating this advanced ESL technology to a tailored superfast subwoofer, a new standard has been achieved.

The challenge now is for you to determine our success. Go, hear, experience the Monolith III for yourself.

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The electrostatic loudspeaker technology company

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# AMPS/EQUALIZERS

MANUFACTURER	Model	Price, \$	Preamp (P), Amp (A), Equalizer (E)	Number of EQ Bands	Boost/Cut Range, ±dB	S/N Ratio, -dB, A-Weighted	Watts Channel into 4 Ohms, per EIA-490	Full-Power Bandwidth, Hz to kHz	THD at Rated Output, Hz to kHz, per EIA-490	Input Levels: Preamp (P), Speaker (S)	Fader Control (F)	Includes Crossover?	RCA Input Jacks?	Dimensions, Inches	Notes
NAKAMICHI	PA-102	139.00	A			100	14	10-50	0.008	P/S	No	No	Yes	3½ x 1½ x 5	Bridgeable. Monoblock. Bridgeable. †Two-, three-, or four-channel operation. ††For use with Mobile Tuner Deck 1, 2, or 3 (see "Radios").  Line level out; for use with Mobile Tuner Deck 1, 2, or 3.
	PA-202	330.00	A			110	40	10-50	0.005	P	No	No	Yes	7½ x 2¼ x 7½	
	PA-301	530.00	A			110	160 x 1	10-50	0.005	P	No	No	Yes	12¾ x 2¼ x 7½	
	PA-302	530.00	A			110	80	10-50	0.005	P	No	No	Yes	12¾ x 2¼ x 7½	
	PA-304	550.00	A			110	90 x 2†	10-50	0.005	P	No	No	Yes	12¾ x 2¼ x 7½	
	Power Port 1	160.00	A			100	14 x 4	10-50	0.05	††	††	††	††	7¼ x 2¼ x 6¾	
	Power Port 2 Power Port 3	150.00 50.00	A P			100	14 x 2†	10-50	0.05	††	††	Yes	††	7¼ x 2¼ x 6¾ 7¼ x 2¼ x 6¾	
CA-101	650.00	P	3		105				P	Yes	No	Yes	7½ x 1 x 5		
NUMARK	DA2020WC	445.00	A			100		10-20	0.03				Yes	2¾ x 8¾ x 12½	For mounting in speaker enclosure.
	DA2020	410.00	A			100		10-20	0.03				Yes	2¾ x 8¾ x 12	
ORION	220-GT	199.00	A				20	6-30	0.03	P/S	No	No	Yes		Simultaneous stereo and bridged mono output. As above. As above. As above. As above. As above; 10-dB bass and treble boost. As above. As above; also bridges to 1000 watts; operates into 2 ohms. Simultaneous stereo and bridged mono output; operates into 0.5-ohm load. Simultaneous stereo and bridged mono output; operates into 1 ohm. Simultaneous stereo and bridged mono output; 10-dB bass and treble boost.  Powered from amp. Parametric.
	420-GT	499.00	A			98	20 x 4	6-30	0.03	P		Yes	Yes		
	620-GT		A			98	20 x 6	6-30	0.03	P		Yes	Yes		
	240-GX	349.00	A			110	40	6-30	0.03	P			Yes		
	280-GX	519.00	A			110	80	6-30	0.03	P			Yes		
	222-SX	329.00	A			110	22	6-30	0.03	P			Yes		
	250-SX	459.00	A			110	50	6-30	0.03	P			Yes		
	2150-SX	749.00	A			110	150	6-30	0.03	P		No	Yes		
	2250-SX	1599.00	A			110	250	6-30	0.03	P		No	Yes		
	225-HCCA	559.00	A			110	25	6-30	0.03	P		No	Yes		
	250-HCCA	849.00	A			110	50	6-30	0.03	P		No	Yes		
2100-HCCA	1749.00	A			110	100	6-30	0.03	P		No	Yes			
300-PRQ	239.00	P E	3	12					P	No	No	Yes			
600-EQM	329.00	E	6	12					P	No	No	Yes			
500-PMQ	459.00	P/E	5	12					P	No	No	Yes			
PANASONIC	CY-M1004	599.00	A			102	55 x 4	5-100	0.005				Yes	11¼ x 2¼ x 9¼	Bridgeable. As above. As above. As above. As above. Monoblock.  7 x 1 x 5½
	CY-M654	419.00	A			100	37 x 4	5-100	0.005				Yes	11¼ x 2¼ x 9	
	CY-M1002	299.00	A			102	58	5-100	0.005				Yes	11¼ x 2¼ x 6¼	
	CY-M652	239.00	A			100	37	5-100	0.005				Yes	9¾ x 2 x 5¾	
	CY-M302	59.00	A			78	12	10-50	0.05				No	3¾ x 1¾ x 2¾	
	CY-M301	54.00	A			78	12 x 1	10-50	0.05				No	3¾ x 1¾ x 2¾	
	CY-EQ10	239.00	E	14	12				0.005		Yes		Yes	7 x 1 x 5½	
CY-SG60	125.00	E	7	12				0.05		No		No	7 x 1 x 5½		
PHASE LINEAR	PLAX 30	120.00	A			85	15	30-20	0.2			Yes		8½ x 2¾ x 3¾	Bridgeable.  As above. Bridges to 180 watts x 2.
	PLAX 60	270.00	A			85	30	30-20 ±1	0.2			Yes		9¾ x 2½ x 5¾	
	PLA-200	550.00	A			85	100	20-20 ±1	0.05			Yes		10½ x 2¾ x 8¼	
	PLA-234	795.00	A			100	60 x 4	20-20 ±1	0.05			Yes		15 x 2¾ x 8¼	
PHOENIX GOLD	MS-250	499.95	A			97	50		0.01	P	No	No	Yes	2¾ x 11¾ x 8½	Simultaneous stereo and bridged mono output. As above. As above. As above; operates into 0.5-ohm load. As above. 190-ampere alternator supplied.
	MQ-430	599.95	A			97	30 x 4		0.01	P	No	No	Yes	2¾ x 11¾ x 14	
	MS-2125	799.95	A			97	125		0.01	P	No	No	Yes	2¾ x 11¾ x 18	
	MPS-2220	529.95	A			97	22		0.01	P	No	No	Yes	2¾ x 11¾ x 8½	
	MPS-2500	899.95	A			97	50		0.01	P	No	No	Yes	2¾ x 11¾ x 18	
MPH-6300	23,500.	A E	9	18	107	75 x 6		0.003	P	No	Yes		5 x 15 x 48		
PIONEER	GM-H200		A			105	100	20-20 +0,-1	0.05	P			Yes	10¾ x 2¼ x 13¾	Bridges to 300 watts. Bridges to 90 watts x 2. Bridges to 160 watts. Bridges to 80 watts. Low- and high-cut filters. Operates into 2 ohms.  Illumination. As above.
	GM-H120		A			100	30 x 4	20-20 +0,-1	0.05	P			Yes	10¾ x 2 x 13¾	
	GM-H100	280.00	A	1	+12	100	50	20-20 +0,-1	0.05	P		No	Yes	10¾ x 2¼ x 10¼	
	GM-H50	220.00	A	1	+12	100	25	20-20 +0,-1	0.05	P		No	Yes	10¾ x 2 x 7	
	GM-800	140.00	A			91	12 x 4	20-20 +0,-1	0.08	P	No	Yes	Yes	7½ x 1¼ x 5½	
	GM-600	80.00	A			94	18	20-20 +0,-1	0.015	P	No	No	Yes	5½ x 1½ x 4	
	BP-880	200.00	A/E	7	12	85	8 x 4	50-15	5	P/S	Yes		Yes	7 x 1 x 5¾	
	BP-850	155.00	A/E	7	12	85	12	50-15	5	P/S	Yes		Yes	7 x 1 x 5¾	
	BP-450	125.00	A/E	7	12	85	12	50-15	5	S	Yes		No	7 x 1 x 5¾	
	ED-6000	240.00	E	9	12	101				P	Yes	Yes	Yes	7½ x 1 x 5¾	
	ED-4000	160.00	E	9	12	101				P	Yes	Yes	Yes	7½ x 1 x 5¾	
CD-740		E									Yes				
PRECISION POWER	2025AM	249.00	A			102	25	20-20	0.02	P/S	No	No	Yes	8 x 2½ x 6¾	Bridgeable. As above. As above. As above. As above. As above. As above. As above. As above. As above.
	2050AM	349.00	A			102	50	20-20	0.02	P/S	No	No	Yes	8 x 2½ x 8½	
	2075AM	479.00	A			102	75	20-20	0.02	P/S	No	No	Yes	8 x 2½ x 10	
	2150AM	629.00	A			102	150	20-20	0.02	P/S	No	No	Yes	8 x 2½ x 12	
	2200AM	799.00	A			102	200	20-20	0.02	P/S	No	No	Yes	8 x 2½ x 18	
	2300AM	949.00	A			102	300	20-20	0.02	P/S	No	No	Yes	8 x 2½ x 24	
	2350DM	1869.00	A			102	350	20-20	0.02	P/S	No	No	Yes	8½ x 3¾ x 23	
	4100AM	399.00	A			102	25 x 4	20-20	0.02	P/S	No	No	Yes	8 x 2½ x 11½	
	4200AM	529.00	A			102	50 x 4	20-20	0.02	P/S	No	No	Yes	8 x 2½ x 11	
	5075DX	899.00	A				50 x 2, 75 x 2	20-20	0.02	P/S	No	No	Yes	8 x 2½ x 19¼	

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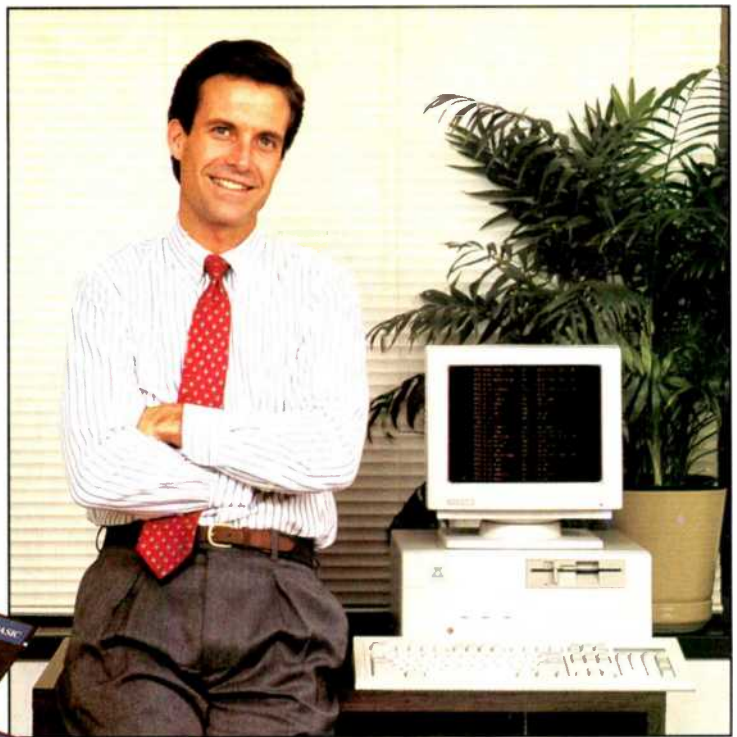
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# AMPS/EQUALIZERS

MANUFACTURER	Model	Price, \$	Preamp (P), Amp (A), Equalizer (E)	Number of EQ Bands	Boost/Cut Range, ±dB	S/N Ratio, -dB, A-Weighted	Watts Channel into 4 Ohms, Per EIA-480	Full-Power Bandwidth, Hz to kHz	THD at Rated Output, % per EIA-480	Input Level, Preamp (%)	Fader Control?	Includes Crossover?	RCA Input Jacks?	Dimensions, Inches	Notes
PRECISION POWER (Continued)	PRD MDS 12	499.00	A			102	12.5	20-20	0.02	P/S	No	No	Yes		As above.
	PRD MDS 25	649.00	A			102	25	20-20	0.02	P/S	No	No	Yes		As above.
	PRD MDS 50	699.00	A			102	50	20-20	0.02	P/S	No	No	Yes		As above.
	PRD MDS 425	699.00	A			102	25 x 4	20-20	0.02	P/S	No	No	Yes		As above.
	PEQ-223	169.00	P/E	3	12	104			0.002	P/S	No	No	Yes	1 1/4 x 4 1/4 x 3 1/4	
	PEQ-114	259.00	P/E	4	12	104			0.002	P/S	No	No	Yes	6 3/4 x 3 1/2 x 1	
	PAR-225	499.00	P/E	5	12	110			0.002	P/S	Yes	No	Yes	1 x 6 3/4 x 4 3/4	
PREDATOR	MP-225	276.00	A			99	25	5-50	0.01	P			Yes	8.2 x 2.6 x 6	
	MP-250	341.00	A			99	50	5-50	0.01	P			Yes	8.2 x 2.6 x 8	
	MP-2100	453.00	A			99	100	5-50	0.01	P			Yes	8.2 x 2.6 x 12	
	MP-2150	610.00	A			99	150	5-50	0.01	P			Yes	8.2 x 2.6 x 14	
	MP-425	504.00	A			99	25	15-35	0.01	P			Yes	8.2 x 2.6 x 12	
	MP-450	598.00	A			99	50	15-35	0.01	P			Yes	8.2 x 2.6 x 14	
PROFILE	PRD707	349.95	A		+12	100	75	20-25	0.02	P	No	Yes	Yes	10 1/2 x 2 3/8 x 8 3/4	Bridgeable; MOS-FET.
	PRD505	269.95	A		+12	100	50	20-25	0.02	P	No	Yes	Yes	8 x 2 3/8 x 8 3/4	
	PRD303	199.95	A		+12	100	30	20-25	0.02	P	No	Yes	Yes	6 1/2 x 2 3/8 x 8 3/4	As above.
	AMP500A	279.95	A			95	140	20-22	0.1	P/S	No	No	Yes	14 x 3 x 9	As above.
	TRI240	259.95	A			90	50 x 4	20-20	0.5	P	No	No	Yes	14 x 3 x 9	As above.
	AMP250A	149.95	A			95	65	20-22	0.1	P/S	No	No	Yes	10 x 3 x 8	As above.
	AMP120A	119.95	A			95	35	20-22	0.1	P/S	No	No	Yes	7 x 3 x 8	As above.
	AMP60	64.95	A			80	15	30-20	1.0	P/S	No	No	Yes	6 1/2 x 1 1/4 x 5 1/2	
	AEQ10	84.95	A/E	10	12	65	25	30-20	10.0	S	Yes	No	Yes	7 x 1 x 4 1/4	Line and CD inputs.
	PEQ7	99.95	E	7	12	90			0.05	P	Yes	Yes	Yes	7 x 1 x 7	
PROTON	CA-490	599.00	A			90	60 x 2, 30 x 2	20-20	0.05	P	No	No	Yes	10 x 3 1/8 x 15 3/4	Bridgeable.
	CA-260	299.00	A			90	60	20-20	0.05	P	No	No	Yes		As above.
	CA-250	349.00	A			90	50	20-20	0.05	P	No	No	Yes	10 x 3 1/8 x 10	As above.
	CA-230	149.00	A			90	30	20-20	0.05	P	No	No	Yes		As above.
	CA-225	249.00	A			90	25	20-20	0.05	P	No	No	Yes		As above.
	CA-212	89.00	A			90	12	20-20	0.05	P	No	No	Yes	7 x 1 1/8 x 2 3/4	
	CQ-273	349.00	P/E	7	10	90			0.03	P	Yes	Yes	Yes	7 x 1 x 6	
271	179.00	P/E	7	18	90			0.05	P	Yes	Yes	Yes	6 3/8 x 1 1/8 x 5 7/8		
PYLE	A50	245.95	A			100	25	10-50	0.09	P	No	No	Yes	2 x 8 x 7 1/2	Bridgeable.
	A100	349.95	A			100	50	10-50	0.09	P	No	No	Yes	2 1/2 x 10 1/4 x 7 1/2	
	A200	479.95	A			100	100	10-50	0.09	P	No	No	Yes	2 3/8 x 9 3/8 x 12	As above.
	A400	665.95	A			100	200	10-50	0.09	P	No	No	Yes	2 3/8 x 9 3/8 x 15 1/4	
	A140/4 PA1	399.95	P/E	4	12	100	35 x 4	10-50	0.09	P	No	No	Yes	2 3/8 x 12 1/4 x 7 1/2	Bi-FET; CD Input jack.
RADION	D-450	259.95	A				85 x 4†	20-20	0.057	P			Yes	8 1/4 x 13 x 2 3/4	†Two-, three-, or four-channel operation. MOS-FET; operates into 2 ohms. Bridgeable; MOS-FET; operates into 2 ohms.
	D-440	309.95	A				120	20-20	0.057	P			Yes	8 1/4 x 13 x 2 3/4	
	D-430	249.95	A				85	20-20	0.062	P			Yes	9 x 9 1/4 x 2 3/4	Bridgeable.
	D-420	199.95	A				65	20-20	0.057	P			Yes	8 1/4 x 9 3/4 x 2 3/4	As above; MOS-FET.
	D-410	139.95	A				40	20-20	0.062	P			Yes	9 x 6 1/2 x 2 3/4	Bridgeable.
	DEQ-600A	109.95	E	7	12					P/S	Yes		Yes	Half DIN	Floating and common ground.
	DEQ-400	79.95	A/E	7	12		25	60-15		P/S	Yes		Yes	Half DIN	As above.
REALISTIC	12-1957	79.95	A			100	25 x 4	20-25		S	No	No	Yes	1 x 7 x 6 1/2	
	12-1960	139.95	A			100	60 x 4	20-30		S	No	No	Yes	1 1/2 x 8 3/4 x 7 1/2	
	12-1952	39.95	A/E	5	12		20 x 4	30-30	1.0	S	No	No	No	5 1/8 x 6 x 1 1/4	
	12-1954	54.95	A/E	7	12		20 x 4	20-30	1.0	S	Yes	No	No	1 1/4 x 5 1/8 x 5 3/4	
	12-1955	59.95	A/E	7	12		20 x 4	15-30	1.0	S	Yes	No	No	1 3/4 x 6 3/8 x 5 1/8	
	12-1958	119.95	A/E	7	12		15 x 4	30-25	1.0	S	Yes	No	Yes	1 7/8 x 7 1/4 x 6 3/4	
	12-1961	99.95	A/E	7	12		35 x 4	30-25	1.0	S	Yes	No	Yes	1 7/8 x 6 1/4 x 6 1/2	
	12-1962	89.95	E	7	12	95			0.1	S	Yes	No	Yes	1 x 7 x 6	
	12-1959	79.95	A/E	7	12		30 x 4	15-30	1.0	S	Yes	No	Yes	1 7/8 x 7 1/8 x 6 1/4	
	ROADMASTER	EA 400NI	60.00	A/E	5	12	79	25 x 4	15-20		S	Yes		No	
EA 1000NI		125.00	A/E	10	12	79	50 x 4	10-20		S	Yes		No	1 1/4 x 6 x 4 1/2	
PB 500NI		35.00	A			79	50	30-18		S			No	1 1/8 x 4 3/4 x 4 1/2	Bridgeable.
RA 400NI		225.00	A			82	200	20-20		P/S			Yes		
ROAD THUNDER	RTA225	119.95	A			85	25	20-20	0.08	P/S		Ne	Yes	5 3/8 x 5 3/4 x 1 7/8	Operates into 2 ohms. As above; simultaneous stereo and bridged mono output; variable bass boost.
	RTA250	299.95	A			90	50	20-20	0.05	P/S		Ne	Yes	9 x 8 3/8 x 2 1/2	
	RTA2100 RTA450	439.95 459.95	A A			90 90	100 50 x 4	20-20 20-20	0.05 0.05	P/S P/S		Ne Ne	Yes Yes	14 1/8 x 8 7/8 x 2 1/2 16 1/8 x 8 7/8 x 2 1/2	
ROCKFORD FOSGATE	Punch 30	179.95	A			80	15	20-20	0.05	P	No	No	Yes	6 1/8 x 7 1/8 x 1 1/2	Bridgeable. As above; 18-dB bass boost and 12-dB treble boost.
	Punch 45HD	275.00	A			80	22.5	20-20	0.05	P	No	No	Yes	5 1/8 x 8 3/4 x 2 1/8	
	Punch 75HD	399.00	A			80	37.5	20-20	0.05	P	No	No	Yes	7 3/8 x 8 3/4 x 2 1/8	As above.
	Punch 150HD	515.00	A			80	75	20-20	0.05	P	No	No	Yes	9 3/8 x 8 3/4 x 2 1/8	
	Power 100HD	329.00	A			80	15 x 4	20-20	0.05	P	No	No	Yes	10 x 7 x 1 1/2	Bridgeable.
	Power 300	999.00	A			80	50 x 4†	20-20	0.05	P	No	Yes	Yes	14 1/4 x 7 1/4 x 2 1/2	
	Power 1050	1575.00	A			80	125 x 4†	20-20	0.05	P	No	Yes	Yes	18 3/8 x 7 1/4 x 2 1/2	†Two-, three-, or four-channel operation.
	Power 1000C	2650.00	A			80	150 x 4	20-20	0.05	P	No	Yes	Yes	21 1/8 x 7 3/8 x 3 3/4	
	PA-1	369.00	P	3	12	90				P	Yes	No	Yes	6 3/4 x 3 1/2 x 1 1/2	
	PA-1HD	369.00	P	3	12	90				P	Yes	No	Yes	6 3/8 x 1 x 3 3/8	
OEQ-1	315.00	E	9	9	90					No	No	Yes	4 3/4 x 8 3/8 x 1 1/4		



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# AMPS/EQUALIZERS

MANUFACTURER	Model	Price, \$	Preamp (P)	Amp (A)	Equalizer (E)	Number of EQ Bands	Boost/Cut Range, ±dB	S/N Ratio, dB, A-Weighted	Watts Channel into 4 Ohms, per IEC-490	Full-Power Bandwidth, Hz to kHz	THD at Rated Output, % Per IEC-490	Input Levels: Preamp (P), Speaker (S)	Fader Control?	Includes Crossover?	RCA Input Jacks?	Dimensions, Inches	Notes
ROCKSTAR	RST-184	111.00	A			15	70	30 x 4	20-20	0.25	P/S	No	No	Yes	2 1/4 x 10 x 7		
	RST-730	48.00	A/E	7		15		30	20-20	0.25	P/S	Yes	No	Yes			
	RST-1030	52.00	A/E	10		15		30	20-20	0.25	P/S	Yes	No	Yes			
RODEK	RA220	149.95	A				89	20	20-20	0.05	P			Yes	2 1/2 x 8 3/8 x 2 3/8	†"Tilt" control acts as high-pass filter with variable cutoff frequency or as boost below 50 Hz. Bridgeable. Bridgeable. As above. As above. As above. As above. ††Two-channel crossover. †††High-pass section. Monoblock.	
	RA230E	229.95	A				85	30	20-20	0.05	P		†	Yes	2 1/2 x 8 3/8 x 4 3/4		
	RA250E	329.95	A				89	50	20-20	0.05	P		†	Yes	2 1/2 x 8 3/8 x 6 1/2		
	RA280E	399.95	A				95	80	20-20	0.05	P		†	Yes	2 1/2 x 8 3/8 x 8 3/8		
	RA2150	639.95	A				98	150	20-20	0.05	P			Yes	2 1/2 x 8 3/8 x 14 1/4		
	RA2300	949.95	A				88	300	20-20	0.05	P			Yes	2 1/2 x 8 3/8 x 19		
	RA450	599.95	A				95	50 x 4	20-20	0.05	P		††	Yes	2 1/2 x 8 3/8 x 11 1/2		
RA4100	849.95	A				101	100 x 4	20-20	0.05	P		†††	Yes	2 1/2 x 8 3/8 x 16 1/2			
RA1125	429.95	A				96	125 x 1	20-20	0.05	P		†††	Yes	2 1/2 x 8 3/8 x 6 1/2			
SANSUI	AS-225	79.95	A				85	18	20-20	0.04	P/S	No	No	Yes	5 3/8 x 2 x 5 3/4	Bridgeable. As above. As above. As above. As above. As above.	
	AS-425	129.95	A				85	18 x 4	20-20	0.04	P/S	No	No	Yes	5 3/8 x 2 x 8		
	AS-230MOS	179.95	A				90	30	20-20	0.05	P/S	No	Yes	Yes	10 1/4 x 2 3/8 x 7 3/4		
	AS-270MOS	299.95	A				90	70	20-20	0.05	P/S	No	Yes	Yes	10 1/4 x 2 3/8 x 11		
	DLQ-270MOS	349.95	A				90	70	20-20	0.05	P/S	No	Yes	Yes	10 1/4 x 2 3/8 x 13		
	DLQ-2140MOS	499.95	A				95	140	20-20	0.05	P/S	No	Yes	Yes	10 1/4 x 2 3/8 x 15 3/8		
SANYO	EQM5	149.95	E	7	12		95			0.007	P	Yes			7 x 1 x 5.8	Mono subwoofer output; ground isolation circuit.	
	BPAB430	199.95	A				100	60 x 2†	20-20	0.04	P		No	Yes	11 x 2.4 x 9.2	†Two-, three-, or four-channel operation.	
SENTREK	SPA 075	44.95	A				77	12	40-20 ±3	0.01	P/S	No	No	Yes	1 x 4 1/8 x 5 1/2	Selectable high-pass crossover frequency. As above. As above; with heat-sink, Model SPA 185W, \$134.95. Selectable high-pass crossover frequency. Bridgeable; with heat-sink, Model SPA 330W, \$224.95. Bridgeable. †Two- or three-channel operation. With heat-sink, Model SPA 450W, \$349.95. MOS-FET. Includes spectrum analyzer. As above; CD input. Four EQ presets; includes pink-noise generator. Includes spectrum analyzer. †Five front EQ bands, seven rear.	
	SPA 100	64.95	A				77	14	20-20 ±3	0.01	P/S	No	No	Yes	1 3/8 x 7 x 4 1/2		
	SPA 140	89.95	A				77	14 x 4	20-20 ±3	0.01	P/S	No	No	Yes	1 3/8 x 8 1/8 x 4 1/2		
	SPA 135	74.95	A				79	18	20-20 ±3	0.01	P/S	No	Yes	Yes	2 1/2 x 8 3/8 x 3		
	SPA 138	84.95	A				78	16	20-20 ±3	0.01	P/S	No	Yes	Yes	2 1/2 x 7 3/8 x 3		
	SPA 185	119.95	A				80	28	20-20 ±3	0.01	P/S	No	Yes	Yes	2 1/2 x 8 3/8 x 5 1/8		
	SPA 188	134.95	A				80	30	20-20 ±3	0.01	P/S	No	Yes	Yes	2 1/2 x 8 3/8 x 5 1/8		
	SPA 330	214.95	A				83	50	20-20 ±1	0.005	P/S	No	Yes	Yes	2 1/2 x 8 3/8 x 7 7/8		
	SPA 338	224.95	A				84	65	20-20 ±1	0.005	P/S	No	Yes	Yes	2 1/2 x 8 3/8 x 7 7/8		
	SPA 450	329.95	A				86	100 x 2†	20-25 ±1	0.005	P/S	No	Yes	Yes	2 3/8 x 14 x 8 3/8		
	SPA 458	349.95	A				86	100 x 2†	20-25 ±1	0.005	P/S	No	Yes	Yes	2 3/8 x 14 x 8 3/8		
	SPA 600	629.95	A				90	200 x 2†	20-40 ±1	0.005	P/S	No	No	Yes	3 x 17 x 12		
	SAQ 1420	59.95	A/E	7	12		75	12	20-20 ±1.5	0.003	S	Yes	No	No	1 x 7 x 4		
	SAQ 1709	74.95	A/E	7	12		84	14	20-20 ±3	0.01	P/S	Yes	No	Yes	1 1/8 x 5 1/2 x 4 3/4		
	SAQ 2009	89.95	A/E	10	12		84	14	20-20 ±3	0.01	P/S	Yes	No	Yes	1 x 7 x 4 3/4		
	SAQ 2309	109.95	A/E	7	12		84	14	20-20 ±3	0.01	P/S	Yes	No	Yes	1 x 7 x 4 3/4		
	SAQ 2500	119.95	A/E	7	12		84	14	20-20 ±3	0.01	P/S	Yes	No	Yes	1 x 7 x 4 3/4		
SAQ 4000	169.95	A/E	7	12			15 x 2, 28 x 2, 14 x 2, 35 x 2	20-20 ±3	0.01	P/S	Yes	No	Yes	2 x 7 3/8 x 7			
SAQ 7400	199.95	A/E	7	12		84		20-20 ±3	0.01	P/S	Yes	No	Yes	2 x 7 1/4 x 7			
SEQ 730	59.95	P/E	7	12		90				P/S	Yes	No	Yes	1 x 7 x 4			
SEQ 800	87.95	P/E	7	12		90				P/S	Yes	No	Yes	1 x 7 x 4			
SEQ 900	109.95	P/E	7	12		90				P/S	Yes	Yes	Yes	1 x 7 x 4			
SEQ 920	149.95	P/E	†	12		90				P/S	Yes	Yes	Yes	1 x 7 x 4			
SHERWOOD	XQ-1101	235.00	P/E	7	12		85			0.05	P	Yes	Yes	Yes	Half DIN	Two fixed and three user-set EQ memories; surround capability. Selectable crossover frequency; CD input. Two surround modes.	
	XQ-1102	125.00	P/E	7	10		85			0.05	P	Yes	Yes	Yes	Half DIN		
	XQ-1023	170.00	P/A/E	7	10		85	16 x 4	20-20	0.5	P	Yes	No	Yes	Half DIN		
	XQ-1021	125.00	P/A/E	7	10		85	16	20-20	0.5	P	Yes	No	Yes	Half DIN		
	XA-1040	95.00	A				85	16	10-45	0.5	P			Yes	5 1/2 x 1 3/4 x 4		
	XA-1041	110.00	A				85	16 x 4	10-45 +3, -1	0.5	P			Yes	7 1/2 x 1 1/2 x 5 1/4		
	XA-1100	190.00	A				90	40	15-35 ±3	0.5	P		No	Yes	9 x 3 x 8 3/8	Bridgeable.	
	XA-1180	250.00	A				90	70	15-35 ±3	0.5	P		No	Yes	10 x 3 x 8 3/8	As above.	
	XA-1181Q	290.00	A				90	70 x 2†	15-35 ±3	0.5	P		No	Yes	11 x 3 x 9	†Two-, three-, or four-channel operation.	
	XA-1240Q	350.00	A				95	100 x 2†	15-35 ±3	0.5	P		No	Yes	13 x 3 x 9		

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# AMPS/EQUALIZERS

MANUFACTURER	Model	Price, \$	Preamp (P), Amp (A), Equalizer (E)	Number of EQ Bands	Boost Cut Range, ± dB	S/N Ratio, -dB, A-Weighted	Watts/Channel into 4 Ohms, Per IEC-400	Full-Power Bandwidth, Hz to kHz	THD at Rated Output, % per IEC-450	Input Level: Preamp (P), speaker (S)	Fader Control?	Includes Crossover?	RCA Input Jacks?	Dimensions, inches	Notes	
SONY	XM-2020	79.95	A			20	8-100	0.5	P/S			Yes	5 1/8 x 1 1/4 x 3 1/4	Bridges to 120 watts; simultaneous stereo and bridged mono output. Bridges to 120 watts. †Two-, three-, or four-channel operation. †As above. †Four-, five-, or six-channel operation. †Five front EQ bands, seven rear. Seven EQ memories.		
	XM-2040	149.95	A			20 x 4	8-100	0.5	P/S			Yes	6 7/8 x 1 1/4 x 3 1/4			
	XM-4020	219.95	A			40	8-100	0.08	P/S			Yes	9 1/4 x 1 1/4 x 5 1/8			
	XM-5520	299.95	A			55	8-100	0.08	P/S			Yes	12 1/4 x 2 1/4 x 7 7/8			
	XM-3040F	359.95	A			90 x 2†	8-100	0.5	P/S		Yes	Yes	12 1/4 x 2 1/4 x 7 7/8			
	XM-5540F	549.95	A			120 x 2†	8-100	0.5	P/S		Yes	Yes	14 1/4 x 2 1/4 x 9 1/2			
	XM-3060	549.95	A			30 x 6†	8-100	0.08	P/S		Yes	Yes	14 1/4 x 2 1/4 x 9 1/2			
	XE-70	129.95	E	7					P		Yes	Yes	7 1/8 x 1 x 5 1/2			
	XE-90MKII	219.95	E	9	12	105			P	Yes	Yes	Yes	7 1/8 x 1 x 5 1/2			
	XE-075	249.95	E	†	12	105			P	Yes	Yes	Yes	7 1/8 x 1 x 5 1/2			
XE-8MKII	329.95	E	7	12	105			P	Yes	Yes	Yes	7 1/8 x 1 x 5 1/2				
SONY ES	XES-P1	1299.95	P/E	6					P	No	No	Yes		Digital preamp with parametric EQ, compression, and sound-field processing. Bridges to 500 watts.		
	XES-M1	549.95	A			50			P	No	No	Yes				
	XES-M3	999.95	A			150			P	No	No	Yes				
SOUNDSTREAM	D60II	198.00	A			110	30	20-20	0.1	P/S	No	No	Yes	4.3 x 7.8 x 2.1	Bridgeable. As above. †Two-, three-, or four-channel operation. ††Two-, three-, four-, or five-channel operation; five-channel mode, 35 watts x 4 and 100 watts x 1.	
	D100II	339.00	A			110	50	20-20	0.1	P/S	No	No	Yes	6 x 7.8 x 2.1		
	D200II	499.00	A			110	100	20-20	0.1	P/S	No	No	Yes	11 x 7.8 x 2.1		
	CA50II	395.00	A			110	25	20-20	0.1	P/S	No	No	Yes	6 x 7.8 x 2.1		
	CA100II	575.00	A			110	50	20-20	0.1	P/S	No	No	Yes	11 x 7.8 x 2.1		
	MC140X	469.00	A			110	35 x 4†	20-20	0.1	P/S	No	Yes	Yes	8 x 7.8 x 2.1		
	MC300	795.00	A			110	75 x 4†	20-20	0.1	P/S	No	Yes	Yes	14 x 2.6 x 10		
	MC245	599.00	A			110	††	20-20	0.1	P/S	No	Yes	Yes	13 x 6.5 x 2.1		
	SPARKOMATIC	SBE7	54.99	A/E	7	12	55	20	20-20	5		Yes	No	1 1/8 x 5 1/8 x 5		
		GE50	39.99	A/E	5	12	55	20	20-20	5		Yes	No	1 1/8 x 4 1/4 x 4 1/4		
LC52		21.99	A			55	20	20-20	5		No	No	1 1/4 x 4 1/4 x 4 1/4			
AMP 8000		89.99	A			100	45	10-30	1	P/S	No	Yes	2 1/2 x 7 1/2 x 6 3/4			
AMP 7000		54.99	A			80	40		1	S		Yes	16 3/4 x 1 1/8 x 16 3/4			
SPECO		EPB-150A	114.95	A/E	10	12	80	16		0.1	S	Yes	No	7 x 4 1/4 x 1	Bridgeable. As above.	
	HPA-200A	229.95	A			80	50		0.05	P	No	No	7 1/8 x 2 3/8 x 11			
	HPA-300A	349.95	A			80	75		0.05	P	No	No	7 1/8 x 2 3/8 x 11			
TARGA	MM-300	749.95	A	2		105	150 x 2†	20-20	0.01	P	No	No	Yes	8 1/4 x 16 x 2 3/4	†Two- or three-channel operation. ††Two-, three-, or four-channel operation. MOS-FET; operates into 2 ohms. Bridgeable; MOS-FET; operates into 2 ohms. †As above; operates into 2 ohms. †As above. †As above. †As above. †As above. †As above. †As above. †As above. †As above. †As above. †As above. †As above. †As above.	
	MM-150	599.95	A	2		103	75 x 2†	20-20	0.01	P	No	No	Yes	8 1/4 x 14 x 2 3/4		
	MM-80	449.95	A	2		102	40 x 2†	20-20	0.01	P	No	No	Yes	8 1/4 x 11 x 2 3/4		
	Q-80	699.95	A	2		101	150 x 2†	20-20	0.01	P	No	No	Yes	8 1/4 x 16 x 2 3/4		
	Q-70	549.95	A	2		98	75 x 2†	20-20	0.01	P	No	No	Yes	8 1/4 x 14 x 2 3/4		
	Q-65	349.95	A			95	85 x 4††	20-20	0.057	P			Yes	8 1/4 x 13 x 2 3/4		
	Q-60	329.95	A			95	120	20-20	0.057	P			Yes	8 1/4 x 13 x 2 3/4		
	Q-50	249.95	A			93	85	20-20	0.062	P			Yes	9 x 9 1/4 x 2 3/8		
	Q-40	199.95	A			93	65	20-20	0.057	P			Yes	8 1/4 x 9 1/4 x 2 3/4		
	Q-30	139.95	A			92	40	20-20	0.062	P			Yes	9 x 6 1/2 x 2 3/8		
	A-400	289.95	A				125	20-20	0.062	P/S			Yes	9 1/4 x 12 1/4 x 2 1/4		
	A-300	219.95	A				85	20-20	0.062	P/S			Yes	9 1/4 x 9 1/4 x 2 1/4		
	A-200	179.95	A				65	20-20	0.057	P/S			Yes	9 1/4 x 8 1/4 x 2 1/4		
	E-900A	109.95	E	7	12					P/S	Yes	Yes	Half DIN	Floating and common ground.		
E-800	79.95	A/E	7	12		25	60-15		P/S	Yes	Yes	Half DIN	As above.			
HT-7200	149.95	A/E	7	12		100	60-12		P/S	Yes	Yes	Yes	As above.			
E-700	64.95	A/E	10	12		25	30-16		P/S	Yes	Yes	Half DIN	As above.			
E-300	54.95	A/E	7	12		25	60-15		P/S	Yes	Yes	Half DIN	As above.			
TECHNICS	CY-M400	519.00	A			100	100 x 4	20-20	0.005				Yes	13 1/8 x 2 3/4 x 9 7/8		
	CY-M200	259.00	A			100	100	20-20	0.007				Yes	10 x 2 1/2 x 7 1/8		
	CY-M120	175.00	A			100	60	20-20	0.007				Yes	10 x 2 1/2 x 4 3/4		
	CY-M50	115.00	A			90	25	40-30	0.03				Yes	5 1/2 x 1 1/8 x 3 7/8		
	CY-EQ14	229.00	E	14	12						Yes		Yes	7 x 1 x 5 1/8		
TERMINATOR	MTA225	550.00	A			102	25	20-20	0.02	P/S		No	Yes	8 1/2 x 2 3/8 x 12	Simultaneous stereo and bridged mono output; operates into 1 ohm. As above.	
	MTA250	650.00	A			102	50	20-20	0.02	P/S		No	Yes	8 1/2 x 2 3/8 x 14		
TOSHIBA	TP820	369.95	A			90	50		0.25	P/S		No	Yes	10 1/8 x 2 3/8 x 5 3/8	Bridgeable. As above. Includes spectrum analyzer; subwoofer output.	
	TP840	289.95	A			95	75		0.25	P/S		No	Yes	10 1/8 x 2 3/8 x 5 3/8		
	TP850	229.95	A			95	100		0.25	P/S		No	Yes	12 1/8 x 2 1/2 x 7 7/8		
	TP870	199.95	A			95	150		0.25	P/S		No	Yes	12 1/8 x 2 1/2 x 8 1/8		
	TQ220	299.95	E	7	12	85			0.1		Yes	No	Yes	7 x 1 x 6 1/2		
UMIC	RV-2002	119.95	A			70	50	20-20	0.08	P/S		Yes	Yes	7.9 x 2.4 x 7.9	Bridgeable. As above. As above; operates into 2 ohms. Bridgeable. As above. †Two-, three-, or four-channel operation. Bridgeable. Gooseneck. As above; CD input. Gooseneck; four EQ presets. Four EQ presets; CD input.	
	RV-2005	114.95	A			70	50	20-20	0.1	P/S		Yes	Yes	8.3 x 1.9 x 9.8		
	RV-2422	129.95	A			70	50	20-20	0.1	P/S		Yes	Yes	11 x 2.5 x 7.5		
	RV-3063	179.95	A			70	75	20-20	0.08	P/S		Yes	Yes	7.9 x 2.4 x 11		
	RV-3010	159.95	A			70	75	20-20	0.1	P/S		Yes	Yes	8.3 x 1.9 x 11.4		
	RV-6006	229.95	A			80	150 x 2†	20-20	0.05	P/S		Yes	Yes	10.9 x 2.7 x 11		
	RV-8008	319.95	A			80	100 x 4	20-20	0.05	P/S		Yes	Yes	10.9 x 2.7 x 12.6		
	RV-GN900	109.95	E	5	12	65				P/S		Yes	Yes	Gooseneck.		
	RV-GN907	119.95	E	7	12	70				P/S		Yes	Yes	As above; CD input.		
	RV-GN999	159.95	E	7	12	70				P/S		Yes	Yes	Gooseneck; four EQ presets.		
	RV-CX400	119.95	A/E	7	12	70	50 x 4	20-20		P/S		Yes	Yes	Four EQ presets; CD input.		
	RV-SX300	79.95	A/E	10	12	70	50	20-20		P/S		Yes	Yes			
	RV-102LED	89.95	A/E	7	12	70	100	20-20		P/S		Yes	Yes			



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# AMPS/EQUALIZERS

MANUFACTURER	Model	Price, \$			Preamp (P), Amp (A), Equalizer (E)	Number of EQ Bands	Boost/Cut Range, ±dB	S/N Ratio, -dB, A-Weighted	Watts/Channel into 4 Ohms	Full-Power Bandwidth, Hz to kHz	THD at Rated Output, % per IEC 450	Input Levels: Preamp (P), Speaker (S)	Fader Control?	Includes Crossover?	RCA Input Jacks?	Dimensions, Inches	Notes
VECTOR RESEARCH	VM-100	249.95	A					100	50	20-20	0.05	P/S		Yes	9 x 7 1/2 x 1 3/4	Bridgeable; floating ground compatible. As above.	
	VM-200	349.95	A					100	100	20-20	0.05	P/S		Yes	9 x 11 1/4 x 1 3/4		
	VM-204	399.95	A					100	50 x 4	20-20	0.05	P		Yes	9 x 11 1/4 x 1 3/4		
YAMAHA	YPA-1020	549.00	A					105	170 x 2†	20-20	0.1	P	No	Yes	11 7/8 x 2 1/4 x 11 7/8	†Two-, three-, or four-channel operation. Dynamic bass extension. Bridges to 150 watts; selectable stereo, mono, or summed mono input. Bridges to 90 watts. Bridges to two channels. AUX input. Six crossover frequencies. †Digital sound-field processor with eight presets; controls CD changer. ††Main unit. 7 1/2 x 2 x 6 3/8; dash-mounted control, 6 3/4 x 1 3/4 x 1.	
	YPA-720	399.00	A					105	110 x 2†	20-20	0.1	P	No	No	11 7/8 x 2 1/4 x 8 3/8		
	YPA-600	299.00	A					90	50	30-20	0.01	P/S		Yes	8 3/8 x 3 x 9 5/8		
	YPA-300	219.00	A					105	40	10-100	0.1	P/S	No	Yes	11 3/4 x 2 x 5 1/8		
	YPA-240	159.00	A					100	18 x 4	20-20	1.0	P/S	No	Yes	10 x 1 1/2 x 4 3/4		
	YPA-100	89.00	A					100	12	20-20	1.0	P/S	No	Yes	7 x 1 1/4 x 3 3/4		
	YGE-420	219.00	P/E	7	12			100			0.02	P/S	Yes	Yes	7 x 1 x 5 1/2		
	YEC-400	129.00	P					100			0.01	P	Yes	Yes	8 1/4 x 1 5/8 x 6 1/2		
YDSP-1	949.00	†					115			0.03		Yes	Yes	††			
ZAPCO	Z100	409.95	A					110	50	20-100	0.015	No	No	Yes	10 1/4 x 6 x 2 1/4	Bridgeable; operates into 2 ohms. Monoblock; selectable crossover slope and subwoofer polarity. Bridges to 280 watts. Bridgeable. †Amp, 5 1/4 x 5 7/8 x 3 1/4; power supply, 7 x 3 3/8 x 2 1/8; Energy Storage Module, 5 1/2 x 3 x 1 1/2. Bridgeable; operates into 2 ohms. Illumination. †EQ, 7 x 5 x 2; power supply, 5 1/2 x 3 1/2 x 1 1/4. Separate left and right EQ controls.	
	Z100MVX	399.95	A					105	100 x 1	20-100	0.015	No	No	Yes	10 3/8 x 6 x 2 1/4		
	Z220II	779.95	A					110	115	10-100	0.01	No	No	Yes	12 x 8 1/2 x 3		
	Z50	229.95	A					100	12.5 x 4	5-100	0.05	No	No	Yes	7 x 6 x 2 1/2		
	System 200A	759.95	A					110	100	10-100	0.02	No	No	Yes	†		
	Z150	479.95	A					110	75	20-100	0.02	No	No	Yes	11 3/8 x 6 x 2 1/4		
	SK	1000.00	P/E	5	20			105			0.003	Yes	Yes	Yes	6 3/4 x 4 3/4 x 1		
PX	629.95	P/E	4	20			105			0.004	Yes	Yes	Yes	†			
PEQ	429.95	P/E	9	18	92					0.05	No	No	No	8 3/4 x 4 1/4 x 1 1/4			

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— Sam Tellig, *STEREOPHILE*, January 1991, Vol. 14 No. 1

■ B&K Components, Ltd. has designed a family of amplifiers and pre-amplifiers meant to challenge the best equipment manufactured today. All design, engineering, manufacturing and services takes place under one roof in Buffalo, New York. This allows B&K to integrate all phases of product development and manufacturing as a team. We have at B&K over the last 10 years refined both our design and manufacturing process in an effort to provide you with state of the art audio equipment that is both reliable and affordable.

■ Our commitment at B&K is to provide the best value in audio, this starts at the component level. Each component must undergo a rigid pre-approval



Sonata Series M-200s

process. This is followed by constant testing of each component by manufacturing. To give you an idea of our standards, each metal film resistor, capacitor, and transistor is tested for functionality and tolerance before being used in a B&K product. We also follow strict guidelines in all other areas of our manufacturing so that each B&K amplifier and pre-amplifier will be as close to the engineering ideal as is humanly possible.

By committing to this level of quality, B&K is able to provide a product that is musical, reliable and of excellent value.

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"In short, a superb performance from B&K's most noteworthy product to date. The M-200 power amplifier is a smashing success by any standard and an absolute steal at the price."

— Kent Bransford, *HIFI HERETIC*



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# Introducing Ensemble II.

"My newest design provides better performance, better clarity and more powerful deep bass than *any* competing speaker system costing up to *twice* as much. We guarantee it."

Henry Kloss

Three years ago, we at Cambridge SoundWorks changed the audio world when we introduced Ensemble® by Henry Kloss. Designed to compete with expensive, high-performance speaker systems, Ensemble offered no-compromise performance...in a revolutionary dual-subwoofer/satellite speaker package that could virtually disappear in one's living room. We then sold this revolutionary system in a revolutionary way: factory-direct to the public. By eliminating costly middlemen, we were able to price Ensemble at a fraction of the \$1,000 price tag it would have carried in stores.

## Price breakthrough... only \$399!

We're now pleased to announce Ensemble II, a single-subwoofer version of the best-selling Ensemble system. Ensemble II sounds virtually identical to Ensemble (with its dual subwoofers placed next to each other). In fact, the satellites in Ensemble II are the same as we use in the original Ensemble. But the big news is Ensemble II's price: only \$399. Ensemble II features quality components and cabinet construction normally found only in very expensive speakers. And sonically it outperforms systems selling for well over \$750 a pair. But it's priced in the same range with miniature bookshelf speakers.

## The subwoofer is the solution.

Your ears can't tell what direction bass notes are coming from. So Ensemble II uses a subwoofer with two long-throw woofers to reproduce deep bass, and two mini "satellite" speakers for the mid-high frequencies.

Audio Hall of Fame member Henry Kloss created the dominant speakers of the '50s (AR), '60s (KLH) and '70s (Advent). Now he's created a new kind of audio company for the '90s...Cambridge SoundWorks.



The subwoofer can be placed just about anywhere in a room. It can go behind a chair, in back of drapes...or be used as a plant stand. The subwoofer uses a dual-chamber design. The first chamber consists of two long-throw 6.5" woofers, sealed in a true acoustic suspension cavity. These woofers project the bass notes into a second cavity, which acts as an acoustic filter. This design is far more accurate than a conventional ported woofer.

## The satellites.

The satellites in the Ensemble II system are identical to those in the original Ensemble system† (which *Audio* magazine said "may be the best value in the world"). Unlike our competition, an Ensemble satellite is a true two-way system, using high-grade components normally found in more expensive systems. With Ensemble II's dual-chamber subwoofer, they create spectacular sound.

## Conquer the fear of spending too little.

Don't be fooled by Ensemble II's price. Since we sell factory-direct to you, your money goes into making better speakers, not into paying for layers of distribution. Ensemble II is an all-out performance speaker that's equal to or surpasses competing systems selling for hundreds more. We guarantee it – or your money back.

## For factory-direct savings call 1-800-AKA-HIFI.\*

Our helpful, knowledgeable audio experts are on call from 8AM till midnight (eastern time). Call to place an order – or to request our color catalog – 24 hours a day, 365 days a year. You'll find out why *Stereo Review* said "it's hard to imagine going wrong with Ensemble."



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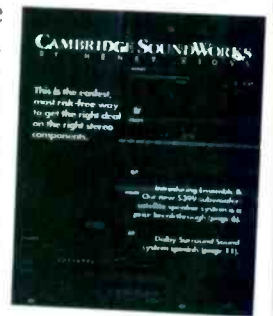
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# IN-DASH CD PLAYERS

MANUFACTURER	Model (R) = Remote Included, (C) = Remote Optional, (P) = Player Controls CD Changer	Price, \$	Frequency Response, Hz to kHz, ±dB	Dynamic Range, dB	THD, % at 1 kHz for D-dB Level	Tuning: Analog Only (A), Digital + Analog (D)	Number of Programmable Selections	AUX Input?	Repeat Functions: Entire Disc (D), Track (T), Entire Program (E)	Audible Fast Search?	Auto Scan: Disc (D), Tuner (T)	FM Usable Sensitivity, dB (For -30 dB THD + N)				TUNER				Built-in Amp Power: Watts Channel (if Applicable)	Therm Protection: Pull Out (P), Control (R), Street Lock (S)	RCA In/Out Jacks?
												FM Mono S/N Ratio, -dB	Total Number of Station Presets	Alternate-Channel Selectivity, dB	FM Mono S/N Ratio, -dB	FM Mono S/N Ratio, -dB	FM Mono S/N Ratio, -dB	FM Mono S/N Ratio, -dB	FM Mono S/N Ratio, -dB			
AIWA	CDC-R5	499.00	5-20 +0.3	85	0.02	D	0	No	T	Yes	D T	15.2@ 50 dB	80	67	18					P	Yes	
ALPINE	7909(ROC) 5903 7800 7801 7915 7914	1000.00 500.00 600.00 550.00 550.00 500.00	5-20 ±1.0 5-20 ±1.0 5-20 ±1.0 5-20 ±1.0 5-20 +0.1 5-20 +0.1	98 92 92 92 95 95	0.002 0.03 0.03 0.03 0.006 0.006	D D D D D D		Yes No No No No	D T D T D T D T D T D T	Yes Yes Yes Yes Yes Yes	D D D D D D	16.3 16.3 16.3 16.3 16.3	80 80 80 80 80	60 60 60 60 60	24 24 24 24 24		8 8		P P P P P	Yes Yes Out Out Out		
AUDIOVIX	ACD 35	599.95	5-20	95	0.05	D	16	No	D T E	Yes	D T	13			30	25			P	Out		
BLAUPUNKT	New York Atlanta Chicago Los Angeles CDP 01	799.95 449.95 529.95 429.95 499.95	20-20 ±0.3 5-20 ±1 5-20 ±1 5-20 ±1 20-20 ±0.3	90 90 90 90 90	0.005 0.005 0.005 0.005 0.005	D D D D D	16 0 0 0 0	No No No No No	D T E D T D T D T D T	Yes Yes No No No	D T D T D T D T D	13 13 13 13 13	85 75 75 75 75	75 70 70 70 70	36 20 24 24 24		25 x 4		P P P P P	Out Out Out Out Out		
CLARION	5870CD 5930CD 5670CD 5631CD	649.95 999.95 589.95 529.95	5-20 5-20 5-20 5-20	93 95 90 90		D D D D		Yes Yes D D	D T E D T E D T E D T E	Yes Yes Yes Yes	D T D T D T D T	12 12 12 12	70 70 70 70	20 24 20 20		25 25			P P P No	Out Out Yes Yes		
CONCORD	CO2	649.95	5-20 ±3	90	0.005	D	6	No		No	No	12	70	70	24				P	2 Out		
COUSTIC	CD-3	599.95	4-20 ±0.5	90	0.05	D	16	No	D T E	Yes	D T	17	70	60	30	15			P	4-Ch. Out		
CRAIG	AP902	599.95	5-20	90	.0001	D		No	D T E	Yes	D T	15.9	70	60	18	25			P	Yes		
DENON	DCC-9770(RIC) DCC-8770 DCC-8570	750.00 650.00 550.00	5-20 ±1 5-20 ±1 5-20 ±1	96 96 96	0.005 0.005 0.005	D D D		No Yes Yes	D/T D/T D/T	Yes Yes Yes	D T D T D T	14.8 14.8 14.8	100 100 100	70 70 70	24 24 24		18		P P P	Out Yes Yes		
ECLIPSE	ECD-310	499.95	20-22			D		No	T	No	D T	14			18				P	Yes		
FULTRON	16-9500 16-9000	519.95 474.95	5-60 5-60			D D	0 0	Yes Yes	D T D T	Yes Yes	D T D T	6 6		69 69	24 24	50			P	Yes Yes		
JVC	XL-G2000 XL-G2500 XL-G3500 XL-G4500 KS-RX835	379.95 399.95 499.95 599.95 799.95	5-20 5-20 5-20 5-20 5-20	90 90 95 95 95	0.015 0.015 0.005 0.005 0.005	D D D D D	15 15 0 0 0	No No No No Yes	D T E D T E D/T D/T D T	Yes Yes Yes Yes Yes	D T D/T D T D T D T	18.5@ 50 dB 18.5@ 50 dB 16.3@ 50 dB 16.3@ 50 dB 16.3@ 50 dB			24 24 20 24 24		22 22 x 4 22 x 4 22 x 2, 8 x 2		P P R	Out Out Out Out		
KENWOOD	KDC-95R(RIC) KDC-85R(C) KDC-75R KDC-65R	649.00 599.00 549.00 499.00	5-20 ±1 5-20 ±1 5-20 ±1 5-20 ±1	96 96 96 96	0.005 0.005 0.005 0.005	D D D D	20 20 0 0	No No No No	D/T D/T D/T D/T	Yes Yes Yes Yes		15.2@ 50 dB 15.2@ 50 dB 15.2@ 50 dB 15.2@ 50 dB	70 70 70 70	96 96 96 96	24 24 24 16		5 x 4 5 x 4		P S P S P S	Out Out Out Out		
KRACD	KCD-3000	799.95	5-20 ±3	90	1.0	D		No	T	Yes	T	15	53	60	18	20			P	Yes		
LA SOUND	LA 1100CD	449.00	5-25 ±0.09	90	0.02	D	0	In/Out	D T	Yes	T			60	24		14 x 2, 8 x 4		P	Yes		
MEI	CDX1000	459.95	40-15	90		D		Yes	D T E		D T	15	66	60	24				P	Yes		
MITSUBISHI	R-706	549.95	20-20	85	0.01	D		No	D T E	No	D T	14	90	60	18				P	4-Ch. Out		
NAKAMICHI	Mobile CD Tuner 1(RIC)	750.00	5-20 ±0.5	85	0.008	D	0	Yes		Yes	D	17		60	18				P	Yes		
OPTIMUS	12-1941 (Under-Dash)	349.95	20-20		0.1	A	0	Yes		Yes						18				Yes		
PANASONIC	CQ-DP40 CQ-DP35 CQ-DP30	599.00 539.00 449.00	5-20 ±1 5-20 ±1 5-20 ±1	85 85 85	0.008 0.008 0.008	D D D	12 12 12	Yes Yes No	D/T E D/T E D/T E	Yes Yes Yes	D T D T D T	13.2 13.2 13.2	75 75 75	70 70 70	24 24 24		25 x 4 15 x 4 22		P P	Yes Yes Yes		
PIONEER	DEH-770 DEH-760 DEH-660 DEH-630 CDX-4		5-20 ±1 5-20 ±1 5-20 ±1 5-20 ±1 5-20 ±1	90 90 90 90 90	0.05 0.05 0.05 0.05 0.05	D D D D D			D T D/T D/T D T D/T	Yes Yes Yes Yes Yes	D T D T D T D T D	11 11 11 11 11	70 70 70 70 70	70 70 70 70 70	24 24 24 24 24		25 25 25 25 25		R R	Yes Yes Yes Yes No		
PREMIER	DEX-M88(RIC) DEM-85	900.00	5-20 ±1 5-20 ±1	92 90		D D	512	Yes No	D/T E D/T	Yes Yes	D T D T	7 11	70 70	70 70	24 24				R R	Yes Yes		
PROFILE	CD210	499.95	20-22 ±0.5	90	0.02	D		No	D T	Yes	D T			60	65	18	25		P	Out		



# IN-DASH CD PLAYERS

MANUFACTURER	Model (R) = Remote Included (RD) = Remote Optional (C) = Player Controls CD Changer	Price, \$	Frequency Response, Hz to kHz, ± dB	Dynamic Range, dB	THD, %, at 1 kHz for 0-dB Level	Filters: Analog Only (A), Digital + Analog (D)	Number of Programmable Selections	AUX Input?	Repeat Functions: Entire Disc (D), Track (T), Entire Program (E)	Audible Fast Search?	Auto Scan: Disc (D), Tuner (T)	TUNER					Built-in Amp Power, Watts Channel (if Applicable)	Their Protection: Pull-Out (P), Continual (C), Secret Codes (S)	RCA In/Out Jacks?
												FM Usable Sensitivity, dB (For -30 dB THD + N)	Alternate-Channel Selectivity, dB	FM Mono S/N Ratio, -dB	Tuner Number of Station Presets				
RADION	DCD-7000	899.95	5-20 ± 1	90	0.03	D	16	Yes	D/T/E	Yes	D/T				18	35	P	Yes	
ROADMASTER	RS-8300	699.00	20-20 ± 0.5	90	0.05	D	16	No	D/T/E	Yes	D/T	12	55	60	30	25	P	Yes	
SANSUI	CD-R807 CDR-6700	529.95 569.95	20-20			D	16	No	D/T D/T	Yes D	D/T				18 18	25 25	P P	Yes Yes	
SANYO	ECD8000A	499.99	5-20 ± 3	90	0.05	D	16	No	D/T/E	Yes	D/T	14	65	52	30	25	P	Yes	
SHERWOOD	Xc-6520P	625.00	5-20 ± 1	92	0.02	D			D/T/E	Yes	D/T	11.2	80	70	24	25 x 2, 8 x 4	P	Yes	
	Xc-6420P	500.00	5-20 ± 1	90	0.02	D	9	Yes	D/T/E	Yes	D/T	11.2	80	70	30	25 x 2, 8 x 4	P	Yes	
	Xc-6320P	450.00	5-20 ± 1	90	0.02	D		Yes	D/T/E	Yes	D/T	11.2	80	70	24	25 x 2, 8 x 4	P	Yes	
SDNY	CDX-5040	449.95	5-20 ± 1	90	0.05	D		Yes	D/T	Yes	D/T	12.0	75	70	24	25 x 2, 8 x 4		Yes	
	CDX-7560	449.95	5-20 ± 1	90	0.05	D		Yes	D/T	Yes	D/T	12.0	75	70	24		P	Yes	
	CDX-5080	499.95	5-20 ± 1	90	0.05	D		Yes	D/T	Yes	D/T	12.0	75	70	24	25 x 2, 8 x 4	P	Yes	
SOUNDSTREAM	CD308	699.00	5-20 ± 0.1	92	0.01	D		No	D/T/E	Yes	D/T	15.0	65	70	24		P	Yes	
TARGA	CDR-7	899.95	5-20 ± 1	90	0.03	D	16	Yes	D/T/E	Yes	D/T				18	35	P	Yes	
TDSHI8A	TX930	759.00	5-20 ± 3	90	0.05	D		No	D/T/E	Yes	D/T	10	50	60	18	25		Yes	
	TX910	609.95	5-20 ± 3	90	0.05	D		No	D/T/E	Yes	D/T							Yes	
	TX900	709.95	5-20 ± 3	90	0.05	D		No	D/T/E	Yes	D/T	10	50	60	18	25		Yes	
VECTOR RESEARCH	VM-530CD	549.95	5-20 ± 1	90	0.005	D	32		D/T/E		D/T	15.5	70	70	30	25	P	Dut	
YAMAHA	YCDT-720	499.00	5-20	90	0.05	D		Yes	T	Yes	D/T	15	75	70	30		P	Yes	



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# What The B



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If anyone knows how to make a perfect recording, it's an audio engineer. After all, he not only has the benefit of years of experience working with the most sophisticated digital and analog recording equipment in existence, he also has the benefit of knowing exactly what the original music sounded like.

So it stands to reason that when audio engineers make dubs of their masters, they demand

more performance from an audio cassette than anyone else in the world. Which explains why, according to a recent independently conducted survey, award-winning professional recording engineers working in major studios in New York, Nashville and Los Angeles significantly preferred TDK for their audio cassette needs by a margin of over 50% vs. any other tape.

What accounts for these audio experts' resound-

# Big Boys Use.



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ing endorsement of TDK? Perhaps they know that new TDK SA-X with its dual coating of Super Avilyn particles has an MOL which has been improved to 5.0 dB @ 315 Hz. Perhaps they know it has an ultra-low bias noise figure of -61.0 dB. Perhaps they know this translates into a dynamic range of 66.0 dB (the widest of any high-bias tape), making SA-X the perfect tape to capture the extra-wide dynamic range of digital recording

sources. Or perhaps, after years of experience, their highly trained ears tell them all they need to know. So if you're looking for the best quality recording tape you can buy, why use what amateurs use, when you can use what the pros use.

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## MAC 4300V Receiver

*Performance -  
Reliability -  
Versatility -  
Quality -*

McIntosh has earned world renown for its technological contributions for improved sound. When you buy McIntosh, you buy not only high technology, you buy technological integrity proven by time. McIntosh has always earned its reputation by quality performance, technological leadership, user oriented facilities and an appearance which provides for ease of maintenance or repair. These fundamental elements are incorporated in the McIntosh MAC 4300V Receiver.

Remote Control provides unusual versatility with operating simplicity. In either the main listening area or when expanded to two additional areas, you can:

- 1) turn the AC power on or off;
- 2) select the listening sound source (tuner, compact disc, tape recorder, etc.);
- 3) adjust the volume;
- 4) turn on or off up to 3 connected speaker pairs, or
- 5) when the tuner section is the sound source, you can select the stations you wish to hear on either AM or FM, or select the preset stations on either AM or FM;

**Handcrafted with pride in the United States**

6) when a McIntosh Compact Disc Player is the sound source, you can put the CD player in play, next track or preceding track or stop play.

In addition to the IR sensor, remote sensors can be installed in two additional areas. Installation is easy! Use ordinary video distribution cable, RG-59/U, to connect the remote sensors.

The ease of FM tuning has been extended to AM with a new, McIntosh AM automatic center station tuning circuit. When using the preset touch-buttons, the auto-tune circuit searches for the center of the AM broadcast frequency and locks to that center point.

Electronic tape monitor switches

output exceed design maximum, or a short circuit or severe impedance mismatch, the Sentry Monitoring protects the output transistors.

The Power Guard waveform comparison circuit detects waveform differences between the input and the output signal. The output program is constantly compared with the program at the amplifier input. Should the differences reach 0.5%, Power Guard goes to work. In only a fraction of a millisecond Power Guard dynamically reduces input level to prevent amplifier overload, yet the amplifier will deliver its absolute maximum power output without extra distortion. The Power Guard circuit is absolutely silent. There is not even "soft" clipping.

There is simply no clipping!

All in all, your selection of the McIntosh MAC 4300V FM/AM Receiver will be reinforced by your day-to-day use of this superb instrument.

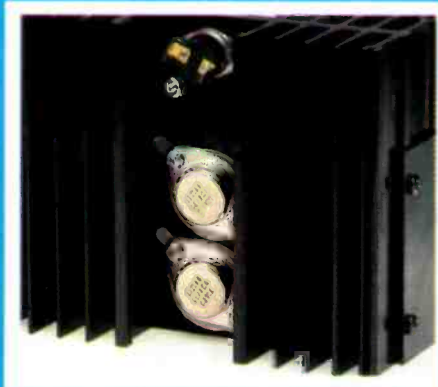


for two audio tape recorders, allow either recorder to be heard from the main output. These switches can also select the audio from two video recorders, or one audio recorder and the audio from one video recorder.

Three SPEAKER touch-buttons switch three sets of loudspeakers to provide program to three listening areas.

A five-band program equalizer permits the adjustment and improvement of the loudness contrast of the five most important frequency ranges.

Technological leadership is shown in the full power McIntosh amplifier which will deliver its maximum power output to three pairs of loudspeakers. The quality of the sound reproduction and the quality of your speakers are protected by the patented McIntosh Sentry Monitor circuit and McIntosh Power Guard circuits. The Sentry Monitoring circuit constantly monitors the output signal. At signal levels up to rated output this circuit has no effect. Should power



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• McIntosh research, engineering and design has developed circuits covered by these U.S. Patents: 3,965,295; 4,048,573; 3,526,847; and 3,526,846.

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# CD CHANGERS

MANUFACTURER	Model (R) = Remote Included (RO) = Remote Optional	Price, \$	Number of Magazines	Number of Discs per Magazine	Frequency Response, Hz to kHz, ±dB	Dynamic Range, dB	THD at 1 kHz for 0-dB Level, %	Number of Programmable Selections	Repeat Functions: Entire Disc: (D), Track (T), Entire Program (E)	Aublie Fast Search?	Auto Scan: Disc (D), Tuner (T)	TUNER										
												FM Usable Sensitivity, dB (Per -30 dB THD + N)	Alternate-Channel Selectivity, dB	FM Mono, S/N, -dB	Total Number of Station Presets	Digital Det. Jacks?	RCA Out Jacks?					
AIWA	ADC-M11(RO) Changer ARC-M11 Controller ARF-M11 R.F. Modulator	599.00 149.00 99.00	1	10	5-20	85	0.05	0	D/T	No												
ALPINE	5952S Changer 5959 Changer 5953 Controller 5954 Controller 5955 Controller 1390 Tuner	550.00 850.00 250.00 150.00 120.00 200.00	1	6	5-20 +0,-1	95	0.03									No	Yes					
			1	6	5-20 +0,-1	114	0.0025				720	D T E D T	Yes Yes Yes	D			16.3	80	60	24	No No No	Yes Yes No
AUDIOVOX	CDC-600(RI) Changer	699.00	1	6	5-20 ±0.5	95	0.04	0		Yes						No	Yes					
BLAUPUNKT	CDC 01 Changer CDC 01 Controller CDC M1 Changer CDC M4 Changer	629.95 249.95 899.95 499.95	2	6	5-20 ±1	90	0.005	50	D T E D T E D T	No No Yes	D/T D/T D/T					Yes Yes	Yes Yes					
CLARION	6200CD Changer 6300CD Changer FMC 303 Controller Audia 6110 Controller	549.95 699.95 169.95 199.95	1	6	5-20	90				D T E	No	D				No Yes No	Yes Yes No					
CONCORD	CD1(RI) Changer	949.95	1	12	5-20 ±1	90	0.005	12	E	Yes	D					No	Yes					
DENON	DCC-1570 Changer DCX-70 Controller DCX-60 R.F. Modulator	500.00 140.00 85.00	1	10	5-20 ±1	90	0.005		D T No	Yes No	D D					No	Yes					
ECLIPSE	ESD-330 Changer EQR-1040 Controller	499.95 139.95	1	10	5-20				D T	Yes	D/T					No	Yes					
JVC	XL-MG600 Changer XL-MK1200 Changer KS-RM6 Controller KS-RM12 Controller	529.95 729.95 99.95 249.95	1	6	5-20	95	0.005									No	Yes					
			2	6	5-20	90	0.005	50	D T E	Yes						No	Yes					
KENWOOD	KDC-C400 Changer KDC-C300 Changer KCA-R20 Controller KCA-R10 Controller KCA-FM10 R.F. Modulator	649.00 499.00 199.00 149.00 69.00	1	10	2-20	96	0.005	20								Yes No	Yes Yes					
LA SOUND	LA 1505CD Changer LA 1500CDC Controller LA 150 Remote	399.00 139.00 89.00	1	5	5-20 ±0.5	90	0.05	10	D T E D T E D T E	No No No						No	Yes					
NAKAMICHI	CDC-101 Changer DAC-101 D/A Converter	900.00 500.00	1	10	5-20 5-20 ±0.5	85 98	0.05 0.002									Yes	Yes Yes					
PANASONIC	CX-OP15(RO) Changer CY-RM15 Controller (with amp) CY-RM16 Controller CY-RM5 Controller	599.00 299.00 249.00 119.00	2	6	5-20 ±1	96	0.005	35 35	D T E	Yes	D						Yes Yes Yes Yes					
PIONEER	CDX-M40 Changer CDX-FM45 Changer/Controller/ R.F. Modulator DEX-M400(RIC) Controller GEX-T70 Tuner CD-M1 Remote	 240.00 230.00 120.00	1 1	6 6	5-20 ±1 5-20 ±1	94 94		512 512 512	D T D T D T	Yes Yes Yes	D T O	7	70	70	24	Yes	Yes					
PREMIER	CDX-M60 Changer		1	6	5-20 ±1	94		512	D T	Yes	D					Yes						
SANSUI	CD-C807 Changer CD-M10A Controller	529.95 149.95	1	10	5-20		0.05									No						
SHERWOOD	CRX-50 Controller XM-7000 (see components below) XM-700 Changer CMX-20 R.F. Modulator/Controller	179.00 700.00	2	6	5-20	91	0.02		D T E	Yes	D						Yes					
SONY	COX-A15 Changer COX-A100 Changer CDX-A15RF Changer/Controller/ R.F. Modulator CDX-A40(RI) Changer R.F. Modulator RM-X1A Controller RM-X12(RI) Controller RM-X2 Controller/Preamp RM-X2001 Controller/Preamp XT-30 Tuner	449.95 749.95 559.95 669.95 129.95 179.95 229.95 399.95 179.95	1 1 1 1	10 10 10 10	5-20 ±1 5-20 ±1 5-20 ±1	85 105 85 85	0.05 0.003 0.05 0.05				D D D D D D D D					No Yes No No No No No No	No No No Yes Yes Yes					
								10 10	T E	Yes Yes	D T		12.0	75	70	30						
SONY ES	XES-C1 Changer XES-T1 Tuner	899.95 249.95	1	10	2-20 ±0.5	110	0.03		T	Yes	D					30	Yes	Yes				
YAMAHA	YCDC-900 Changer YCT-925 Controller/Tuner YFM-1 R.F. Modulator YCC-1 Remote YOSP-1 Controller/ Digital Sound-Field Processor	499.00 549.00 80.00 130.00 949.00	1	10	5-20 ±1	90	0.015		T	Yes	D/T	15.0	75	70	24	No	Yes					

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# RADIOS/TAPE PLAYERS

MANUFACTURER	Model (R) = Remote Included, (RD) = Remote Optional, (C) = Head Unit Controls CD Changer	Price, \$	Average Watts Channel, Per EIA-490	THD at Rated Output, % Per EIA-490	AMPLIFIER					TUNER					TAPE							
					Output Level: Preamp (P), Speaker (S)	Number of Tone or EQ Controls	FM Mono Usable Sensitivity, dB (for -30 dB FHD + N)	Alternate Channel Selectivity, dB	FM Mono S/N Ratio, dB	Total Number of Station Presets	Tuning: Spot (A), Scan (B), Both (C)	Local/Station Control: Manual (M), Automatic (A)	AM Stereo Capable?	Frequency Response, Hz to MHz, ±dB	Noise-Reduction Circuit? See Code	Tape S/N Ratio, dB, A-weighted (With M if Applicable)	Auto Reverse?	Program Search?	FIL, GM Vehicles (A), GM Chryslor (B), DIN ISO (C), Dual-Shaft (D)	Head Protection: Pull-out (P), Removable Control (R), Secret Code (S)	RCA In Out Jacks?	
AIWA	CT-X8(C)	499.00	10 x 4	0.8	P/S	3	12.7	40	74	24	C	M	No	40-20 ±0.3	B/C	76	Yes	Yes	C	P	Out	
	CT-X6(C)	449.00	10 x 4	0.8	P/S	2	12.7	40	74	24	C	M	No	40-18 ±0.3	B	64	Yes	Yes	C	P	Out	
	CT-X4	379.00	10 x 2, 3.2 x 2	1	P/S	2	12.7	40	63	24	C	M	No	40-16 ±0.3	B	64	Yes	Yes	C	P	Out	
	CT-X2	319.00	10	1	P/S	2	12.7	40	63	24	C	M	No	40-16 ±0.3	B	64	Yes	No	C	P	Out	
	CT-X1	279.00	3.2	1	S	2	12.7	40	63	24	C	M	No	40-14 ±0.3	B	50	Yes	No	C	P	Out	
	CT-S2700	249.00	8	1	P/S	2	12.7	40	63	24	C	M	No	40-16 ±0.3	B	62	Yes	Yes	C	P	Yes	
	CT-S2600	199.00	8	1	S	2	12.7	40	63	24	C	M	No	40-12.5 ±0.3	B	52	Yes	No	D			
ALPINE	7380	350.00			P	2	16.3	80	60	24	A	M	No	20-22 ±0.3	B	64	Yes	Yes	C	P	Out	
	7235	500.00	16		P/S	2	16.3	80	60	18	A	M	No	30-20 ±0.3	B	64	Yes	Yes	C	P	Out	
	7294S(C)	550.00	25		P/S	2	16.3	80	60	24	C	M	No	30-22 ±0.3	B/C	72	Yes	Yes	C	P	Out	
	7516(C)	450.00	25		P/S	2	16.3	80	60	24	C	M	No	30-20 ±0.3	B	64	Yes	Yes	C	P	Out	
	7167	200.00	6		S	2	16.3	80	60	18	A	M	No	40-18 ±0.3	B	55	Yes	No	D		Out	
	7168	250.00	6		P/S	2	16.3	80	60	18	A	M	No	40-18 ±0.3	B	64	Yes	Yes	D		Out	
	7269	300.00	16		P/S	2	16.3	80	60	18	A	M	No	40-18 ±0.3	B	64	Yes	Yes	D		Out	
	7189	260.00	6		P/S	2	16.3	80	60	24	C	M	No	40-18 ±0.3	B	55	Yes	No	C	P	Out	
	7192	320.00	16		P/S	2	16.3	80	60	24	C	M	No	40-18 ±0.3	B	64	Yes	Yes	C	P	Out	
	7618(RIC)	600.00	16		P	2	16.3	80	60	54	C	M	No	20-22 ±0.3	B/C	72	Yes	Yes	C	P	Out	
	7292S(C)	400.00	25		P/S	2	16.3	80	60	24	C	M	No	40-18 ±0.3	B	64	Yes	Yes	C	P	Out	
AUDIOVOX	AV-958	250.00	20	10	P/S	2	13		18		C	A	No	50-10		50	Yes	No	D		Out	
	AV-959	299.95	20	10	P/S	2	13		18		C	A	No	50-10	B	60	Yes	No	D		Out	
	AV-216A	250.00	3	10	S	1	13		12		A	A	No	50-10		50	No	No	C	P	Out	
	AV-238	379.95	20	10	P/S	5	13		24		C	A	No	50-12	B	60	Yes	No	C	P	Out	
	AV-245	399.95	20	10	P/S	5	13		24		C	A	No	50-12	B	60	Yes	Yes	C	P	Out	
	AV-949	199.95	5	10	S	1	16	60	60	18		C	A	No	50-10		50	No	No	D		Out
	AV-952	199.95	3	10	S	1	16	60	60	12		A	M	No	50-10		50	No	No	D		Out
	AV-954	225.00	5	10	S	1	16	60	60	18		A	C	No	50-10		50	No	No	D		Out
	AV-933	199.95	5	10	S	1	16	60	60	0		M	No	50-10		50	Yes	No	D		Out	
	AV-985	169.95	5	10	S	3	16	60	60	0		M	No	50-10		50	No	No	D		No	
	AV-988	225.00	15	10	S	5	15	65	65	18	B	A	No	50-10		50	No	No	D		No	
	AV-225	259.95	5	10	P/S	2	15	65	65	18	C	A	No	50-10		50	Yes	No	D		Yes	
	AV-226	299.95	5	10	P/S	2	15	65	65	18	C	A	No	50-10		50	Yes	No	C	P	Yes	
	AV-236	399.95	15	10	S	5	15	65	65	18	C	A	No	50-12.5	B	59	Yes	No	C	P	Yes	
AV-686	199.95	15	10	S	5	16	60	65	0	C	M	No	50-10		50	No	No	D		Yes		
	AV-3000	99.95	5	10	S	1	16	60	60	0	M	No	50-10		50	No	No	D		Yes		
AUTOTEK	900 GX	220.00	5.5	10	P/S	2	17		60	24	C	A	No	31.5-16.5 ±6		50	Yes	No	D		Yes	
	910 GX	240.00	16	10	P/S	2	17		60	24	C	A	No		B	50	Yes	Yes	D	P	Yes	
	920 GXI	289.00	16	10	P/S	2	17		60	24	C	A	No		B	50	Yes	Yes	D	P	Yes	
	950 GX	299.00	16	10	P/S	2	17		60	24	C	M	No		B	50	Yes	Yes	D	P	Yes	
	970 GXI	359.00	16	10	P/S	2	17		60	24	C	M	No		B/C	50	Yes	Yes	C	P	Yes	
BLAUPUNKT	Washington(C)	649.95	25 x 2, 7.5 x 4	1	P/S	2	15	85	70	36	C	M/A	No	30-20 ±0.3	B/C/D	72	Yes	Yes	C	P/S	Yes	
	Louisville(C)	399.95	25 x 2, 7.5 x 4	1	P/S	2	15	85	70	24	C	M/A	No	30-20 ±0.3	B	63	Yes	Yes	D	S	Yes	
	Woodstock(C)	399.95	7.5	1	P/S	2	15	85	70	20	C	M	No	30-20 ±0.3	B	63	Yes	Yes	C	P/S	Yes	
	Nashville(C)	399.95	25 x 2, 7.5 x 4	1	P/S	2	15	85	70	24	C	M/A	No	30-20 ±0.3	B	63	Yes	Yes	D	S	Yes	
	CCP 08 Tape Player Philadelphia	249.95			P	2								30-16 ±0.3	B/C	67	Yes	Yes	C	P	Out	
	Montreal	499.95	25 x 2, 10 x 4	1	P/S	2	15	85	70	36	C	M	No	30-20 ±0.3	B/C/D	73	Yes	Yes	C	P/S	Yes	
	Phoenix	329.95	25 x 2, 7.5 x 4	1	P/S	2	15	85	70	25	C	M	No	30-20 ±0.3	B/C/D	72	Yes	Yes	C	P/S	Out	
	Tampa	249.95	7.5	1	P/S	2	13	70	65	20	C	M	No	40-15 ±0.3	D	60	Yes	Yes	C	P/S	Out	
	Boston	229.95	7.5	1	P/S	2	13	70	70	15	C	M/A	No	30-16 ±0.3	D	55	Yes	No	C	P/S	Out	
		Boston	299.95	25 x 2, 7.5 x 4	1	P/S	2	13	70	65	30	C	A	No	40-15 ±0.3	B	63	Yes	Yes	D	S	Out
	Newport	249.95	7.5	1	P/S	2	13	70	65	24	C	A	No	40-15 ±0.3	D	60	Yes	Yes	D	S	Out	
BOSS	AVA-911	299.00	25	0.05	P/S	2			30		C	M	No	20-20	D	85	Yes	Yes	C	P	Yes	
	AVA-909	249.00	25	0.5	P/S	2			24		C	M	No	20-20	D	80	Yes	No	C	P	Yes	
	AVA-907	219.00	12	0.1	P/S	2			24		A	M	No	20-20	D	80	Yes	No	C	P	Yes	
	AVA-905	199.00	7.5	0.1	P/S	2			24		A	M	No	20-20	D	80	Yes	No	C	P	Yes	
	AVA-903	149.00	20	0.1	P/S	2			0		M	No	20-20	D	80	Yes	No	C	P	Yes		
CARRERA	CS-1000	159.95	25	1	P/S	2	17	65	60	24	C	A	No	40-14		50	Yes	Yes	C	P	Out	
	CS-2000	199.95	25	1	P/S	2	16.3	65	65	24	C	A	No	40-15		52	Yes	Yes	C	P	Out	
CLARION	9670RT	289.95	15 x 4		P/S	2	12	70		15	C	A	No	30-16		56	Yes	Yes	C	P	Yes	
	9470RT	259.95	15 x 4		S	2	12	70		15	C	A	No	30-14		53	Yes	No	C	P	No	
	9772RT	349.95	12 x 4	1	P/S	3	12	70		20	C	A	No	30-18 ±0.3	B	66	Yes	Yes	C	P	Yes	
	9771RT	389.95	12	1	P/S	3	12	70		18	C	A	No	30-18 ±0.3	B	66	Yes	Yes	C	P	Yes	
	9731RT	319.95	12 x 4	1	P/S	3	12	70		20	C	A	No	30-18 ±0.3	B	66	Yes	Yes	C	P	Yes	
	9701RT	299.95	12	1	P/S	3	12	70		18	C	A	No	30-18 ±0.3	B	66	Yes	Yes	D		Yes	
	8703RT	249.95	3.2	1	P/S	3	12	70		18	C	A	No	50-18	B	66	Yes	Yes	D		Yes	
	Audia 3000(C)	1099.95												30-20	B/C	74	Yes	Yes	C	P	Yes	
	8403RT	199.95	3.2	1	P/S	3	12	70		18	C	A	No	50-16	B	56	Yes	No	D		Yes	
	8203R	179.95	3.2	1	P/S	3	12	70		18	C	A	No	50-14	B	53	Yes	No	D		Yes	
	2001RT	239.95	3.2	1	P/S	3	12	70		12	C	A	No	30-16	B	56	Yes	No	C	P	Yes	
	2002RT	319.95	12 x 2, 6 x 4	1	P/S	3	12	70		12	C	A	No	30-16	B	66	Yes	Yes	C	P	Yes	
		3970RC(C)	589.95	10 x 4	1	P/S	3	12	70		20	C	A	No	30-20 ±0.3	B/C	74	Yes	Yes	C	P	Yes
		3770RC(C)	469.95	10 x 4	1	P/S	3	1														



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*Car Audio*

# RADIOS/TAPE PLAYERS

MANUFACTURER	Model (R) = Remote Included, (RD) = Remote Optional, (C) = Head to Head Unit Controls	Price, \$	Average Watts Channel, Per EIA-400	THD at Rated Output, % Per EIA-400	AMPLIFIER					TUNER					TAPE								
					P/S	2	18	60	70	18	A	A	No	30-18 ± 3	B	57	Yes	No	D	FII, GM Vehicles (A), GM Chryslers (B), DIN/ISO (C), Dual-Spin (D) Theft Protection: Anti-Lo (P), Reverse Count (R), Secret Code (S)	RCA In/Out Jacks?		
																						FM Mono Usable Sensitivity, dB (for -30 dB THD + N)	Alternate-channel Selectivity, dB
CONCORD	CX10x	219.95	4.5 x 4	1	P/S	2	18	60	70	18	A	A	No	30-18 ± 3	B	57	Yes	No	D			Out	
	CX20x	299.95	4.5 x 4, 12.5 x 2	1	P/S	2	18	60	70	18	A	A	No	30-18 ± 3	B	67	Yes	Yes	D			Out	
	CX30x	399.95	4.5 x 4, 12.5 x 2	1	P/S	2	18	60	70	18	C	A	No	30-19 ± 3	B/C	77	Yes	Yes	D			1 In, 2 Out	
	CX40x	349.95	4.5 x 4, 12.5 x 2	1	P/S	2	18	60	70	18	A	A	No	30-18 ± 3	B	67	Yes	Yes	C			Out	
	CX50x	399.95	4.5 x 4, 12.5 x 2	1	P/S	2	18	60	70	24	A	A	No	30-18 ± 3	B	67	Yes	Yes	C	P		1 In, 2 Out	
	CX60x	449.95	4.5 x 4, 12.5 x 2	1	P/S	2	18	60	70	24	C	A	No	30-19 ± 3	B/C	77	Yes	Yes	C	P		1 In, 2 Out	
	CX70x	499.95	4.5 x 4, 12.5 x 2	1	P/S	2	18	60	70	24	C	A	No	30-19 ± 3	B/C	77	Yes	Yes	C	P		1 In, 2 Out	
	CX100	179.00	8	1	S	2	18	60	60	12	C	A	No	40-17 ± 3	B	50	Yes	No	C			No	
	CX200	219.00	5 x 4	1	P/S	2	18	60	60	18	C	A	No	40-17 ± 3	B	50	Yes	Yes	D			Out	
	CX300	279.00	5 x 4	1	P/S	2	18	60	60	18	C	A	No	40-17 ± 3	B	50	Yes	Yes	C	P		Out	
COUSTIC	RX-738	349.95	15 x 2, 5 x 4	0.9	P/S	2	17	70	60	18	C	A	No	30-20 ± 5	B/C	70	Yes	Yes	C	P		CD In, 4 Out	
	RX-736	299.95	15 x 2, 5 x 4	0.9	P/S	2	17	70	60	18	C	A	No	30-20 ± 5	B	60	Yes	Yes	C	P		CD In, 4 Out	
	RX-731	249.95	5 x 4	0.9	P/S	2	17	70	60	18	C	A	No	30-18 ± 5	B/C	50	Yes	Yes	C			Out	
	RX-728	279.95	15	0.9	P/S	2	24	60	60	12	A	A	No	30-20 ± 5	B/C	70	Yes	Yes	D			CD In, 2 Out	
	RX-721	199.95	15	0.9	P/S	2	24	60	60	12	A	A	No	30-18 ± 5	B/C	50	Yes		D			Out	
CRAIG	T-862	364.95	18	1.5	P/S	5	17.3	70	60	18	A	A	No	60-12	B	56	Yes	Yes	C	P		Yes	
	T-739	274.95	18	1.5	P/S	2	17.3	70	60	18	A	A	No	63-10	B	54	Yes	Yes	C			Yes	
	AG340	249.95	4	1.5	P/S	2	17.3	60	60	18	A	M	No	63-10	B	50	Yes	No	C			Yes	
	AG330	199.95	4	1.5	S	1	17.3	60	60	18	A	M	No	63-10	B	50	No	No	C	P		No	
	AG142	224.95	18	1.5	P/S	2	17.3	60	60	18	A	A	No	63-10	B	50	Yes	No	O			No	
	AG140	194.95	4	1.5	S	1	17.3	60	60	18	A	A	No	63-10	B	50	Yes	No	D			No	
	AG130	159.95	4	1.5	S	1	17.3	60	60		A	A	No	63-10	B	50	Yes	No	D			No	
	AG120	134.95	4	1.5	S	2	17.3	60	60		M	M	No	63-10	B	50	Yes	No	D			No	
	AG102	109.95	4	1.5	S	1	17.3	60	60		M	M	No	63-10	B	50	No	No	D			No	
	AG101B	79.95	4	1.5	S	1	17.3	60	60		M	M	No	63-10	B	50	No	No	D			No	
	CUSTOM AUTOSOUND	USA-01	219.00	3 x 4	1	P	2	19.5	25	50	12	C	M	No	40-18		45	Yes	No	D			Yes
USA-02		149.00	7	1	S	1	20.8	20	40	0	C	M	No	40-15		45	No	No	D			No	
USA-03		179.00	3 x 4	1	S	2	20.8	20	40	0	C	M	No	40-15		45	Yes	No	D			No	
USA-04		279.00	10 x 4	1	P	2	19.5	25	50	24	C	M	No	40-18	0	45	Yes	No	D			Yes	
DENON	DCR-7870(C)	600.00			P	2	14.8	70	60	24	C	M	No	30-18 ± 3	B/C	72	Yes	Yes	C	P		Out	
	DCR-5470	500.00	18 x 2, 10 x 4		P/S	2	14.8	70	60	24	C	M	No	30-18 ± 3	B/C	72	Yes	Yes	C	P		Out	
	DCR-5490(C)	400.00	18 x 4		P/S	2	14.8	100	70	24	C	M	No	40-16 ± 3	B	62	Yes	Yes	C	P		Out	
	DCR-7290(C)	350.00			P	2	14.8	100	70	24	C	M	No	40-16 ± 3	B	62	Yes	Yes	C	P		Out	
	DCR-5270	300.00	18 x 2, 10 x 4		P/S	2	14.8	70	60	24	A	M	No	40-16 ± 3	B	62	Yes	Yes	C	P		Yes	
	DCR-5170	230.00	14 x 2, 8 x 4		P/S	2	14.8	70	60	24	A	M	No	40-16 ± 3	B	52	Yes	No	C			Out	
	DCR-4270	300.00	18 x 2, 10 x 4		P/S	2	14.8	70	60	24	A	M	No	40-16 ± 3	B	62	Yes	Yes	O			Yes	
	DCR-4170	230.00	14 x 2, 8 x 4		P/S	2	14.8	70	60	24	A	M	No	40-16 ± 3	B	52	Yes	No	D			Out	
ECLIPSE	EQ2-301(C)	599.95			(2)P	2	12			24	A	M	No	20-22 ± 3	B/C	69	Yes	Yes	C			Yes	
	EQ2-303(C)	499.95			(2)P	2	12			24	A	M	No	20-20 ± 3	B	65	Yes	Yes	C			Yes	
	ECE-302(C)	379.95	12 x 4	0.8	P/S	2	17			24	A	M	No	30-16 ± 3	B	67	Yes	Yes	C	P		Yes	
	ECE-202	529.95	12	0.8	P/S	2	12			24	A	M	No	25-18 ± 3	B/C	72	Yes	Yes	C	P		Yes	
ECE-201	469.95	12	0.8	P/S	2	12			24	A	M	No	25-18 ± 3	B	72	Yes	Yes	C	P		Out		
FAS	DAR50		25 x 4		P/S	2	17.2			24	A	A	No	40-15 ± 3	B	60	Yes	Yes	C	P		Yes	
	DAR40		25 x 4		P/S	2	17.2			12	A	A	No	50-12.5 ± 3	B	60	Yes	Yes	C			No	
	DAR25		25 x 4		P/S	2	17.2			12	A	A	No	50-11 ± 3	B	50	Yes	No	D			No	
	DAR45		4 x 4		P/S	2	19.2			12	A	M	No	50-13.5 ± 3	B	55	Yes	No	D			No	
	DAR5		4		S	1	19.2			12	C	M	No	50-10.5 ± 3	B	50	Yes	No	C			No	
	M1		4 x 4		P/S	2				0	M	M	No	30-18 ± 3	B	50	No	No	C			No	
FULTRON	16-8700	299.95	15 x 4	3	P/S	2	8	58	24	C	M	No	30-17	B	59	Yes	Yes	C	P		Yes		
	16-8600	239.95	12.5 x 4	3	P/S	2	8	59	18	C	M	No	30-17	O	56	Yes	No	C			Yes		
	16-8500	209.95	12.5 x 4	3	P/S	2	8	59	18	C	M	No	30-17	O	56	Yes	No	C			Yes		
	16-8400	179.95	6 x 4	3	P/S	2	8	58	24	C	A	No	40-14	No	54	Yes	No	C			Yes		
	16-8300	189.95	6 x 4	3	P/S	1	8	66	18	C	A	No	60-12	No	52	Yes	No	C	P		Yes		
	16-6900	229.95	12.5 x 4	3	P/S	2	8	59	18	C	M	No	60-16	D	52	Yes	Yes	O			Yes		
	16-6800	179.95	6 x 4	3	P/S	2	8	62	18	C	M	No	60-12	D	52	Yes	No	O			Yes		
	16-6500	149.95	6 x 4	3	S	1	8	45	18	C	A	No	60-15	D	52	Yes	No	O			No		
	16-5100	89.95	3 x 4	3	S	1	11	54			M	M	No	30-15	D	60	Yes	No	O			No	
	16-5800F	59.95	3 x 4	3	S	1	11	54			M	M	No	30-15	D	60	Yes	No	O			No	
	HI-COMP	HCC-1035	129.95	3	1	S	1	16	65	65	12	A	M	No	60-12.5 ± 3		50	No	No	O			No
		HCC-1070	189.95	3	1	S	2	16	65	65	12	C	M	No	60-12.5 ± 3		50	Yes	No	D			No
		HCC-1170	224.50	13	1	P/S	2	11	74	70	18	C	M	No	40-12.5 ± 3	B	60	Yes	No	D			Out
HCC-2200		224.50	4	1	P/S	2	11	74	70	18	C	M	No	40-12.5 ± 3	B	60	Yes	No	C	P		Yes	
HCC-2300		249.95	13	1	P/S	2	11	74	70	18	C	M	No	40-12.5 ± 3	B	60	Yes	No	C	P		Out	
HCC-2500		399.95	7 x 4	1	P/S	2	11	74	70	24	C	M	No	40-12.5 ± 3	B/C	60	Yes	Yes	C	S		Out	

# RADIOS/TAPE PLAYERS

MANUFACTURER	Model (R) - Remote Included, (RD) - Remote Optional, (C) - Head Unit Controls CD Changer	Price, \$	AMPLIFIER										TUNER					TAPE					
			Average Watts Channel, Per EIA-499		TRFD	S	Output Level, Pramp (P)	Number of Tone or EQ Controls	FM Mono (S) Speaker (S)	FM Mono (S) Stereo (S)	Alternates Channel Selectivity, dB1	FM Mono (S) Stereo (S)	Total Number of Station Presets	Tuning - Seek (A), Scan (B), Both (C)	LCD/Display Control - Memory (M), Automatic (A)	AM Stereo Capable?	Frequency Response, Hz to kHz, ±dB	Moise-Reduction Circuit? See Code	Tape 2 W Ratio, dB, A-Weighted (With Max. if Applicable)	Auto Reverse?	Program Search?	Fit, GM Vehicles (A), GM Chassis (B), DIN ISO (C), Dual-Shaft (D)	These Features: Power (P), Approximate Power (A), Secret Code (S), RCA In/Out Jacks?
			5	15 x 4																			
JENSEN	CS 5500 JS 9300 JS 9400 JS 9100	259.95 299.95 319.95 235.00	30 15 x 4 15	5 5 5 5	S S S S	5 5 5 5	16 16 16 16	65 61 61 61	68 61 61 61	18 24 30 30	C B A A	A A A A	No No No No	50-15 ± 3 40-15 ± 3 50-15 ± 3 40-15	B	Yes Yes Yes Yes	Yes Yes Yes Yes	Yes Yes Yes Yes	C P P P	P P P P	Yes Yes Yes Yes		
JSE	3191 3161 3151 3061 3051 3001	299.95 199.95 159.95 219.95 169.95 69.95	25 25 10 25 10 25	10 10 10 10 10 10	P/S P/S P/S P/S P/S P/S	2 2 1 2 2 1	9.2 9.2 9.2 9.2 9.2 15.2	60 60 60 60 60 60	68 24 24 24 24 60	30 24 24 24 24 24	C C C C C C	M M M A A M	No No No No No No	30-18 30-18 30-18 30-18 30-18 60-18	D D	65 65 65 65 65 60	Yes Yes Yes Yes Yes No	Yes Yes Yes Yes Yes No	C C C C C D	P P P P P D	Yes Yes Yes Yes Yes No		
JVC	KS-RG8(C) KS-RG9 KS-CG10(RIC) KS-C1200(C) KS-RX710 KS-RX835 KS-R400 KS-R500 KS-R555 KS-R650 KS-R750 KS-RG4(C) KS-R135 KS-R155 KS-RX175 KS-RX1010 KS-RX2020	429.95 549.95 599.95 599.95 479.95 799.95 199.95 229.95 279.95 279.95 299.95 369.95 169.95 219.95 249.95 349.95 429.95	12 x 2, 3 x 2 12 x 2, 3 x 2 3 x 2 12 8 x 2, 3 x 2 3 3 3 3 x 4 8 x 2, 3 x 2 8 x 2, 3 x 2 3 3 8 x 2, 3 x 2 8 x 2, 3 x 2 12 x 2, 3 x 2	0.8 0.8 0.8 0.8 0.8 0.8 0.8 0.8 0.8 0.8 0.8 0.8 0.8 0.8 0.8 0.8 0.8	P/S P/S P P P/S P/S S S P/S P/S P/S P/S S P/S P/S P/S P/S	2 2 2 2 5 2 2 2 2 2 2 2 2 2 2 2 2	16.3(a) 16.3(a) 16.3(a) 16.3(a) 18.0(a) 16.3(a) 19.5(a) 19.5(a) 19.5(a) 18.0(a) 18.0(a) 16.3(a) 19.5(a) 19.5(a) 18.0(a) 16.3(a) 16.3(a)	50 dB 50 dB 50 dB 50 dB 50 dB 50 dB 50 dB 50 dB 50 dB 50 dB 50 dB 50 dB 50 dB 50 dB 50 dB 50 dB 50 dB 50 dB	65 60 65 60	24 24 24 24 20 24 20 20 20 20 24 20 20 20 24 24 24	C C C C C C C C C C C A A A A C C C	M M M M M M M M M M M A A A A A A M	No No No No No No No No No No No No No No No No No No	40-20 40-20 40-20 50-15 ± 3 40-15 ± 3 40-20 60-13 50-13 50-13 50-14 60-14 50-18 50-13 50-13 50-16 50-15 40-15	B B C B C B C B B B B B B B B B B B B B B	60 68 68 68 60 60 52 52 60 60 60 60 52 52 60 60 68	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	C C C C C C C C C C C C C C C C C C	R P R P P C C C P P P P P D D D D	P P P P P P P P P P P P P P P P P P	Out Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	
KENWOOD	KRC-930(ROC) KRC-930(C) KRC-730(C) KRC-530(C) KRC-530(C) KRC-430 KRC-310 KRC-210 KRC-304 KRC-204 KRC-1004	499.00 459.00 399.00 359.00 329.00 299.00 259.00 229.00 249.00 199.00 179.00	15 15 15 15 15 4 4 15 15 15 4	1 1 1 1 1 1 1 1 1 1 1	P/S P/S P/S P/S P/S S S P/S S S S	2 2 2 2 2 2 2 2 2 2 2	12 12 12 12 12 12 12 12 13.2 13.2 13.2	100 100 100 100 100 100 100 100 75 75 75	73 73 73 73 73 73 73 73 70 70 70	30 24 24 18 18 18 18 18 18 18 18	A A A C C A A A A A A	A A A A A A A A A A A	No No No No No No No No No No No	30-21 30-20 30-18 30-16 30-16 30-16 30-16 30-16 30-16 30-16 30-16	B C B B C B B B B B B B B	73 65 71 63 54 63 54 54 63 54 54	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	C C C C C C C C C C C	P P P P P P P P P P P	Out Out Out Out Out Out Out Out Out Out Out		
KRACO	KF-1109 ETR-1084 ETR-808-B ETR-1082 ETR-1080 KGE-801B ETR-1079 LED-600 KIO-588B KGE-601 KIO-581	299.95 349.95 319.95 189.95 189.95 169.95 169.95 129.95 109.95 99.95 69.95	33 33 33 10 10 32 10 8 8 8 8	0.09 0.09 0.09 0.10 0.10 0.10 0.10 0.10 0.10 0.10 0.10	S S S S S S S S S S S	2 2 5 1 3 5 1 3 1 3 1	9 9 53 55 53 45 50 50 45 50 45	60 60 60 15 15 15 15 15 15 15 15	15 12 10 15 18 18 10 10 10 10 10	C C C C C C A M M M M	A A A M M M M M M M M	No Yes No No No No No No No No No	47-13 ± 3 47-15 ± 3 50-12 ± 3 50-10 ± 3 50-10 ± 3 40-10 ± 3 50-10 ± 3 50-12 ± 3 50-10 ± 3 50-12 ± 3 50-8 ± 3	No No No No No No No No No No No	D D D D D D D D D D D	62 60 60 59 60 60 55 55 55 50 50	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	C C C C C C C C C C C	P P P P P P P P P P P	No No No No No No No No No No No		
LA SOUND	LA 7400 LA 735 LA 715 LA 585 LA 545 LA 445 LA 5280 LA 555 LA 525 LA 325 LA 228 LA 218 LA 118 LA 108 LA 1503COC(C) LA 1502COC(C) LA 1501COC(C)	249.00 219.00 199.00 199.00 189.00 149.00 249.00 219.00 219.00 199.00 149.00 109.00 79.00 39.00 299.00 249.00 199.00	14 14 14 14 14 14 14 14 14 14 7 7 7 7 14 14 7	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	P/S P/S P/S P/S P/S P/S P/S P/S P/S P/S S S S S P/S P/S P/S	2 2 2 2 2 2 3 3 3 2 2 2 2 2 2 2 2	55 55 55 55 55 55 55 55 55 55 55 55 55 55 55 55 55	24 18 18 18 30 30 18 24 18 24 18 18 18 18 24 24 24	C C C C A A C A A A A A A A C A C	A A A A A A A A A A A A A A A A A	No No No No No No No No No No No No No No No No No	30-15 ± 3 30-15 ± 3 30-15 ± 3 30-15 ± 3 30-15 ± 3 30-15 ± 3 30-15 ± 3 30-15 ± 3 30-15 ± 3 30-15 ± 3 30-15 ± 3 30-15 ± 3 30-15 ± 3 100-10 ± 3 30-15 ± 3 30-15 ± 3 30-15 ± 3	B B B B B B B B B B B B B B B B B	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	C C C C C C C C C C C C C C C C C	P P P P P P P P P P P P P P P P P	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes					

# RADIOS/TAPE PLAYERS

MANUFACTURER	Model (R) - Remote Included, (RG) - Remote Optional, (C) - Head Unit Controls CD Changer	Price, \$	AMPLIFIER										TUNER					TAPE				
			Average Watts Channel, per EIA-490	THD at Rated Output, % per EIA-490	Output Levels: Preamp (P), Speaker (S)	Number of Tone or EQ Controls	FM Mono Usable Sensitivity, dB (For -30 dB THD + N)	Alternate-Channel Selectivity, dB	FM Mono S/N Ratio, -dB	Total Number of Station Presets	Tuning: Seek (A), Scan (B), Both (C)	Local/Distant Control: Manual (M), Automatic (A)	AM Stereo Capable?	Frequency Response, Hz to kHz, ±dB	Noise-Reduction Circuit? See Code (With AM Adjustable)	Tape S/N Ratio, -dB A-Weighting	Auto Reverse?	Program Search?	Fix: GM Vehicles (M), GM Chrysler (B), Other Removable Built-Out (P), Sealed Case (S)	RCA In/Out Jacks?		
MAJESTIC	MCR1700AN	129.95	6	0.5	S	2	10	60	0	M	No	50-10		50	Yes	No	D		No			
	MCR3700AN	179.95	6	0.5	P/S	2	10	60	10	A	No	50-10		50	Yes	No	D		No			
	MCR1100	79.95	8	0.5	S	1	10	60	0	M	No	50-10		50	No	No	D		No			
	MCR1100F	89.95	12	0.5	S	1	10	60	0	M	No	50-10		50	No	No	D		No			
	MCR1500BT	129.95	6	0.5	S	2	10	60	0	M	No	50-10		50	Yes	No	D		No			
	MCR84-400	139.95	6	0.5	P/S	2	10	60	0	M	No	50-10		50	Yes	Yes	D		No			
	MCR4100HP	179.95	15	0.5	P/S	2	10	55	12	C	M	No	50-10		55	Yes	No	D		Yes		
	MCR4650HP	189.95	15	0.5	P/S	5	10	55	12	A	M	No	50-13		50	Yes	No	D		Yes		
	MCR90-101	219.95	5.5 x 2, 4 x 4	0.5	P/S	2	14	65	24	C	M	No	50-14		55	Yes	Yes	D		Yes		
	MCR90-202HP	249.95	15 x 2, 9 x 4	0.5	P/S	2	14	65	24	C	M	No	50-14	B	60	Yes	Yes	D		Yes		
	MCR9153	159.95	6	0.5	P/S	2	10	60	18	C	M	No	50-10		50	No	No	C		Yes		
	MCR90-303HP	229.95	15 x 2, 9 x 4	0.5	P/S	2	16	50	24	C	M	No	50-14		50	Yes	No	C		Yes		
	MCR3400	149.95	6	0.5	P/S	1	6	60	18	C	A	No	50-10		55	No	No	D		Yes		
	MCR3500	149.95	6	0.5	P/S	1	10	60	12	C	M	No	50-10		55	No	No	D		Yes		
	MCR9135	149.95	6	0.5	P/S	2	10	60	18	C	M	No	50-10		55	No	No	D		Yes		
	MCR3900A	169.95	6	0.5	P/S	1	10	80	12	C	M	No	50-10		50	Yes	No	D		Yes		
	MCR9139	169.95	6	0.5	P/S	2	10	60	18	C	M	No	50-10		50	Yes	No	D		Yes		
	MCR3600	169.95	6	0.5	P/S	2	6	60	18	C	A	No	50-10		55	Yes	No	D		Yes		
	MCR90-404HP	259.95	15 x 2, 9 x 4	0.5	P/S	2	16	50	24	C	M	No	50-14	B	60	Yes	Yes	D		Yes		
	MCR90-630	229.95	4.5 x 2, 3.5 x 4	0.5	P/S	2	16	50	18	C	M	No	50-14		50	Yes	No	C	P	Yes		
MCR90-707HP	279.95	15 x 2, 9 x 4	0.5	P/S	5	16	50	24	C	M	No	50-14		50	Yes	Yes	C	P	Yes			
MCR90-909HP	299.95	15 x 2, 9 x 4	0.5	P/S	2	16	50	24	C	M	No	50-14	B	60	Yes	Yes	C	P	Yes			
MEI	CX2900	299.95	4.5	0.8	P/S	2	15.5	60	60	24	B	M	No	30-17 ± 0.3	B	62	Yes	Yes	C	P	Yes	
	CX2850	189.95	12.5	0.8	P/S	2	16	54	40	30	B	M	No	30-17 ± 0.3	B	54	Yes	Yes	C	P	Yes	
	CX2810	159.95	12.5	0.8	P/S	2	16	55	24	C	M	No	30-12 ± 0.3	O	50	Yes	No	C	P	Yes		
	CX2610	149.95	12.5	0.8	P/S	2	16	55	60	24	C	M	No	40-16 ± 0.3	O	50	Yes	No	C	P	Yes	
	CX2770	179.95	12.5	0.8	P/S	2	15.5	50	61	24	C	M	No	30-15 ± 0.3	B	50	Yes	Yes	C	D	Yes	
	CX2450	139.95	2.7	0.8	P/S	2	15.5	50	62	12	A	M	No	50-15 ± 0.3	O	48	Yes	No	D	D	Yes	
	CX2250	129.95	2.7	0.8	S	1	15.5	48	62	12	A	M	No	50-15 ± 0.3	O	46	Yes	No	D	D	No	
	CX2150	99.95	2.7	0.8	S	1	19.5	45	50	12	B	M	No	60-10 ± 0.3	O	50	No	No	D	D	No	
	CX1650	79.95	4.7	0.8	S	1	19.5	50	61		M	No	80-12 ± 0.3	O	50	No	No	D	D	No		
	CX1150	49.95	2.7	0.8	S	1		58	40		M	No	80-8 ± 0.3	O	40			D	D	No		
	METRO SOUND	MXD 750ATI	320.00	14	10	P/S	2		55	30	C	A	No		B	Yes	Yes	C	P	Yes		
MXD 710ATI		270.00	14	10	P/S	2		55	30	C	A	No		B	Yes	Yes	C	P	Yes			
MXD 690ATI		250.00	14	10	P/S	2		55	30	C	A	No		B	Yes	Yes	C	P	Yes			
MXD 670ATI		210.00	14	10	P/S	2		55	18	C	A	No		D	Yes	Yes	C	P	Yes			
MXD 640ATI		170.00	5	1	P/S	2		55	18	C	A	No		D	Yes	No	C	P	Yes			
MXD 510AT		150.00	14	10	P/S	2		55	12	C	A	No		D	No	No	C	P	Yes			
MXD 610		150.00	14	10	P/S	2		55	12	C	A	No		D	No	No	C	P	Yes			
MXD 505		120.00	5	1	P/S	2		55	12	C	A	No		D	No	No	C	P	Yes			
MX 665i		220.00	14	10	P/S	2		55	18	A	A	No		B	Yes	Yes	D	D	Yes			
MX 615		170.00	5	1	P/S	2		55	18	A	A	No		D	Yes	Yes	D	D	Yes			
MX 660i		190.00	14	10	P/S	2		55	18	A	A	No		D	Yes	Yes	D	D	Yes			
MX 600		140.00	5	1	P/S	2		55	18	A	A	No		D	Yes	Yes	D	D	Yes			
MX 520		120.00	14	10	P/S	2		55	18	A	A	No		D	No	No	D	D	Yes			
MX 500		110.00	5	1	P/S	1		55	18	A	A	No		D	No	No	D	D	Yes			
MX 215	80.00	5	1	S	1		55		M	No			D	Yes	No	D	D	No				
MITSUBISHI	R-300	189.95	4	1.0	S	2	14	65	60	12	A	A	No	40-14		55	Yes	No	D		No	
	R-301	239.95	4	1.0	P/S	2	14	65	60	12	A	A	No	40-16	B	62	Yes	Yes	D		Out	
	R-302	289.95	13	1.0	P/S	2	14	65	80	12	A	A	No	40-16	B	62	Yes	Yes	D		Out	
	R-503	349.95	13	1.0	P/S	2	14	65	80	18	C	M	No	40-16	B	62	Yes	Yes	C	P	Out	
	R-504	399.95	13 x 2, 4 x 4	1.0	P/S	2	14	65	60	18	C	M	No	40-18	B/C	70	Yes	Yes	C	P	Out	
MOBILE AUTHORITY	81zx	339.95	25	0.03	P/S	2	24	65	67	18	C	M	No	20-20	D	85	Yes	No	C	P	Yes	
	83zx	379.95	25	0.03	P/S	2	24	65	67	24	C	M	No	20-20	B	85	Yes	Yes	C	P	Yes	
	87zx(RI)	399.95	40 x 4	0.02	P/S	5	24	65	67	24	C	M	No	20-20	B	85	Yes	Yes	C	P	Yes	
NAKAMICHI	TD-560(RIC)	895.00			P	2	17	60	18	A	M	No	20-20	B/C	70	Yes	Yes	C	R	Yes		
	TD-540(C)	695.00			P	2	17	60	18	A	M	No	20-18	B/C	70	Yes	Yes	C	R	Yes		
	Mobile Tuner Deck 1(RIC)	830.00	†	†	†	2	17	60	18	A	A	No	20-20 ± 3	B/C	70	Yes	Yes	C	R	Yes		
	(†See "Amps") Mobile Tuner Deck 2(C)	630.00	†	†	†	2	17	60	18	A	A	No	20-18	B/C	70	Yes	Yes	C	R	Yes		
(†See "Amps") Mobile Tuner Deck 3	430.00	†	†	†	2	17	60	18	A	M	No	20-16	B	64	Yes	Yes	C	R	Yes			
OPTIMUS	12-1938	259.95	15 x 4		S	3		30	A	A	No	50-15	B		Yes	No	C		No			
	12-1936	199.95	14 x 4		S	3		12	A	A	No	50-15	B		Yes	No	D		No			

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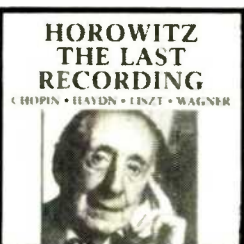
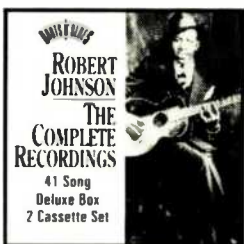
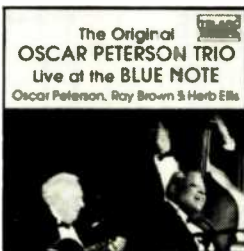
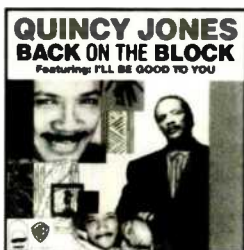
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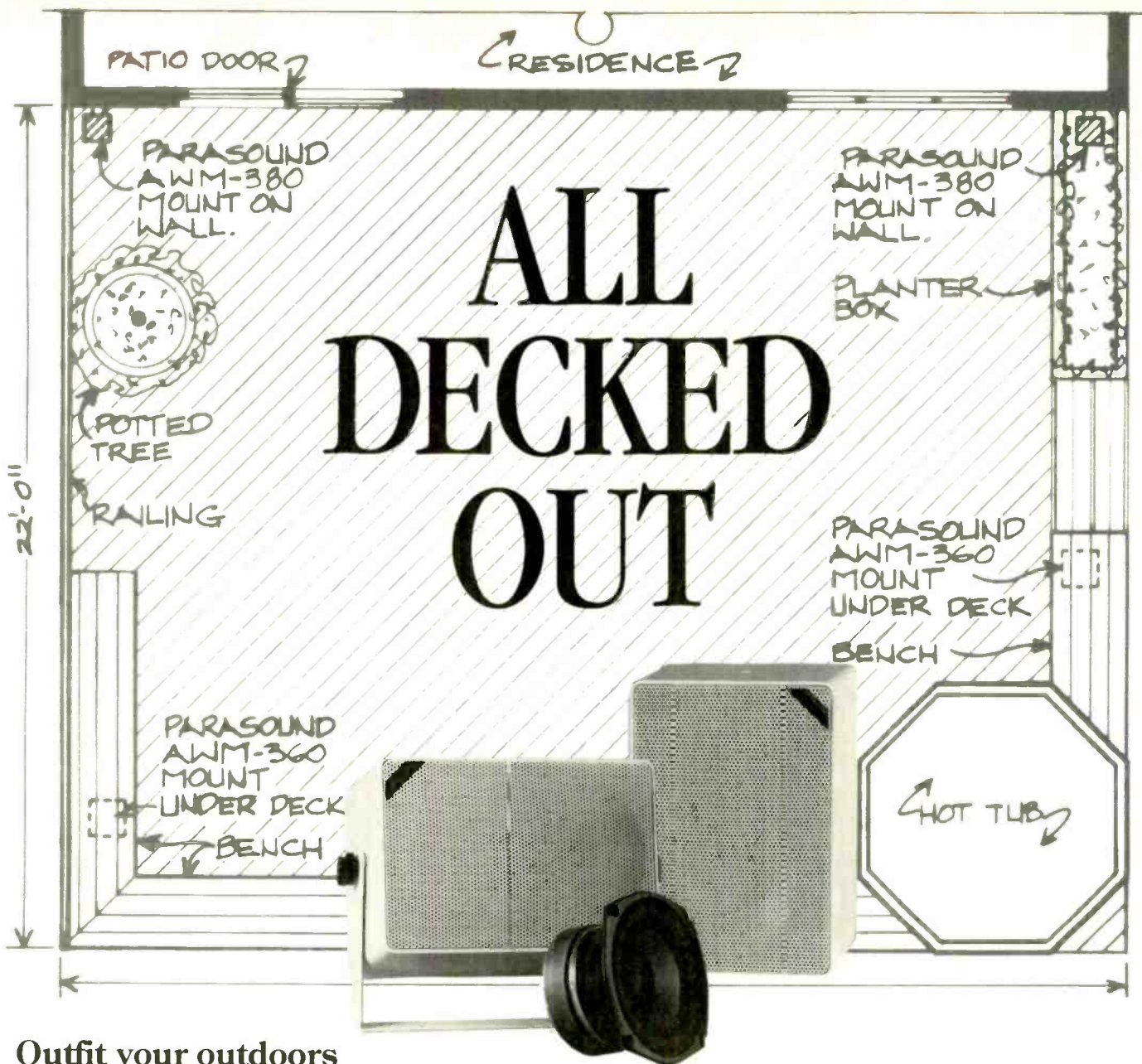
# RADIOS/TAPE PLAYERS

MANUFACTURER	Model (R) - Remote Included, (RD) - Remote Optional, (C) - Head Unit Controls CD Changer	Price, \$	Average Watts/Channel, per EIA-490	THD at Rated Output, % per EIA-490	AMPLIFIER					TUNER					TAPE						
					Output Levels: Pre-amp (P) Speaker (S)	Number of Tapes or ED Controls	FM Mono Usable Sensitivity, dB (For -30 dB THD x W)	Alternate-Channel Selectivity, dB	FM Mono S/N Ratio, -dB	Total Number of Station Presets	Tuning, Seek (A), Scan (B), Both (C)	Local/Instant Control, Manual (M), Automatic (A)	AM Stereo Capable?	Frequency Response, Hz to kHz, -dB	Noise-Reduction Circuit? See Code	Tape S/R Ratio, dB A-Weighting (Within 10 Hz)	Auto Reverse?	Program Search?	Fit: GM Vehicles (A), GM Chrysler (B), Daimler Benz (C), Dual-Shaft (D)	theft Protection, Built-Out Removable Controls (R), Serial Code (S)	RCA In/Out Jacks?
PANASONIC	CQ-1090	649.00				12	75	70	18	A	A		30-20 ± 3	B/C	72	Yes	Yes	C		Yes	
	CQ-1060	379.00	22 x 4			13.2	75	70	24	A	A		35-20 ± 3	B	62	Yes	Yes	C	P	Yes	
	CQ-L40(C)	649.00	25			12	75	70	24	C	A		30-22 ± 3	B/C	72	Yes	Yes	C	P	Yes	
	CQ-L30(C)	549.00	25			12	75	70	24	C	A		30-20 ± 3	B	62	Yes	Yes	C	P	Yes	
	CQ-V15	379.00	22 x 4			13.2	75	70	24	A	A		35-17 ± 3	B	62	Yes	Yes	C	P	Yes	
	CQ-V10	299.00	22 x 4			13.2	75	70	24	A	A		35-17 ± 3	B	62	Yes	Yes	C	P	Yes	
	CQ-H07	279.00	20			15.2	75	70	24	A	A		35-16 ± 3	B	62	Yes	Yes	C	P	Yes	
	CQ-H05	239.00	7.5			15.2	75	70	24	A	A		35-16 ± 3	B	52	Yes	No	C		Yes	
	CQ-H17	249.00	20			15.2	75	70	18	A	A		35-16 ± 3	B	62	Yes	No	C		Yes	
	CQ-H15	199.00	7.5			15.2	75	70	18	A	A		35-16 ± 3	B	52	Yes	No	C		No	
	CQ-B580	259.00	20			15.2	75	70	15	A	A		35-17 ± 3	B	62	Yes	Yes	D		Yes	
	CQ-B560	229.00	7.5			15.2	75	70	15	A	A		35-17 ± 3	B	62	Yes	Yes	D		Yes	
	CQ-B530	209.00	20			15.2	75	70	15	A	A		35-16 ± 3	B	52	Yes	Yes	D		No	
CQ-B520	169.00	7.5			15.2	75	70	15	A	A		35-12.5 ± 3	B	52	Yes	No	D		No		
CQ-B510	149.00	7.5			15.2	75	70	15	A	A		35-12.5 ± 3	B	52	Yes	No	D		No		
PIONEER	KEH-M3000QR(C)	320.00	25 x 2, 15 x 4	0.5	P/S	2	11	70	70	24	C	A	No	40-14	No	55	Yes	Yes	C	P	Yes
	KEH-M6200		25	0.05	P/S	2	11	70	70	24	C	A	No	40-14 ± 3	C	52	Yes	No	C	R	Yes
	KEH-M8200		25	0.05	P/S	3	11	70	70	24	C	A	No	30-19 ± 3	B	71	Yes	Yes	C	R	Yes
	KEH-M7200		25	0.05	P/S	2	11	70	70	24	C	A	No	40-17 ± 3	B	63	Yes	Yes	C	R	Yes
	KEH-S200		25	0.05	P/S	2	11	70	70	24	C	A	No	40-17 ± 3	B	63	Yes	Yes	C	R	Yes
	KE-3700QR	270.00	8.5 x 2, 7 x 4	0.05	P/S	2	11	70	70	24	C	A	No	50-17 ± 3	B	60	Yes	Yes	C	P	Yes
	KE-2700QR	240.00	8.5 x 2, 7 x 4	0.05	P/S	2	11	70	70	24	C	A	No	50-14 ± 3	B	52	Yes	Yes	C	P	Yes
	KE-1700QR	220.00	8.5 x 2, 7 x 4	0.05	P/S	2	11	70	70	24	C	A	No	50-14 ± 3	B	52	Yes		C	P	Yes
	KEH-9898TR	340.00	25 x 2, 15 x 4	0.3	P/S	2	11	70	70	24	C	A	No	40-17 ± 3	B	66	Yes	Yes	D		Yes
	KEH-7878	310.00	25 x 2, 15 x 4	0.3	P/S	2	11	70	70	24	C	A	No	40-17 ± 3	B	66	Yes	Yes	D		Yes
	KEH-6868	270.00	25 x 2, 15 x 4	0.3	P/S	2	11	70	70	24	C	A	No	40-14 ± 3	B	55	Yes	Yes	D		Yes
	KE-4848	240.00	8.5 x 2, 7 x 4	0.3	P/S	2	11	70	70	24	C	A	No	50-17 ± 3	B	63	Yes	Yes	D		Yes
	KE-3838	190.00	8.5 x 2, 7 x 4	0.3	P/S	2	11	70	70	24	C	A	No	50-14 ± 3	B	52	Yes	No	D		Yes
KE-2828	170.00	8.5	0.3	S	1	11	70	70	24	C	M	No	50-14 ± 3	B	52	Yes	No	D	P	No	
KEH-7100TOR	410.00	25 x 2, 15 x 4	0.05	S	2	11	70	70	24	C	A	No	40-17 ± 3	B	66	Yes	Yes	C	P	Yes	
PREMIER	KEX-M900(RIC)	1200.00			P	12	7	70	70	24	C	A	No	30-18 ± 3	B/C	71	Yes	Yes	C	R	Yes
	KEX-M800(RIC)	600.00			P	3	11	70	70	24	C	A	No	25-22 ± 3	B/C	71	Yes	Yes	C	R	Yes
	KEH-M650		25	0.05	P/S	3	11	70	70	24	C	A	No	30-22 ± 3	B/C	71	Yes	Yes	C	R	Yes
	KEH-M550		25	0.05	P/S	2	11	70	70	24	C	A	No	40-20 ± 3	B	63	Yes	Yes	C	R	Yes
	KE-450QR	280.00	8.5 x 2, 7 x 4	0.05	P/S	2	11	70	70	24	C	A	No	50-20 ± 3	B	60	Yes	Yes	C	P	Yes
	KE-350	250.00	8.5 x 2, 7 x 4	0.05	P/S	2	11	70	70	24	C	A	No	50-20 ± 3	B	60	Yes	Yes	D		Yes
KE-250	210.00	8.5 x 2, 7 x 4	0.05	P/S	2	11	70	70	24	C	M	No	50-14 ± 3	B	52	Yes	Yes	D		Yes	
PROFILE	DN915	259.95	25	10	P/S	2	2	65	68	30	C	M	No	20-20 ± 0.3	B	85	Yes	Yes	C	P	Out
	DN560	219.95	25	10	P/S	2	2	65	68	30	C	M	No	20-20 ± 0.3	B	75	Yes	Yes	C	P	Out
	DN520	179.95	25	10	P/S	2	2	65	68	30	C	M	No	20-20 ± 0.3	B	75	Yes	Yes	C	P	Out
	DN930	229.95	25	10	P/S	5	2	65	68	30	C	M	No	20-20 ± 0.3	B	85	Yes	Yes	C	P	Out
	DN928	209.95	25	10	P/S	2	2	65	68	30	C	M	No	20-20 ± 0.3	D	80	Yes	Yes	C	P	Out
	DN924	149.95	4	5	P/S	2	2	65	68	30	C	M	No	20-20 ± 0.3	B	75	No	Yes	C	R	Out
	DN700	179.95	25	10	P/S	2	2	65	68	12	C	M	No	20-20 ± 0.3	B	75	Yes	Yes	C		Out
	DN510	139.95	4	5	S	2	2	65	68	12	A	M	No	20-20 ± 0.3	B	75	No	No	C		Out
	DN500	119.95	4	5	S	2	2	65	68	12	A	M	No	20-20 ± 0.3	B	75	No	No	C		Out
	CS902A	159.95	4	5	P/S	1	1	65	68	12	C	M	No	20-20 ± 0.3	D	80	Yes	Yes	D		Out
	CS901A	129.95	4	5	P/S	1	1	65	68	12	C	M	No	20-20 ± 0.3	D	75	Yes	No	D		Out
	CS903	119.95	4	5	P/S	1	1	65	68	12	C	M	No	20-20 ± 0.3	D	75	No	No	D		Out
	CS893	99.95	4	5	S	2	2	65	68		M	M	No	20-20 ± 0.3	D	75	Yes	No	D		Out
	CS892	79.95	4	5	S	4	4	65	68		M	M	No	20-20 ± 0.3	D	75	No	No	D		Out
CS891A	54.95	4	5	S	1	1	65	68		M	M	No	20-20 ± 0.3	D	75	No	No	D		Out	
PROTON	CV-760	399.00	16	0.8	P/S	2	2	60	62	24	C	M	No	30-16 ± 3	B/C	70	Yes	Yes	C	P	Yes
	CV-460	329.00	9	0.8	P/S	2	2	60	62	18	C	M	No	30-16 ± 3	B	70	Yes	Yes	C		Yes
	CV-262	279.00	9	0.8	P/S	2	2	60	62	18	C	M	No	30-16 ± 3	B	70	Yes	Yes	C		Yes
	CV-260	249.00	9	0.8	P/S	2	2	60	62	18	C	M	No	30-16 ± 3	B	60	Yes	Yes	C		Yes
RADION	D-5700	279.95	7		P/S	2	2			24	C	M	No		B		Yes	Yes	C	P	Yes
	D-3800	229.95	7		P/S	2	2			30	C	M	No		B		Yes	No	C	P	Yes
	D-3600	184.95	7		P/S	1	1			30	C	M	No		B		No	No	C	P	Yes
	D-4000	149.95	7		S	1	1				C	M	No		B		No	No	C	P	Yes
	D-2700	199.95	7		P/S	2	2				C	M	No		B		Yes	No	D		Yes
	D-2500	169.95	7		P/S	1	1			18	C	A	No		B		Yes	No	D		Yes
	D-2000	134.95	7		P/S	1	1			18	C	A	No		B		No	No	D		Yes
	D-1500A	99.95	7		S	1	1				C	A	No		B		Yes	No	D		No
	D-1200	64.95	7		S	1	1				C	A	No		B		No	No	D		No
	D-1000	44.95	7		S	1	1				C	A	No		B		No	No	D		No









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MANUFACTURER	Model	Price \$ (If Sold Individually)	Price \$ (If Sold in Pairs)	Recommended Watts/Channel	Sensitivity, dB SPL (1 Watt 1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS								Weatherproofed?	Notes
								Subwoofer Only (S) Woofer Only (W) Midrange Only (M) Tweeter Only (T)	Woofer Size, Inches	Woofer (W) 2-Way (2) 3-Way (3), 4-Way (4)	Amplified Tweeter(s) = A, Passive Tweeter(s) = P	Separately Mounted Drivers?	Flush Mount (F), Surface Mount (S), Convertible (C), Plate (P)	Maximum Required Mounting Depth, Inches			
AR (Continued)	GPS 1702		60.00	100	92	4	5k-25k	T					S		Yes		
	GPS 1703		120.00	75	91	4	400-25						P		Yes		
	GPS 1704		150.00	100	92	4	400-6	M					F		Yes		
	GPS 1705		200.00	150	93	4	48-600 Hz	W	2			No	F		Yes		
	GPS 1706		250.00	150	93	4	35-400 Hz	W	6 x 9				F		Yes		
	GPS 1200E			35	91	4	63-20		4 x 6				F		Yes		
GPS 1500E			35	90	4	60-30		5 1/4				F		Yes			
ATOMIC LOUDSPEAKERS	1570	183.00		400	88	4	20-800 Hz	S	15				F	6	No	Requires box enclosure.	
	1270	155.00		300	85	4	25-1	S	12				F	5	No	As above.	
	1070	144.00		250	90	4	30-1.5	S	10				F	4 3/4	No	As above.	
	1550	138.00		300	90	4		S	15				F	No	No	As above.	
	1250	111.00		250	91	4		S	12				F	No	No	As above.	
	1252	122.00		250	92	2	28-1.5	S	12				F	No	No	As above.	
	1254 Free Air	125.00		250	90	4	40-2	S	12				F	No	No	As above.	
	1254	125.00		250	90	4	28-1	S	12				F	No	No	As above; dual voice-coils.	
	Dual Voicecoil																
	1050	105.00		200	95.8		30-1.5	W	10				F		No	Requires box enclosure.	
	0850	94.00			95.5		40-2.5	W	8				F		No	As above.	
	1030	86.00		100	91	4		W	10				F		No	As above.	
	830	77.00		100	96	4		W	8				F		No		
	630	69.00		75	97	4		W	6	2		Yes	F		No		
	0525		98.00	75	97	4		M					F		No		
	0456		71.00	75	96	4		M					F		No		
0206	71.00		75		4		T					F		No			
0306	55.00		75		4		T					F		No			
HP1594	275.00		600		4	16-800 Hz	S	15				F		No			
HP1294	239.00		600		4	22-1	S	12				F		No			
HP1094	141.00		400		4	25-1.5	S	10				F		No			
AUDIO AMERICA	1034	110.00		80	98	4/8	32-18 ±3	T	10				F	4 1/2	Yes		
	934		180.00	80	97	4/8	40-18 ±3	W	6 x 9				F	3 1/4	Yes		
	534		150.00	80	94	4/8	45-18 ±3	S	5 1/4				F	2 1/2	Yes		
	514		130.00	40	92	4	60-20 ±3	S	5 1/4				F	2 3/4	Yes		
	414		110.00	60	92	4	400-20 ±3	S	4				F	2 1/2	Yes		
AUDIOPHILE	1.1	89.00		40	89	4	3.5k-20k	T			A/P		S		Yes	External crossover required.	
	5.1	79.00		100	89	4	50-3.5	W	5				F	1 1/2	Yes	As above.	
	8.1	99.00		100	91	4	27-2	S	8				F	3 1/2	Yes		
	8.2	109.00		100	91	4	27-2	S	8				F	3 1/2	Yes	Dual voice-coils.	
	10.1	139.00		250	94	4	25-2	S	10				F	4 1/2	Yes		
	10.2	149.00		250	91	4	27-2	S	10				F	4 1/2	Yes	As above.	
	1.5	219.00		100	91	4	27-90 Hz	S	8				F	3 1/2	Yes	As above; includes crossover.	
2.5		399.00	100	89	4	50-20	S	5		A/P	Yes	†	1 1/8	Yes	†Flush-mount woofer, surface-mount tweeter.		
AUDIOVOX	SC-696		35.00	40	4/8	4/8	20-15		6 x 9	W			No	F		No	
	COMP-200		125.00	100	4/8	4/8	100-20		4	3			No	S		No	
	SW-50		70.00	60	4/8	4/8	100-18		5	2			No	C		No	
	SL-50		125.00	150	4/8	4/8	40-20		6 x 9	3			No	F		Yes	
	SL-40		100.00	150	4/8	4/8	70-20		5 1/4	3			No	F		Yes	
	SL-30		100.00	200	4/8	4/8	70-18		6 x 9	2			No	F		Yes	
	SL-20		75.00	200	4/8	4/8	90-18		5 1/4	2			No	F		Yes	
	SL-10		50.00	60	4/8	4/8	120-17		4	2			No	F		Yes	
	TRY-45		80.00	160	4/8	4/8	70-18		5 1/4	3			No	F		No	
	TRY-35		50.00	120	4/8	4/8	80-18		5 1/4	3			No	F		No	
	TRY-30		60.00	120	4/8	4/8	70-18		6 x 9	3			No	F		No	
	CX-115		50.00	120	4/8	4/8	80-18		6 x 9	2			No	F		No	
	CX-15		50.00	120	4/8	4/8	100-18		5 1/4	2			No	F		No	
	CX-60		50.00	120	4/8	4/8	100-20		5	2			No	F		No	
	CX-2		40.00	100	4/8	4/8	110-17		5	2			No	F		No	
	SC-15		30.00	80	4/8	4/8	90-15		5 1/4	W			No	F		No	
SC-30		30.00	80	4/8	4/8	120-15		3 1/2				No	F		No		
SC-1		25.00	60	4/8	4/8	120-15		5	W			No	F		No		
AUTOTEK	810BTW	119.97		260	8	4	30-2	W	10				F	4 1/8			
	210BTW	139.97		260	2	4	30-2	W	10				F	4 1/8			
	412BTW	149.97		260	4	8	25-1.5	S	12				F	4 3/4			
	812BTW	149.97		260	8	16	25-1.5	S	12				F	4 3/4			
	212BTW	169.97		260	2	4	25-1.5	S	12				F	4 3/4			
	415BTW	199.97		260	4	8	20-800 Hz	S	15				F	5 1/4			
	815BTW	199.97		260	8	16	20-800 Hz	S	15				F	5 1/4			
	215BTW	229.97		260	2	4	20-800 Hz	S	15				F	5 1/4			
	46BTM	79.97		150	4	8	40-3	M					F	3			
	86BTM	79.97		150	8	16	40-3	M					F	3			
	48BTM	99.97		150	4	8	40-3	M					F	3 1/2			
	88BTM	99.97		150	8	16	40-3	M					F	3 1/2			
4104TW	119.97		260	4	8	30-2.5	W	10				F	4 1/8				
BAZOOKA	T52		189.00	50	97	4	39-5	S	5				S		Yes	Bass tube.	
	T16	219.00		100	100	4/8	39-1.5	S	6 1/2				S		Yes	As above.	
	T62		219.00	100	100	4/8	39-1.5	S	6 1/2				S		Yes	As above.	
	T18	299.00		150	102	4/8	39-1.5	S	8				S		Yes	As above.	
	T82		299.00	150	102	4/8	39-1.5	S	8				S		Yes	As above.	
	T62A	299.00		40 Inc.	100	4	39-250 Hz	S	6 1/2				S		Yes	Powered mono subwoofer; variable crossover frequency; bass reflex enclosure (see "Amps").	
	T62S	129.00		40 Inc.	100	4	39-1.5	S	6 1/2				S		Yes	Slave unit for model above.	
	T82A	349.00		40 Inc.	102	4	39-250 Hz	S	8				S		Yes	Powered mono subwoofer; variable crossover frequency; bass reflex enclosure (see "Amps").	
	T82S	169.00		40 Inc.	102	4	39-1.5	S	8				S		Yes	Slave unit for model above.	
	T102A	399.00		40 Inc.	104	4	39-250 Hz	S	10				S		Yes	Powered mono subwoofer; variable crossover frequency; bass reflex enclosure (see "Amps").	
T102	209.00		200	104	4/8	39-1	S	10				S		Yes	Bass tube; usable as slave unit for model above.		

# THE SHOCKING TRUTH!

Speakers are *the most important part* of your stereo system. It is the speaker that turns amplifier signal into sound and so ultimately determines what you hear. If your speakers do not perform well, your stereo system will simply not sound like music.

The search for musically satisfying speakers, however, can lead to some very expensive products. And if you have already bought those high priced speakers, then you better not listen to Paradigms. But if you haven't, better not miss them. Why? Because from the time they were first introduced, Paradigm's sheer musical ability utterly amazed listeners.... but what caused even more amazement was the *unprecedented low price*.

The shocking truth is, you no longer have to amass a small fortune to buy speakers that will satisfy your love of music. Simply visit your authorized Paradigm dealer.... *and listen*.

#### *The critics agree:*

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

- *Sound & Vision Magazine*

"... we can't think of another speaker at or below this price that manages to match the Paradigm's overall sense of balance and competence... exceptional value."

- *Hi Fi Heretic Magazine*

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Sound & Vision



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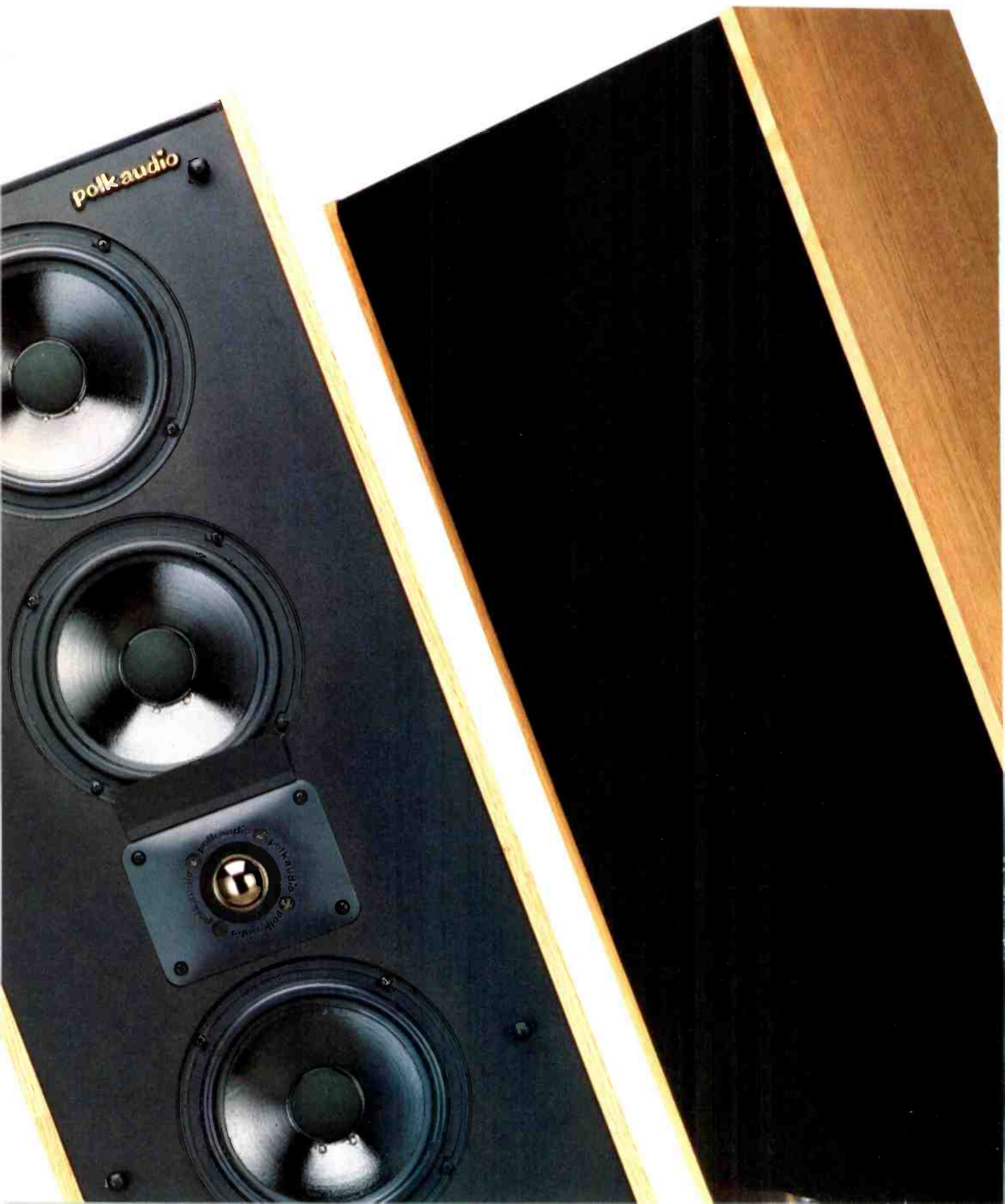
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*music... above all.*

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# Breathtaking



# the new Polk RTA 15t

The breathtaking performance of Polk Audio's new RTA 15t loudspeaker system is the result of the rare combination of state-of-the-art technology and superior design.

Incorporating technology from Polk Audio's limited production SRS (Signature Reference Loudspeaker System), the RTA 15t uses advanced components and design technologies to achieve outstanding musicality, detail and imaging. The heart of this design is a line source array that achieves an openness and spaciousness permitting a wide range of optimum listening positions. At the center of this line source is Polk's SL3000 tri-laminate tweeter, an engineering triumph in high frequency smoothness and dispersion.

Outstanding bass impact and dynamic range is realized by using two 10" sub-bass radiators (one front mounted and one rear mounted). This dual bass radiator technology achieves deeper, flatter, more accurate bass than conventional designs.

The new Polk RTA 15t  
...one listen will take your  
breath away.

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



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**Where to buy Polk Speakers?  
For your nearest dealer, see page 36**

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# SPEAKERS

MANUFACTURER	Model											DRIVERS							Notes
		Price, \$ (If Sold Individually)	Price, \$ (If Sold in Pairs)	Recommended Maximum Power, Watts Channel	Sensitivity, dB SPL (1 Watt / 1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	Speaker Qty. (S), Woofer Qty. (W), Midrange Qty. (M), Tweeter Qty. (T)	Woofer Size, Inches	Woofer (W), 2-Way (2), 3-Way (3), 4-Way (4)	Amplified Tweeter(s) = A, Adjustable Tweeter(s) = P	Separately Mounted Drivers?	Flush Mount (F), Surface Mount (S), Convertible (C), Plus (P)	Maximum Required Mounting Depth, Inches	Weatherproofed?				
<b>B &amp; G MOBILE CONCEPTS</b>	Speaker Panels		370.00	200	97	3.2	100-21 ± 3										Yes	Requires Model 2525 Audidoors (replaces doors of Jeep CJ-7, CJ-8, and Wrangler), \$1110.00 per pair, or Model 2013 Satellite (rear enclosure), \$290.00 each; also requires Connections Kit (wiring, connectors, and tweeter gain control), \$160.00. Enclosed subwoofer, for Jeep CJ-7, CJ-8, and Wrangler.	
	2012	995.00	600	98	6.3	30-100 Hz ± 3	S	(2)12								Yes			
<b>BLACK MAX</b>	UES-800	90.00	180.00	250	95	4/8	30-3.5	W	8			F	4 1/4				Sealed enclosure. As above. As above. As above. As above.		
	UES-600	65.00	130.00	180	95	4/8	45-4.0	W	6 1/2			F	3						
	UES-1000	125.00	250.00	300	96	4/8	28-3.5	W	10			F	4						
	UES-1200	150.00	300.00	400	98	4/8	25-3.5	W	12			F	5 1/4						
	UES-1500	180.00	360.00	450	99	4/8	28-3.5	W	15			F	6 1/2						
	UES-1800	225.00	450.00	450	99	4/8	23-3.5	W	18			F	7						
<b>BLAUPUNKT</b>	XL 2016		279.95	160	92	4	28-25		8			P	2 3/4		Yes	†Removable tweeter.			
	XL 1613		219.95	130	90	4	35-25		6 1/2			P	2 3/4		Yes				
	XL 1310		189.95	100	88	4	40-25		5			P	2		Yes				
	CL 6930T		159.95	100	93	4	35-23		6 x 9	3		No	2 1/4		Yes				
	CL 6020		89.95	80	93	4	35-20		6			No	1 1/4		Yes				
	RL 6920		119.95	100	93	4	35-24		6 x 9	2		No	3 1/4		Yes				
	RL 6528		99.95	80	92	4	40-24		6 1/2	2		No	2 1/4		Yes				
	RL 5428		89.95	80	91	4	45-24		5 1/4	2		No	2 1/4		Yes				
	RL 4625		89.95	50	91	4	50-24		4 x 6	2		No	2		Yes				
	QL 6915T		249.95	150	91	4	45-20		6 x 9	3		No	3		Yes				
	QL 6912		229.95	120	90	4	45-20		6 x 9	2		No	3		Yes				
	QL 8500		179.95	100	90	4	50-20		6 1/2	2		No	2 3/4		Yes				
	QL 5470		139.95	70	88	4	55-20		5 1/4	2		No	2		Yes				
	QL 5060		119.95	60	90	4	65-20		5	2		No	1 1/4		Yes				
	HC 1660		99.95	60	91	4	45-18		6 1/2			No	2 1/4		Yes				
	HC 1340		89.95	40	90	4	50-22		5			No	1 1/4		Yes				
	HC 1030		79.95	30	89	4	70-20		4			No	1 1/4		Yes				
	CL 4865P		124.95	60	90	4	90-20		4 x 6	2		P	1 1/2		Yes				
	CL 5400P		209.95	100	92	4	45-20		5 1/4	2		P	1 1/4		Yes				
	CB 4500		159.95	100	89	4	30-20		4	2		F	1 1/4		Yes				
	ACS 1221	114.95	200	95	4	20-3		W	12			F	4 3/4		Yes				
	ACS 1021	84.95	200	95	4	25-3		W	10			F	4 1/4		Yes				
	ACS 8021	69.95	200	95	4	35-3		W	8			F	3 3/4		Yes				
	ACS 6501	64.95	100	94	4	40-4		W	6 1/2			F	3 1/4		Yes				
	ACS 5401		79.95	100	92	4	50-8		W	5 1/4		F	2 1/2		Yes				
	ACS 5001		69.95	90	91	4	400-9		M			F	2		No				
	ACS 1000		99.95	100	90	4	3k-20k		T			S			Yes				
	ACS 1531	249.95	340	96	4	20-2.5 ± 3		S	15			F	6		Yes				
	<b>BLUE THUNDER</b>	BTW1248/1244	129.95	150	93	8/4		19-2 ± 3	S	12			F	5 1/4			No	For ported or sealed enclosures. As above. As above. As above.	
		BTW1048	114.95	100	92	8		21-2.5 ± 3	S	10			F	4 5/8			No		
BTW1044		114.95	100	86	4		21-2.5 ± 3	S	10			F	4 5/8		No				
BTW838		99.95	70	91	8		25-2.5 ± 3	W	8			F	3 3/4		No				
BTW834		99.95	70	87	4		25-2.5 ± 3	W	8			F	3 3/4		No				
BTT16		49.95	100	92.5	6		5k-20k ± 3	T				F	1 1/4		No				
BTM44		59.95	70	88	4		68-5 ± 3	M				F	2 1/4		No				
BTM54		69.95	100	88	4		52-5.1 ± 3	M				F	2 1/4		No				
BTM5S		47.95	100	91.5	8		800-4 ± 3	M				F	2		No				
BTM64		89.95	120	88	4		35-3 ± 3	W	6 1/2			F	3 3/4		No				
BTE12W		499.95	175	93	4		32-20 ± 3		12	3		No			No	Box enclosure. As above.			
BTE12S			459.95	175	92	4	54-20 ± 3		12	3		No			No				
BTE10W		439.95	125	92	4		35-20 ± 3		10	3		No			No	As above.			
BTE10S			399.95	125	91	4	62-20 ± 3		10	2		No			No				
BPE10		349.95	125	82	4		41-110 Hz ± 3		S	10			S		No	Bandpass enclosure. As above.			
BPE8		299.95	100	85	4		46-110 Hz ± 3		S	8			S		No				
<b>BOSE</b>	121 Mobile Monitor		249.00	100	89	4			6 x 9			S			Yes				
<b>BOSTON ACOUSTICS</b>	893	349.95	120	87	4		36-20 ± 3		6 x 9	3	A/P	Yes	C	3 1/4	Yes	Fits American and European cars.			
	861	249.95	120	87	4		48-20 ± 3		6 1/2	2	A/P	Yes	C	2 1/2	Yes				
	851	229.95	100	87	4		58-20 ± 3		5 1/4	2	A/P	Yes	C	2	Yes				
	841	219.95	80	87	4		85-20 ± 3		4	2	A/P	Yes	C	1 3/4	Yes				
	ProSeries 4.2	380.00	80	89	4		100-20 ± 3		4	2	A/P	Yes	C	1 1/4	Yes				
	ProSeries 5.2	400.00	130	89	4		65-20 ± 3		5 1/4	2	A/P	Yes	C	2 1/4	Yes				
	ProSeries 6.2	430.00	170	89	4		55-20 ± 3		6	2	A/P	Yes	C	2 1/2	Yes				
	ProSeries 8.0		400	92	4		36-1 ± 3		S	8			C	3 3/4	Yes				
	ProSeries 10.0LF	250.00	500	92	4/8		30-1 ± 3		S	10			C	4 1/4	Yes				
	ProSeries 12.0	375.00	600	92	4		26-1 ± 3		S	12			C	5	Yes				
	C700 Series II		199.95	100	87	4		58-20 ± 3		5 1/4	2		P	1 1/2	Yes				
	797	199.95	80	89	4		36-20 ± 4		6 x 9	3		No	F	2 7/8	Yes				
	767	149.95	50	89	4		60-20 ± 4		6 1/2	2		No	F	2 1/2	Yes				
	757	129.95	50	89	4		58-20 ± 4		5 1/4	2		No	F	1 3/4	Yes				
	727	109.95	20	90	4		100-20 ± 3		3	2		No	P	1 1/2	Yes				
	710LF	179.95	200	92	4		35-120 Hz ± 3		S	10			P	3 1/2	Yes				
780LF Series II	149.95	200	91	4		40-120 Hz ± 3		S	8			F	3 3/4	Yes					
701	99.95	80	90	8		4k-20k ± 3		T			A/P	C	1 1/2	Yes					
705	89.95	40	90	4		58-17 ± 3		5 1/4		W		F	1 3/4	Yes					
707	59.95	15	90	4		70-14 ± 3		4 x 6		W		F	1 1/4	Yes					
704	79.95	25	90	4		90-17 ± 3		4		W		F	1 3/4	Yes					
703	49.95	15	90	4		100-12 ± 3		3 1/2		W		F	1 1/2	Yes					
<b>BOSTWICK</b>	BOS-654	69.50	100	91.8	4		55-4.5	W	6 1/2			F	3	No					
	BOS-658	69.50	100	91.0	8		55-4.5	W	6 1/2			F	3	No					
	BOS-824	79.50	100	90.1	4		40-1.2	W	8			F	3 3/4	No					
	BOS-828	79.50	100	89.5	8		40-1.2	W	8			F	3 3/4	No					



# Why These Experts Put Their Reputation On Our Line.



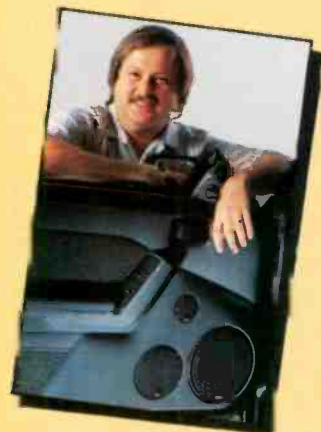
**"Finally, a speaker line that deserves our attention."**

*Eric Holdaway, Speaker Works, Orange CA.  
First Place Winner in 1988 CAN Pro, 1989 IASCA Finals.*



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*Rich Infrerra, Rich's Car Tunes, Watertown MA.  
The acknowledged "Godfather" of high end autosound—over 22 years in the business.*



**"An affordable luxury for anyone who truly enjoys listening to music."**

*Lucio Proni, Speaker Warehouse, Hollywood FL.  
In 1989, took 4 First Place IASCA & 5 Florida Championships.*



**"German engineering, American sound, down to earth price . . .**

**Quart is a winner."**

*Drew Williams, PJs Auto Sound, Erie PA.  
Over 200 First Place Trophies from CAN, NACA and IASCA events.*



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*Holly Mungal, Canadian Audio Radio, Toronto Canada.  
3 Firsts and Best of Show in Canadian Car Audio Nationals.*

Anyone who knows car stereo knows these guys. Collectively, they've probably won more autosound competitions than any other installers in the field.

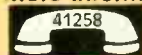
And while they may have differences of opinion on other system components, there's no argument about loudspeakers.



Rich, Eric, Drew, Holly and Lucio simply refuse to work with anything less than Quart. Because when they do an install, more than just equipment is involved. Their reputations are on the line. And in speakers, that line is Quart.

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# SPEAKERS

MANUFACTURER	Model	Price, \$ (if Sold Individually)	Price, \$ (if Sold in Pairs)	Recommended Maximum Power, Watts/Channel	Sensitivity, dB SPL (1 Watt/1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS										Notes
								Subwoofer Only (S) Midrange Only (M) Tweeter Only (T)	Woofer Size, Inches	Whizzer (W), 2-Way (2) 3-Way (3), 4-Way (4)	Rated Tweeters = A, Passive Tweeters = P	Separately Mounted Drivers?	Flush Mount (F), Surface Mount (S), Convertible (C), Paddle (P)	Maximum Required Mounting Depth, Inches	Weatherproofed?			
BOSTWICK (Continued)	BOS-844	99.50		125	91.4	4	35-2.5	W	8					F	3/4	No		
	BOS-848	99.50		125	89.5	8	35-2.5	W	8					F	3/4	No		
	BOS-1024	89.50		100	91.8	4	35-2	S	10					F	4 1/8	No		
	BOS-1028	89.50		100	92.6	8	35-2	S	10					F	4 1/8	No		
	BOS-1044	104.50		125	92.3	4	38-3	S	10					F	4 1/8	No		
	BOS-1048	104.50		125	91.2	8	38-3	S	10					F	4 1/8	No		
	BOS-1224	109.50		100	91.4	4	30-2.5	S	12					F	4 1/4	No		
	BOS-1228	109.50		100	91.8	8	30-2.5	S	12					F	4 1/4	No		
	BOS-1244	119.50		125	92.7	4	37-3.5	S	12					F	4 1/4	No		
	BOS-1248	119.50		125	90.9	8	37-3.5	S	12					F	4 1/4	No		
	BOS-1544	139.50		125	93.7	4	25-1	S	15					F	6 1/8	No		
	BOS-1548	139.50		125	93.5	8	25-1	S	15					F	6 1/8	No		
	BOS-1564	179.50		250	94.8	4	33-800 Hz	S	15					F	6 1/8	No		
	BOS-1568	179.50		250	94.2	8	33-800 Hz	S	15					F	6 1/8	No		
	BOS-354	38.50		50	86.3	4	250-11	M						F	1 1/2	No		
	BOS-358	38.50		50	85.1	8	250-11	M						F	1 1/2	No		
	BOS-404	43.50		75	87.8	4	150-8	M						F	2 1/8	No		
	BOS-408	43.50		75	86.9	8	150-8	M						F	2 1/8	No		
	BOS-5254	59.50		100	90.2	4	100-5	M						F	2 1/2	No		
	BOS-5258	59.50		100	89.8	8	100-5	M						F	2 1/2	No		
	BOS-HD14/18	16.50		25	88	4/8	8.5k-16k	T						F	3/8	No		
	BOS-HD24/28	17.50		25	88	4/8	8.5k-16k	T						F	3/8	No		
	BOS-SD14/18	24.50		35	90	4/8	4.7k-20k	T						F	7/8	No		
	BOS-SD04/08	29.50		50	91	4/8	2.5k-20k	T						F	3/4	No		
	CALIBER	CW15P	135.00		500	92	4	20-2.8	S	15					F	6 1/4		
		CW12P	99.00		300	94	4	22-3	S	12					F	5 1/4		
		CW10P	89.00		250	95	4	25-3	S	10					F	4 1/4		
		CW8P	65.00		100	96	4	30-3.5	S	8					F	3 3/4		
CW6P		58.00		100	98	4	32-3.5	S	6 1/2					F	3 1/4			
CM5P			79.00	60	89	4	50-6	M						F	2 1/2			
CM3P			89.00	80	88	8	500-5	M						F	1 1/4			
CT1T		75.00	100	93	4	3.5k-25k	T						F	3/4				
CANTON	Sub 300	350.00		130		4	18-250 Hz ±3	S	10					F	3	Yes	Dual voice-coils; includes crossovers.	
	HC100		295.00	60	87.2	4	48-30 ± 3		4	2	A	No	S		No			
	Pullman	495.00		80	89.7	4	45-30 ± 3		(2)4	3	A	No	S		No			
	Set 1000		350.00	70	89.4	4			4	2	P	Yes	F		1 3/4	Yes		
	Set 2000		400.00	90	89.9	4			5	2	P	Yes	F		2 1/4	Yes		
	Set 3000		450.00	100	89.9	4			(2)4	2	P	Yes	F		1 3/4	Yes		
	Set 4000		450.00	120	92.1	4			7	2	P	Yes	F		2 1/8	Yes		
	Set 5000		700.00	130	93.4	4			7	3	P	Yes	F		2 1/8	Yes		
	CX 160	349.00		50	91.8	4			5	2	P	Yes	F		2 3/8	Yes		
	TI 25	125.00				4	2.5k-30k	T						F	3/4	Yes		
	M 120	125.00				4	150-2.5	M						F	1 3/4	Yes		
	W 160	150.00				4		W	6					F	2	Yes	External crossover required.	
	W 205	200.00				4		W	8					F	3	Yes	As above.	
	W 280	200.00				4		S	10					F	3 1/4	Yes		
Sub 280	295.00				4		S	10					F	3 1/4	Yes	Dual voice-coils; includes crossover.		
CERWIN-VEGA	CS-9		279.00	150	94	4	40-20 ± 3		6 x 8	2		Yes	F, S	2 1/8	Yes	H.I. overload protected.		
	CS-6		229.00	80	94	4	60-20 ± 3		6 1/2	2		Yes	F, S	2 1/8	Yes	As above.		
	MW-6			80	92	4	60-4 ± 3	M					C	2 1/8	Yes			
	XL8S	119.00		150		4	40-800 Hz ±3	S	8					F	3 1/2	Yes		
	XL80	119.00		†	†	†	40-800 Hz ±3	S	8					F	3 1/2	Yes	†Dual voice-coils, 75 watts and 4 ohms per coil.	
	XL10S	139.00		250	94	4	30-800 Hz ±3	S	10					F	4 1/2	Yes		
	XL100	139.00		†	94	†	30-800 Hz ±3	S	10					F	4 1/2	Yes	†Dual voice-coils, 125 watts and 4 ohms per coil.	
	XL12S	149.00		250	98	4	20-500 Hz ±3	S	12					F	5 1/2	Yes		
	XL120	149.00		†	98	†	20-500 Hz ±3	S	12					F	5 1/2	Yes	†As above.	
	XL15S	199.00		300	101	4	20-400 Hz ±3	S	15					F	6 1/4	Yes		
	XL150	199.00		†	101	†	20-400 Hz ±3	S	15					F	6 1/4	Yes	†Dual voice-coils, 150 watts and 4 ohms per coil.	
	XL18S	399.00			103	4	18-250 Hz ±3	S	18					F	7 1/2	Yes		
	CMT-5		199.95	100	92	4	40-20 ± 3		6 1/2	2		Yes	S		Yes	H.I. overload protected.		
	SPL8-3		499.00	125	94	8	30-20 ± 5		8	3	A					Yes	Carpeted enclosure.	
	FR12-3	399.00		125	95	4	30-20 ± 5		12	3	A					Yes	As above.	
	MSE-12	349.00		125	98	4	30-110 Hz ±5	S	12							Yes	As above; includes crossover.	
	LE 80	104.95		150	92	4	40-800 Hz ±2	S	8					F	3 1/2	No	Dual voice-coils.	
	LE 100	109.95		150	94	4	30-800 Hz ±2	S	10					F	4 1/2	No	As above.	
	LE 120	119.95		250	98	4	20-500 Hz ±2	S	12					F	5 1/2	No	As above.	
	LE 150	199.95		250	101	4	20-400 Hz ±2	S	15					F	6 1/4	No	As above.	
	LE 8S	104.95		150	92	4	40-800 Hz ±2	S	8					F	3 1/2	No		
	LE 10S	109.95		150	94	4	30-800 Hz ±2	S	10					F	4 1/2	No		
LE 12S	119.95		250	98	4	20-500 Hz ±2	S	12					F	5 1/2	No			
LE 15S	199.95		250	101	4	20-400 Hz ±2	S	15					F	6 1/4	No			
LE 18S4	359.95		300	103	4	18-250 Hz ±2	S	18					F	7 1/2	No			



# You Can Find Cerwin-Vega Speakers In Some Of The World's Finest Concert Halls.

If your idea of a concert hall is something along the lines of, say, a building, then you obviously haven't heard Lance Kenton's 1991 Toyota.<sup>®</sup> Or Jim McCarthy's prize-winning '89 Ford Aerostar.<sup>®</sup>



*An XL subwoofer can turn your car into a low performance vehicle.*

At Cerwin-Vega, we build car speakers that'll make every seat in your car feel like the best seat in the house.

Of course, we can say this because we've all but eliminated the competition. Road noise.

You see, at 60 miles per hour the rattle and hum of the road can reach a crescendo of up to 70 very annoying decibels.

Which is precisely why our XL Series subwoofers can reach a crescendo of up to 127 decibels. And handle up to 400 watts of power. So you'll hear a lot less road and a lot more music.

In fact, Rob Kell wrote us that in his '87 911, "the real accelerator in my car is the volume knob."

If you happen to appreciate a good high, the 1" mylar dome tweeter in our CS-6 and CS-9 full range speakers can

take high frequency response clear up to 20,000 Hertz.



*Our CS-6 and CS-9 full range speakers are built to rock. And ready to roll.*

So while you may not be able to get tickets to see Van Halen live, it'll sound like Eddie and his Stratocaster<sup>®</sup> are riding shotgun in your car.

No kidding. Cerwin-Vega speakers can turn your "car" into something that approaches, say, "Carnegie."

To find out for yourself, we suggest you simply obey the basic rules of the road.

Stop, look, and of course, listen.

**Cerwin-Vega!**

**We're Changing The Way Sound Travels.**

# SPEAKERS

MANUFACTURER	Model	Price, \$ (If Sold Individually)	Price, \$ (If Sold in Pairs)	Recommended Watts (Channel)	Sensitivity, dB SPL (1 Watt / 1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS										Notes
								Subwoofer Only (S)	Woofer Only (W)	Midrange Only (M)	Tweeter Only (T)	Woofer Size, inches	Whizzer (W), 2-Way (2)	3-Way (3), 4-Way (4)	Amplified Tweeters (A)	Adjustable Tweeters (C)	Separately Mounted Drivers?	
CLARION	SE9252	125.95	140	93	4	30-23		6 x 9	2		No	F	2 3/4	Yes				
	SE9352	125.95	140	93	4	30-23		6 x 9	3		No	F	2 3/4	Yes				
	SE9373	259.95	200	93	4	30-23		6 x 9	3		No	F	3	Yes				
	SE9452	169.95	170	93	4	30-23		6 x 9	4		No	F	3	Yes				
	SET170	99.95	120	90	4	2k-25k						F						
	SET160	129.95	200	90	4	2k-25k						F						
	SEW805		200	93	4	30-8		8				F						
	SEW105		300	94	4	25-8		10				F	3 3/4	Yes				
	SEW125		400	96	4	20-8		12				F	4	Yes				
	SEM570	79.95	150	92	4	100-8						F	4	Yes				
	SEM470	89.95	150	90	4	100-12						F	1 1/2	Yes				
	SEB822	279.95	150	92	4	40-20					No	F						
	SET103	339.95	175	93	4	30-20					No	F						
	SE3152	39.95	45	89	4	130-16		3 1/2	2			F	1 1/2	No				
	SE3252	54.95	45	89	4	130-20		3 1/2	2			F	1 1/2	No				
	SE4266	59.95	45	90	4	90-20		4 x 6	2				1 3/4	No				
	SE4252	115.95	120	92	4	40-22		4 x 10	2				2 1/2					
	SE4163	49.95	45	90	4	60-18		4	2				1 1/2					
	SE4265	79.95	45	90	4	90-20		3 3/4	2			F	1 1/2	Yes				
	SE4361	89.95	45	90	4	90-20		3 3/4	3			F	1 1/2	Yes				
	SE5163	54.95	45	90	4	80-20		4 3/4	2			F	1 3/4	Yes				
	SE5267	89.95	60	90	4	80-21		4 3/4	2			F	1 3/4	Yes				
	SE5361	99.95	60	90	4	70-22		4 3/4	3			F	1 3/4	Yes				
	SE7360		120	91	4	40-23		4	3		No	F	2 1/4	Yes				
SE6165	59.95	60	90	4	30-20		6 1/2	2		No	F	1 3/4	Yes					
SE6265	75.95	90	91	4	40-22		6 1/2	2		No	F	1 3/4	Yes					
SE6275	115.95	160	92	4	40-21		6 1/2	2		No	F	2 1/2	Yes					
SE6366	119.95	140	91	4	40-21		6 1/2	3		No	F	2 1/2	Yes					
SE6375	159.95	180	91	4	30-22		6 1/2	3		No	F	2 1/2	Yes					
CLIF DESIGNS	CSX-430	179.00	60	92	4	40-20 ±3		4	2	A/P	Yes	†	1 1/4	Yes	†Flush-mount woofer, surface-mount tweeter.			
	CSX-530	199.00	80	92	4	35-20 ±3		5 1/4	2	A/P	Yes	†	2 1/2	Yes				
	CSX-630	219.00	90	92	4	30-20 ±3		6 1/2	2	A/P	Yes	†	2 3/4	Yes				
	CS-4	129.00	60	92	4	40-20 ±3		4	2	A/P	Yes	†	1 1/4	Yes				
	CS-5	149.00	80	92	4	35-20 ±3		5 1/4	2	A/P	Yes	†	2 1/2	Yes				
	CS-6	159.00	90	92	4	30-20 ±3		6 1/2	2	A/P	Yes	†	2 3/4	Yes				
	DVC-6	59.00	100	92	4	35-3 ±3		6 1/2	2		F	F	3 1/4	Yes	Dual voice-coils; vented pole piece.			
	DVC-8	79.00	150	92	4	30-2 ±3	S	8			F	F	3 1/2	Yes	As above.			
	DVC-10	99.00	180	92	4	25-2 ±3	S	10			F	F	4 1/2	Yes	As above.			
	DVC-12	129.00	200	92	4	20-2 ±3	S	12			F	F	4 1/2	Yes	As above.			
	SAT-50	199.00	80	92	4	80-20		4	2		No	S		Yes	Pod enclosure.			
	PA-60	159.00	80	92	4	40-20 ±3		4	2		No	S	1 1/4	Yes				
	ST-10	49.95	40	92	8	6k-20k ±3	T			A/P		S		Yes	Enclosure; includes crossover.			
	ST-15	55.95	40	92	4	6k-20k ±3	T			A/P		S		Yes	As above.			
ST-20	59.95	50	92	4	6k-22k ±3	T			A/P		S		Yes	As above.				
ST-30	75.95	50	92	4	6k-22k ±3	T			A/P		S		Yes	Includes crossover.				
ST-40	79.95	50	92	4	6k-22k ±3	T			A/P		S		Yes	As above.				
CONCORD	COMP 1200	189.95	150	89	4/8	20-500 Hz ±3	S	12				C		Yes				
	COMP 1000	169.95	150	89	4/8	20-500 Hz ±3	S	10				C		Yes				
	COMP 800	149.95	150	88	4/8	20-500 Hz ±3	W	8				C		Yes				
	COMP 690	159.95	100	89	4	40-8 ±3	W	6 x 9				C	3 1/4	Yes				
	COMP 600	149.95	100	88	4	70-8 ±3	W	6				C	2 3/4	Yes				
	COMP 691	199.95	100	89	4	40-20 ±3	W	6 x 9	2		No	C	3 1/4	Yes				
	COMP 610	169.95	100	88	4	60-20 ±3	W	6	2		No	C	2 3/4	Yes				
	COMP 510	159.95	80	88	4	70-20 ±3	W	5 1/4	2		No	C	2 1/4	Yes				
	COMP 500	139.95	80	88	4	70-8 ±3	M					C	2 1/4	Yes				
	COMP 400	89.95	60	89	4	90-18 ±3	W	4	W			C	1 1/4	Yes				
	COMP 300	49.95	40	89	4	100-18 ±3	W	3	W			C	1 1/4	Yes				
	COMP 20T	169.95	100	92	4	2.5k-20k ±3	T					C		Yes				
	COMP 10T	99.95	60	92	4	3.5k-20k ±3	T					S		Yes				
	CS69	139.00	80	91	4			6 x 9	3		No	F	2 3/4	Yes				
CS62	99.00	80	90	4			6 1/2	2		No	F	1 7/8	Yes					
CS42	79.00	50	90	4			4	2		No	F	1 3/8	Yes					
CS46	69.00	40	90	4			4 x 6	2		No	F	1 1/8	Yes					
CS47	69.00	40	90	4			4 x 6	2		No	F	1 1/8	Yes	Multi-hole mount for American vehicles. Four-hole mount for European vehicles.				
COUSTIC	HS-93	99.95	80	94	4	53-20 ±3		6 x 9	3		No	F		Yes				
	HS-92	79.95	80	93	4	42-19 ±3		6 x 9	2		No	F		Yes				
	HS-90	59.95	80	92	4	53-18 ±3		6 x 9	2		No	F		Yes				
	HS-82	54.95	60	90	4	66-18 ±3		6 1/2	2		No	F		Yes				
	HS-60	44.95	60	90	4	59-18 ±3		6 1/2	2		No	F		Yes				
	HS-52	47.95	50	88	4	59-18 ±3		5 1/4	2		No	F		Yes				
	HS-50	39.95	50	88	4	61-18 ±3		5 1/4	2		No	F		Yes				
	HS-42	39.95	40	88	4	77-18 ±3		4	2		No	F		Yes				
	HS-40	32.95	40	88	4	70-18 ±3		4	2		No	F		Yes				
	HS-30	18.95	30	86	4	134-15 ±3		3 1/2	W			F		Yes				
	HT-601	32.95	40	92	4	2k-20k ±3	T					F	3/4	Yes				
	HT-615	214.95	400	95	4	25-1 ±3	S	15				F	6 1/4	Yes				
	HT-612	129.95	300	95	4	28-1.5 ±3	S	12				F	5 1/4	Yes				
	HT-610	82.95	200	93	4	30-2 ±3	S	10				F	4 1/4	Yes				

# EARTHQUAKE

of San Francisco



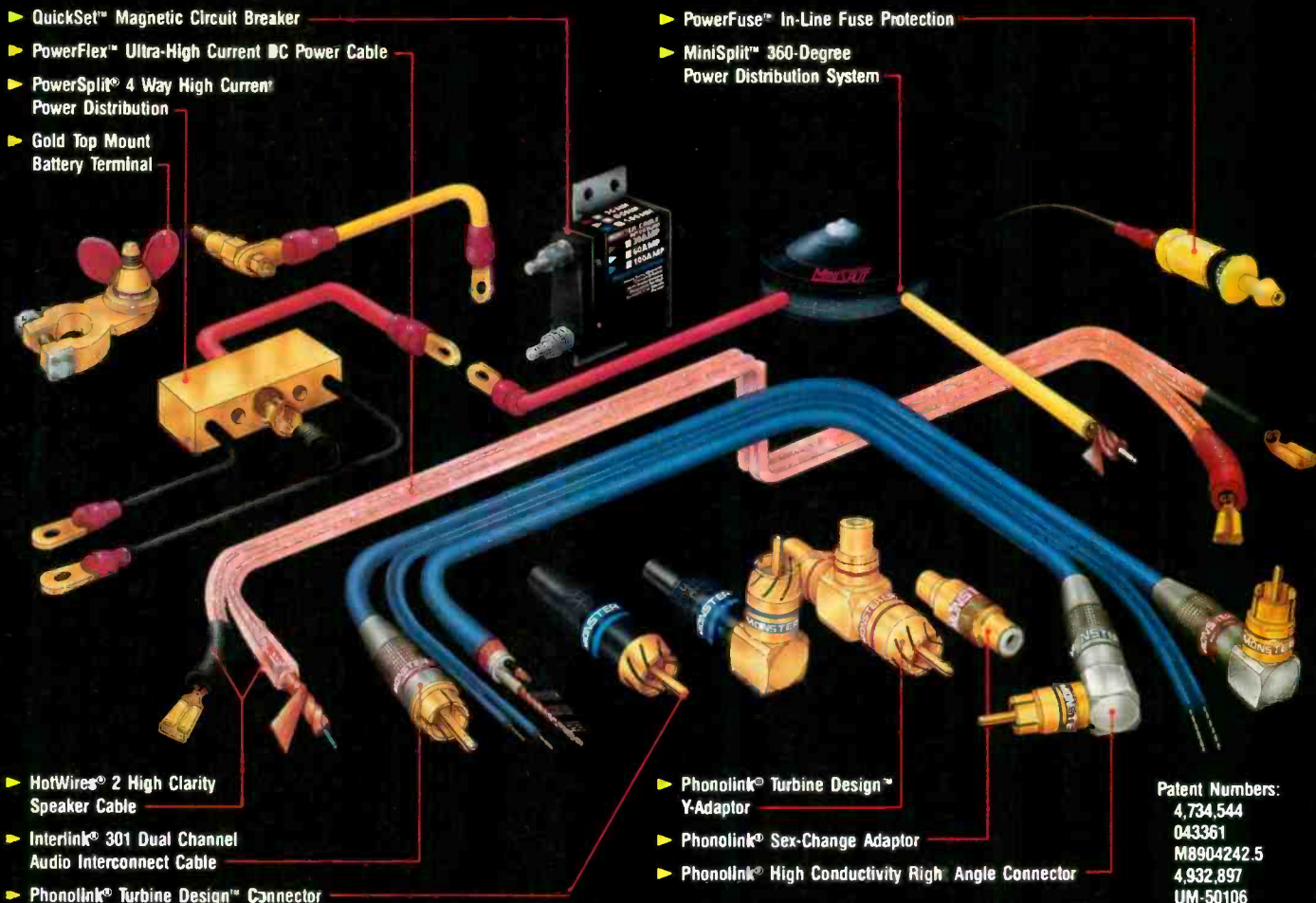
"Nonenthusiasts probably won't have a burning desire for 12-inch subwoofers, and rightly so. Logically, the EQ-12 will be appreciated by enthusiasts who are willing to spend the extra time and money that it takes to properly integrate big subs into a topnotch autosound system."

Tom Nousaine  
Car Stereo Review  
May/June 1990

Enter No. 52 on Reader Service Card

# SPEAKERS

MANUFACTURER	Model	Price, \$ (If Sold Individually)	Price, \$ (If Sold in Pairs)	Recommended Maximum Power, Watts Channel	Sensitivity, dB SPL (1 Watt/1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS										Notes
								Speaker Only (S), Woofer Only (W), Midrange Only (M), Tweeter Only (T)	Woofer Size, Inches	Woofer (W), 2-Way (2), 3-Way (3), 4-Way (4)	Applied Tweeter(s) = A, Adjustable Tweeter(s) = P	Separately Mounted Drivers?	Fits Mount (C), Surface Mount (S), Convertible (C), Plate (P)	Maximum Required Mounting Depth, Inches	Weatherproofed?	Notes		
																W	W	
COUSTIC (Continued)	HT-608	54.95	69.95	150	92	4	35-3 ±3	S	8					F	3/4	Yes		
	HT-606		60	92	4	55-10 ±3	W	6						F	2 3/4	Yes		
	HT-605		59.95	50	90	4	65-12 ±3	W	5 1/4					F	2 1/2	Yes		
	HT-604		49.95	50	90	4	90-12 ±3	M						F	1 3/8	Yes		
	HT-603		32.95	30	89	4	130-16 ±3	M						F	1 1/4	Yes		
	HT-602		37.95	15	92	4	3k-25k ±3	T			P			S		Yes		
	HT-600		27.95	15	92	4	3k-25k ±3	T						S	5/8	Yes		
HT-623	64.95	30	89	4	130-25 ±3		4 x 6	2					S		Yes			
CRAIG	SP530	84.95	100	91	4	40-20			3			No	S		Yes	Box enclosure. As above.		
	SP540	94.95	100	91	4	40-25			4			No	S		Yes			
	SW110	44.95	150	94	4	30-8	S	8					S		Yes			
	SW120	59.95	200	95	4	25-7	S	10					S		Yes			
	SW130	89.95	250	95	4	20-5	S	12					S		Yes			
	SP120	44.95	50	91	4	70-21		4	2			No	C	1 3/4	Yes			
	SG110	24.95	30	90	4	110-16		4	W				C	1 1/4	Yes			
	SG210	24.95	25	90	4	80-16		5	W				C	1 1/8	Yes			
	SP101	24.95	25	90	4	100-18		3 1/2	W				C	1 3/8	Yes			
	SG430	59.95	80	91	4	40-22		6 x 9	3			No	C	3 1/2	Yes			
	SG420	54.95	70	91	4	40-20		6 x 9	2			No	C	3 1/2	Yes			
	SG410	44.95	50	90	4	40-16		6 x 8	W			No	C	3 1/4	Yes			
	SP320	54.95	80	91	4	40-22		6 1/2	W			No	C	2 3/8	Yes			
	SG310	34.95	40	90	4	50-16		6 1/2	W				C	1 7/8	Yes			
	CRUNCH	ISO-66	289.00	150	90	4	42-400 Hz ±3	S	(2)6 1/2					S		Yes	Compound tube enclosure; QB3 alignment. As above.	
		ISO-88	319.00	175	90	4	38-200 Hz ±3	S	(2)8					S		Yes		
ISO-1010		369.00	250	91	4	32-150 Hz ±3	S	(2)10					S		Yes			
DTS6		300.00	120	91	4	45-1 ±3	S	6 1/2					S		Yes	Tube enclosure. As above.		
DTS8		400.00	150	92	4	40-1 ±3	S	8					S		Yes			
DTS10		500.00	200	92	4	35-1 ±3	S	10					S		Yes			
DT1200		279.00	120	92	4	60-25 ±3		8	2	A		No	S		Yes			
DT620		249.00	100	92	4	45-25 ±3		6	2	A		No	S		Yes			
DT3200		380.00	160	94	4	35-25 ±3		10	2	A		No	S		Yes			
DT2200		329.00	120	93	4	45-25 ±3		8	2	A		No	S		Yes			
DT4200		440.00	165	94	4	30-25 ±3		12	2	A		No	S		Yes			
DT3210		370.00	160	93	4			10	2	A		No	S		Yes			
DT7100		469.00	220	94	4	28-25 ±3		12	2	A		No	S		Yes			
DT6100		399.00	175	94	4	30-25 ±3		10	2	A		No	S		Yes			
CR1530		600.00	300	96	4			(2)15	3	A		No	S		Yes	Rear-ported enclosure for corner loading; biamp capable.		
DT7300		550.00	220	95	4	28-25 ±3		12	3	A		No	S		Yes			
CR210		400.00	200	93	4	35-2 ±3	S	(2)10					S		Yes			
CR212		450.00	250	94	4	28-2 ±3	S	(2)12					S		Yes			
CRMB5K		249.00	120	92	4	100-5 ±3	M						F	2 3/4	Yes			
CRT52		69.00	60	96	4	3k-25k ±3	T				P		C	1/4	Yes			
CR12PRO		250.00	300	94	4	32-1 ±3	S	12					F	5	Yes			
CR15PRO	300.00	400	95	4	27-1 ±3	S	15					F	6	Yes				
CR18PRO	450.00	500	96	4	24-1 ±3	S	15					F	7	Yes				
CR10WTP	150.00	200	93	4	34-1 ±3	S	10					F	4	Yes				
CR12WTP	175.00	250	94	4	30-1 ±3	S	10					F	4 3/4	Yes				
CR15WTP	225.00	300	95	4	28-1 ±3	S	15					F	5 3/4	Yes				
CR8WTP	90.00	120	92	4	40-3 ±3	S	8					F	3 1/4	Yes				
CR6WTP	75.00	100	91	4	45-4.5 ±3	S	6					F	3	Yes				
CRM3TP	140.00	60	90	4	450-5 ±3	M						F	1 3/4	Yes				
CRM5TP	150.00	90	90	4	400-3.5 ±3	M						F	2 1/2	Yes				
CR1ND	199.00	100	92	4	1.5k-25k ±3	T						F	1/4	Yes				
CR1SD	119.00	80	92	4	1.5k-20k ±3	T						F	1 1/2	Yes				
CR1HD	119.00	80	96	4	1.5k-20k ±3	T						F	2	Yes				
CR1TD	129.00	100	94	4	1.2k-25k ±3	T						F	1 1/2	Yes				
CRYSTAL CLEAR	UES-44	37.00	74.00	120	91	8	55-3.0	W	6 1/2				F	3	Yes	Sealed enclosure. As above. As above. As above. As above.		
	UES-45	60.00	120.00	175	94	8	32-4.0	W	8				F	4 1/2	Yes			
	UES-46	75.00	150.00	200	95	8	25-3.0	W	10				F	4 3/4	Yes			
	UES-47	95.00	190.00	250	95	8	25-3.0	W	12				F	5 1/2	Yes			
	UES-48	115.00	230.00	300	95	8	20-2.5	W	15				F	6 1/2	Yes			
CUSTOM AUTOSOUND	SAGT-24	54.00	30			3.5	50-20		4			P	No	F	1 1/2	No	For 1964-1967 GTOs, Tempests, and Le Mans. For rear speaker area of 1961-1966 Studebakers. For front speaker area of 1961-1966 Studebakers. For 1966-1970 Falcons. For 1964-1965 Falcons. For 1966-1967 Chevy IIs and Novas. For 1967-1969 Camaros and 1968-1972 Chevy IIs and Novas. For 1966-1967 Chevettes. For air-conditioned 1966-1967 Chevettes. For air-conditioned 1967-1968 Camaros and Firebirds. For 1964-1965 Chevettes. For 1968-1969 Chevettes. For 1958-1967 Corvettes. For air-conditioned 1963-1967 Corvettes. For 1955-1958 Chevrolets. For 1969-1970 Mustangs, top of dash.	
	KEN SASU-33	34.00	30			4	50-20		3 1/2			P	No	F	1 1/2	No		
	KEN SASU-1	34.00	30			4	50-20		3 1/2			P	No	F	1 1/2	No		
	KEN SAFA-1	34.00	30			4	50-20		3 1/2			P	No	F	1 1/2	No		
	KEN SAFA-45	34.00	30			4	50-20		3 1/2			P	No	F	1 1/2	No		
	KEN SANV-667	54.00	30			4	70-20		4			P	No	F	1 1/2	No		
	KEN SACA-1	54.00	30			4	70-20		4			P	No	F	1 1/2	No		
	KEN SA-667	54.00	30			4	70-20		4			P	No	F	1 1/2	No		
	KEN SA667A	79.00	30			4	50-20		3 1/2			P	No	F	1 1/2	No		
	KEN SACA-2	79.00	30			4	50-20		3 1/2			P	No	F	1 1/2	No		
	KEN SA-645	54.00	30			4	70-20		4			P	No	F	1 1/2	No		
	KEN SA-689	54.00	30			4	70-20		4			P	No	F	1 1/2	No		
	KEN SACV-24	44.00	30			4	70-20		4			P	No	F	1 1/2	No		
	KEN SACV-24A	44.00	30			4	50-20		3 1/2			P	No	F	1 1/2	No		
(Continued)	KEN SAEC-24	44.00	30			4	70-20		4			P	No	F	1 1/2	No		
	KEN SAMS-33	34.00	30			4	50-20		3 1/2			P	No	F	1 1/2	No		



- ▶ QuickSet™ Magnetic Circuit Breaker
- ▶ PowerFlex™ Ultra-High Current DC Power Cable
- ▶ PowerSplit® 4 Way High Current Power Distribution
- ▶ Gold Top Mount Battery Terminal

- ▶ PowerFuse™ In-Line Fuse Protection
- ▶ MiniSplit™ 360-Degree Power Distribution System

- ▶ HotWires® 2 High Clarity Speaker Cable
- ▶ Interlink® 301 Dual Channel Audio Interconnect Cable
- ▶ Phonolink® Turbine Design™ Connector

- ▶ Phonolink® Turbine Design™ Y-Adaptor
- ▶ Phonolink® Sex-Change Adaptor
- ▶ Phonolink® High Conductivity Right Angle Connector

Patent Numbers:  
 4,734,544  
 043361  
 M8904242.5  
 4,932,897  
 UM-50106

## Monster Cable® Technology For The Best Performance From Your Car Stereo.

### Monster Sound™ ▶

*Power, Clarity, Dynamics  
 and Musicality*

Your car stereo sound system can only sound as good as the cables used to connect it.

In fact, Monster's advanced cable technologies are even more important for car stereo than they are for the home.

For example, our patented Bandwidth Balanced® Interlink® cable technology uses multiple conductors and a special construction to extend the bass response and increase clarity and dynamic range—an important consideration in a noisy car environment.

Also, Monster's well known speaker cable technology delivers every last watt, especially important for lower powered amplifiers.

There's a host of Monster innovations such as Turbine Design™ RCA's, PowerSplit® distribution system, PowerFlex™ ultra-high current cables and our QuickSet™ magnetic circuit breaker to assure you maximum *musical* enjoyment from your new car stereo.

After all, isn't that what car sound is all about?

**MONSTER CABLE®**

The Highest Performance Car Stereo Connection

# SPEAKERS

MANUFACTURER	Model	Price, \$ (if sold individually)	Price, \$ (if sold in Pairs)	Recommended Watts Channel	Sensitivity, dB SPFL (1 Watt-1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS										Notes
								Speaker Only (S) Mounting Only (M), Tweeter Only (W)	Woofer Size, Inches	Whizzer (W), 2-Way (2) 3-Way (3), 4-Way (4)	Amplifier Tweeters (A) Adjustable Tweeters (P)	Separately Mounted Drivers?	Flush Mount (F), Surface Mount (S), Convertible (C), Plate (P)	Maximum Required Mounting Depth, Inches	Weatherproof?			
CUSTOM AUTOSOUND (Continued)	KEN SAMS-3	34.00	30	4	50-20		3½		P	No	F	1½	No	For 1967-1968 and 1971-1973 Mustangs. For 1964-1966 Mustangs. As above; for top of dash. For 1953-1957 Corvettes. For 1963-1964 Ford Galaxies. For 1958-1960 Thunderbirds. For 1961-1963 Thunderbirds. For 1964-1966 Thunderbirds. For 1955-1957 Thunderbirds. Box enclosure; for rear parcel shelf. For 1955-1957 Thunderbirds, behind seat. Fits 6 x 8-inch or 6 x 9-inch hole.  Two channel; box enclosure; for VW Beetles. Box enclosure; for 1984-1989 Corvette Coupes. Box enclosure; for 1984-1989 Corvette convertibles.				
	KEN SAMS-2	44.00	30	4	70-20		4	P	No	F	1½	No						
	KEN SAMS-1	34.00	30	4	50-20		3½	P	No	F	1½	No						
	KEN SAGA-24	44.00	30	4	50-20		3½	P	No	F	1½	No						
	KEN SATB-8D	34.00	30	4	50-20		3½	P	No	F	1½	No						
	KEN SATB-13	34.00	30	4	50-20		3½	P	No	F	1½	No						
	KEN SATB-1	34.00	30	4	50-20		3½	P	No	F	1½	No						
	KEN SATB-24	44.00	30	4	70-20		4	P	No	F	1½	No						
	CAMPS-1	99.00	120	4	60-21				3	P	No	S	6½		No			
	SATB-69P	149.00	60	4	60-20		6 x 9		3	P	No	S	4		No			
	CAM-689	99.00	60	4	60-20		5	3	P	No	P	3	No					
	SACVMT-46	79.00	30	4	100-20		3½	3	P	No	P	2	No					
	KEN VW-8P	249.00	100	4	50-20		(2)8	3	P	No	S	12	No					
	CCB-8	299.00	100	4	50-20		8	2	P	No		9	No					
CRB-8	299.00	100	4	50-20		8	2	P	No		9	No						
DENON	DCS-352	80.00	30	90	4	90-20 ±3	3½	2		No	F	1½	Yes	Fits factory cutouts of European cars.				
	DCS-461P	115.00	60	91	4	55-21 ±3	4 x 6	2		No	F	1½	Yes					
	DCS-462U	115.00	60	91	4	55-21 ±3	4 x 6	2		No	F	1½	Yes					
	DCS-402	120.00	45	91	4	55-21 ±3	4	2		No	F	1½	Yes					
	DCS-501	140.00	60	91	4	50-21 ±3	5¼	2		No	F	1½	Yes					
	DCS-651	170.00	100	92	4	40-21 ±3	6½	2		No	F	2¼	Yes					
	DCS-692	260.00	150	92	4	35-21 ±3	6 x 9	3		No	F	4	Yes					
	DCS-802W	100.00	250	92	4	30-3 ±3	S	8		No	F	3¼	Yes					
DCS-1001W	125.00	350	92	4	25-2 ±3	S	10		No	F	4¼	Yes						
DCS-1201W	140.00	350	93	4	20-2 ±3	S	12		No	F	5¾	Yes						
DYNA DRIVE	UES-3	39.00	78.00	100	94	8	30-3.5	W	8		F	3½		Sealed enclosure. As above. As above. As above.				
	UES-7	45.00	90.00	140	94	8	28-3.0	W	10		F	5						
	UES-38	65.00	130.00	140	94	8	28-3.0	W	12		F	5½						
	UES-49	89.00	178.00	300	96	8	23-3.0	W	12		F	6						
EARTHQUAKE SOUND	EQ-12 DUAL	175.00	350.00	180	97	4	20-1.5	S	12		S		No	Dual voice-coils. As above.				
	EQ-15 DUAL	210.00	420.00	300	98	4	18-800 Hz	S	15		S		No					
	TW-102	60.00	120.00	80	101	8	5k-22k	T			S		No					
	TW-102T	95.00	190.00	80	96	8	4k-30k	T			S		No					
	MD-6 CAST	99.00	198.00	80	91	8	50-5	M			S		No					
	MD-5 CAST	70.00	140.00	80	91	8	200-6	M			S		No					
MD-5 DPN BACK	45.00	80	101	4	200-7	M				S		No						
ECLIPSE	ESG-4000	129.95	30	4	50-25		4	2		F	1¼	No	Ambient center-channel speaker for use with EQS-1000 or EQS-1001 digital sound processor (see "Amps"). †Mounts on rear-view mirror.					
	ESG-6950	279.95	70	4	30-28		6 x 9	3		F	3½	No						
	ESG-1000	109.95	60	4	2k-23k	T				F, S	7½	No						
	ESG-5000	109.95	90	4	100-12	M				F	1½	No						
	ESG-6000	119.95	150	4	45-3	W	6½			F	2½	No						
	ESG-8000	199.95	200	4	25-5	S	8			F	3¾	No						
	ESG-3000	159.95	13				3			†		No						
ELIMINATOR	ESW84/88	69.95	100	90	4/8	50-3.7 ±3	S	8		F	3½	No						
	ESW104/108	99.95	150	91	4/8	35-3 ±3	S	10		F	4½	No						
	ESW124/128	119.95	150	91.5	4/8	29-1.7 ±3	S	12		F	5½	No						
	ESW154/158	139.95	150	93	4/8	24-2.1 ±3	S	15		F	5½	No						
ETON AMERICA	Car-One MKII		549.00	120	93	4	45-20 ±3		7	2	A	Yes	†	Flush-mount woofer, surface-mount tweeter.				
EUPHONIC SERIES	S25R		349.00	100	87	4	70-20		5¼	2	A/P		C	2	Yes			
EXCALIBUR	EX-6913	39.95	150	4			6 x 9	3		F				Yes				
	PP-6923	49.95	150	4			6 x 9	3		F								
	EX-4102	39.95	100	4			4 x 10	2		F								
	EX-501	29.95	80	4			5¼	W		F		1¾						
	EX-502	39.95	100	4			5¼	W		F		1¾						
	EX-512	49.95	100	4			5¼	2		F		1¾						
	PP-522	59.95	100	4			5¼	2		F		1¾	Yes					
	EX-401	39.95	60	4			4	W		F		1¾						
	EX-402	49.95	80	4			4	2		F		1¾						
	PP-422	59.95	80	4			4	2		F		1¾	Yes					
	EX-4612	49.95	60	4			4 x 6	2		F		1½						
	EX-301	39.95	50	4			3½	W		F		1½						
	EX-2001	59.95	80	4			(2)3			S								
	EX-3001	69.95	100	4			(2)4			S								
	PP-621	39.95	100	8			M			S			Yes					
PP-821	59.95	150	8			W	8		F			Yes						
PP-1021	79.95	150	8			W	10		F			Yes						
PP-1221	99.95	150	8			W	12		F			Yes						
TW-1	39.95	50	4			T			F									
TW-4	39.95	100	4			T			F									
FAS	CS369F	169.95	90	93	4	50-25	6 x 9	3		No	F		No					
	CS365F	139.95	70	93	4	60-25	6	3		No	F		No					
	PS693	99.95	60	4	4	60-20	6 x 9	3		No	F	3	No					
	PS692	89.95	50	4	4	60-20	6 x 9	2		No	F	2½	No					
	PS62	69.95	60	4	4		6	2		No	F	2	No					
	PS6	49.95	20	4	4		6	W		No	F	1¾	No					
	PS46	59.95	40	4	4		4 x 6	2		No	F	1½	No					
PS4	49.95	20	4	4		4	W		No	F	1½	No						
FOCAL	T90K	60.00	30	91	6	2.5k-20k	T			F		1	Yes					
	5K013L	130.00	50	90	6	50-5	W	5¼		F		2¼	Yes					



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Pyle New Wave Pounders® have been redesigned and improved to capture the latest sound reproduction innovations and tame them just enough to give you high-powered performance without the high price and distortion of other speaker systems.

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The Rounder Pounders  
that give you true bass  
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# SPEAKERS

MANUFACTURER	Model	Price \$ (if Sold Individually)	Price \$ (if Sold in Pairs)	Recommended Maximum Power, Watts (Channel)	Sensitivity, dB SPL (1 Watt/1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS										Weatherproofed?	Notes
								Speaker Qty. (S), Woofer Qty. (W), Midrange Qty. (M), Tweeter Qty. (T)	Woofer Size, Inches	Whizzer (W), 2-Way (2), 3-Way (3), 4-Way (4)	Ampl. Tweeter(s) = A, Auxiliary Tweeter(s) = P	Separately Mounted Drivers?	Finish Mount (F), Surface Mount (S), Convertible (C), Flush (P)	Maximum Required Mounting Depth, Inches					
FOSTEX	RP9	2500.00	100	90	4	50-45	8	3				Yes	S		No				
	RP7		100	88	4	50-45	6 1/2	3				Yes	S		No				
	RP3		100	88	4	50-45	6 1/2	2				Yes	S		No				
	RP2		500.00	50	89	4	60-45	6 1/2	2	P			Yes	S		No			
	RP1		400.00	50	88	4	70-45	5 1/2	2	P			Yes	S		No			
FULTRON	15-9793	89.95	120	88	4	30-20	6 x 9	3			No	F	3 1/2	Yes					
	15-9792	83.95	120	88	4	30-20	6 x 9	3			No	F	3 1/2	Yes					
	15-9763	74.95	100	86	4	50-20	6 1/2	3			No	F	3	Yes					
	15-9762	59.95	100	86	4	50-20	6 1/2	2			No	F	2 1/2	Yes					
	15-9756	55.95	60	85	4	80-20	5 1/4	2			No	F	2 1/4	Yes					
	15-9746	59.95	60	85	4	80-20	4 x 6	2			No	F	2 1/4	Yes					
	15-9740	40.00	40	85	4	80-20	4	2			No	F	2 1/4	Yes					
	15-8560	69.95	140	86	4	55-4	6 1/2				W	F		Yes					
	15-8550	54.95	100	88	4	80-8					M	F	2	Yes					
	15-8540	49.95	60	95	4	80-8					M	F	2	Yes					
	15-8250	59.95	80	88	4	1.5k-20k					T	F		Yes					
	15-8210	29.95	100	86	4	3k-20k					T	F		Yes					
	15-9015	79.95	100	90	4/8	21-3.5		15			W	F	6 1/2	Yes					
	15-9012	54.95	80	90	4/8	30-3		12			W	F	5	Yes					
	15-9010	49.95	80	88	4/8	36-3.7		10			W	F	4 1/2	Yes					
	15-9212	199.95	200	88	4	17.2-5		12			W	F		Yes					
	15-9350PS	295.00	140	95	4			10			W	F		No	Dual voice-coils. Separate enclosure for each channel; for trucks.				
	15-9350DC	229.00	120	88	4			10				S		No	As above.				
	15-9352PS	315.00	140	93	4			12				S		No	As above.				
	15-9352DC	249.00	120	90	4			12				S		No	As above.				
	15-9370PS	295.00	140	95	4			10				S		No	Enclosure; for trucks.				
	15-9370DC	229.00	120	88	4			10				S		No	As above.				
	15-9372PS	315.00	140	93	4			12				S		No	As above.				
	15-9372DC	249.00	120	90	4			12				S		No	As above.				
	15-9380PS	295.00	140	95	4			10				S		No	Enclosure; for hatchbacks.				
	15-9380DC	229.00	120	88	4			10				S		No	As above.				
	15-9382PS	315.00	140	93	4			12				S		No	As above.				
	15-9382DC	249.00	120	90	4			12				S		No	As above.				
	15-9345PS	380.00	140	93	4	19-1.5		15			S	S		No	Enclosed subwoofer.				
	15-9345DC	299.00	120	90	4	21-3.5		15			S	S		No	As above.				
	15-9342PS	305.00	140	93	4	21-1.8		12			S	S		No	As above.				
	15-9342DC	235.00	120	90	4	30-3		12			S	S		No	As above.				
	15-9108	54.95	100	94	4/8	35-2.5 ±3		8			W	F	4 1/2	No	As above.				
	15-9110	79.95	140	95	4/8	30-1.7 ±3		10			W	F		No	As above.				
	15-9112	99.95	140	93	4/8	30-1.5 ±3		12			W	F		No	As above.				
15-9115	119.95	160	93	4/8	25-1.5 ±3		15			W	F		No	As above.					
15-9240	39.95	15	4	4	90-14 ±3		5	W			F	5 1/2	No	Wedge speaker.					
GLENMONITOR SPEAKER SYSTEMS	G-Mo	385.00	150	92	8	30-21	8	2	P	No	S		Yes	Box enclosure.					
	Mighty-Mo	475.00	250	94	8	20-21 ±3	10	3	P	No	S		Yes	As above.					
	Splits	295.00	150	92	8	30-21	8	2	P	No	S		Yes	As above.					
	Mo-Mo	295.00	150	91	4	20-400 Hz	12			No	S		Yes	As above; dual voice-coils.					
Lo-Mo	385.00	250	92	8	20-2.5	10			No	S		Yes	Box enclosure.						
GOLD SOUND	GS1596	498.00	1k	105	4	21-3.2 ±3	S	15			F	5		Requires 3-cubic-foot enclosure.					
	GS1248	98.00	250	92	8	25-3 ±3	S	12			F	5 1/2	Yes	Dual voice-coils; requires 1-cubic-foot enclosure.					
	GS1244	98.00	250	92	4	25-3 ±3	S	12			F	5 1/2	Yes	As above.					
	GS1048	98.00	250	92	8	22-600 Hz ±3	S	10			F	4 1/4	Yes	As above.					
	GS1044	98.00	250	92	4	22-600 Hz ±3	S	10			F	4 1/4	Yes	As above.					
	GS848	98.00	300	92	8	32-2.5 ±3	S	8			F	3 3/4	Yes	Requires 0.7-cubic-foot enclosure.					
	GS844	98.00	300	92	4	32-2.5 ±3	S	8			F	3 3/4	Yes	As above.					
	GS828	58.00	200	92	8	38-2.5 ±3	S	8			F	3 3/4	Yes	As above; dual voice-coils.					
	GS824	58.00	200	92	4	38-2.5 ±3	S	8			F	3 3/4	Yes	As above.					
	GS821-8	58.00	200	92	8	38-2.5 ±3	S	8			F	3 3/4	Yes						
	GS821-4	58.00	200	92	4	38-2.5 ±3	S	8			F	3 3/4	Yes						
	GS6x9W	58.00	200	92	4	45-3 ±3	S	6 x 9			F	3 3/4	Yes	Requires 0.5-cubic-foot enclosure.					
	GS628	58.00	200	92	8	45-4 ±3	S	6 1/2			F	3 1/2	Yes	As above.					
	GS624	58.00	200	92	4	45-4 ±3	S	6 1/2			F	3 1/2	Yes	As above.					
	GS612-8	38.00	120	90	8	55-5	W	6 1/2			F	3	Yes	As above.					
	GS612-4	38.00	120	90	4	55-5 ±3	W	6 1/2			F	3	Yes	As above.					
	GS512-8	38.00	100	90	8	70-5 ±3	W	5 1/4			F	2 1/4	Yes						
	GS512-4	38.00	100	90	4	70-5 ±3	W	5 1/4			F	2 1/4	Yes						
	GS505	36.00	60	90	4	70-5 ±3	W	5 1/4			F	2	Yes						
	GS405	36.00	60	90	4	100-5 ±3	M				F	2	Yes						
	GS8AC	176.00	200	92	4/8	40-20 ±3		8	2		F	4	Yes						
	GS8C	138.00	100	92	4/8	40-25 ±3		8	2		F	3 3/4	Yes						
	GS69AC	176.00	200	92	4	45-20 ±3		6 x 9	2		F	3 3/4	Yes						
	GS69C	138.00	100	92	4	50-25 ±3		6 x 9	2		F	3 1/2	Yes						
	GS6.5AC	176.00	200	92	4	40-20 ±3		6 1/2	2		F	3 1/2	Yes						
	GS6.5C	138.00	70	92	4	50-20 ±3		6 1/2	2		F	3	Yes						
	GS5x7C	138.00	80	92	4	68-30 ±3		5 x 7	2		F	2 3/4	Yes	For Ford, Chrysler, Audi, Porsche, and VW vehicles.					
	GS5C	138.00	80	90	4	70-30 ±3		5 1/4	2		F	3	Yes						
	GS5SC	116.00	60	90	4	90-30 ±3		5 1/4	2		F	2 1/4	Yes	For GM and Ford vehicles.					
	GS4x10C	138.00	80	92	4	58-30		4 x 10	2		F	2 1/4	Yes	For GM, VW, BMW, and Porsche vehicles.					
GS4x6C	138.00	60	92	4	100-30 ±3		4 x 6	2		F	2 1/4	Yes							
GS4SC	108.00	50	90	4	98-30 ±3		4	2		F	2	Yes							
GST	69.00	80	93	4	4k-25k ±3	T			P	S		2	Yes	Includes crossover.					

No 29



**Musical enjoyment,  
performance,  
reliability, durability,  
beauty, stability,  
compatibility, value,  
pride of ownership.**

**Size, weight, heat,  
distortion, downtime,  
coloration, veiling,  
listening fatigue,  
consumer regret.**

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# SPEAKERS

MANUFACTURER	Model	Price \$ (If Sold Individually)	Price \$ (If Sold in Pairs)	Recommended Watts Channel	Sensitivity, dB SPL (1 Watt / 1 Meter)	Impedance, Ohms	Frequency Response, Hz to Hz, ±dB	Subwoofer Only (S) Midrange Only (M) Tweeter Only (T)	DRIVERS					Maximum Required Mounting Depth, Inches	Weatherproof?	Notes
									Woofer Size, Inches	Woofer Only (W) 3-Way (3), 4-Way (4)	Agreed Tweeter(s) = A, Polystable Tweeter(s) = P	Separately Mounted Drivers?	Flush Mount (F), Surface Mount (S), Convertible (C), Plug (P)			
HAFLER	MAS 5		99.00	75	89	4	8k-20k ±3	T					C	1	Yes	Fits 3 1/2-inch or 4 x 6-inch holes.  Fits 5 1/4-inch or 6 x 9-inch holes. As above.  Dual voice-coils. As above; selectable impedance. As above.
	MAS 35		119.00	100	88	4	200-20 ±3		3 1/2	2			F	2	Yes	
	MAS 460		199.00	100	88	4	200-20 ±3		3 1/2	2			F	2	Yes	
	MAS 51		260.00	100	88	4	100-20 ±3		5 1/4	2			F	2 1/4	Yes	
	MAS 55		260.00	100	88	4	100-20 ±3		5 1/4	2			F	3 1/4	Yes	
	MAS 510		275.00	100	89	4	100-20 ±3		5 1/4	2			F	2 1/4	Yes	
	MAS 520		325.00	100	88	4	100-20 ±3		5 1/4	2			F	2 1/4	Yes	
	MAS 60		125.00	100	88	4	60-4 ±3		6 1/2	2			F	2 1/4	Yes	
	MAS 80		200.00	150	89	4	40-2 ±3	S	8				F	3 1/4	Yes	
	MAS 88		200.00	150	89	8	40-2 ±3	S	8				F	3 1/4	Yes	
	MAS 100		250.00	150	89	4	28-1 ±3	S	10				F	4 1/4	Yes	
	MAS 108		250.00	150	89	8	28-1 ±3	S	10				F	4 1/4	Yes	
	ML124X2	150.00	200	90	2/4			S	12				F	5	Yes	
	ML84X2	120.00	200	89	4			S	8				F	4	Yes	
	ML104X2	135.00	200	90	4			S	10				F	4 1/2	Yes	
HARRISON LABORATORY	Power Mowse	599.95		190 Inc.			16-40		6 1/2	3	A/P	Yes	F, S			Powered speaker with preamp/speaker-level inputs; box enclosure. As above.
	Bass Mowse	484.95		95 Inc.			16-125 Hz	W	6 1/2							As above.
	Super Bass Mowse	529.95		190 Inc.			16-250 Hz	S	(2)6 1/2							As above.
HECO	CAD100		80.00	60	89	4	70-25		4				F	1 1/4	Enclosures recommended. As above.  Includes crossover. As above. Box enclosure.	
	CAD100G		90.00	60	89	4	70-25		4				F	2		
	CPT100		140.00	70	89	4		W	4				F	1 1/4		
	CPT130		160.00	70	89	4		W	5 1/4				F	2		
	CPT160		180.00	80	89	4		W	6 1/2				F	2 1/4		
	CPT230		250.00	160	94	8	27-4	S	9				F			
	CPT260		320.00	180	94	8	22-3	S	10 1/4				F			
	CAX130		190.00	70	89	4	50-25		5 1/4	2		No	F	2 1/4		
	CAX130G		200.00	70	89	4	50-25		5 1/4	2		No	F	2 1/2		
	CAX160G		220.00	80	89	4	45-25		6 1/2	2		No	F	2 1/2		
	CAC130		320.00	70	89	4	50-32		5 1/4	2	Yes	F	2			
	CAC160		340.00	70	89	4	45-32		6 1/2	2	Yes	F	2 1/4			
	CAC200		400.00	100	89	4	40-32		(2)4 1/2	2	Yes	F	1 1/4			
	CAC220		400.00	140	92	4	30-2	S	8 1/2				F	3 1/4		
	CAC19M		200.00	200	89	4	1k-32k	T	4				F	3/4		
CAS100		450.00	80	87	4	80-32		4	2		No	S				
CAS100		450.00	80	87	4	80-32		4	2		No	S				
CAS100		300.00	60	89	4	70-32		4	2		No	S				
HI-COMP	HS-351		40.00	25	92	4	100-18		3 1/2	W			F	1 1/2	Includes crossover. As above. As above. With mounting flange. Model NT2, \$58.00 each. External crossover required. As above. As above; requires 1.5-cubic-foot enclosure. As above but 2 cubic feet. As above. As above but 3 cubic feet. As above. As above but 6 cubic feet. As above. Vented pole piece. As above. As above. As above. As above. As above. As above. As above. As above. As above. As above.	
	HS-401		45.00	40	92	4	90-20		4	W			F	1 1/4		
	HS-420		65.00	40	91	4	60-20		4	2		No	F	1 1/4		
	HS-462		55.00	30	91	4	50-20		4	2		No	F	1 1/4		
	HS-501		50.00	40	92	4	90-18		5	W			F	1 1/4		
	HS-620		90.00	80	95	4	40-20		6 1/2	2			F	2		
	HS-621		65.00	40	92	4	50-20		6 1/2	2			F	1 1/4		
	HS-621		120.00	100	95	4	40-20		6 x 9	2			F			
	HS-692		140.00	100	95	4	40-20		6 x 9	3			F			
	HS-693		140.00	100	94	4	40-20		6 x 9	3			F			
	HS-820		130.00	100	94	4	35-20		8	2			F			
HIFONICS	HT1	35.00		40	89	8	1.8k-20k	T			P		S		No	Includes crossover. As above. As above. With mounting flange. Model NT2, \$58.00 each. External crossover required. As above. As above; requires 1.5-cubic-foot enclosure. As above but 2 cubic feet. As above. As above but 3 cubic feet. As above. As above but 6 cubic feet. As above. Vented pole piece. As above. As above. As above. As above. As above. As above. As above. As above. As above. As above.
	HT2	40.00		100	91	8	1.4k-32k	T					F, P	7/8	No	
	HT3	55.00		100	91	8	550-32	T					F, P	1 1/8	No	
	NT1	55.00		100	92	8		T					F	1/2	No	
	MR1	65.00		70	90	8	350-10	M					F, P	1 1/8	No	
	MR2	75.00		100	90	8	250-10	M					F, P	1 1/8	No	
	MR3	55.00		120	85	8	80-13	M					F	2 1/2	No	
	W1034	300.00		150	90	4	45-1.2	W	10				F	5	No	
	W1244	370.00		400	95	4	40-800 Hz	W	12				F	5 1/4	No	
	W1248	370.00		400	95	8	40-800 Hz	W	12				F	5 1/4	No	
	W1544	420.00		400	97	4	35-300 Hz	W	15				F	6	No	
	W1548	420.00		400	97	8	35-300 Hz	W	15				F	6	No	
	W1844	500.00		400	96	4	25-300 Hz	W	18				F	8 1/4	No	
	W1848	500.00		400	96	8	25-300 Hz	W	18				F	8 1/4	No	
	W064	75.00		150	92	4		W	6				F	3	No	
	W068	75.00		150	92	8		W	6				F	3	No	
	W084	90.00		150	93	4	40-3 ±3	W	8				F	3 1/2	No	
	W088	90.00		150	93	8		W	8				F	3 1/2	No	
	W104	140.00		250	93	4		S	10				F	4 1/8	No	
	W1028D	145.00		250	†	††	30-1 ±3	S	10				F	4 1/8	No	
W124	155.00		250	93	4	25-1 ±3	S	12				F	4 7/8	No		
W1228D	160.00		250	†	††	25-1 ±3	S	12				F	4 7/8	No		
W154	200.00		250	93	4	20-1 ±3	S	15				F	5 7/8	No		
W1528D	212.00		250	†	††	20-1 ±3	S	15				F	5 7/8	No		
HOT BOX	6TL		379.00	80	94	4	34-22		6 1/2	3	A	No	S		Yes	Transmission line enclosure; for pickups, vans, hatchbacks, and RVs. As above. Transmission line enclosure. As above. As above. As above. As above. As above. As above. As above. As above. As above. As above. As above.
	6TLB		269.00	80	93	4	34-2	S	6 1/2				S		Yes	
	8TSL		469.00	100	96	4	30-22		8	3	A	No	S		Yes	
	8TL-SB		299.00	100	95	4	25-2	S	8				S		Yes	
	8TL-L		499.00	100	97	4	25-22		8	3	A	No	S		Yes	
	8TL-LB		339.00	100	96	4	25-2	S	8				S		Yes	
	10TL-S		539.00	150	97	4	24-22		10	3	A	No	S		Yes	
	10TL-SB		379.00	150	96	4	24-2	S	10				S		Yes	
	10TL-L		569.00	150	98	4	21-22		10	3	A	No	S		Yes	
	10TL-LB		399.00	150	97	4	21-2	S	10				S		Yes	
	12TL		599.00	175	98	4	18-22		12	3	A	No	S		Yes	
	12TL-B		469.00	175	97	4	18-2	S	12				S		Yes	
	8HL	499.00		100	96	4	25-22		8	3	A	No	S		Yes	
8HL-B	339.00		100	94	4	25-2	S	8				S		Yes		

# SPEAKERS

MANUFACTURER	Model	Price \$ (If Sold Individually)	Price \$ (If Sold In Pairs)	Recommended Maximum Power, Watts (Channel)	Sensitivity, dB SPL (1 Watt 1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS											Notes
								Sup tweeter only (S) Midrange only (M), Tweeter only (T)	Woofer only (W) Midrange only (M), Tweeter only (T)	Woofer size, inches	Woofer (W), 2-way (T), 3-way (S), 4-way (C)	Amplifier Tweeters (A), Piezoelectric Transducers (P)	Separately Mounted Drivers?	Flush Mount (F), Surface Mount (S), Convertible (C), Plate (P)	Maximum Required Mounting Depth, inches	Weatherproofed?			
HOT BOX (Continued)	10HL	589.00		150	97	4	22-22		10	3	A	No	S		Yes				
	10HL-B	429.00		150	96	4	22-2	S	10				S		Yes				
	12HL	639.00		150	98	4	20-22		12	3	A	No	S		Yes				
	12HL-B	439.00		150	97	4	18-2	S	12				S		Yes				
IMPACT	M-108	249.95	150	95	4	42-20			8	2		No	S		No	Enclosure; for trucks.			
	M-110	299.95	250	95	4	37-20			10	2		No	S		No	As above.			
	M-112	399.95	300	93	4	34-20			12	2		No	S		No	As above.			
	M-310	479.95	400	97	2.5	39-20			2	2		No	S		No	As above.			
	M-312	599.95	500	96	2.5	28-20			(2)10	2		No	S		No	As above.			
	M-510	349.95	250	95	4	30-20			10	2		No	S		No	Enclosure; for hatchbacks.			
	M-512	419.95	300	93	4	30-20			12	2		No	S		No	As above.			
	M-710	369.95	250	95	4	30-20			10	2		No	S		No	Enclosure; for Camaros and Firebirds.			
	SCM-8	309.95	150	95	4	42-20			8	2	P	No	S		No				
	SCM-10	359.95	250	95	4	30-20			10	2	P	No	S		No				
	BB-208	219.95	150	95	4	42-500 Hz	S		8				S		No	Enclosed subwoofer.			
	BB-210	269.95	250	95	4	30-500 Hz	S		10				S		No	As above.			
	BB-212	319.95	300	96	4	30-500 Hz	S		12				S		No	As above.			
	MD-804	80.00	150	95	4	20-2.5	S		8				F	3 3/8	No				
	MD-1004	100.00	300	95	4	20-2.5	S		10				F	4 3/8	No				
	MD-1204	120.00	400	94	4	20-2.5	S		12				F	5	No				
	MD-1504	160.00	500	93	4	20-2	S		15				F	5	No				
INFINITY	693-Kappa	249.95	100	90	4	34-45			6 x 9	3			F, S	2 7/8	Yes				
	63-Kappa	199.95	55	88	4	58-45			6 1/2	3			F		Yes				
	692-Kappa	189.95	75	90	4	34-22			6 x 9	2			F		Yes				
	62-Kappa	149.95	55	88	4	58-22			6 1/2	2			F	2 3/8	Yes				
	52-Kappa	144.95	30	88	4	63-22			5 1/4				F	1 7/8	Yes				
	42-Kappa	99.95	25	87	4	98-16			4				F	1 7/8	Yes				
	CS-1A Kappa	439.95	200	89	4	34-45			6 x 9			Yes	F, S		Yes				
	CS-6 Kappa	279.95	120	90	4	58-22			6	2	A	Yes	F, S	2 3/8	Yes				
	CS-5 Kappa	249.95	100	88	4	85-22			5 1/4		A	Yes	F, S	2 1/4	Yes				
	CS-4 Kappa	229.95	90	88	4	100-22			4		A	Yes	F, S	1 5/8	Yes				
	Kappa Polycell	125.00	40	94	4	3.5k-45k ±3	T				A		F		Yes				
	Emit-N Kappa	189.95	50	93	4	3.5k-45k ±3	T				A		S		Yes				
	RSDS 12" Pro	600.00	300	92	4	22-1.5 ±3	W			12			F	5 7/8	Yes				
	RSDS 12"	450.00	250	90	4	25-1.5 ±3	W			12			F	5 1/2	Yes				
	RSDS 10"	350.00	175	90	4	30-1.5 ±3	W			10			F	4 1/2	Yes				
	RSDS 8"	270.00	150	89	4	35-1.5 ±3	W			8			F	4 1/4	Yes				
	RSDS 6 1/2"	149.95	100	86	4	50-4	W			6 1/2			F	3	Yes				
	RSDS Polycell	125.00	40	94	4	3.9k-22k ±3	T					A	S		Yes				
	RSDS Emit-N	189.95	50	93	4	3.5k-45k ±3	T					P	S		Yes				
	RSDS Polydome	200.00	50	88	4	700-4 ±3	M						F, S	3/4	Yes				
	RSDS 4A	100.00	50	88	4	100-4.5 ±3	M						F, S		Yes				
	RSDS Polygraph	260.00	75	89	4	100-800 Hz ±3	M						F, S	1 1/2	Yes				
	RS-6903	199.95	90	93	4	40-22				6 x 9	3			F, S	2 7/8	Yes			
	RS-6902	159.95	80	93	4	40-20				6 x 9	3			F, S	2 7/8	Yes			
RS-602	119.95	50	92	4	60-20				6 1/2	2			F, S	2 7/8	Yes				
RS-502	119.95	30	91	4	70-20				5 1/4				F, S	1 7/8	Yes				
RS-402	89.95	25	91	4	80-16				4		W		F	1 3/8	Yes				
462-K	54.95	25	86	4	98-16				4 x 6		W		F	1 3/4	Yes				
32-K	49.95	18	86	4	112-16				3 1/2		W		F	1 3/8	Yes				
JBL	T500	119.00	60	91	4	60-20			5 1/4	2			F	2 7/8	Yes				
	T502	149.00	60	91	4	60-23			5 1/4	2			F	2 1/4	Yes				
	T600	149.00	60	91	4	55-23			6 1/2	2			F	2 1/4	Yes				
	T602	199.00	80	92	4	55-26			6 1/2	2			F	2 1/2	Yes				
	T900	169.00	80	92	4	55-23			6 x 9	2			F	2 3/4	Yes				
	T902	219.00	120	93	4	55-26			6 x 9	2			F	3 1/8	Yes				
	T903	279.00	120	92	4	55-27			6 x 9	3			F	3 1/8	Yes				
	T464	119.00	30	90	4	100-23			3 1/2	2			P	1 1/2	Yes	Fits 4 x 6-inch hole; tabs for Mercedes.			
	TL460	49.00	20	88	4	30-12			4 x 6		W		F	1 3/4	Yes				
	TL460M	49.00	20	91	4	90-12			4 x 6		W		F	1 3/4	Yes	European mount.			
	TL400	99.00	25	89	4	100-15			4		W		F	1 3/4	Yes				
	TL400SQ	59.00	40	91	4	100-15			4		W		F	1 3/4	Yes	Square mounting frame.			
	TL350	49.00	15	87	4	115-15			3 1/2		W		F	1 1/2	Yes				
	TL410	119.00	80	92	4	55-20			4 x 10		W		F	3 1/8	Yes				
	T75	269.00	100	85	4	75-26			5 1/4		2		P	1 3/8	Yes				
	T04	79.00	40	90	4	4k-23k	T						S		Yes				
	T06	129.00	50	92	4	2.5k-27k	T						C	1/2	Yes				
	T030	349.00	200	92	4	500-8	M						F	2	Yes				
	T41	119.00	40	86	4	60-8	W			4			F	1 3/4	Yes				
	T51	139.00	80	90	4	55-5	W			5 1/4			F	2 1/4	Yes				
	T61	199.00	100	91	4	50-3.5	W			6 1/2			F	2 1/2	Yes				
	T80	119.00	150	95	8	40-3	W			8			F	3 1/4	Yes				
	T84	250.00	90	4	40-3	W				8			F	3 1/4	Yes				
	T100	159.00	200	91	8	35-2.5	S			10			F	4 3/8	Yes				
	T104	159.00	300	91	4	35-2.5	S			10			F	4 3/8	Yes				
	T120	259.00	300	91	4	40-1.2	S			12			F	5 1/4	Yes				
	T150	349.00	400	92	4	30-1.2	S			15			F	6 1/4	Yes				
T180	479.00	400	94	4	30-800 Hz	S			18			F	6 3/4	Yes					
1500GTI	349.00	1k	94	4	30-300 Hz	S			15			F	4 7/8	Yes					
1800GTI	479.00	1k	95	4	25-300 Hz	S			18			F	6 7/8	Yes					
JENSEN	JTX340	109.95	150	93	4	45-22			6 x 9	3		No	F	4 7/8	No				
	JTX320	99.95	140	93	4	45-22			6 x 9	3		No	F	4 7/8	No				
	JTX365	99.95	120	91	4	58-20			6 1/2	3		No	F	1 7/8	No				
	JSM401	179.95	120	90	4	80-20			(2)4	3		No	S		No				
	JSM301	139.95	100	80	4	85-20			4	3		No	S		No				
	JXL461	39.95	50	91	4	65-21			4 x 6		W		F	1 1/2	No	In-dash replacement.			



# SPEAKERS

MANUFACTURER	Model	Price, \$ (If Sold Individually)	Price, \$ (If Sold in Pairs)	Recommended Maximum Power, Watts Channel	Sensitivity, dB SPL (1 Watt, 1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ± dB	DRIVERS										Notes
								Speaker Qty. (S) Midrange Qty. (M), Tweeter Qty. (T)	Woofer Size, Inches	Woofer (W), 2-Way (2), 3-Way (3), 4-Way (4)	Amplified Tweeter(s) = A, Reliable Tweeter(s) = P	Separately Mounted Drivers?	Flush Mount (F), Surface Mount (S), Convertible (C), Pinse (P)	Maximum Required Mounting Depth, Inches	Weatherproofed?			
KEF	GT-100	250.00	50	90	4	50-20 ± 3		4½	2			No	P	1¾	Yes	†1¾ inches for satellites, 12 inches for enclosed subwoofers. External crossover required.		
	GT-200	575.00	100	90	4	30-20 ± 3		8	3			No	P	†	Yes			
	KAR-19S	120.00	70	90	4	2.5k-22k ± 3	T						S		Yes			
	KAR-19F	120.00	70	90	4	2.5k-22k ± 3	T						F	1½	Yes			
	KAR-33A	120.00	100	90	4	2.5k-20k ± 3	T			A/P			S		Yes			
	KAR-33F	120.00	100	90	4	2.5k-20k ± 3	T						F	1¾	Yes			
KEF	KAR-110	120.00	100	90	4	50-5	W/M/S	4½					F	2½	Yes			
	KAR-200SW	350.00	100	90	4	30-250 Hz	S	8					F	12	Yes			
KENWOOD	KFC-HQ160	149.00	150	90	4	35-22 ± 3		6½	3			No	F	2¼	Yes	†Flush-mount midrange, surface-mount tweeter.		
	KFC-HQ130	119.00	100	90	4	45-22 ± 3		5				No	F	2¼	Yes			
	KFC-HQ100	99.00	60	89	4	55-22 ± 3		4	2			No	F	1¾	Yes			
	KFC-1683	119.00	120	90	4	45-21 ± 3		6½	3			No	F	2	Yes			
	KFC-1673	89.00	100	92	4	50-20 ± 3		6½	2			No	F	1½	Yes			
	KFC-1663	59.00	60	92	4	55-20 ± 3		6½	2	W			F	1½	Yes			
	KFC-1373	89.00	60	91	4	50-20 ± 3		5	2	W		No	F	1½	Yes			
	KFC-1363	59.00	50	91	4	60-20 ± 3		5	2	W			F	1¾	Yes			
	KFC-1073	69.00	50	90	4	60-21 ± 3		4	2	W		No	F	1¾	Yes			
	KFC-1053	49.00	40	90	4	60-20 ± 3		4	2	W			F	1¾	Yes			
	KFC-W212		300	90	4	30-3	S	12					F	5½	Yes			
	KFC-W210	199.00	300	92	4	30-3	S	10					F	4½	Yes			
	KFC-W106	129.00					S	6					F					
	KFC-P104	179.00	150	89	4	65-20						Yes	†	1¾				
	KFC-P105	199.00	150	90		60-20						Yes	†	2¼				
	KFC-6992	199.00	200	92	4	35-25 ± 3		6 x 9	3				F, S	3¾	Yes			
	KFC-6982	149.00	150	91	4	50-20 ± 3		6 x 9	3				F, S	3	Yes			
	KFC-6972	129.00	100	91	4	65-20 ± 3		6 x 9	3				F, S	3	Yes			
	KFC-6962	99.00	75	91	4	65-20 ± 3		6 x 9	2				F, S	2¼	Yes			
	KFC-463V	79.00	45	89	4	70-20		4 x 6	2			No	F	1¾	Yes			
	KSC-7701	249.00	200	90	4	35-20		(2)10	3	A		No	S		No		Box enclosure; for hatchbacks. Dual voice-coils.	
	KFC-W112	249.00	400	96	4	27-1	S	27					S	4½	Yes			
	KFC-W110	249.00	300	89	4	35-1	S	10					F	4¾	Yes			
	KFC-W108	199.00	300	89	4	45-2	S	8					F	3¾	Yes			
	KFC-W169	199.00	300	89	4	45-7	W	6 x 9					F	3½	Yes			
	KFC-M105	109.00	300	88	4	45-7	M						F	2¼	Yes			
	KFC-M104	99.00	300	87	4	45-10	M						F	1¾	Yes			
	KFC-T101	99.00	300	88	4	2k-23k	T						C	¾				
	KSC-9901	249.00	200	90	4	40-20		10	2			Yes	S				Box enclosure for trucks; tweeter overload protection. As above.	
	KSC-8801	199.00	150	90	4	50-20		8	2			Yes	S					
	KSC-5100	169.00	60	85	4	60-20		4	2			Yes	S					
	KSC-3300	249.00	100	90	4	50-30		5	2	A		No	P	1½	Yes		Tweeter overload protection. As above.	
	KSC-2200	199.00	100	90	4	50-20		5	2	A		No	P	1½	Yes			
	KFC-1692	149.00	150	90	4	35-22		6½	3	A		No	F	2¾	Yes			
	KFC-127B	99.00	60					5	2	A		No	F	1½	Yes			
	KFC-1048	79.00	30	90	4	60-20		4	2	A		No	F	1½	Yes			
	KFC-411G	99.00	100	91	4	60-20		4 x 10	2	A		No	F	2½	Yes			
	KFC-4671	99.00	45	91	4	60-20		4 x 6	2	A		No	F	1½	Yes			
	KFC-830G	39.00	30	89	4	96-20		3½	2	W			F	1½	Yes			
	KICKER	SK12	550.00	250		4	35-21		12	3	A	No						Carpeted or vinyl enclosure. As above.
		SK10	450.00	250		4	38-21		10	3	A	No						
SK8		330.00	150		4	40-21		8	2	A	No							
SK6		250.00	75		4	41-21		6½	2	A	No							
ST12		480.00	250		4	35-39		12	2	A	No							
ST10		430.00	200		4	38-39		10	2	A	No							
Super Kicks		370.00	150		4	38-39		8	2	A	No							
Side Kicks		320.00	100		4	40-39		6½	2	A	No							
Kicker Bandits		300.00	100		4	40-39		6½	2	A	No							
		210.00	50		4	50-27		6½	2	A	No							
SJ10		450.00	200		4	38-39		10	2	A	No							
TLM10		630.00	350		4	19-21		10	3	A	No							
SS15		650.00	300		4	28-39		15	3	A	No							
SS12		480.00	250		4	30-39		12	3	A	No							
Super II		370.00	150		4	38-39		8	2	A	No							
Kicker II		310.00	100		4	40-39		6½	2	A	No							
Bullets		210.00	50		4	50-27		6½	2	A	No							
CTF		450.00	150		4	29-39		8	3	A	No							
Classic		260.00	75		4	50-29		5	2	A	No							
Colts		270.00	75		4	50-29		5	2	A	No							
Compact		320.00	75		4	40-20		5	2	P								
FX69		250.00	160	96	4	30-21		6 x 9	2		Yes	F	3¾					
FX65		240.00	100	96	4	33-21		6½	2		Yes	F	2½					
FX46	200.00	90	87	4	50-20		4 x 6	2		Yes	F	2½						
FXS25	230.00	90	87	4	50-20		5¼	2		Yes	F	2½						
Competition C-18	440.00	1k	93	4	20-1	S	18					F	7½	Yes	Requires sealed enclosure.			
Competition C-15	190.00	500	93	4	25-2	S	15½					F	6	Yes				
Competition C-12	150.00	400	93	4	25-2	S	12½					F	5	Yes				
Competition C-10	125.00	300	94	4	25-2	S	10½					F	4¾	Yes				
Competition C-8	80.00	200	95	4	30-3.5	W	8½					F	3¾	Yes				
Competition C-6.5	75.00	150	96	4	30-3.5	W	6½					F	2½	Yes				
D-20	65.00	75	93	6	3k-21k	T						C	¾	Yes				
GRD-20	79.00	75	93	6	3k-21k	T						C	¾	Yes				
D-14	59.00	50	92	4	4.5k-20k	T						C	¾	Yes				

# SPEAKERS

MANUFACTURER	Model	Price, \$ (If Sold Individually)	Price, \$ (If Sold in Pairs)	Recommended Maximum Power, Watts/Channel	Sensitivity, dB SPL (1 Watt 1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS										
								Subwoofer Only (S) Midrange Only (M) Tweeter Only (T)	Woofer Size, Inches	Woofer (W), 2-Way (2) 3-Way (3), 4-Way (4)	Amplified Tweeter(s) = A, Spinable Tweeter(s) = P	Separately Mounted Drivers?	Full Mount (F) Convertible (C), Pole (P)	Maximum Required Surface Mount (S)	Weatherproofed?	Notes		
KICKER (Continued)	Freeair F-15	190.00	300	93	4/8	25-2	S	15 1/4					F	6	Yes	16 3/8 x 9 1/8.		
	Freeair F-12	150.00	250	94	4/8	25-2	S	12 1/4					F	5	Yes			
	Freeair F-10	125.00	200	94.5	4/8	25-2	S	10 1/8					F	4 3/8	Yes			
	Freeair F-8	80.00	150	95	4/8	30-3.5	W	8 1/8					F	3 3/8	Yes			
	Freeair F6w9	75.00	150	96	4/8	30-3.5	W	†					F	3 5/8	Yes			
	Freeair F6.5	75.00	100	96	4/8	30-3.5	W	6 1/2					F	2 7/8	Yes			
	Freeair F5.25	55.00	90	91	4/8	50-6	M						F	2 1/2	Yes			
	Freeair F4	45.00	70	89	4/8	60-6	M						F	2 1/2	Yes			
	Freeair F3.5	35.00	40	88	4/8	90-15	M						F	1 3/8	Yes			
KRACO	FX-93	119.95	100	96	4	40-20		6 x 9	3	A	No	F	3 3/8	No	Box enclosure.			
	FX-95	209.95	100	96	4	20-20		6	2	A	Yes	S		No				
	TRI-500	109.95	50	86	4	85-20		4	3	A	No	S		No				
	CX-300	59.95	25	85	4	150-16		3 1/2	2	A	No	S		No				
	TRI-369	79.95	50	89	4	60-17		6 x 9	3		No	F	3 1/2	No				
	CX-269	54.95	40	86	4	65-16		6 x 9	2		No	F	3 1/2	No				
	CX-120	54.95	40	86	4	90-16		6 1/2	2		No	F	2 1/2	No				
	CX-2-20	59.95	40	86	4	90-16		5 1/4	2		No	F	2 1/4	No				
	THP-3	44.95	25	86	4	150-20		3 1/2	2		No	F	1 1/4	No				
	CX-240	54.95	40	89	4	90-16		4	2		No	F	1 3/4	No				
LANZAR SOUND	TA-Z28-3	435.95	150	96	4	25-20 ±3		10	3						Single box enclosure; for Camaro and Firebird. Separate box enclosure for each channel; for pickups. Single box enclosure; for hatchbacks, vans, and RVs. As above. As above. As above. Separate bandpass enclosure for each channel; for hatchbacks, vans, and RVs. Single bandpass enclosure; for hatchbacks, vans, and RVs.			
	MT2100	359.95	150	96	4	25-20 ±3		10	3									
	HF6300	359.95	150	96	4	25-20 ±3		10	3									
	HF7300	399.95	200	96	4	22-20 ±3		12	3									
	DBH9300	489.95	250	96	4	20-20 ±3		12	3									
	DBH9600	579.95	300	96	4	18-20 ±3		15	3									
	MC2500	619.95	180	98	4	18-20 ±3		10	3									
	MC1000	599.95	250	98	4	18-20 ±3		12	3									
	HGX6x9	249.95	150	98	4	38-20 ±3		6 x 9	2	No	No	F	3 3/8					
	HGX6.5	219.95	150	98	4	35-22 ±3		6 1/2	2			F	3 3/8					
	RDT	69.95	70	100	4	6k-20k ±3	T				P	F	3/4					
	PST	42.95	50	100	4	7k-20k ±3	T					C						
	DST	54.95	60	100	4	5k-28k ±3	T					C						
	OMT	99.95	80	100	4	4k-25k ±3	T					C						
	MD4	79.95	80	98	4/8		M					F	5/8					
	MWS5	89.95	80	98	4		M	5 1/4				F	1 1/4					
	MWS6.5	134.95	150	98	4		W	6 1/2				F	1 7/8					
	OA8	79.95	100	96	4/8	38-3 ±3	W	8				F	2 1/2					
	OA10	99.95	120	96	4/8	38-3 ±3	W	10				F	3 1/4					
	OA12	119.95	150	98	4/8	34-3 ±3	W	12				F	4 3/4					
	OA15	144.95	200	99	4/8	24-3 ±3	W	15				F	5 1/2					
	LN8S	74.95	80	96	4/8	38-4 ±3	W	8				F	6 3/4					
	LN10S	79.95	100	96	4/8	35-4 ±3	W	10				F	3 1/2					
	LN12S	104.95	150	98	4/8	32-4 ±3	W	12				F	4					
	LN15S	134.95	200	99	4/8	30-4 ±3	W	15				F	5 1/2					
	LN18S	229.95	250	101	4/8	25-4 ±3	W	18				F	6 1/2					
	LC8S	99.95	150	96	4/8	35-4 ±3	W	8				F	7 1/2					
	LC10S	119.95	200	96	4/8	30-4 ±3	W	10				F	4					
	LC12S	179.95	300	98	4/8	26-4 ±3	W	12				F	4 1/2					
	LC15S	219.95	350	99	4/8	24-4 ±3	W	15				F	5 1/2					
	LC18S	299.95	400	101	4/8	22-4 ±3	W	18				F	6 1/4					
	LC8D	105.95	150	96	4	35-4 ±3	W	8				F	7 1/2					
LC10D	124.95	200	96	4	30-4 ±3	W	10				F	4						
LC12D	187.95	300	98	4	26-4 ±3	W	12				F	4 1/2						
LC15D	229.95	350	99	4	24-4 ±3	W	15				F	5 1/2						
LC18D	309.95	400	101	4	22-4 ±3	W	18				F	6 1/4						
LA SOUND	LS 6903H	99.00	100	93	4	50-26		6 x 9	3		No	F	3 3/8	Yes	Replacement for 4 x 6-inch speakers.			
	LS 6902H	89.00	100	92	4	55-21		6 x 9	2		No	F	3 3/8	Yes				
	LS 6002H	69.00	60	91	4	70-20		6 1/2	2		No	F	2	Yes				
	LS 5002H	59.00	60	91	4	80-20		5 1/4	2		No	F	1 7/8	Yes				
	LS 4002H	49.00	50	90	4	90-20		4	2		No	F	1 3/4	Yes				
	LS 4001H	39.00	50	90	4	90-18		4	W		No	F	1 3/4	Yes				
	LS 3001HR	29.00	20	90	4	100-18		3 1/2	W		No	F	1 3/8	Yes				
	LS 693	49.00	100	91	4	70-20		6 x 9	3		No	F	3 3/8	No				
	LS 692	39.00	50	91	4	70-20		6 x 9	2		No	F	3 3/8	No				
	LS 602	34.00	50	91	4	90-20		6 1/2	2		No	F	2	No				
	LS 601	24.00	30	91	4	90-20		6 1/2	W		No	F	2	No				
	LS 401	19.00	25	89	4	100-20		4	W		No	F	1 1/2	No				
	Barstow	449.00	100	107	4	30-20		12	3		No	S		Yes				
	Indio	449.00	125	107	4	28-20		12	3		No	S		Yes				
	Mojave	399.00	75	102	4	34-20		10	2		No	S		Yes				
	Hemet		75	100	4	36-20		10	2		No	S		Yes				
	Anza	389.00	50	98	4	40-20		8	2		No	S		Yes				
	LX 15-400	329.00	200	108	4	30-20		15	2		No	S		Yes				
	LX 12-300	239.00	150	108	4	35-20		12	2		No	S		Yes				
	LX 10-200	199.00	100	104	4	38-20		10	2		No	S		Yes				
	LX 8-100	169.00	75	100	4	42-20		8	2		No	S		Yes				
	LS FA15	199.00	250	88	4	20-1	S	15				F	7	Vented pole piece.				
	LS FA12	169.00	250	91	4	21-1.5	S	12				F	6 1/2	As above.				
	LS FA10	109.00	150	95	4	36-2.5	W	10				F	5 1/2	As above.				
	LS FA8	99.00	100	95	4	35-3	W	8				F	5	As above.				
	LS 15AS	159.00	200	89	4	24-1	S	15				F	7	As above.				
	LS 12AS	129.00	200	91	4	24-1.5	S	12				F	6 1/2	As above.				
	LS 10AS	89.00	80	91	4	43-2.5	W	10				F	5 1/2	As above.				
	LS 8AS	69.00	80	96	4	56-3	W	8				F	5	As above.				
	LS 6AS	59.00	60	97	4	44-3	W	6 1/2				F	5	As above.				
	LS 5AS	59.00	50	84	4	80-4	W	5 1/4				F	4	As above.				
	LS 4AS	39.00	50	89	4	80-8	M					F	4	As above.				



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- 205 w/ch power amp into 8 ohms
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# SPEAKERS

MANUFACTURER	Model	Price, \$ (If Sold Individually)	Price, \$ (If Sold in Pairs)	Recommended Watts Channel	Sensitivity, dB SPL (1 Watt/1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS										Notes
								Speaker Qty. (S) Midrange Qty. (M) Tweeter Qty. (T)	Woofer Size, Inches	Woofer (W), 2-Way (2) 3-Way (3), 4-Way (4)	Applied Tweeters) = A, Rotable Tweeters) = P	Separately Mounted Drivers?	Flux Mount (F), Conceivable (C), Plate (P)	Maximum Required Mounting Depth, Inches	Weatherproofed?			
MITSUBISHI (Continued)	S-6903	149.95	150	92	4	30-20	6 x 9	3	No	C	3 1/2	Yes						
	S-4001	69.95	45	88	4	50-20	4	W	F	1 3/4	Yes							
	S-4002	79.95	60	88	4	50-20	4	W	F	1 3/4	Yes							
	S-4602	79.95	45	88	4	50-20	4 x 6	2	No	F	1 3/4	Yes						
	S-5002	99.95	75	90	4	45-20	5 1/4	2	No	F	2	Yes						
M & M ELECTRONICS	620-15R-4	102.95	200	97.9	4	64-1.6	W	6	S	S	No	Box enclosure.						
	620-15R-8	102.95	200	101	8	80-1.6	W	6	S	S	No	As above.						
	620-15PR-4	110.95	200	94	4	64-3.5	W	6	S	S	Yes	As above.						
	620-15PR-8	110.95	200	96.9	8	48-960 Hz	W	6	S	S	Yes	As above.						
	Godfather 6-4	109.95	250	95	4	46-5.2	W	6	S	S		As above.						
	Godfather 6-8	109.95	250	95	8	64-5.2	W	6	S	S		As above.						
	6920-15R-4	110.95	200	97.4	4	48-4.7	W	6 x 9	S	S	No	As above.						
	6920-15R-8	110.95	200	100	8	64-4.7	W	6 x 9	S	S	No	As above.						
	6920-15PR-4	114.95	250	95	4	64-4.8	W	6 x 9	S	S	Yes	As above.						
	6920-15PR-8	114.95	250	95.2	8	72-4.6	W	6 x 9	S	S	Yes	As above.						
	Godfather 69-4	117.95	250	98.3	4	56-3.3	W	6 x 9	S	S		As above.						
	Godfather 69-8	117.95	250	103	8	72-4.3	W	6 x 9	S	S		As above.						
	820-15R-4	113.95	200	101	4	32-2.1	W	8	S	S	No	As above.						
	820-15R-8	113.95	200	99.5	8	24-2.6	W	8	S	S	No	As above.						
	820-15PR-4	124.95	250	96.9	4	32-3	W	8	S	S	Yes	As above.						
	820-15PR-8	124.95	250	97.8	8	48-3.6	W	8	S	S	Yes	As above.						
	Godfather 8-4	124.95	250	97	4	40-4.7	W	8	S	S		As above.						
	Godfather 8-8	124.95	250	97	8	40-4.8	W	8	S	S		As above.						
	1030-2R-4	155.95	300	97.1	4	64-776 Hz	S	10	S	S	No	As above.						
	1030-2R-8	155.95	300	97	8	64-780 Hz	S	10	S	S	No	As above.						
	1030-2PR-4	161.95	320	96	4	68-776 Hz	S	10	S	S	Yes	As above.						
	1030-2PR-8	161.95	320	98	8	76-776 Hz	S	10	S	S	Yes	As above.						
	Godfather 10-4	172.95	320	97.9	4	60-964 Hz	S	10	S	S		As above.						
	Godfather 10-8	172.95	320	97	8	76-968 Hz	S	10	S	S		As above.						
	1230-2R-4	168.95	300	97	4	72-808 Hz	S	12	S	S	No	As above.						
	1230-2R-8	168.95	300	97.6	8	60-460 Hz	S	12	S	S	No	As above.						
	1230-2PR-4	179.95	300	97	4	56-3	S	12	S	S	Yes	As above.						
	1230-2PR-8	179.95	300	94.6	8	60-3.2	S	12	S	S	Yes	As above.						
	Godfather 12-4	182.95	350	97.6	4	56-1	S	12	S	S		As above.						
	Godfather 12-8	182.95	350	96.9	8	64-1	S	12	S	S		As above.						
	1560-2PR-4	234.95	350	99.3	4	60-2.6	S	15	S	S	Yes	As above.						
	1560-2PR-8	234.95	350	98.7	8	64-2.9	S	15	S	S	Yes	As above.						
	1570-25PR-4	320.95	350	96.6	4	52-2.5	S	15	S	S	Yes	As above.						
	1570-25PR-8	320.95	350	97.1	8	52-424 Hz	S	15	S	S	Yes	As above.						
	Godfather 15-4	244.95	400	98.5	4	32-1.2	S	15	S	S		As above.						
	Godfather 15-8	244.95	400	98.5	8	56-1.2	S	15	S	S		As above.						
	The Rose 15-4	584.95	660	92.1	4	36-2.6	S	15	S	S		As above.						
	The Rose 15-8	584.95	650	93	8	40-2.7	S	15	S	S		As above.						
	1870-25A-4	462.95	350	99	4	24-3.2	S	18	S	S	No	As above.						
	1870-25A-8	462.95	350	97.4	8	24-1.9	S	18	S	S	No	As above.						
	505-1	29.95	80	96.8	8	352-1.2	M	M	F	2 1/4	No							
505-1A	31.95	80	92.6	8	544-12.7	M	M	F	2 1/4	No	Includes crossover.							
606-1	56.95	102	8	128-5	M	M	F	1 7/8	No									
Godfather-Mid	95.95	135	97	4	144-4.5	M	M	F	2 5/8	No								
PR-45	25.95	80	87.4	8	1.2k-18.6k	T	T	F	1 1/4	No								
PR-45A	26.95	80	88.5	8	2.3k-23.5k	T	T	F	1 1/4	No	Includes crossover capacitor.							
MOBILE AUTHORITY	USW 520	89.95	150	93	4	40-8.6	W	8	F	F	Yes							
	USW 545	139.95	200	100	4	40-9	W	10	F	F	Yes							
	USW 565	149.95	160	101	4	40-9	W	12	F	F	Yes							
	USW 570	169.95	220	104	4	40-9.6	W	12	F	F	Yes							
	USW 590	199.95	220	106	4	40-9.8	W	15	F	F	Yes							
MOHAWK	M-15	119.00	150	92	4	25-4	S	15	F	F	5 1/8							
	M-12	89.00	150	92	4	35-4	S	12	F	F	5							
	M-10	69.00	125	91	4	35-4	S	10	F	F	4 1/4							
	M-8	55.00	100	90	4	40-5	W	8	F	F	3							
	M-6.5	45.00	75	90	4	45-10	M	M	F	F	3							
	M-5.25	79.00	50	87	4	55-10	M	M	F	F	2 1/2	Includes capacitor.						
	M-4	65.00	40	90	4	65-20	M	M	F	F	1 3/4	As above.						
	M-3.5	49.00	30	90	4	95-20	M	M	F	F	1 3/8	As above.						
	M-14	45.00	50	92	4	5k-20k	T	T	F	7/8								
	MONOLITHIC SOUND	W-700	59.00	125	91	8	40-2	S	7	S	S	Yes						
WA-100	199.00	50	98	8	30-200 Hz	S	7	S	S		Powered subwoofer; box enclosure.							
MOREL ACOUSTICS	57.04	96.00	80	89	6	2.5k-25k	T	T	A	A	C	5/8						
	57.05	114.00	120	90	6	2.5k-25k	T	T	A	A	C	5/8						
	57.06	139.00	160	91	6	2k-25k	T	T	A	A	C	1	Dual voice-coils and magnets.					
	59.13	186.00	100	88	4	45-5	W	5			S	1	As above.					
	CR-7 System	498.00	150	4	40-20 ± 3	T	6	2	No	F	1 1/2	Wedge-shaped cabinet.						
	MDT-101S	129.00	200	91	6.4	1.8k-25k ± 3	T	T	P	P	F	1 1/2						
	MDT-104	107.00	80	90	6.4	2k-20k	T	T	P	P	F	1 1/4						
	MDT-107H	133.00	200	95	6.4	1.2k-25k	T	T	P	P	F	2						
	MDT-105S	144.00	200	91	6.4	1.5k-25k	T	T	P	P	F	2						
	MDT-106	249.00	200	92	6.4	1.3k-25k ± 2	T	T	P	P	F	2 1/2						
	CDM-95	209.00	200	92	6.4	250-5	M	M			F	1 1/2						
	MCW-162	179.00	120	90	4	40-5	W	6			F	2 1/4						
	CW-6	209.00	100	90	4	35-5	W	6			F	2						
	CW-8	229.00	120	91	4	30-3.8	W	8			F	2 1/4						
	CW-10	299.00	150	92	4	30-3.3	W	10			F	2 3/4						
	CW-12	319.00	150	93	4	25-3.3	W	12			F	4 3/4						
	CW-15	339.00	200	93	4	20-2.5	W	15			F	5 1/4						
	PP-10	209.00	200	92	4	25-1.5	S	10			F	2 3/4	Stereo subwoofer.					
Coax-162	189.00	60	89	4	45-20	W	6	2	No	F	2 1/4							
Integra 6	259.00	100	91	4	45-25	W	6	2	No	F	2 1/4							
Integra 8	289.00	120	92	4	35-25	W	8	2	No	F	2 1/4							

# SPEAKERS

MANUFACTURER	Model	DRIVERS										Notes			
		Price, \$ (If Sold Individually)	Price, \$ (If Sold in Pairs)	Recommended Maximum Power, Watts Channel	Sensitivity, dB SPL (1 Watt, 1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	Subwoofer Only (S), Woofer Only (W), Midrange Only (M), Tweeter Only (T)	Woofer Size, Inches	Woofer (W), 2-Way (2), 3-Way (3), 4-Way (4)	Angled Tweeters = A, Binnacle Tweeters = P		Separately Mounted Drivers?	Flush Mount (F), Surface Mount (S), Convertible (C), Plate (P)	Maximum Required Mounting Depth, Inches
MOREL ACDUSTICS (Continued)	Integra 10		349.00	150	92	4	30-25		10	2				2 1/4	
	166-M System		289.00	120	89	4	45-20		6	2				2 1/4	
	226-M System		309.00	150	90	4	35-20		8	2	P	No		2 1/4	
	228-M System		499.00	150	90	4	35-20		8	3	P	Yes		2 1/4	
MUSCLE MAGNET	UES-32	60.00	120.00	175	95	8	25-3.0	W	10				F	4	Sealed enclosure.
	UES-53	45.00	90.00	120	94	8	50-5.0	W	10				F	4	As above.
	UES-72	125.00	250.00	400	98	8	40-4.5	W	12				F	5 1/2	As above.
	UES-746	80.00	160.00	175	97	8	52-5.0	W	12				F	5 1/2	As above.
	UES-10	160.00	320.00	400	95	8	30-4.0	W	15				F	6 1/2	As above.
	UES-2	110.00	220.00	250	98	8	30-4.0	W	15				F	6 1/2	As above.
	UES-89	190.00	380.00	400	95	8	26-3.5	W	18				F	7	As above.
NAKAMICHI	SP-60		250.00	80	86	4	45-5	W	6				F	2 3/8	Yes
	SP-15		250.00	40	87	4	1k-10k	M					F	1 5/8	Yes
	SP-5		200.00	40	86	4	5k-22k	T					F	1 5/8	Yes
	SP-55C		250.00	80	86	4	50-22		5 1/2	2	A	No	F	2 3/8	Yes
	SP-46		100.00	20	87	4	90-20		4 x 6	W			F	1 3/4	Yes
	SP-1010	230.00	200.00	90	86	4	25-4	S	9 1/4				F	4 1/8	Yes
	SP-65C		330.00	80	86	4	45-22		6 1/2				F	2 3/8	Yes
	SP-35		80.00	20	87	4	90-20		3 1/2	W			F	1 3/8	Yes
	SP-300		430.00	80	86	4	50-22		5 1/4	2	A/P	No	F	1 3/8	Yes
	SP-200		300.00	80	86	4	50-20		5 1/4	2		No	F	1 3/8	Yes
	SP-80		300.00	160	92	4	30-1	S	7 1/4				F	3 7/8	Yes
	SP-50		190.00	80	87	4	50-6	W	5 1/4				F	1 1/2	Yes
	SP-40		130.00	40	88	4	75-20	T	4	W			F	1 7/8	Yes
	SP-10		200.00	40	86	4	2.5k-22k	T					F	1 7/8	Yes
NIGHTSTALKER	NS-4.5PM	35.00	30	90	4/8	300-1	M						F	2	Yes
	NS-1052PM	43.00	40	91	4/8	250-1	M						F	2 1/4	Yes
	NS-XL165SBM	39.00	50	93	4/8	500-8	M						F	2 1/2	Yes
	NS-206P	63.00	60	94	4/8	25-1	S	6 1/2					F	3	Yes
	NS-308P	75.00	80	92	4/8	25-1	S	8					F	3 1/4	Yes
	NS-4010P	99.00	100	94	4/8	30-1	S	10					F	4	Yes
	NS-4012P	113.00	150	93	4/8	20-1	S	12					F	5	Yes
	NS-6012P	135.00	175	94	4/8	22-1	S	12					F	5 1/4	Yes
	NS-6015P	155.00	175	94	4/8	16-1	S	15					F	6	Yes
	NS-7015P	189.00	180	94	4/8	24-1	S	15					F	6	Yes
	NSC-10	279.00	200	97	8	50-3	W	10					F	4 7/8	Yes
	NSC-12	339.00	225	99	8	45-3	W	12					F	5 1/2	Yes
	NSC-15	359.00	300	99	8	25-2	S	15					F	8	Yes
	NSC-18	499.00	250	101	8	21-2	S	18					F	8	Yes
	NS-7010P	159.00	150	94	4/8	15-1	S	10					F	4 1/2	Yes
	NS-4PCX	65.00	40	91	4	300-20		4			No	No	F	2	Yes
	NS-5PCX	69.00	50	92	4	250-20		5			No	No	F	2 1/2	Yes
	NS-206PCX	99.00	75	93	4	50-20		3			No	No	F	3	Yes
	NS-46P		99.00	40	92	4	250-20		3				F	1 1/2	Yes
	NS-308PCX	52.00	85	92	4	40-20		8					F	3 1/2	Yes
	NS-SMT-1		59.00	40	92	4	5k-20k	T					F	3/4	Yes
NS-MT-1		19.00	30	91	4	5k-20k	T					F	3/4	Yes	
NS-00KD	129.00	80	95	8	1.5k-20k	T						F	3/4	Yes	
NS-DM75	41.00	40	93	8	800-8	M						F	1 1/2	Yes	
NUMARK	AAS100	719.00		100		4			8	2		No	F		Yes
	AAS150	769.00		100		4			10	2		No	F		Yes
	AAS200	799.00		100		4			12	2		No	F		Yes
	ND-200-8	375.00		100	94	4	36-20		(2)8	2	A		F	3 3/4	Yes
	ND-200-10	419.00		125	95	4	29-20		(2)10	2	A		F	4 1/4	Yes
	ND-200-12	439.00		150	96	4	28-20		(2)12	2	A		F	5	Yes
	NS-100-8		419.00	100	94	4	36-20		8	2	A		F	3 3/4	Yes
	NS-100-10		479.00	125	95	4	29-20		10	2	A		F	4 1/4	Yes
NS-100-12		499.00	150	96	4	28-20		12	2	A		F	5	Yes	
DRION	XTR 15	30.00		100	89	8	2.5k-20k ±3	T					F	3/4	
	XTR 1	32.50		120	90.5	8	3k-20k ±3	T					F	1	
	XTR 4	48.50		80	88	4	150-6 ±3	M					F	1 3/4	Yes
	XTR 5	64.50		60	88.5	4	60-5	W					F	2 1/4	Yes
	XTR 6.5 MB	109.00		200	96.6	4	80-4	W	6 1/2				F	3 1/2	Yes
	XTR 8 MB	119.00		200	97.3	4	70-3	W	8				F	3 3/4	Yes
	XTR 6.5	99.00		400	90.4	4	45-4	W	6 1/2				F	3 1/2	Yes
	XTR 8	109.00		400	89	4	40-3	W	8				F	3 3/4	Yes
	XTR 8 DVC	119.00		400	90	2/8	40-3	S	8				F	3 3/4	Yes
	XTR 10	159.00		800	90.4	4	37-2	W	10				F	4 1/4	Yes
	XTR 10 DVC	169.00		800	91	2/8	37-2	S	10				F	4 1/4	Yes
	XTR 12	209.00		800	92.5	4	30-1	W	12				F	5	Yes
	XTR 12 DVC	229.00		800	93	2/8	30-1	S	12				F	5	Yes
XTR 15		269.00	800	93.7	4	28-800 Hz	S	15				F	6 3/4	Yes	
XTR 15 DVC		289.00	800	94	2/8	28-800 Hz	S	15				F	6 3/4	Yes	
DWI	900	199.00		30	93	8	40-450 Hz	S	5 1/4				S		Yes
	202		159.00	80	92	8	90-20						S		Yes
	203		179.00	100	92	8	90-20						S		Yes
	2300		399.00	60	85	4	50-20						F	1 3/4	Yes
	2301		299.00	60	90	6	65-20						F	1 3/4	Yes
PACIFIC SOUND & SIGNAL	PAC40		149.95	60	90	4	60-21		4	(2)6 1/2	2	P	No	S	No
	I6	399.95		120	91	4	20-200 Hz	S					S	No	Isobaric subwoofer.
PANASONIC (Continued)	EAB-H55		90.00	100	92	4	40-22 +0, -10		5 1/4	W	A			2 1/8	Yes
	EAB-A63		45.00	60	92	4	40-20 +0, -10		6 1/2	2		No		1 7/8	Yes

# SPEAKERS

MANUFACTURER	Model	Price, \$ (If Sold Individually)	Price, \$ (If Sold in Pairs)	Recommended Watts Channel	Sensitivity, dB SPL	Impedance Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS										Notes
								Speaker Qty (S)	Woofer Qty (W)	Midrange Qty (M)	Tweeter Qty (T)	Woofer Size, Inches	Woofer (W), 2-Way (S), 3-Way (C), 4-Way (G)	Amph Tweeters (A) = A, Passive Tweeters (P) = P	Separately Mounted Drivers?	Flush Mount (F), Surface Mount (S), Conceivable (C), Plate (P)	Maximum Required Mounting Depth, Inches	
PANASONIC (Continued)	EAB-A45	45.00	40	91	4	50-22	4	W	A					1 3/4	Yes	Center-channel speaker.		
	EAB-A43	35.00	40	91	4	50-20	4	2			No		1 3/4	Yes				
	EAB-T3	140.00	150	90	4	2k-25k +0, -10	T						5/8					
	EAB-M10	130.00	150	90	4	500-10 +0, -10	M						1 7/8					
	EAB-W16	160.00	150	89	4	40-7 +0, -10	W	6 1/2					1					
	EAB-820	69.00	45	82	4	400-10 +0, -10		3										
	EAB-ST1	59.00	100	92	4	5k-25k	T			P		C	5/8	Yes				
	EAB-W25	129.00	300	92	4	25-5	S	10				F	4 3/8	Yes				
	EAB-H67	109.00	120	93	4	30-25		6 1/2	3	A	A	F	2 7/8	Yes				
	EAB-H65	79.00	100	92	4	35-22		6 1/2	2	A	A	F	1 7/8	Yes				
	EAB-H45	75.00	60	92	4	50-22		4	2	A	A	F	1 3/4	Yes				
	EAB-H98	159.00	200	94	4	30-22		6 x 9	3	A	A	F	3	Yes				
	EAB-H97	119.00	120	94	4	30-22		6 x 9	3	A	A	F	3	Yes				
	EAB-H95	99.00	100	93	4	40-20		6 x 9	2	A	A	F	2 3/4	Yes				
	EAB-H93	65.00	80	93	4	40-20		6 x 9	2	A	A	F	2 3/4	Yes				
	EAB-S33	30.00	40	90	4	100-20		3 1/2	W				1 3/8					
	EAB-051A	35.00	40	93	4	50-15		5					1 3/4					
	EAB-T501	45.00	40	89	4	50-16 ±3		5	W				3 1/8	Yes				
EAB-T651	75.00	50	92	4	40-22 ±3		6 1/2	2	A	No	F	1 1/2	Yes					
EAB-466	55.00	50	90	4	60-22 ±3		4 x 6	2	No	No	F	1 3/8	Yes					
EAB-4152	89.00	60	92	4	45-22 ±3		4 x 10	2	A	No	F	3 3/8	Yes					
PARASOUND	AWM360	200.00	60	86	8	65-20 ±3	4	2		No	S	Yes	Box enclosure.					
	AWS280	265.00	70	88	8	55-20 ±3	5 1/4	2		No	S	Yes	As above.					
	AWM380	335.00	80	88	8	48-20 ±3	5 1/4	2		No	S	Yes	As above.					
PETRAS	51HF	19.95	40	92	8	5k-20k ±3	T					F	1 1/2	Yes	Requires box enclosure. As above. As above.			
	45HF	34.99	50	100	8	3k-18k ±3	T					F	2 1/2	Yes				
	80DT4	34.99	50	92	4	3k-22k ±3	T					F	7/8	Yes				
	80DT8	34.99	50	89	8	3k-22k ±3	T					F	7/8	Yes				
	100DT4	44.95	50	95	4	3k-22k ±3	T					F	1 1/8	Yes				
	100DT8	44.95	50	92	8	3k-22k ±3	T					F	1 1/8	Yes				
	110BT8	129.99	80	104	8	3k-18k ±3	T					F	2 3/8	Yes				
	11_5CPC8	39.99	50	89	8	80-8 ±3	M					F	7	Yes				
	13SQ8	44.99	70	91	8	500-6 ±3	M					F	2 3/4	Yes				
	13PR4	44.95	70	91	4	80-5 ±3	M					F	2 1/2	Yes				
	13PR8	44.95	70	88	8	80-5 ±3	M					F	2 1/2	Yes				
	15GX4 GX8		150	75	4 8	40-3 ±3	W	6 1/2				F	3	Yes				
	20GX4 GX8		150	85	4 8	35-3 ±3	W	8				F	3 1/2	Yes				
	25CX8	89.99	150	93	4	25 2.5 ±3	W	10				F	4 1/8	Yes				
	25CX8	89.99	150	90	8	25 2.5 ±3	W	10				F	4 1/8	Yes				
	30CX4	94.99	150	93	4	20 2 ±3	W	12				F	4 7/8	Yes				
	30CX8	94.99	150	90	8	20 2 ±3	W	12				F	4 7/8	Yes				
	25HS4	94.99	250	93	4	30-2 ±3	S	10				F	3 1/8	Yes				
	30HS4	109.99	250	93	4	25-1 ±3	S	12				F	4 1/4	Yes				
	38HS4	129.99	250	94	4	20-800 Hz ±3	S	15				F	5 1/8	Yes				
	25KX4	139.99	250	93	4	25-2 ±3	S	10				F	4 1/8	Yes				
	25KX4DVC	144.99	250	96	2/8	25-1 ±3	S	10				F	4 1/8	Yes				
	30KX4	159.99	250	93	4	20-1.5 ±3	S	12				F	4 7/8	Yes				
	30KX4DVC	164.99	250	96	2/8	20-1 ±3	S	12				F	4 7/8	Yes				
	38KX4DVC	189.99	250	96	2/8	20-800 Hz ±3	S	15				F	5 1/8	Yes				
	38SW8-DVCC	189.99	350	95	4	20-800 Hz ±3	S	15				F	5 7/8	Yes				
	46SW4	359.99	400	98	4	15-800 Hz ±3	S	18				F	7 3/8	Yes				
	PHASE LINEAR	PL2460	130.00	40	91	4	65-22 ±3	4	2		No	P	1 3/4	No		†Dual voice-coils: 92 dB SPL at 4 ohms, 90 dB SPL at 8 ohms.		
PL2650		165.00	160	90	4	55-27 ±3	6 1/2	2		No	F	1 7/8	No					
PL3690		260.00	250	92	4	36-27 ±3	6 x 9	3		No	F	4 1/8	No					
PLS800		90.00	100	91	4	30-5 ±3	S	8				4 1/4	No					
PLS-1200 48		165.00	165	†	†	20-2.5 ±3	S	12				5 1/8	Yes					
PT75		150.00	80	90	4	4k-20k ±3	T			P		1 3/4	Yes					
PL2520		130.00	35	88	4	6k-20 ±3		5 1/4	2		No	C	1 3/4	No				
PLC400/48		90.00	40	†	†	65-10 ±3	M					1 3/4	Yes					
PLC525/48		100.00	60	†	†	60-9 ±3	M					2 1/8	Yes					
PLS800/48		90.00	100	†	†	30-5 ±3	S	8				4 1/4	Yes					
PLS1000 48		120.00	125	†	†	20-3.5 ±3	S	10				4 7/8	Yes					
PL2690		180.00	80	92	4	38-24 ±3		6 x 9	2		No	F	4	No				
PLS1200	165.00	165	93	4	20-2.5 ±3	S	12				5 3/8	No						
PT5	110.00	60	88	6	3k-21k ±3	T			P		C	1 3/8	Yes					
PLC2525	300.00	60	88	4	40-21 ±3		5 1/4			Yes	C	2 1/8	No					
PL1352	60.00	25	88	4	110-22 ±3		3 1/2	W			F	1 1/2	No					
PL1400	85.00	35	88	4	65-22 ±3		4	W			F	1 3/4	No					
PIONEER (Continued)	TS-6995	300.00	200	94	4	29-32	6 x 9	4	A	No	F	Yes	No					
	TS-6985	260.00	200	94	4	29-28	6 x 9	3	A	No	F	Yes	Yes					
	TS-A6908	220.00	200	93	4	28-30	6 x 9	4	A	No	F	Yes	3 1/2					

# SPEAKERS

MANUFACTURER	Model	Price \$ (If Sold Individually)	Price \$ (If Sold in Pairs)	Recommended Watts/Channel	Sensitivity, dB SPL (1 Watt/1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS										Notes
								Sup tweeter Only (S) Midrange Only (M), Tweeter Only (T)	Wooler Size, Inches	Woofer (W), 2-Way (2), 3-Way (3), 4-Way (4)	Amplified Tweeter(s) = A, Piezoelectric Tweeter(s) = P	Separately Mounted Drivers?	Flush Mount (F), Surface Mount (S), Convertible (C), Plate (P)	Maximum Required Mounting Depth, Inches	Weatherproofed?			
PIONEER (Continued)	TS-A6907	160.00	160	93	4	28-27		M	6 x 9	4	A	No	F	3 1/4				
	TS-A6905	140.00	120	93	4	30-26		T	6 x 9	3	A	No	F					
	TS-A6904	100.00	100	92	4	35-23			6 x 9		A	No	F					
	TS-A6903	70.00	80	92	4	35-20			6 x 9		A	No	F					
	TS-M131	105.00	150	88	4	38-11						No	F	2 1/8				
	TS-S21	105.00	150	90	4	2.4k-26k						No	F, S	1				
	TS-T87	95.00	150	90	4	180-24						No	F	1 1/8				
	TS-TRX70	400.00	200	90	4	45-24						No	S		Yes	For trucks.		
	TS-TRX60	300.00	150	91	4	55-24						No	S		Yes	As above.		
	TS-TRX50	230.00	120	90	4	65-23						No	S		Yes	As above.		
	TS-TRX40	165.00	100	90	4	75-23						No	S		Yes	As above.		
	TS-X300	215.00	120	89	4	50-30				4x5 1/2	4	A	No	S		Yes		
	TS-X200	135.00	80	89	4	65-30				4	3	A	No	S				
	TS-X100	105.00	60	89	4	80-20				4	2	A	No	S				
	TS-66	48.00	40	90	4	180-18				5 1/4		A	No	S		Yes		
	TS-44	38.00	40	88	4	180-18				4		A	No	S		Yes		
	TS-879	65.00	40	88	4	90-20				3 1/2	2	A	No	F	1 1/2		For GM, Ford, Chrysler, and VW cars.	
	TS-877	42.00	40	88	4	90-20				3 1/2		A	No	F	1 1/2		As above.	
	TS-M4	60.00	30	91.5	8	400-20		T				P	No	S			For Toyotas.	
	TS-1018	65.00	40	88	4	50-20				4	2	A	No	F	1 1/2			
	TS-1225	80.00	50	91	4	60-20				5	2	A	No	F		Yes		
	TS-A1390	85.00	100	90	4	45-24				5 1/4	2	A	No	F	1 1/2		For GM and VW cars.	
	TS-469	82.00	40	89	4	50-20				4 x 6	3	A	No	F	1 1/2		As above.	
	TS-468	72.00	40	89	4	50-20				4 x 6	2	A	No	F	1 5/8		As above.	
	TS-467	50.00	40	89	4	60-20				4 x 6	2	A	No	F	1 5/8		As above.	
	TS-A5705	120.00	120	90	4	40-24				5 x 7	3	A	No	F		Yes	Fits 6 x 8-inch hole.	
	TS-A5703	100.00	100	90	4	40-23				5 x 7	2	A	No	F		Yes	As above.	
	TS-MR165	200.00	120	90	4	35-21				6 1/2	2	A	No	F		Yes	For marine use.	
	TS-MR153	150.00	100	90	4	38-20				6 1/2		A	No	F	4	Yes	As above.	
	TS-W301C	100.00	400	93	4	18-3.5 ± 3		S		12			No	F	5 1/4		Sealed enclosure; free-air version, Model TS-W301F.	
	TS-W251C	85.00	300	91	4	18-4 ± 3		S		10			No	F	4 5/8		Sealed enclosure; free-air version, Model TS-W251F.	
	TS-W201C	70.00	250	91	4	20-6 ± 3		S		8			No	F	3 3/4		Sealed enclosure; free-air version, Model TS-W201F.	
	TS-W161	130.00	150	91	4	30-6 ± 3				6 1/2			Yes	F	2 1/8	Yes		
	TS-A1680	160.00	150	91	4	35-30 ± 3				6 1/2	3	A	No	F	2 1/8	Yes		
TS-A1660	105.00	150	91	4	35-25 ± 3				6 1/2	2	A	No	F	2 1/8	Yes			
TS-G1622	70.00	60	92	4	40-20 ± 3				6 1/2	2	A	No	F	1 7/8	Yes			
TS-G1620	50.00	60	92	4	40-20 ± 3				6 1/2	W	A	No	F	1 7/8	Yes			
TS-A4105	135.00	120	92	4	38-25 ± 3				4 x 10	3	A	No	F	3	Yes			
TS-A4103	115.00	120	91	4	38-23				4 x 10	2	A	No	F	3	Yes			
TS-A4605	120.00	50	89	4	45-30 ± 3				4 x 6	2	A	No	F	1 7/8				
TS-G1022	65.00	40	91	4	50-20 ± 3				4 x 6	2	A	No	F	1 3/4				
TS-G1020	43.00	40	90	4	50-16 ± 3				4	W	A	No	F	1 3/4				
TS-A1090	85.00	50	90	4	50-24				4	2	A	No	F	1 3/4				
TS-A1070	55.00	50	90	4	50-21				4	2	A	No	F	1 1/2				
TS-A1670	130.00	120	91	4	35-26				6 1/2	3	A	No	F		Yes			
TS-A1640	90.00	100	91	4	35-24				6 1/2	2	A	No	F		Yes			
POLK	MM 1200	79.90	75	92	4	3.5k-20k ± 3		T			P	No	S		Yes			
	MM 2200	119.90	75	92	4	1.75k-20k ± 3				2	A/P	Yes	F, S	1	Yes	Midrange and tweeter module.		
	MM 3000	179.90	100	92	4	2k-26k ± 3		T			A/P	No	F, S	1 1/8	Yes			
	MM 300	159.90	100	90	4	150-20 ± 3			3 1/2	2		No	P	1 3/4	Yes			
	MM 3500	54.90	50	89	4	120-17 ± 3			3 1/2	W		No	F	1 1/2	Yes			
	MM 4500	89.90	50	89	4	80-18 ± 3			4 1/2	W		No	F, S	1 5/8	Yes			
	MM 4510	99.90	50	88	4	60-3 ± 3		W	4 1/2			No	F, S	1 3/4	Yes			
	MM 4600	69.90	50	89	4	75-15 ± 3			4 x 6	W		No	F, S	2	Yes	Fits GM vehicles.		
	MM 4620	119.90	50	90	4	120-20 ± 3			3 1/2	2		No	F, S	1 5/8	Yes	Fits 4 x 6-inch hole.		
	MM 5000	99.90	75	87	4	50-15 ± 3			5 1/4	W		No	F, S	1 7/8	Yes			
	MM 5510	119.90	100	89	4	40-3 ± 3		W	5 1/4			No	F, S	2 1/2	Yes			
	MM 5520	139.90	75	89	4	40-20 ± 3			5 1/4	2		No	F, S	2 1/2	Yes			
	MM 6510	139.90	100	90	4	35-2 ± 3		W	6 1/2			No	F, S	2 5/8	Yes			
	MM 6520	179.90	100	90	4	35-20 ± 3			6 1/2	2		No	F, S	2 5/8	Yes			
	MM 6930	229.90	100	89	4	34-20 ± 3			6 x 9	3		No	F, S	3	Yes			
	MM 8002	79.90	150	90	4	30-1.5 ± 3		S	8			No	F					
	MM 1025	129.90	200	90	4	20-1 ± 3		S	10			No	F					
MM 1245	179.95	50	88	4	60-20 ± 3			4 1/2	2	A/P	Yes	F, S	1 3/4	Yes	Tweeter level control.			
MM 1255	199.95	100	89	4	40-20 ± 3			5 1/4	2	A/P	Yes	F, S	2 1/2	Yes	As above.			
MM 2255	249.90	100	89	4	40-22 ± 3			5 1/4	3	A/P	Yes	F, S	2 1/2	Yes	As above.			
MM 2265	269.90	100	90	4	35-22 ± 3			6 1/2	3	A/P	Yes	F, S	2 5/8	Yes	As above.			
MM 3045	319.90	50	88	4	60-26 ± 3			4 1/2	2	A/P	Yes	F, S	1 3/4	Yes	External crossover with tweeter level control.			
MM 3055	349.95	100	89	4	40-26 ± 3			5 1/4	2	A/P	Yes	F, S	2 1/2	Yes	As above.			
MM 3065	369.95	100	90	4	35-26 ± 3			6 1/2	2	A/P	Yes	F, S	2 5/8	Yes	As above.			
MM 3080	499.90	150	89	4	30-26 ± 3			8	3	A/P	Yes	F, S	3 1/4	Yes	As above.			
POLYDAX	HIF 17 JVX	110.99	30	86.6	4 8	29-5		W	6 1/2			No		3 1/4				
	HIF 13 JVX	79.99	30	86	4 8	42-5		W	5			No		2 1/2				
	TW 60A TI	29.99	40	91.3	4 8	5k-20k		T				No		3/4				
	DTW 100 TI-25 BA CAV FFG	79.99	40	88	4 8	1.5k-20k		T				No		1 3/4				
PREMIER	TS-W400	300.00	500	96	4	15-3		S	16			No	F	5				
	TS-903	140.00	120	93	4	30-26			6 x 9	3	A	No	F	2 3/4				
	TS-902	100.00	100	92	4	35-23			6 x 9	2	A	No	F	2 1/2				
	TS-603	130.00	120	91	4	35-26			6 1/2	3	A	No	F	2 1/8	Yes			
	TS-602	90.00	100	91	4	35-24			6 1/2	2	A	No	F	1 5/8	Yes			
PROFILE (Continued)	S310	19.95	20	89	4	100-18			3 1/2	W		No	F	1 1/4	Yes			
	S4620	29.95	30	89	4	60-20			4 x 6	2		No	F	1 3/4	Yes			
	S410	24.95	30	89	4	80-18			4	W		No	F	1 3/4	Yes			
	S420	29.95	30	89	4	80-20			4	2		No	F	1 3/4	Yes			
	S510	24.95	30	90	4	80-18			5	W		No	F	1 1/8	Yes			

# SPEAKERS

MANUFACTURER	Model	Price \$ (if sold individually)	Price \$ (if sold in pairs)	Recommended Watts Channel	Sensitivity, dB SPL (1 Watt/1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS										Notes
								Subwoofer Only (S), Woofer Only (W), Midrange Only (M), Tweeter Only (T)	Woofer Size, inches	Woofer (W), 2-Way (2), 3-Way (3), 4-Way (4)	Amplifier Impedance = A, Amplifier Impedance = P	Separately Mounted Drivers?	Flush Mount (F), Surface Mount (S), Conspicuous (C), Recessed (R)	Maximum Required Mounting Depth, inches	Weatherproofed?			
PROFILE (Continued)	S6510		34.95	30	91	4	60-18		6 1/2	W			F	1 7/8	Yes			
	S6520		47.95	40	91	4	60-20		6 1/2	2		F	2	Yes				
	S6530		54.95	50	91	4	60-20		6 1/2	3		F	2 1/2	Yes				
	S6910		52.95	40	92	4	40-18		6 x 9	W		F	2 3/4	Yes				
	S6920		69.95	50	92	4	40-20		6 x 9	2		F	2 7/8	Yes				
	S6930		74.95	60	92	4	40-20		6 x 9	3		F	3	Yes				
	PRO1550	112.95	300	100	4	30-2	W	15				F		No				
	PRO1250	99.95	300	97	4	32-3	W	12				F		No				
	PRO1050	87.95	250	96	4	36-3	W	10				F		No				
	PRO640	74.95	150	93	4	38-4	W	8				F		No				
	PRO415	29.95	80	93	4	40B-4	M					F		Yes				
	TW1A	59.95	100	93	4	2k-20k	T					F		Yes				
	TW2	39.95	50	93	4	2k-22k	T					F		Yes				
	TW3	24.95	40	92	4	2k-20k	T			P		F, S		Yes				
	PYLE	ST820S	399.95	359.95	240	93	4	35-20 ±3		(2)8	2		Yes	S		Yes	Box enclosure.	
ST1020				250	94	4	25-20 ±3		(2)10	2		Yes	S		Yes	As above.		
ST1020S			429.95	250	94	4	25-20 ±3		(2)10	2		Yes	S		Yes	As above.		
ST1030S			459.95	260	94	4	25-20 ±3		(2)10,	3		Yes	S		Yes	As above.		
ST1220S			499.95	320	95	4	20-20 ±3		(2)12	2		Yes	S		Yes	As above.		
HB820		359.95	240	94	4	30-20 ±3		(2)8	2			Yes	S		Yes	As above.		
HB1030		449.95	260	94	4	25-20 ±3		(2)10,	3			Yes	S		Yes	As above.		
HB1230		499.95	320	95	4	20-20 ±3		(2)12,	3			Yes	S		Yes	As above.		
HB1230S		539.95	320	95	4	20-20 ±3		(2)12,	3			Yes	S		Yes	As above.		
HB1530		599.95	380	96	4	20-20 ±3		(2)15,	3			Yes	S		Yes	As above.		
HB1530S		539.95	380	96	4	20-20 ±3		(2)15,	3			Yes	S		Yes	As above.		
HB1000		329.95	260	94	4	25-500 Hz ±3	S	(2)10				S		Yes	As above.			
HB1200		399.95	320	95	4	20-500 Hz ±3	S	(2)12				S		Yes	As above.			
CP1230		429.95	320	95	4	20-20 ±3		(2)12,	3		Yes	S		Yes	Precut sound board for Camaros.			
CP1200		299.95	320	95	4	20-500 Hz ±3	S	(2)12				S		Yes	As above.			
BT650		124.95	180	90	4	58-2.5 ±3	W	6 1/2				S		Yes	Bass tube.			
BT800		164.95	200	90	4	40-2 ±3	W	8				S		Yes	As above.			
BT1000		214.95	240	90	4	35-1.5 ±3	W	10				S		Yes	As above.			
P52160		58.95	139.95	70	92	4	55-20 ±3		5 1/4	2	P	No	F	1 1/8	Yes			
P65160		59.95	145.95	80	93	4	55-20 ±3		6 1/2	2	P	No	F	2 1/8	Yes			
P57100		55.95	109.95	70	92	4	68-20 ±3		5 x 7	2	P	No	F	2 1/8	Yes			
P68100		56.95	110.95	80	92	4	68-20 ±3		6 x 8	2	P	No	F	2 1/8	Yes			
P69200		89.95	199.95	130	94	4	48-20 ±3		6 x 9	2	P	No	F	3 1/2	Yes	Blamp capable; overload protected.		
P69400		99.95	249.95	200	94	4	50-20 ±3		6 x 9	2	P	No	F	3 3/8	Yes	As above.		
P41160		59.95	148.95	80	94	4	55-20 ±3		4 x 10	2	P	No	F	3 1/2	Yes			
P355T		43.95	89.95	40	90	4	90-20 ±3		3 1/2	2	P	No	F	1 1/2	Yes	For Ford and GM cars.		
P455T		45.95	119.95	50	91	4	60-20 ±3		4 1/2	2	P	No	F	1 1/8	Yes			
P465T		46.95	108.95	50	91	4	78-20 ±3		4 x 6	2	P	No	F	1 1/4	Yes			
P465T/M		47.95	109.95	50	91	4	70-20 ±3		4 x 6	2	P	No	F	1 3/4	Yes	Metric mount basket.		
6929D		93.95	229.95	140	95	4	40-20 ±3		6 x 9	2	P	No	F	3 3/8	No	Overload protected.		
4116D		58.95	147.95	80	94	4	55-20 ±3		4 x 10	2	P	No	F	3 3/8	No			
6910C		62.95	149.95	90	93	4	45-20 ±3		6 x 9	2	P	No	F	3 1/4	Yes			
6923		115.95	275.95	130	94	4	40-20 ±3		6 x 9	3	P	No	F	3 1/2	Yes			
P355W		26.95	56.95	40	89	4/8	90-18 ±3		3 1/2	W		F		1 1/2	Yes	For Ford and GM cars.		
P499W		28.95	82.95	50	91	4/8	70-18 ±3		4	W		F		1 1/4	Yes			
P465W		27.95	59.95	50	91	4/8	70-18 ±3		4 x 6	W		F		1 1/4	Yes			
355W		24.95	54.95	40	89	4/8	90-18 ±3		3 1/2	W		F		1 1/2	No	As above.		
465W		26.95	58.95	50	91	4/8	70-18 ±3		4 x 6	W		F		1 1/4	No			
5210W		32.95	94.95	60	91	4/8	55-18 ±3		5 1/4	W		F		1 3/8	No			
6910W		34.95	99.95	90	93	4/8	45-18 ±3		6 x 9	W		F		3	No			
4110W		34.95	99.95	70	92	4/8	55-18 ±3		4 x 10	W		F		2 7/8	No			
K-HPS23A			219.95	80	92	4	45-20 ±3		5 1/4	2	P	Yes	F, P	1 1/8	Yes	Fits 3 1/2- or 4 x 6-inch holes.		
K-TP3546			79.95	80	94	8	4k-20k ±3	T				F		1	Yes	Fits 4 x 6-inch hole.		
K-MTP46			119.95	60	90	4	200-20 ±3		3 1/2	2	P	Yes	F	1 1/2	Yes			
WL840/4		109.00	220	93	4	45-4 ±3	W	8				F		3 3/8	Yes			
WL870/4		149.00	250	93	4	40-3.5 ±3	W	8				F		3 3/8	Yes			
WL1070/4		169.00	270	94	4	40-3.5 ±3	W	10				F		4 1/4	Yes			
WL1080/4		240.00	300	94	4	35-3 ±3	W	10				F		4 3/8	Yes			
WL1270/4		195.00	290	95	4	35-3.5 ±3	W	12				F		5 1/2	Yes			
WL1280/4		265.00	320	95	4	30-3 ±3	W	12				F		5 1/8	Yes			
WL12160/4	310.00	350	96	4	30-3 ±3	W	12				F		5 1/4	Yes				
WL1570/4	220.00	300	96	4	30-3 ±3	W	15				F		6 5/8	Yes				
WL1580/4	280.00	340	96	4	25-2.5 ±3	W	15				F		6 1/4	Yes				
WL15160/4	330.00	370	97	4	25-2.5 ±3	W	15				F		7	Yes				
WL1880/4	375.00	360	97	4	20-2 ±3	W	18				F		7 7/8	Yes				
WL840	108.00	220	93	8	45-4 ±3	W	8				F		3 3/8	Yes				
WL870	148.00	250	93	8	40-3.5 ±3	W	8				F		3 3/8	Yes				
WL1070	168.00	270	94	8	40-3.5 ±3	W	10				F		4 1/4	Yes				
WL1080	239.00	300	94	8	35-3 ±3	W	10				F		4 3/8	Yes				
WL1270	194.00	290	95	8	35-3.5 ±3	W	12				F		5 1/2	Yes				
WL1280	264.00	320	95	8	30-3 ±3	W	12				F		5 1/8	Yes				
WL12160	309.00	350	96	8	30-3 ±3	W	12				F		5 1/4	Yes				
WL1570	219.00	300	96	8	30-3 ±3	W	15				F		6 5/8	Yes				
WL1580	279.00	340	96	8	25-2.5 ±3	W	15				F		6 1/4	Yes				
WL15160	329.00	370	97	8	25-2.5 ±3	W	15				F		7	Yes				
WL1880	374.00	360	97	8	20-2 ±3	W	18				F		7 7/8	Yes				
WP5216/4	42.95	80	92	4	50-8 ±3	W	5 1/4				F		2 1/4	Yes				
WP6520/4	52.95	120	92	4	40-6 ±3	W	6 1/2				F		3 1/4	Yes				
WP6929/4	65.95	150	95	4	30-5.5 ±3	W	6 x 9				F		3 3/8	Yes				

# SPEAKERS

MANUFACTURER	Model	Price \$ (if sold individually)	Price \$ (if sold in Pairs)	Recommended Maximum Power, Watts (Channel)	Sensitivity, dB SPL (1 Watt 1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS										Notes
								Speaker Only (S), Woofer Only (W), Midrange Only (M), Tweeter Only (T)	Woofer Size, Inches	Woofer (W), 2-Way (2), 3-Way (3), 4-Way (4)	Amplifier Tweeters (A), Adjustable Tweeters (P)	Separately Mounted Drivers?	First Mount (F), Surface Mount (S), Convertible (C), Flat (P)	Maximum Required Mounting Depth, Inches	Weatherproofed?			
PYLE (Continued)	WP820 4	57.95		140	94	4	30-5.5 ± 3	W	8					F	3 7/8	Yes		
	WP830 4	72.95		160	94	4	30-3 ± 3	W	8					F	4 1/8	Yes		
	WP1020 4	64.95		150	95	4	25-5 ± 3	W	10					F	4 3/8	Yes		
	WP1040 4	81.95		170	95	4	25-3 ± 3	W	10					F	4 3/8	Yes		
	WP1240 4	91.95		180	96	4	20-3 ± 3	W	12					F	5 1/8	Yes		
	WP1560 4	118.95		200	98	4	20-3 ± 3	W	15					F	6 1/4	Yes		
	WP5216	41.95		80	92	8	20-3 ± 3	W	5 1/4					F	2 3/4	Yes		
	WP6520	51.95		120	92	8	50-8.5 ± 3	W	6 1/2					F	3 1/4	Yes		
	WP6929	64.95		150	95	8	30-6 ± 3	W	6 x 9					F	3 7/8	Yes		
	WP820	58.95		140	94	8	30-6 ± 3	W	8					F	4 1/8	Yes		
	WP830	71.95		160	94	8	30-3.5 ± 3	W	8					F	4 1/8	Yes		
	WP1020	63.95		150	95	8	25-5.5 ± 3	W	10					F	4 3/8	Yes		
	WP1040	80.95		170	95	8	25-3.5 ± 3	W	10					F	4 3/8	Yes		
	WP1240	90.95		180	96	8	20-3.5 ± 3	W	12					F	5 1/4	Yes		
	WP1560	117.95		200	98	8	20-3.5 ± 3	W	15					F	6 1/4	Yes		
	W6520 4	51.95		120	92	4	40-6 ± 3	W	6 1/2					F	3 3/4	No		
	W6929 4	64.95		150	95	4	30-5.5 ± 3	W	6 x 9					F	3 7/8	No		
	W820 4	58.95		140	94	4	30-5.5 ± 3	W	8					F	3 7/8	No		
	W830 4	71.95		160	94	4	30-3 ± 3	W	8					F	4 1/8	No		
	W1020 4	62.95		150	95	4	25-5 ± 3	W	10					F	4 3/8	No		
	W1040 4	79.95		170	95	4	25-3 ± 3	W	10					F	4 3/8	No		
	W1240 4	88.95		180	96	4	20-3 ± 3	W	12					F	5 1/4	No		
	W1560 4	115.95		200	98	4	20-3 ± 3	W	15					F	6 1/4	No		
	W6520	50.95		120	92	8	40-6.5 ± 3	W	6 1/2					F	3 3/4	No		
	W820	55.95		140	94	8	30-6 ± 3	W	8					F	3 7/8	No		
	W830	70.95		160	94	8	30-3.5 ± 3	W	8					F	4 1/8	No		
	W1020	61.95		150	95	8	25-5.5 ± 3	W	10					F	4 3/8	No		
	W1040	78.95		170	95	8	25-3.5 ± 3	W	10					F	4 3/8	No		
	W1220	68.95		160	96	8	20-5 ± 3	W	12					F	5 1/4	No		
	W1240	87.95		180	96	8	20-3.5 ± 3	W	12					F	5 1/4	No		
	W1260	97.95		190	97	8	20-3.5 ± 3	W	12					F	5 1/4	No		
	W1270	115.95		210	97	8	20-3 ± 3	W	12					F	5 1/4	No		
	W1560	114.95		200	98	8	20-3.5 ± 3	W	15					F	6 1/4	No		
	W1570	125.95		220	98	8	20-3 ± 3	W	15					F	6 1/2	No		
	W6517S	52.95		120	91	4	25-2.5 ± 3	W	6 1/2					F	3 3/8	No		
	W820S	59.95		140	93	4	20-1.5 ± 3	W	8					F	3 3/8	No		
	W1020S	65.95		150	93	4	20-1 ± 3	W	10					F	4 1/8	No		
	W830D	81.95		160	92	4	25-2 ± 3	S	8					F	4 3/8	No	Dual voice-coils.	
	W1040D	89.95		170	93	4	20-2 ± 3	S	10					F	4 3/8	No	As above.	
	W1240D	99.95		180	94	4	20-4.5 ± 3	S	12					F	5 1/4	No	As above.	
	W1570D	134.95		220	96	4	20-4 ± 3	S	15					F	6 1/2	No	As above.	
	F810W	34.95		90	93	8	40-18 ± 3	W	8		W			F	2 1/8	No		
	F820T	85.95		130	94	8	30-20 ± 3	W	8		Z	P	No	F	3 3/8	No		
	PR8	17.95					25-500 Hz	W	8					F	2 1/4	No	Passive radiator.	
	PR10	23.95					20-500 Hz	W	10					F	2 1/8	No	As above.	
	PR12	32.95					15-500 Hz	W	12					F	3 1/2	No	As above.	
	M5H	47.95		90	92	8	300-8 ± 3	M	4					F	4	Yes		
	M510	34.95		90	92	8	500-10 ± 3	M	4					F	2 1/8	Yes		
	M516	39.95		100	94	8	500-10 ± 3	M	4					F	2 1/4	Yes		
	M516C	41.95		100	94	8	500-14 ± 3	M	4					F	2 1/4	Yes		
MP516	43.95		100	94	8	500-10 ± 3	M	4					F	2 1/4	Yes			
H3910	47.95		80	102	8	2k-15k ± 3	T						F	7 1/2	Yes	Includes crossover.		
H3910E	48.95		80	102	8	2k-18k ± 3	T						F	7 1/2	Yes	As above.		
K-D210		36.95	60	90	8	4k-20k ± 3	T						F	5 1/8	Yes	As above.		
K-D2210		37.95	60	90	8	4k-20k ± 3	T						F	5 1/8	Yes	As above.		
K-D2215H		62.95	60	90	8	4k-20k ± 3	T						F	5 1/8	Yes	As above.		
K-D3580		64.95	80	94	8	4k-20k ± 3	T				P		F	1 3/8	Yes	As above.		
K-D480		64.95	80	94	8	4k-20k ± 3	T						F	1 1/2	Yes	As above.		
K-D4580		64.95	80	94	8	4k-20k ± 3	T						F	1 1/2	Yes	As above.		
K-D5480		65.95	80	90	8	4k-20k ± 3	T						F	1 3/8	Yes	As above.		
K-D54580		65.95	80	90	8	4k-20k ± 3	T						F	1 1/4	Yes	As above.		
K-R4580		99.95	120	92	8	4k-20k ± 3	T						F	1 1/4	Yes			
K-T324		54.95	100	94	8	4k-20k ± 3	T						F	1 1/2	Yes			
H2610		45.95	80	101	8	4k-20k ± 3	T						F	4 1/2	Yes			
K-TP3S		23.95	140	90		5k-40k ± 3	T						F	1	Yes			
K-TP375S		33.95	140	89		3k-20k ± 3	T						F	1 1/8	Yes			
HTP35		23.95	140	94		4k-30k ± 3	T						F	2 3/4	Yes			
HTP26		32.95	140	92		2k-40k ± 3	T						F	4 1/4	Yes			
RADION	DS-15	99.95		400		4		S	15					F	No	Infinite baffle.		
	DS-12	69.95		300		4		S	12					F	No	As above.		
	DS-10	59.95		225		4		S	10					F	No	As above.		
	DS-8	29.95		150		4		S	8					F	No	As above.		
	DS-6393		89.95	220		4	40-19 ± 3		6 x 9	3	P	No		F	No			
	DS-6292		69.95	160		4	40-19 ± 3		6 x 9	2	P	No		F	No			
	DS-6222		54.95	150		4	50-19 ± 3		8 1/2	2	P	No		F	No			
DS-5222		44.95	160		4	70-19 ± 3		5 1/2	2	P	No		F	No				
DS-4222		34.95	90		4	120-19 ± 3		4	2	P	No		F	No				
REALISTIC	12-1712	189.95		100	93	4	20-20		8	2	A			S	Yes	Box enclosure.		
	12-1859	99.95		60	90	4	20-20		6 x 9	3	A			F	Yes			
	12-1715	69.95		40	95	4	75-20		6 x 9	3	A			F	Yes			
	12-1711	69.95		40	88	4	70-20		5 1/4	3	A			P	Yes			
	12-1713	79.95		50	95	4			4	3	A			S	Yes	As above.		
	12-1708	59.95		30	90	4	20-20		5 1/4	3	A			S	Yes			
	12-1716	59.95		40	92	4			4 1/4	3	A			S	Yes			
	12-1707	42.95		15	90	4			3	2	A			S	Yes			
	12-1704	29.95		20	86	4	80-20							S	Yes			
	12-1714		22.95	15	88	4	100-20							S	Yes			
	40-1348	41.95		100	86	4	40-1		3	2	A			F	Yes			
	40-1350	61.95		120	89	4	26-2.7	S	8					F	Yes			
	40-2030	49.95		40	86	4	120-20		12					F	Yes			
	40-2054	79.95		60	86	4	50-20		4	2		</						



# SPEAKERS

MANUFACTURER	Model	Price \$ (If Sold Individually)	Price \$ (If Sold in Pairs)	Recommended Watts/Channel	Sensitivity Maximum Power	Impedance	Frequency Response dB SPL (1 Watt/1 Meter)	DRIVERS													
								Swingarm Only (S)	Wedge Only (W)	Marriage Only (M)	Tesler Only (T)	Wooler Size	Wooler (W)	2-Way (2)	3-Way (3)	4-Way (4)	Angular Tweeters (A)	Poleable Tweeters (P)	Separately Mounted Drivers?	Fitch Mount (F)	Convertible (C)
REDLINE PERFORMANCE	GE-165LTW	52.00	75	92	4	50-1	W	5 1/4										F	2 3/4	Yes	
	GE-206R	65.00	100	95	4.8	40-3	W	6 1/2										F	2 3/4	Yes	
	GE-408R	80.00	100	94	4.8	40-2	W	8										F	3 3/8	Yes	
	GE-8SW	85.00	75	93	4.8	35-2	S	8										F	3 3/8	Yes	
	GE-10SW	120.00	100	93	4.8	35-2	S	10										F	4 3/8	Yes	
	GE-4010R	110.00	115	94	4.8	35-3	S	10										F	4 3/8	Yes	
	GE-6010R	115.00	130	95	4.8	30-3	S	10										F	4 3/8	Yes	
	GE-7010	139.00	150	97	4.8	30-3	S	10										F	4 1/2	Yes	
	GE-SW7010	142.00	130	93	4	25-2	S	10										F	4 1/2	Yes	
	GE-SW4012	135.00	150	95	8	20-2	S	12										F	4 7/8	Yes	
	GE-6012R	130.00	150	97	4.8	35-3	S	12										F	4 7/8	Yes	
	GE-7012R	159.00	175	98	4.8	35-3	S	12										F	4 7/8	Yes	
	GE-7015R	179.00	180	98	4.8	27-3	S	15										F	6 1/4	Yes	
	ODI-10	210.00	150	96	8	40-2	S	10										F	4 7/8	Yes	
	ODI-10	270.00	200	97	8	40-2	S	10										F	4 7/8	Yes	
	ODE-10	300.00	250	98	8	45-2	S	10										F	4 7/8	Yes	
	ODI-12	225.00	150	97	8	40-2	S	12										F	5 1/2	Yes	
	ODI-12	300.00	200	98	8	40-2	S	12										F	5 1/2	Yes	
	ODE-12	359.00	300	98	8	30-3	S	12										F	5 1/2	Yes	
	ODI-15	251.00	150	97	8	28-3	S	15										F	6 1/8	Yes	
	ODI-15	335.00	200	98	8	30-3	S	15										F	6 3/8	Yes	
	ODE-15	379.00	300	99	8	25-3	S	15										F	7 1/4	Yes	
	ODE-18	499.00	275	101	8	23-2	S	18										F	8 1/4	Yes	
	GE-550SBM	25.00	50	91	8	500-10	M											F	2 3/4	Yes	Sealed-back midrange.
	GE-650SBM	49.00	50	92	8	500-8	M											F	4	Yes	As above.
	GE-1050SBM	37.00	50	91	8	500-9	M											F	2 1/4	Yes	As above.
	GE-1045R	35.00	40	90	8	300-10	M											F	1 3/4	Yes	
	GE-1053R	37.00	50	91	8	250-8	M											F	2	Yes	
	SAM-1.5	99.00	50	92	8	800-10	M											F	1 3/4	Yes	
	SAM-2.0	129.00	65	93	8	750-9	M											F	1 3/4	Yes	
	OD-PWR	299.00	125	104	8	200-4	M											F	1 3/4	Yes	
	SAT-1C		50	92	4	4k-20k	T											F	3/4	Yes	
	SAT-1M		50	92	4	4k-20k	T											F	3/4	Yes	
	MDT-5	19.00	40	91	8	5k-21k	T											F	1/2	Yes	
	MR-10	25.00	50	90	8	3k-20k	T											F	3/4	Yes	
	SR-10	29.00	50	92	8	2k-20k	T											F	3/4	Yes	
	HT-1	43.00	30	94	8		T											F	3	Yes	
	IRT-1	99.00	75	93	8		T											F	1 1/2	Yes	
TCA-1	23.00	50	91	8		T											F	3/4	Yes		
DD-KD	129.00	80	95	8		T											F	1 1/2	Yes		
MT-1		20.00	30	91	4		T										F	1/2	Yes		
RIFLEX	KL1580	259.95	450	96.2	4.8	20-2 ±3	W	15									F	6 1/8	Yes	Ported enclosure.	
	KL1280	219.95	400	95.6	4.8	20-3 ±3	W	12									F	5 1/2	Yes	As above.	
	KL1050	149.95	375	93.9	4.8	25-3 ±3	W	10									F	4 3/4	Yes	As above.	
	KL8050	124.95	350	92.2	4.8	30-3 ±3	W	8									F	4 1/8	Yes	As above.	
	KM6525	59.95	150	93.7	4	40-5.5 ±3	M										F	2 3/4	Yes	Sealed enclosure.	
	KM5210	44.95	100	93.2	4	70-10 ±3	M										F	2 1/4	Yes	As above.	
	KM4010	36.95	75	90.2	4	100-10 ±3	M										F	2 1/8	Yes	As above.	
	RT2		50	92	4	2.5k-20k ±3	M										F	2 1/8	Yes	As above.	
	RICHMOND HILL	BT 6-2	279.95	100	87.5	4	45-40		(2)6 1/2	2			No					F		Yes	Carpeted or vinyl enclosure; for trucks.
		BT 8-2	329.95	100	89.5	4	40-40		(2)8	2			No					F		Yes	As above.
BT 10-2		379.95	150	90	4	38-40		(2)10	2			No					F		Yes	As above.	
BT 12-2		449.95	150	91	4	38-40		(2)12	2			No					F		Yes	As above.	
BH 10-12		409.95	150	91	4	38-40		(2)10	2			No					F		Yes	Carpeted or vinyl enclosure; for hatchbacks.	
BH 8-02		349.95	100	89.5	4	40-40		(2)8	2			No					F		Yes	As above.	
BH 10-02		409.95	150	90	4	38-40		(2)10	2			No					F		Yes	As above.	
BH 12-02		459.95	150	91	4	38-40		(2)12	2			No					F		Yes	As above.	
BH 15-02		599.95	150	93.5	4	38-40		(2)15	2			No					F		Yes	As above.	
BL 6.5		79.95	100	87.5	4.8		W	6 1/2									F		Yes	Vented pole piece.	
BL 8		89.95	100	89.5	4.8		W	8									F		Yes	As above.	
BL 10		129.95	150	90	4.8		W	10									F		Yes	As above.	
BL 12		149.95	150	91	4.8		W	12									F		Yes	As above.	
BL 15		179.95	150	93.5	4.8		W	15									F		Yes	As above.	
ROADMASTER	RS400		25	92	4	90-15 ±3		4				No					C	1 1/4	No		
	RS500H	35.00	25	93	4	70-15 ±3		5 1/4				No					C	1 3/8	Yes		
	RS520H	60.00	25	92	4	70-20 ±3		5 1/4	3			No					C	1 3/8	Yes		
	RS630	60.00	80	93	4	80-20 ±3		5 3/4	3			No					C	1 7/8	No		
	RS800	35.00	37.5	93	4	70-15 ±3		6 x 9				No					C	2 1/2	No		
	RS900	60.00	80	93	4	40-20 ±3		6 x 9				No					C	2 3/4	No		
	RS1460	125.00	50	93	4	60-20 ±3		4	3			No					C	3 1/8	↑	↑Wooler only.	
	RS1690	125.00	100	93	4	40-20 ±3		6 1/2	3			No					C	2 1/4	↑		
	RS1990	125.00	200	93	4	30-20 ±3		6 x 9	3			No					C	2 3/8	↑		
	RS6010	35.00	25	93	4	200-20 ±3		4	W			S					S		No	Box enclosure.	
	RS6035	60.00	60	93	4	100-15 ±3		3 1/2	3			S					S		No	Vented enclosure.	
	RS6045	125.00	75	93	4	100-15 ±3		5	3			S					S		↑	Sealed enclosure.	
ROAD THUNDER	R3.5	24.95	30	91.5	4	130-20 ±3		3 1/2	W								F	1 5/8	No		
	R4.5	49.95	30	89.5	4	90-20 ±3		4 1/2	2								F	1 3/4	No		
	R5.3	52.95	30	91	4	75-20 ±3		5 1/4	2			Yes					F	2 1/8	No		
	R6.5	54.95	30	94	4	60-20 ±3		6 1/2	2			Yes					F	2 1/2	No		
	R6.9	55																			

# SPEAKERS

MANUFACTURER	Model	Price, \$ (if Sold Individually)	Price, \$ (if Sold in Pairs)	Recommended Watts Channel	Sensitivity, dB Maximum Power	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	Subwoofer Only (S), Midrange Only (M), Tweeter Only (T)	Woofer Size, Inches	DRIVERS		Separately Mounted Drivers?	Front Mount (F), Convertible (C), Plate (P)	Maximum Required Mounting Depth, Inches	Weatherproof?	Notes
										Woofer (W), 3-Way (3), 4-Way (4)	Angle Tweeter(s) = A, Pulsable Tweeter(s) = P					
ROAD THUNDER (Continued)	RTP46	49.95	40	89	4	180-20 ±3			2		Yes	P	1½	No	As above; midrange and tweeter in 4 x 6-inch plate.	
	MTX15SX	169.95	40	88	4	110-20 ±3		6½	2	No	S			No	Separate enclosure for each channel.	
	MTX25SX	199.95	45	90	4	100-20 ±3		8	2	No	S			No	As above.	
	MTX35SB	329.95	100	94	4	60-22 ±3		8	2	No	S			No	As above.	
	MTX45SB	419.95	150	97	4	55-22 ±3		10	3	No	S			No	As above.	
	MTX55SX	329.95	150	95	4	80-20 ±3		10	3	No	S			No	As above.	
	MTX65HB	419.95	150	91	4	50-22 ±3		10	3	No	S			No	As above.	
	MTX62MB	299.95	40	90	4	40-20 ±3		(2)6	2	No	S			No	Enclosure; for Mazda Miata.	
	MTX85CF	329.95	150	95	4	40-20 ±3		(2)12	3	No	S			No	Enclosure; for Camaro and Firebird.	
	MTX312SX	449.95	170	97	4	50-20 ±3		12	3	No	S			No	Separate enclosure for each channel.	
	MTX95HB	499.95	200	87	4	40-20 ±3		(2)12	3	No	S			No	Enclosure.	
	MTX105HB	549.95	250	90	4	60-20 ±3		(2)15	3	No	S			No	As above.	
	MTX105HBS	549.95	250	90	4	60-20 ±3		15	3	No	S			No	Separate enclosure for each channel.	
	MTX225HBX	849.95	300	92	4	43-20 ±3		(4)15	3	No	S			No	Enclosure.	
	BX1010	299.95	100	96	4	30-2 ±3		(2)10		S	S			No	Enclosed subwoofer.	
	BX1212	329.95	150	90	4	60-2.2 ±3		(2)12		S	S			No	As above.	
	BX1515	349.95	150	91	4	55-2.1 ±3		(2)15		S	S			No	As above.	
	RMM52	199.95	50	89	4	42-20 ±3		5¼	2	No	†		1½	No	†11½ x 7½-inch panel.	
	RMM52F	199.95	50	89	4	42-20 ±3		5¼	2	No	†		1½	No	†15 x 9-inch panel. For 1982 to 1991 Firebirds.	
	RMM52FCB	199.95	50	89	4	42-20 ±3		5¼	2	No	†		1½	No	†17½ x 10-inch panel. For 1982 to 1991 Camaros.	
	RMM52CFB	199.95	50	89	4	42-20 ±3		5¼	2	No	††		1½	No	††Panel. For 1982 to 1991 Firebirds and Camaros.	
	RMM52NP	199.95	50	89	4	42-20 ±3		5¼	2	No	††		1½	No	For 1986 to 1991 Nissan Hardbodies.	
	RMM52TP	199.95	50	89	4	42-20 ±3		5¼	2	No	††		1½	No	For 1983 to 1991 Toyota pickups.	
	RMM62	219.95	60	89	4	42-20 ±3		6	2	No	††		2½	No		
	RMM82	239.95	100	90	4	36-20 ±3		8	2	No	††		2½	No		
RMM62M	219.95	60	89	4	39-20 ±3		6½	2	No	††		2½	No	For 1990 to 1991 Mazda Miatas.		
RMM62FP	219.95	60	89	4	39-20 ±3		6½	2	No	††		2½	No	For 1983 to 1990 Ford Rangers.		
RMM62CP	219.95	60	89	4	39-20 ±3		6½	2	No	††		2½	No	For 1982 to 1991 Chevy S-10 and GMC S-15.		
RMM52GT	199.95	50	89	4	42-20 ±3		5¼	2	No	††		1½	No	For 1988 to 1991 Ford Mustangs.		
RMM62AV	219.95	60	89	4	39-20 ±3		6½	2	No	††		2½	No	For Ford Astrovan.		
ROCKFORD FOSGATE	FCU II	415.00	200	93	4			8		No				Yes	Box enclosure.	
	FCP II	415.00	300	93	4			10		No				Yes	As above.	
	FHC	265.00						8		No				Yes	Mono; fifth-order enclosure.	
	MPC	300.00	200	93	4			8		No				Yes	Box enclosure.	
	R208	315.00	200	93	4	60-20		8	2	No				Yes	Separate enclosure for each channel.	
	R308	300.00	200	93	4	55-20		8	3	No				Yes	As above.	
	R310	360.00	200	93	4	55-20		10	3	No				Yes	As above.	
	R312	520.00	350	93	4	45-20		12	3	No				Yes	Enclosure.	
	R315	600.00	350	93	4	40-20		15	3	No				Yes	As above.	
	SP-34TW	136.00	50	84	4/8	213-20			2	No		C	13¼	Yes		
	SP-44TW	146.00	50	88	4/8	84-20			2	No		C	2¼	Yes		
	SP-54TW	157.00	80	91	4/8	95-20			2	No		C	2¼	Yes		
	SP-694TW	167.00	80	94	4/8	59-20			2	No		C	4	Yes		
	Front Stage	555.00						6 x 9	4	Yes		S, P		Yes	Includes separate woofers and 5¼-inch mid-woofers, two-way plates, and crossovers.	
	SPT-04RX	88.00	50	88	4/8	2.5k-20k	T		2	No		C	1	Yes	Includes crossover.	
	SPLT-44	272.00							2	No		S		Yes	Enclosure.	
	SPLT-54	300.00							2	No		S		Yes	As above.	
	SPPR-694CX	105.00						6 x 9	2			C		Yes		
	SP-84 88	104.00	200	89.7	4/8	50-500 Hz	W	8				C		Yes		
	SP-694 698	87.00	100	89.7	4/8	50-500 Hz	W	6 x 9				C	4	Yes		
	SP-64 68	87.00	100	89.0	4/8	80-2	W	6½				C	3¼	Yes		
	SP-54 58	104.00	100	92.0	4/8	100-5	M					C	2¼	Yes		
	SP-44 48	93.00	50	88.0	4/8	275-10	M					C	2¼	Yes		
	SP-34 38	83.00	50	89.0	4/8	250-10	M					C	1¼	Yes		
	SPT-4 8	32.00	50	91.3	4 8	3k-20k	T					C		Yes	Includes Model TX-184/188 crossover.	
	SP-8464	420.00									Yes			Yes	Includes two SP-84 woofers, two SPL-4 x 6-inch plates, and two TT-6.6 chokes.	
	SP-69464	385.00									Yes			Yes	Includes two SP-694 woofers plus plates and chokes as above.	
	The Plate 4 8	89.50					275-20 ±3				No	P		Yes	Midrange, tweeter, and crossover on 4 x 6-inch plate.	
	SAT 44/48	315.00									No			Yes	Includes SP-44/48 midrange and SPT-14 tweeter with crossover.	
	FCC				4	35-100 Hz	S	(2)8			No			Yes	Mono; fifth-order enclosure; fits rear well of Camaro.	
	SPT-14RX 18RX		104.00	50		4/8		T						Yes	Includes crossover.	
	SPPR-154 158	121.00	100			4/8	25-2.5	S	15					Yes		
	SPPR-124 128	104.00	80			4/8	29-2.5	S	12					Yes		
	SPPR-104 108	72.00	80			4/8	35-3	S	10					Yes		
	SPPR-84 88	68.00	80			4/8	40-2	W	8					Yes		
	SPPR-64 68	47.00	70			4/8	46-5	W	6					Yes		
	SPPR-54 58	52.00	50			4/8	55-7	M						Yes		
	SPPR-44 48	34.00	40			4/8	79-7	M						Yes		
	SPPR-34 38	29.00	30			4/8	152-12	M						Yes		
	SPLTPPR-4 8	68.00				4/8				2	No		P		Yes	
	PRO-184/188	254.00	400	95.4	4/8	20-500 Hz	S	18						7¼	Yes	
PRO-154 158	408.00	400	93.5	4/8	20-500 Hz	S	15						6¼	Yes		
PRO-124 128	387.00	400	92.5	4/8	20-500 Hz	S	12						5¼	Yes		
PRO-104/108	252.00	200	92.0	4/8	20-500 Hz	S	10						4¼	Yes		
PRO-84 88	205.00	200	91.0	4/8		W	8						4¼	Yes		
SP-418 818	272.00	200	92	4 8	20-500 Hz	S	18					F	7¼	Yes		
SP-415 815	188.00	200	92.4	4/8	20-500 Hz	S	15						6¼	Yes		
SP-412 812	167.00	200	91.3	4/8	20-500 Hz	S	12						5	Yes		
SP-104/108	135.00	150	92.0	4/8	40-1	W	10						4¼	Yes		

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 3-head, B/C/Hx, DBX, closed loop, headphone jack

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 3 head, full logic, closed loop dual capstan, direct in

**Sherwood DD 1230** ..... **\$169**  
 Auto-reverse, dubbing deck, Dolby B/C

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 100 wts +20 wts/Channel, 5 band EQ, Dolby surround

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 1991 model, 7 band EQ, 10 presets, matrix SS

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 150 wt/ch, hi and subsonic filters, pre-out **Closeout Buy!**

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**Clarion 9731** ..... **\$196**  
 Din, 18 presets, seek, A/R, Dolby 6 wt, RCA out

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**Special Buy!** Din, removable, 30 presets, 20 wt, Dolby B/C

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 Closeout 6.5" speakers, 2 way, 80 wt, 55 hz to 23kHz

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 Amp. 75 wt/ch, bridgeable to mono, 0.05 THD

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**Sherwood XR1504** ..... **\$149**  
 Digitally Tuned, Removeable Cassette/ Receiver. 18 Presets, Preset Scan, Seek, Auto Noise Reduction, A/R, Dolby B, 20 watts, Switchable Dual Illumination. **SPECIAL PURCHASE!**



# SPEAKERS

MANUFACTURER	Model	Price \$ (if sold individually)	Price \$ (if sold in pairs)	Recommended Watts (Channel)	Sensitivity, dB SPL (1 Watt 1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS										Weatherproofed?	Notes
								Speaker Only (S)	Woofer Only (W)	Midrange Only (M)	Tweeter Only (T)	Woofer Size, Inches	Woofer (W), 2-Way (S), 3-Way (S), 4-Way (S)	Amplifier Tweeters (A), Passive Tweeters (P)	Separately Mounted Drivers?	First Mount (F), Surface Mount (S), Corner (C)	Maximum Required Mounting Depth, Inches		
SENTEK (Continued)	SC 485		84.95	100	89	4	40-22 ± 3		4	3			No	S		No			
	SC 385		59.95	60	88	4	50-21 ± 3		3	3			No	S		No			
	SC 200		64.95	80	88	4	50-20 ± 3		4	3			No	S		No			
	SR 698		69.95	100	93	4	40-20 ± 3		6 x 9	3			No	F	3	No			
	SR 621		54.95	60	91	4	60-20 ± 3		8 1/2	3			No	F	2	No			
	SR 620		44.95	60	91	4	60-19 ± 3		8 1/2	2			No	F	2	No			
	SR 106		69.95	100	92	4	50-20 ± 3		4 x 10	3			No	F	2 1/2	No			
	SR 518		42.95	60	90	4	60-18 ± 3		5 1/4	2			No	F	1 1/2	No			
	SR 467		39.95	40	90	4	65-18 ± 3		4 x 6	2			No	F	1 1/2	No			
	SR 419		39.95	40	90	4	70-18 ± 3		4	2			No	F	1 1/2	No			
	SR 418		24.95	40	88	4	70-16 ± 3		4	W			No	F	1 1/2	No			
	SR 314		19.95	40	88	4	90-15 ± 3		3 1/2	W			No	F	1 1/2	No			
	STS 35		134.95	125	90	4	65-20 ± 3		5 1/4	3		No	S			No			
	KO 6920	74.95	149.90	160	94	4	50-20 ± 3		6 x 9	2			No	F		No	For trucks.		
	KO 6520	69.95	139.90	100	90	4	60-20 ± 3		6 1/2	2			No	F		No			
	SHERWOOD	SX-30		45.00	45	91	4	65-20		3 1/2	W			No	S		Yes	Blamp capable. As above. As above. As above. Requires sealed or ported enclosure. As above.	
SX-42			75.00	80	91	4	50-22		4	2			No	S		Yes			
SX-52			85.00	100	91	4	45-22		5	2			No	S		Yes			
SX-62			100.00	120	92	4	40-22		6	2			No	S		Yes			
SX-93			150.00	150	93	4	35-22		6 x 9	3			No	S		Yes			
SX-10S		180.00		450	95	4	25-3	S	10				No	S		Yes			
SX-12S		250.00		500	96	4	20-3	S	12				No	S		Yes			
SX-10T		70.00	60	93	4	1.2k-23k ± 5	T			P			C		Yes				
SX-20T		70.00	80	93	4	600-23 ± 5	T			P			C		Yes				
SX-55M		70.00	80	90	4	40-12 ± 5		5					S		Yes				
SX-66M		90.00	100	90	4	35-10 ± 5		6					S		Yes				
SONY	XS-33		44.95	35	88	4	70-20 ± 10		3 1/2	W			F		1 1/2		For VWs. For Mercedes and Audis. For domestic vehicles.  Yes For marine use.                 Fits 6 x 9-inch hole. As above.		
	XS-E85		94.95	40	89	4	70-20 ± 10		3 1/2	W			F		1 1/2				
	XS-44		109.95	35	88	4	55-20 ± 10		4	2			F		1 3/8				
	XS-4622		109.95	45	89	4	50-20 ± 10		4 x 6	2			F		1 3/4				
	XS-PL46		154.95	80	91	4	50-22 ± 10		4	2			P		1 3/8				
	XS-616		99.95	60	90	4	40-20 ± 10		6 1/2	W			F		2	Yes			
	XS-1011		54.95	40	89	4	45-20 ± 10		4 1/2	W			F		1 1/4				
	XS-3011		59.95	45	90	4	35-20 ± 10		5 1/4	W			F		1 1/4				
	XS-6011		64.95	60	91	4	35-20 ± 10		6 1/2	W			F		2 1/4				
	XS-6911		74.95	60	91	4	30-20 ± 10		6 x 9	W			F		2 1/4				
	XS-1022		99.95	60	89	4	50-20 ± 10		4 1/2	2			F		1 1/4	Yes			
	XS-3022		109.95	100	90	4	40-20 ± 10		5 1/4	2			F		1 3/4	Yes			
	XS-6024		109.95	120	90	4	35-20 ± 10		6 1/2	2			F		1 3/8	No			
	XS-6026		134.95	160	91	4	30-20 ± 10		6 1/2	2			F		2 1/2	Yes			
	XS-6920		99.95	140	92	4	30-20 ± 10		6 x 9	2			C		2 3/8	No			
	XS-6930MKII		139.95	160	93	4	30-22 ± 10		6 x 9	3			C		2 3/4	Yes			
	XS-7120		179.95	180	92	4	28-20 ± 10		7 x 10	2			C		3 3/4	No			
	XS-8031		199.95	180	93	4	29-26 ± 10		8	3			C		4	No			
	XS-1051		154.95	60	89	4	50-20 ± 10		4 1/2	2			F		1 1/8	Yes			
	XS-3051		169.95	75	90	4	40-22 ± 10		5 1/4	2			F		1 7/8	Yes			
	XS-6051		189.95	130	88	4	35-25 ± 10		6 1/2	2			F		2 1/2	Yes			
	XS-6951		239.95	140	90	4	28-25 ± 10		6 x 9	3			F		3	Yes			
	XS-PL55		259.95	140	88	4	40-22 ± 10		5 1/4	2	A F		P		2	Yes			
	XS-ML45		279.95	120	88	4	40-22 ± 10		5 1/4	2	A	Yes	F, S		2 1/2	Yes			
	XS-H4		109.95	120	88	4	3.5k-22k ± 10	T			A		C		3 1/4	Yes			
	XS-H5		144.95	150	88	4	3.5k-22k ± 10	T			A		C		3 1/4	Yes			
	XS-H6		169.95	150	88	4	3.5k-22k ± 10	T			A		C		3 1/4	Yes			
	XS-R3		449.95	150	91	4	5k-26k ± 10	T			A		S			Yes			
XS-M4		134.95	120	87	4	80-10 ± 10	M					F		1 3/4	Yes				
XS-L5		154.95	130	87	4	40-10 ± 10	M					F		1 7/8	Yes				
XS-L6		179.95	130	87	4	35-7 ± 10	W	6 1/2				F		2 1/8	Yes				
XS-L202		189.95	250	87	4	20-4 ± 10	W	8				F		3 3/8	Yes				
XS-L100		279.95	280	92	4	22-2.5 ± 10	S	10				F		4 3/8	Yes				
XS-L120	224.95		300	92	4	20-2 ± 10	S	12				F		4 3/4	Yes				
XS-L300	339.95		300	94	4	18-2 ± 10	S	12				F		5 3/8	Yes				
SOUNDSTREAM	SS4.0		115.00	50	90	4	70-18 ± 3		4	W			F, S		2 1/8	Yes	Fits 8-inch hole.		
	SS5.0		130.00	80	90	4	55-6 ± 3	W	5				F, S		2 1/8	Yes			
	SS510		319.00	80	90	4	55-20 ± 3		5	2	A		F, S		2 1/8	Yes			
	SS511		419.00	100	89	4	55-20 ± 3		5	2			F, S		2 1/8	Yes			
	SS8	150.00		200	90	4	40-500 Hz ± 3	S	8				F, S		3 1/2	Yes			
	SS10	230.00		250	92	4	30-500 Hz ± 3	S	10				F, S		3 7/8	Yes			
	SS12	290.00		300	93	4	26-500 Hz ± 3	S	12				F, S		4 3/4	Yes			
	SS15	550.00		1k	98	4	30-500 Hz ± 3	S	15				F, S		5 3/4	Yes			
	SS18	795.00		1k	97	4	20-500 Hz ± 3	S	18				F, S		8	Yes			
	Granite 10	155.00		200	93	4	37-500 Hz ± 3	S	10				F, S		4 1/2	Yes			
Granite 12	200.00		250	96	4	33-500 Hz ± 3	S	12				F, S		5 1/8	Yes				
SPARKOMATIC	9440		79.99	40	90	4	60-20 ± 3		4	3			No	S		Yes	Enclosure.   Biamped.		
	8690		54.99	70	93	4	40-20 ± 3		6 x 9	3			No	F	3 3/4	Yes			
	8650		54.99	60	91	4	60-20 ± 3		6 1/2	2			No	F	2 1/4	Yes			
	8400		29.99	40	89	4	80-20 ± 3		5	2			No	F	1 3/4	Yes			
	ASK3000		89.99	20	92	22	80-20 ± 3		4	2			No	S		Yes			
(Continued)			79.99	200	92	4	50-20 ± 3		6 x 9	4			No	F	4	Yes			
			49.99	125	96.6	4	30-17 ± 3		6 x 9	3			No	F	3 1/2	Yes			

# SPEAKERS

MANUFACTURER	Model	Price \$ (if Sold Individually)	Price \$ (if Sold in Pairs)	Recommended Watts (Channel)	Sensitivity, dB SPL (1 Watt/1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ± dB	DRIVERS										Notes
								Crossover Order (1) Midrange Only (M) Tweeter Only (T)	Woofer Size, Inches	Woofer (W), 2-Way (2) 3-Way (3), 4-Way (4)	Applied Tweeters = A, Foldable Tweeters = F	Separately Mounted Drivers?	Flush Mount (F), Surface Mount (S), Conceivable (C), Panel (P)	Maximum Required Mounting Depth, Inches	Weatherproofed?			
SPARKOMATIC (Continued)	SK6920	44.99	75	95.3	4	30-15 ±3		6 x 9	2		No	F	3 3/8	Yes	For pickup trucks, vans, and RVs.  Drop-in dash replacement.			
	SK693	34.99	160	95.3	4	30-17 ±3		6 x 9	3		No	F	3 1/2	Yes				
	SK692	27.99	100	96.6	4	30-15 ±3		6 x 9	2		No	F	1 3/4	Yes				
	SK650	79.99	400	92	4	70-20 ±3		6	4		No	F	2 3/8	Yes				
	SK622	44.99	200	96.6	4	50-17 ±3		6	3		No	F	2 3/8	Yes				
	SK620	39.99	150	95	4	50-15 ±3		6	2		No	F	2 3/8	Yes				
	SK63	34.99	120	90	4	60-16 ±3		6	3		No	F	2 3/8	Yes				
	SK415	34.99	80	86	8	90-15 ±3		4	W			S		Yes				
	SK410	29.99	80	86	4	90-15 ±3		4	W			S		Yes				
	SK400	27.99	80	86	4	90-15 ±3		4	W			S		Yes				
	SK355	19.99	20	88	8	100-10 ±3		3 1/2	W			F	1 3/4	Yes				
	SK313	19.99	20	85	8	125-8 ±3		3 1/2	W		No	S		Yes				
	SK300	19.99	80	86	4	90-15 ±3		3 1/2	W			F	1 1/2	Yes				
	SK520	49.99	100	95	8	60-15 ±3		5 x 7	2		No	S		Yes				
	9690	89.99	80	92	4	35-21 ±3		6 x 9	3		No	F	3	Yes				
	9525	44.99	80	90	4	50-21 ±3		5	2		No	F	1 1/2	Yes				
9400	39.99	60	89	4	70-21 ±3		4	2		No	F	1 1/2	Yes					
SPECO	SK5110CP	69.95	40	90	8	70-18		5 1/4	2		No	F	2 1/2	Yes	Flange mount. Wedge kit.			
	AS110CPP	33.95	20	90	8	70-18		5 1/4	2		No	F	2 1/2	Yes				
	W5CF3	19.95	10	90	4	75-10		5			No	S		No				
	G86QAPP	89.95	100	90	4/8	30-3	W	8			No	F	3 3/4	Yes				
	G106QAPP	99.50	125	90	4/8	25-3	W	10			No	F	4 3/8	Yes				
	G126QAPP	109.50	150	90	4/8	25-3	W	12			No	F	4 7/8	Yes				
G158QAPP	169.95	200	90	4/8	20-3	W	15			No	F	5 1/4	Yes					
STREET WAVE	TR1000	250.00	125		4	40-29		10	2	A	No			Yes	Enclosure; for pickups. As above. Enclosure. As above; for hatchbacks.			
	TR800	200.00	100		4	45-29		8	2	A	No			Yes				
	CR650	160.00	50		4	55-29		6 1/2	2	A	No			Yes				
	CR1000	250.00	125		4	40-29		10	2	A	No			Yes				
TARGA	Q-639	89.95	220		4	40-19 ±3		6 x 9	3	P	No	F		No	Infinite baffle. As above.			
	Q-629	69.95	160		4	40-19 ±3		6 x 9	2	P	No	F		No				
	Q-619	59.95	120		4	40-16 ±3		6 x 9	W	P	No	F		No				
	Q-622	54.95	150		4	50-19 ±3		6 1/2	2	P	No	F		No				
	Q-611	39.95	100		4	40-16 ±3		6 1/2	W	P	No	F		No				
	Q-522	44.95	160		4	70-19 ±3		5 1/2	2	P	No	F		No				
	Q-511	34.95	90		4	70-16 ±3		5 1/2	W	P	No	F		No				
	Q-422	34.95	90		4	120-19 ±3		4	2	P	No	F		No				
	Q-411	29.95	90		4	120-16 ±3		4	W	P	No	F		No				
	Q-311	24.95	70		4	120-19 ±3		3 1/2	W	P	No	F		No				
	SUB-15	99.95	400		4		S	15				F		No				
	SUB-12	69.95	300		4		S	12				F		No				
	SUB-10	59.95	225		4		S	10				F		No				
	SUB-8	29.95	150		4		S	8				F		No				
	SUB-6	24.95	120		4		S	6				F		No				
	QS-12	199.95	300		4		S	12				F		No				
	QS-10	149.95	225		4		S	10				F		No				
	MID-5	39.95	130		4	80-16 ±3	M					F		No				
	MID-4	24.95	90		4	120-16 ±3	M					F		No				
	TWT-3	29.95	100	92	4	2.5k-19k ±3	T			P		F		No				
	TWT-2	24.95	50	91	4	2k-19k ±3	T			P		S		No				
TWT-1	19.95	50	89	4	3k-18k ±3	T			P		S		No					
TECHNICS	EAB-C35	45.00	40	90	4	100-22		3 1/2	2		No	F		Yes				
	EAB-F-991	169.00	200	94.5	4	24-22	S	6 x 9	3	A/P	Yes	F		Yes				
	EAB-SW8	85.00	200	90	4	30-3		8			No	F	2	Yes				
	EAB-F440	109.00	100	92.5	4	40-22		4		A	No	F	2 1/2	Yes				
	EAB-F680	139.00	120	93	4	30-22		6 1/2	2	A	No	F	3 3/8	Yes				
	EAB-C66	75.00	80	92.5	4	40-22		6 1/2	2	A	No	F	3	Yes				
EAB-C96	99.00	80	94.5	4	30-22		6 x 9	2	A	No	F	3	Yes					
TEKTON	18	745.00	600	90	8	12-1	S	18				S		No				
	21	1060.	1.2k	92	8	12-500 Hz	S	21				S		No				
TERMINATOR	MTT16	49.95	100	92.5	6	5k-20k ±3	T					F	1 1/8	No	Includes crossover. As above. As above. 6 x 9-inch bolt pattern. 4 x 6-inch plate. Vented pole piece. As above. As above. Dual voice-coils. Vented pole piece. As above. As above. Dual voice-coils. Vented pole piece. As above. As above. As above. As above. As above.			
	MTM34	39.95	30	83	4	100-7 ±3	M					F	1 3/4	No				
	MTM44/48	47.95	70	88	4/8	58-5 ±3	M					F	2 1/8	No				
	MTM54	59.95	100	88	4	52-5.1 ±3	M					F	2 3/8	No				
	MTM64/68	84.95	120	88	4/8	35-3 ±3	W	6 1/2				F	3 3/8	No				
	MTM74/78	89.95	180	91	4/8	50-4 ±3	W	7				F	3 3/8	No				
	MTM462	89.95	30	83	4	100-20 ±3	S	3 1/2	2		Yes	P	1 3/4	No				
	MTM82	97.75	70	88	2	36.5-2.2 ±3	S	8				F	3 3/4	No				
	MTW84	94.95	70	88	4	33-2 ±3	S	8				F	3 3/4	No				
	MTW88	94.95	70	87	8	37-2.1 ±3	S	8				F	3 3/4	No				
	MTWDVC84	89.95	50	88	4	36-2.1 ±3	S	8				F	3 3/4	No				
	MTW102	104.95	100	89.5	2	27.5-1.8 ±3	S	10				F	4 3/8	No				
	MTW104	99.95	100	89.5	4	23-1.8 ±3	S	10				F	4 3/8	No				
	MTW108	99.95	100	89.5	8	24-2 ±3	S	10				F	4 3/8	No				
	MTWDVC104	96.95	70	89.5	4	26-1.9 ±3	S	10				F	4 3/8	No				
	MTW122	112.95	150	89.5	2	26.5-2 ±3	S	12				F	5 1/8	No				
	MTW124/128	109.95	150	89	4/8	22-2 ±3	S	12				F	5 1/8	No				
	MTWDVC124	99.95	100	89	4	22-2 ±3	S	12				F	5 1/8	No				
	MTW152	139.95	150	91	2	24-2.1 ±3	S	15				F	6 1/4	No				
	MTW154	134.95	150	90	4	21-2.8 ±3	S	15				F	6 1/4	No				
	MTW158	134.95	150	90	8	22-3 ±3	S	15				F	6 1/4	No				
	MTW12C	169.95	150	93	4	30-2 ±3	S	12				F	5 3/8	No				
MTW15C	199.95	170	93	4	31-2.2 ±3	S	18				F	6 1/2	No					
MTW18C	229.95	170	94	4	25.5-2 ±3	S	18				F	7 3/8	No					
THUMP	TH-820	29.95	175	96	4	39-4 ±3	W	8				F	3 3/8	No				
	TH-1030	41.95	200	96	4	36-4 ±3	W	10				F	3 3/4	No				
	TH-1230	49.95	250	97	4	30-3 ±3	W	12				F	4 1/2	No				
	TH-1540	89.95	350	98	4	26-2.5 ±3	S	15				F	5 3/8	No				
	Pro PTH-8R	34.95	175	96	4	36-3.2 ±3	W	8				F	3 3/8	Yes				

# SPEAKERS

MANUFACTURER	Model	Price \$ (If Sold Individually)	Price \$ (If Sold in Pairs)	Recommended Watts Channel	Sensitivity, dB SPL (1 Watt/1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, $\pm$ dB	DRIVERS										Notes
								Subwoofer Only (S) Midrange Only (M) Tweeter Only (T)	Woofer Size, Inches	Woofer (W) 2-Way (2) 3-Way (3), 4-Way (4)	Amplifier Tweeters = A, Passive Tweeters = P	Separately Mounted Drivers?	Flare Mount (F), Concave (C), Plate (P)	Maximum Required Mounting Depth, inches	Weatherproof?			
THUMP (Continued)	Pro PTH-10R	48.95		200	97	4	32-2.9 $\pm$ 3	W	10				F	3 3/4	Yes			
	Pro PTH-12R	57.95		250	98	4	28-2.6 $\pm$ 3	W	12				F	4 1/2	Yes			
	Pro PTH-15R	94.95		350	99	4	22-2.2 $\pm$ 3	S	15				F	5 5/8	Yes			
	Pro II TSB-8XL	37.95		175	96	4	36-3.1 $\pm$ 3	W	8				F	3 3/4	Yes			
	Pro II TSB-10XL	49.95		200	97	4	32-2.8 $\pm$ 3	W	10				F	3 3/4	Yes			
	Pro II TSB-12XL	60.95		250	98	4	28-2.5 $\pm$ 3	W	12				F	4 1/2	Yes			
Pro II TSB-15XL	102.95		350	99	4	22-2.1 $\pm$ 3	S	15				F	5 5/8	Yes				
TOSHIBA	TS793		149.95	150	92	4	34-25		6 x 9	3	P	No	F	3 1/8	Yes			
	TS792		129.95	100	92	4	34-25		6 x 9	2	P	No	F	5	Yes			
	TS762		99.95	75	89	4	48-25		6 1/2	2	P	No	F	2 1/8	Yes			
	TS761		99.95	50	89	4	48-25		6 1/2	2	P	No	F	2 3/8	Yes			
	TS741		69.95	40	90	4	90-20		4	W		No	F	1 3/4	Yes			
	TS710	69.95		200	90	4	28-2	S	10				F	4 3/8	Yes			
	TS712	79.95		300	90	4	21-1.5	S	12				F	4 3/4	Yes			
	TS730			200	88	4	50-22		10			No	S	5	Yes	For trucks.		
	TS693		279.95	150	90	4	40-20		6 x 9	3	P	No	F	3	No			
	TS692		129.99	150	90	4	40-20		6 x 9	2	P	No	F	2 3/8	No			
	TS662		99.95	100	90	4	40-20		6 1/2	2	P	No	F	2 3/8	No			
	TS662		79.95	75	88	4	55-20		6 1/2	2	P	No	F	2 3/8	No			
	TS641		49.95	40	89	4	100-20		4	W			F	1 3/4	No			
	ULTIMATE SOUND	KL1580	259.95		450	96.2	4/8	20-2 $\pm$ 3	W	15				F	6 1/8		Ported enclosure.	
KL1280		219.95		400	95.6	4/8	20-3 $\pm$ 3	W	12				F	5 1/2		As above.		
KL1050		149.95		375	93.9	4/8	25-3 $\pm$ 3	W	10				F	4 3/4		As above.		
KL8050		124.95		350	92.2	4/8	30-3 $\pm$ 3	W	8				F	4 1/8		As above.		
PW1550		132.95		300	97	4/8	20-2.5 $\pm$ 3	W	15				F	6		As above.		
PW1250		103.95		250	96	4/8	20-3 $\pm$ 3	W	12				F	6 1/4		As above.		
PW1035		84.95		225	95	4/8	25-3 $\pm$ 3	W	10				F	4 3/8		As above.		
PW8035		71.95		200	94	4/8	30-3 $\pm$ 3	W	8				F	4		As above.		
UWP1880		377.95		300	94	4	22-3 $\pm$ 3	S	18				F	7		As above.		
UWP1880DV		382.95		300	94	4	22-3 $\pm$ 3	S	18				F	7		As above; dual voice-coils.		
UWP1580DV		179.95		250	94	4	25-3 $\pm$ 3	S	15				F	4		As above.		
MW1535		89.95		175	96.5	4	20-2 $\pm$ 3	W	15				F	6 1/8		Ported enclosure.		
MW1230		65.95		130	94	4	20-2.5 $\pm$ 3	W	12				F	5 3/4		As above.		
MW1025		49.95		120	93	4	25-3 $\pm$ 3	W	10				F	5 3/4		As above.		
MW8020		39.95		100	93	4	30-3 $\pm$ 3	W	8				F	5 1/2		As above.		
KM6525		59.95		150	93.7	4	40-5.5 $\pm$ 3	M	8				F	2 3/4		Sealed enclosure.		
KM5210		44.95		100	93.2	4	70-10 $\pm$ 3	M					F	2 1/4		As above.		
KM4010		36.95		75	90.2	4	100-10 $\pm$ 3	M					F	2 1/8		As above.		
PM6520		38.95		85	92	4	40-5 $\pm$ 3	M					F	3		As above.		
PM5210		31.95		55	91	4	80-10 $\pm$ 3	M					F	2 1/4		As above.		
PM4010		29.95		45	91	4	100-10 $\pm$ 3	M					F	2 1/8		As above.		
RT2			79.95	50	92	4	2.5k-20k $\pm$ 3	T					S					
UT1000		11.95	25.95	50	91	4	2k-20k $\pm$ 3	T					F	1/8				
UT996		35.95	74.95	100	96	4	5k-22k $\pm$ 3	T					F	3/4				
UT845		22.95	49.95	50	91	4	2k-20k $\pm$ 3	T					F	1/8				
UT810		23.95	49.95	60	96	4	1.6k-20k $\pm$ 3	T					F	1/8				
UT745		10.95	22.95	50	92	4	1.8k-20k $\pm$ 3	T					F	5/8				
UT602		24.95	51.95	60	91	4	1.5k-20k $\pm$ 3	T					F	1				
KSN1025A		23.95		150	92	4	1.8k-30k $\pm$ 3	T					F	4				
KSN1056A		13.95		150	92	4	4k-30k $\pm$ 3	T					F	2				
KSN1134		20.95		150	92	4	1.9k-30k $\pm$ 3	T					F	2 1/2				
Monster 18 System		2015. Sys.		250	96	4	18-22 $\pm$ 3		18	3			S				Enclosed subwoofer with dual voice-coils plus two tower enclosures, each with nine tweeters and five midranges.	
Monster 15 HB		584.95		200	96	4	20-22 $\pm$ 3		15	3			S				Box enclosure; for hatchbacks.	
M12HB		449.95		125	95	4	20-22 $\pm$ 3		12	3			S				As above.	
M10HB		349.95		100	93	4	30-25 $\pm$ 3		10	2			S				As above.	
M8HB		279.95		75	93	4	40-25 $\pm$ 3		8	2			S				As above.	
MBass		399.95		125	94	4	40-250 Hz $\pm$ 3	S	(2)12				S				Box enclosure; includes crossover.	
M103S			389.95	100	93	4	30-25 $\pm$ 3		10	3			S				Separate enclosure for each channel; for trucks, hatchbacks, and RVs.	
M102S			319.95	80	93	4	30-25 $\pm$ 3		10	2			S				As above.	
M82S			224.95	75	93	4	50-20 $\pm$ 3		8	2			S				As above.	
SPD202			105.95	25	92	4	45-20 $\pm$ 3		4	2			S				Separate enclosure for each channel.	
TX1080			329.95	65	98	4	37-1.5 $\pm$ 3	S	8				S				Tube enclosure.	
TX865		247.95	40	97	4	42-1.8 $\pm$ 3	S	6 1/2				S				As above.		
PT46		78.95	25	90	4	68-22 $\pm$ 3		3 1/2	2		No	P	1 1/2			4 x 6-inch plate.		
PT57		112.95	30	92	4	45-22 $\pm$ 3		4	2		No	P	1 1/4			5 x 7-inch plate.		
PT69		148.95	40	93	4	40-23 $\pm$ 3		5 1/4	2		No	P	2 1/4			6 x 9-inch plate.		
SL4606CX		56.95	20	92	4	45-20 $\pm$ 3		4 x 6	2		No	F	1 3/4					
SL4006CX		53.95	20	90	4	50-20 $\pm$ 3		4	2		No	F	1 1/2					
SL4006W		35.95	20	90	4	55-18 $\pm$ 3		4	W			F	1 1/2					
SL3506W		29.95	15	89	4	63-18 $\pm$ 3		3 1/2	W			F	1 1/2					
SL6920TX		98.95	60	96	4	35-20 $\pm$ 3		6 x 9	3		No	F	3					
SL6920CX		89.95	50	95	4	35-20 $\pm$ 3		6 x 9	2		No	F	3					
SL6510TX		76.95	40	94	4	40-22 $\pm$ 3		6 1/2	3		No	F	2 1/8					
SL6510CX		67.95	30	93	4	40-22 $\pm$ 3		6 1/2	2		No	F	2 1/8					
SL6510W		49.95	25	92	4	40-18 $\pm$ 3		6 1/2	2		No	F	2 1/8					
VIETA	L120XAL	180.00		250	94	4	25-1	S	13				F	5 1/2	No			

# SPEAKERS

MANUFACTURER	Model	Price, \$ (If Sold Individually)	Price, \$ (If Sold in Pairs)	Recommended Watts/Channel	Sensitivity, dB SPL (1 Watt/1 Meter)	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	DRIVERS					Maximum Required Mounting Depth, Inches	Weatherproofed?	Notes	
								Subwoofer Only (S) Midrange Only (M) Woofer Only (W) Tweeter Only (T)	Woofer Size, Inches	Woofer (W) 2-Way (2) 3-Way (3) 4-Way (4)	Amplifier Tweeters = A Piezoelectric Tweeters = P	Separately Mounted Drivers?				Flush Mount (F) Conceivable (C) Pole (P)
YAMAHA	YCS-3030		60.00	40	93	4	6k-20k	T								Includes crossover.  Fits European cars.
	YCS-3510		50.00	50	90	4	80-20		3 1/2	W						
	YCS-4021		80.00	80	89	4	70-20		4	2						
	YCS-4040		80.00	80	88	4	70-20	M				No				
	YCS-4621		100.00	70	89	4	70-20		4 x 6	2						
	YCS-4625		70.00	70	87	4	70-20		4 x 6	W						
	YCS-5020		90.00	80	90	4	60-20		5	2						
	YCS-5050		90.00	100	88	4	60-18	M								
	YCS-6010		70.00	80	92	4	50-20		6 1/2	W						
	YCS-6020		100.00	120	92	4	50-20		6 1/2	2						
	YCS-6022		150.00	120	90	4	55-20		6 1/2	2						
	YCS-6060		120.00	100	90	4	55-18		6 1/2							
	YCS-6920		120.00	180	93	4	35-20		6 x 9	2						
	YCS-6921		140.00	180	93	4	35-20		6 x 9	2						
	YCS-800		200.00	200	92	4	20-1	W	8							
	YCS-1010		240.00	200	93	4	35-1	S	10							
	YCS-1212		250.00	200	91	4	35-1	S	12							
YTB-A100		350.00	200	91	4	60-20	S	10	2							
YHB-A880	325.00	200	92	4	50-20		(2)8	2	2							
YHB-A1010	450.00	280	93	4	40-20		(2)10	3	3							
Z-BOX	C4/911-UOF2		990.00	150	89	4	150-21			2	↑	No	S		Replaces upper door panels of Porsche Carrera C2 and C4 and Porsche 911. ↑Angled midrange and tweeter. Replaces rear side panels of Porsche Carrera C2 and C4 and Porsche 911. Replaces rear sealing of Porsche Carrera C2 and C4 and Porsche 911. Enclosure; replaces rear deck of Porsche 911. ↑Angled midrange and tweeter. Enclosed subwoofer; replaces rear wall panel of Porsche 928 and 928S4. For upper door panels of Porsche 928. ↑Angled midrange and tweeter. Enclosure for rear side panels of Porsche 928. ↑Angled midrange and tweeter.  Replaces upper door panels of Ferrari Mondial. ↑Angled midrange and tweeter. Enclosed subwoofer for Ferrari Mondial console. Replaces upper door panels of Ferrari 348. ↑Angled midrange and tweeter. Enclosure for rear deck of Ferrari 348. ↑Angled midrange and tweeter. Enclosed subwoofer for Ferrari 348 console. Enclosed subwoofer for rear storage shelf of Ferrari 348.  Enclosed subwoofer; replaces rear storage compartment of Mercedes SL-500. Enclosure; replaces rear deck of Mercedes 300E. ↑Angled midrange and tweeter. Enclosure; replaces rear deck of Mercedes 300CE. ↑Angled midrange and tweeter.  For front doors of BMW M5. ↑Angled woofer, midrange, and tweeter. Replaces upper door panels of BMW 635. ↑Angled midrange and tweeter. Enclosure; replaces rear deck of BMW 635. ↑Angled midrange and tweeter.  Enclosure for rear hatch of Corvette; amp rack space provided. ↑Angled subwoofer, woofer, midrange, and tweeter. For upper door panels of Corvette. ↑Angled midrange and tweeter.  Enclosed subwoofer for rear storage compartment of Camaro and Firebird.  Enclosure for tower doors. ↑Angled woofer and tweeter. As above. ↑Angled woofer and tweeter.	
	C4-CSW		1155.00	300	89	4	40-200 Hz	S	8				S			
	C4-SW-2	1430.		400	90	4	30-200 Hz	S	10				S			
	911C-R3(A)	1650.		500	89	4	40-21		8	3	↑	No	S			
	928-S4-SW	900.00		300	89	4	40-200 Hz	S	8				S			
	928-F2		590.00	150	89	4	150-21			2	↑	No	S			
	928-R2		590.00	150	89	4	150-21			2	↑	No	S			
	MDN-UOF2		990.00	150	89	4	150-21			2	↑	No	S			
	MDN-SW		990.00	300	89	4	50-200 Hz	S	8				S			
	348-F2		990.00	150	89	4	150-21			2	↑	No	S			
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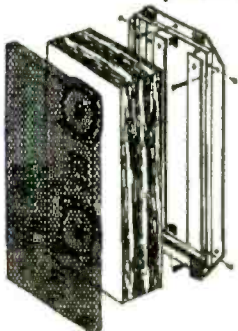
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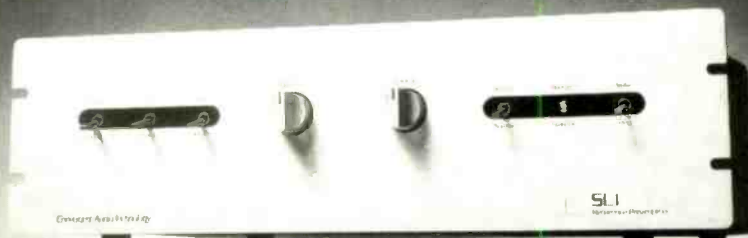
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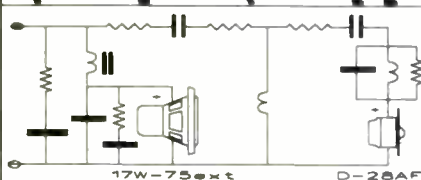
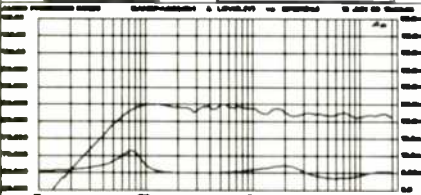
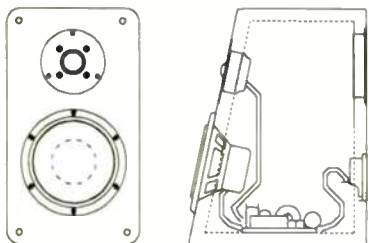
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## AD INDEX

Firm (Reader Service No.)	Page
a/d/s	99
Adcom (3)	19-22
Advent (4)	5
Audio Forum (6)	8
Audio Research (7)	Cover III
AudioQuest	Cover IV
Audiostream (8)	99
B & K (9)	76
BBE Sound, Inc. (10)	39
BMG	51 & 52
Bose Express Music	91
Boston Acoustics	26 & 27
Cambridge Soundworks (11)	77
Carver	54 & 55
Case Logic (12)	42
Cerwin-Vega (13)	105
Clarion (14)	87
Columbia House	33 & 34
Counterpoint (15)	65
Crutchfield	6
Dr. Woog (16)	37
Earthquake (17, 52)	57, 107
Finyl (18)	24
Ford Electronics (19)	73
GRP (20)	41
Hafler (21)	38
JBL (22)	62 & 63
Kimber Kable (23)	28
Levinson	3, 113
Lexus (25)	30 & 31
Magnepan (26)	59
Martin-Logan	67
MB Quart Electronics (27)	103
McIntosh (28)	82 & 83
Mobile Fidelity (29)	25
Mondial (31)	32
Monster Cable (32)	109
MTX	Cover II & 1
Museatex Audio Inc. (35)	7
Music Interface Technology (36)	43
NRI	69
Panasonic (37)	48
Parasound (38)	95
Phase Linear (39)	45
Pioneer (24)	15
Polk (40)	100 & 101
Pyle (41)	111
Radio Shack (42)	85
Rockford-Fosgate (43)	61
Scosche Industries (44)	137
Shure Brothers (45)	24
Sound City (46)	119
SSI Products Inc. (47)	44
Stillwater (48)	42
Straight Wire (49)	8
Sunstone Enterprises (50)	79
TDK (34)	80 & 81
Threshold	71
Vandersteen (51)	29
Velodyne (33)	9
Wisconsin Discount Stereo	129
Yamaha	75

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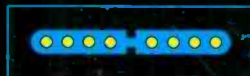
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