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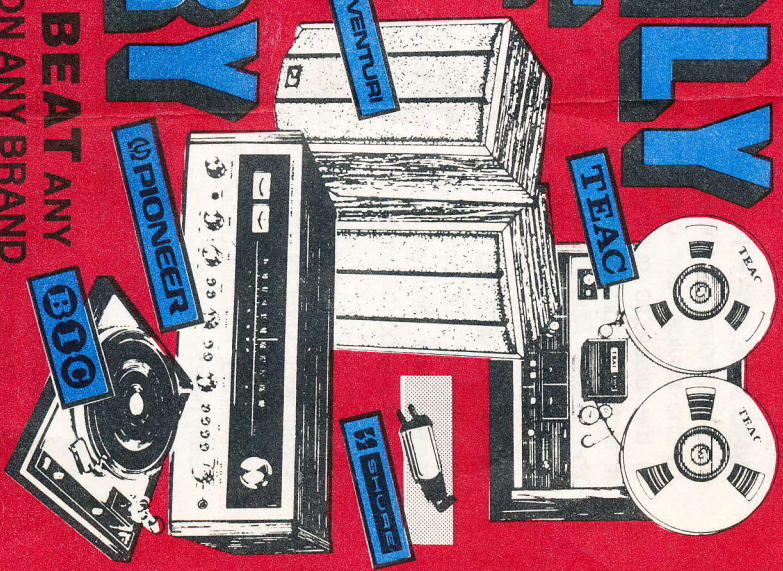
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# STEREO WAREHOUSE

NOW AT 4 CONVENIENT LOCATIONS

**INSIDE!**  
8 PAGE HI-FI GUIDE  
PULL-OUT SECTION

# OUR LOW PRICE IS ONLY HALF THE STORY



WE WILL **MEET OR BEAT** ANY DOCUMENTED PRICE ON ANY BRAND WE CARRY FROM A DEALER OFFERING THE SAME OR SIMILAR SERVICES AS WE DO!  
FOR THE REST OF THE STORY, SEE INSIDE.



# Does the 'high' in Hi-Fi always have to mean the price?

Not at **Stereo Warehouse**

**'STEREO WAREHOUSE' IS AN IDEA  
WHOSE TIME HAS ARRIVED**

**WHO ARE WE?** For many years we have built a reputation with people throughout the world. From the most sophisticated Audiophile to the novice, our customers will attest that Stereo Warehouse is the place to purchase Hi-Fi Components. This is no accident. It is the result of selecting quality name brand components from the finest Audio manufacturers in the world and selling these components at prices that cannot be beat.

**HOW DO WE DO IT?** Our buying volume has made our prices the lowest and we pass this savings on to you. What's more, our buyers are always on the lookout for good deals. Whenever we get a good deal, we let our customers know it.

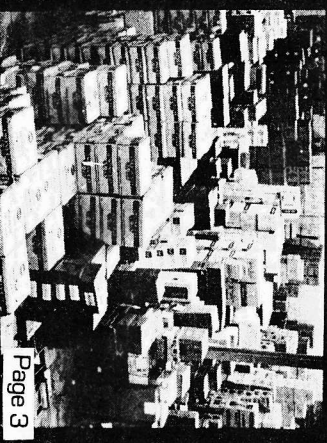
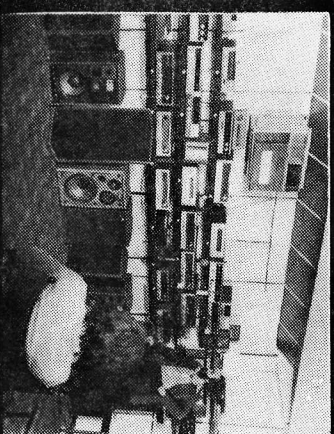
**WHAT DO WE OFFER?** Largest selection of Brand Name Audio Equipment. Over 60 major brands.

- Large Audio Showrooms for demonstrations.
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- All merchandise is brand new in factory sealed cartons.
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- Largest stock of equipment designed for overseas use.
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- Outstanding values-our buying volume has made our prices low.

## OUR LOW PRICE IS ONLY HALF THE STORY

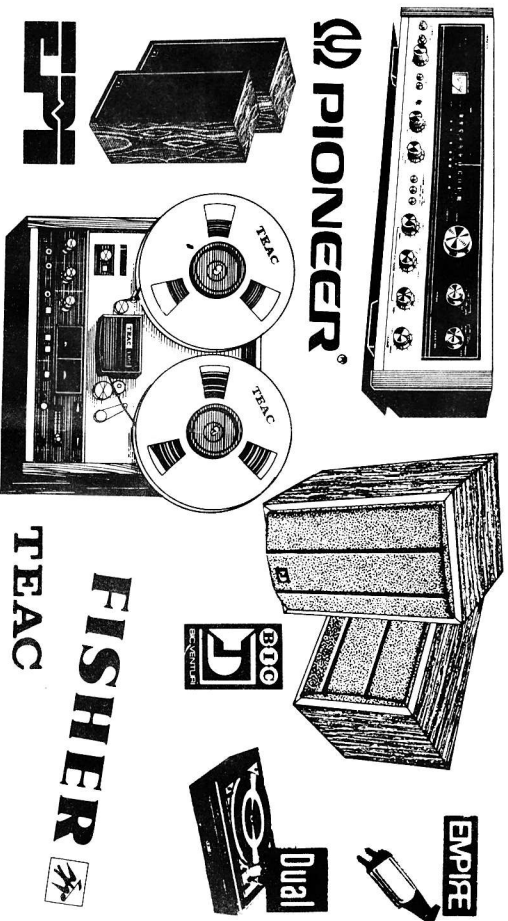
WE WILL MEET OR BEAT ANY DOCUMENTED PRICE  
OR ANY BRAND WE CARRY FROM A DEALER OFFERING  
THE SAME OR SIMILAR SERVICES AS WE DO!

BUT OUR LOW PRICES ARE ONLY HALF THE STORY.  
READ ON AND SEE WHY YOU SHOULD BUY FROM US!



# SELECTION

Some audio stores limit your choice of equipment to just a few brands. Not at Stereo Warehouse. At Stereo Warehouse you can select from over 60 national brands. We're proud of the fact that we have more brands under one roof than any other dealer in the metropolitan area. If you know what you want chances are we have it!



**We carry over 60 major brands**

- |                  |               |                 |                |
|------------------|---------------|-----------------|----------------|
| ADC              | E.V.          | KENWOOD         | SANSUI         |
| AKAI             | EMPIRE        | KLH             | SCOTT          |
| ACCUPHASE        | E.P.I.        | KOSS            | SENNHEISER     |
| ADVENT           | EPICURE       | LAB STANDARD    | SHERWOOD       |
| ALTEC            | E.S.S.        | MARANTZ         | SHURE          |
| AR               | FISHER        | MICRO-ACOUSTICS | SONY           |
| AUDIO TECHNICA   | GARRARD       | NIKKO           | SONY TAPE      |
| BIC VENTURI      | GLENBURN      | ONIKYO          | SUPERSCOPE     |
| BOSE             | GRADO         | PHASE LINEAR    | STR            |
| BSR              | HARMON KARDON | PICKERING       | SOUNDCRAFTSMAN |
| DESIGN ACOUSTICS | J.B.L.        | PIONEER         | TECHNICS       |
| DOKORDER         | INFINITY      | RECTILINEAR     | TEAC           |
| DUAL             | JENSEN        | REVOX           | WOLLENSAK      |
| DYNACO           | J.V.C.        | SAE             |                |

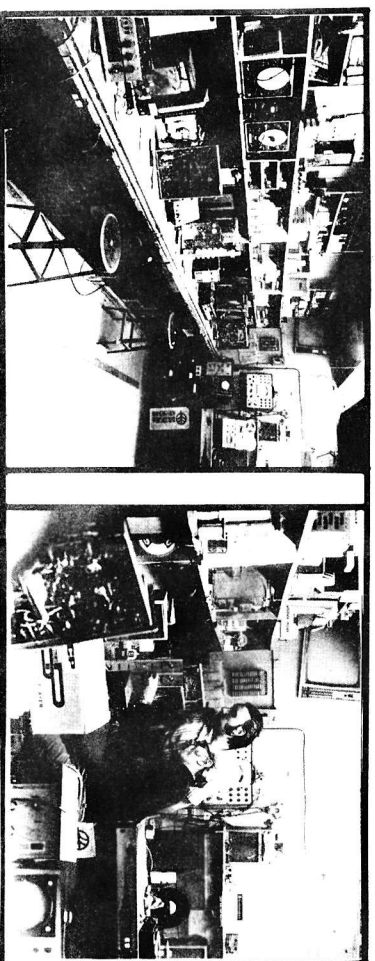
(PARTIAL LISTINGS ONLY)

# SERVICE

Service Departments in other Hi-Fi stores are virtually non-existent. Not at Stereo Warehouse. In fact, we operate two in store service facilities just to service our customers needs. We're an authorized repair agency for most major brands and we operate a service "hot line" to help when things go wrong.

**SERVICE HOT-LINE**  
**(212) 338-8546**

**WE SERVICE WHAT WE SELL!**



Our main service department in Brooklyn is open Mon. Thru Sat. 9-5 p.m. If you need your equipment delivered it can be arranged. We do deliver equipment purchased at Stereo Warehouse anywhere within the metropolitan area.



# RELIABILITY



TAKING THE HIGH PRICE OUT OF HI-FI  
**STEREO**  
**WAREHOUSE**

Some stores come and go. Not Stereo Warehouse. We've been around since 1951. This April marks our 25th year of reliable service. The fact that we've been around since 1951 attests to our reliability and reputation as AMERICA'S #1 VALUE LEADER. In 25 years of doing business, we've learned many things. But probably the most important of which is the fact that if you give good value, stand behind whatever you sell, and service your customers needs, your customer will repay you by sending their friends and relatives to buy from you. It is this underlying principle that encourages all of us at Stereo Warehouse to cater to our customers needs to the fullest extent.

# PROFESSIONALISM

The audio consultants at Stereo Warehouse are all real pros. We once calculated that between all of us here, we have accumulated over 200 years of experience working in the audio industry. The salespeople at Stereo Warehouse let you listen, compare, discuss, and then help you decide on anything you may need. We are always happy to serve you.

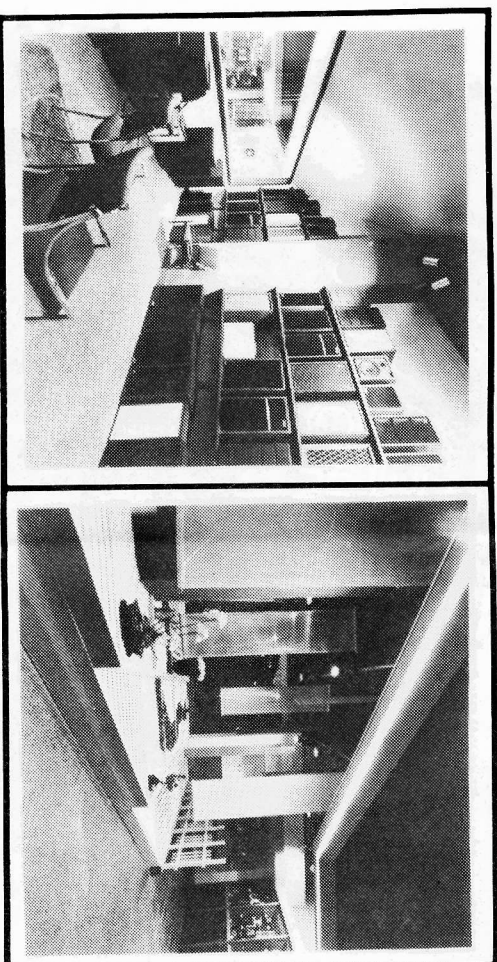
# Rabsons

*audio department store*

## VALUE, RELIABILITY AND SERVICE SINCE 1905

About 4 years ago we bought Rabsons, an audio store that's been doing business for over 70 years. Last spring renovations were completed turning Rabsons into a complete audio department store. We are proud that Rabsons is considered to be one of the finest and most unique audio stores in the entire country. Rabson features 3 fully equipped sound studios, a penthouse room for demonstrating high end equipment, a recording studio, a Stereo Warehouse clearance center, and a complete video equipment department. Rabsons is located at 119 W. 57 St. in midtown Manhattan, between 6 & 7th Avenues, and diagonally opposite Carnegie Hall. The pictures below do not do the store justice, so if you're in the area, drop in...you won't be sorry!

## DOING BUSINESS FOR OVER 70 YEARS



**Rabsons Features:** Three fully equipped sound rooms, a penthouse room, recording studio, video department, and a stereo warehouse clearance center.



# CUSTOMER PROTECTION

## OUR PRICES

At Stereo Warehouse the prices are the lowest, and we'll beat any legitimate price you can get on any brand we carry. How do we do it? Easy! There's no magic and there's no secret. We are one of America's largest wholesale distributors. We buy directly from manufacturers in volume that cannot be matched by any other local retailer. In fact, we probably sell to them. As can be expected when buying in large quantities, we save money. We pass these savings on to you.

**When you buy you buy with  
confidence at Stereo Warehouse**

TAKING THE HIGH PRICE OUT OF HI-FI  
**STEREO  
WAREHOUSE**

## PROTECTION POLICY

- All equipment brand new, factory sealed, fully warranted.
- 30 days instant exchange on defective equipment.
- "Rain-check Policy" - If we advertise something and we're sold out, we'll get that unit for you at the sale price.
- Warranties - our service department stands behind all manufacturers warranties.

TAKING THE HIGH PRICE OUT OF HI-FI  
**STEREO  
WAREHOUSE**

**Pull out this section  
for valuable information.**

# HI-FI GUIDE

## The Sound Road Map

Laying out several hundred dollars for a music system [or for anything else] can be a traumatic experience. In the following section, we hope to make it a bit less traumatic by outlining the basics of component high fidelity. Elsewhere in this pamphlet you'll find a glossary of audio terms. If you need answers to more specific questions, feel free to drop us a line, or drop into one of our locations.

## A Word About Components

You won't find a "compact," "modular," "all-in-one" or "console" system in this catalog. That's simply because we've yet to see one that can match - in terms of sound quality, reliability, price, and versatility - a well-planned component system. With components, you're free to choose exactly what you want - if you don't need an FM tuner, you don't buy one; if you'd prefer a tape machine to a turntable, the choice is yours. In addition, you're able to take advantage of each manufacturer's specialty - for example, Pioneer's strength in electronic components, and B.I.C.'s skill in manufacturing turntables. With components, you can choose the best of everything, and the sound you want will often cost you less than the sound you'd settle for in a compact or console.



# How Much Do You Have to Spend?

In our experience, most people find the sound system they're looking for between \$200-\$1000. Below \$200-unless you're selecting a system for a very small room-you're in the realm of "home entertainment," which has very little to do with "high fidelity." Spending more than \$1000-and you can easily spend three or four times that-is generally unnecessary unless you have special needs or very particular ears. Between \$200 and \$1000, you select the system that best suits your carefully considered needs; among the variables are room size, the type of music you like, how loud you'll want to listen, and the ways in which you plan to use the system.

## SPEAKERS

Speakers are the most critical component in almost any music system, and speaker sound characteristics vary more than those of any other type of component. For these reasons, selecting a speaker system is your critical first step. As you look and listen, you're liable to hear many of the clichés of speaker performance folklore. ["A 3-way is better than a 2-way." "The best speakers are acoustic suspension speakers." "The bigger the woofer, the better the bass."] Beware of these over-simplifications, and above all else remember: The best speaker is the speaker that sounds best to you. To judge a speaker system's performance, consider the following: [1] Bass-listen for the bass drum, bass guitar, tuba, etc. The sound should be deep and clear; it should not break up or "boom" at high volumes. [2] Highs-listen for cymbals and high pitched notes. They should be brilliant and transparent, and they should spread well throughout the room. [3] Efficiency-find out how loud the speaker will play given a certain input of power, and be sure to match speakers with amplifier accordingly. When comparing speakers, make sure the speakers you're comparing are playing at equal loudness levels-often the louder speaker will sound deceptively "better" than the softer one.

Most speakers made for high fidelity applications are actually speaker systems that combine, in one cabinet, two or more different size drivers, with each size responsible for reproducing a different slice of the audio frequency band. The larger drivers, for reproducing bass tones, are called woofers; the small drivers, for high tones, are called tweeters; there are also midrange drivers, for the middle tones, and supertweeters, for very high tones. It is not necessarily true that a 3-way speaker system [woofer/midrange/tweeter] is better than a good 2-way [woofer/tweeter]. In fact, some of the best conventional speaker systems are 2-ways. In addition, be aware that some of the most acclaimed speaker systems-do not use different size drivers. Again, watch out for generalizations. Ask specific questions, and get good answers. Most important, listen and compare.

## Electronics

The electronic signal that comes from a turntable cartridge, tape head, or FM tuner is not nearly strong enough to drive a pair of speakers. Before the signal can become sound, it must be run through a preamplifier, which will increase its strength to a standard "line" level, and a power amplifier, which will provide the power necessary to drive the speakers. The fussiest audiophiles will want to purchase preamp and power amp separately to take advantage of the extra measure of performance provided by ultra-high-quality components. For most people, though, the most practical electronics arrangement is the receiver, which combines preamp, power amp, and FM [and usually AM] tuner in one cabinet.

Keeping your needs in mind, select a receiver on the basis of [1] Power. [2] Sound quality-distortion is the most significant measure. [3] FM performance-sensitivity and selectivity. [4] Versatility-how many pairs of speakers can you connect? Does it have a tape monitor? etc. When comparing two units, be sure that their performance is specified in comparable terms. A receiver rated at 100 watts "peak" power is no more powerful than one rated at 20 watts continuous, or RMS, power. [See power specifications in the glossary.]

## Turntables and Tape Machines

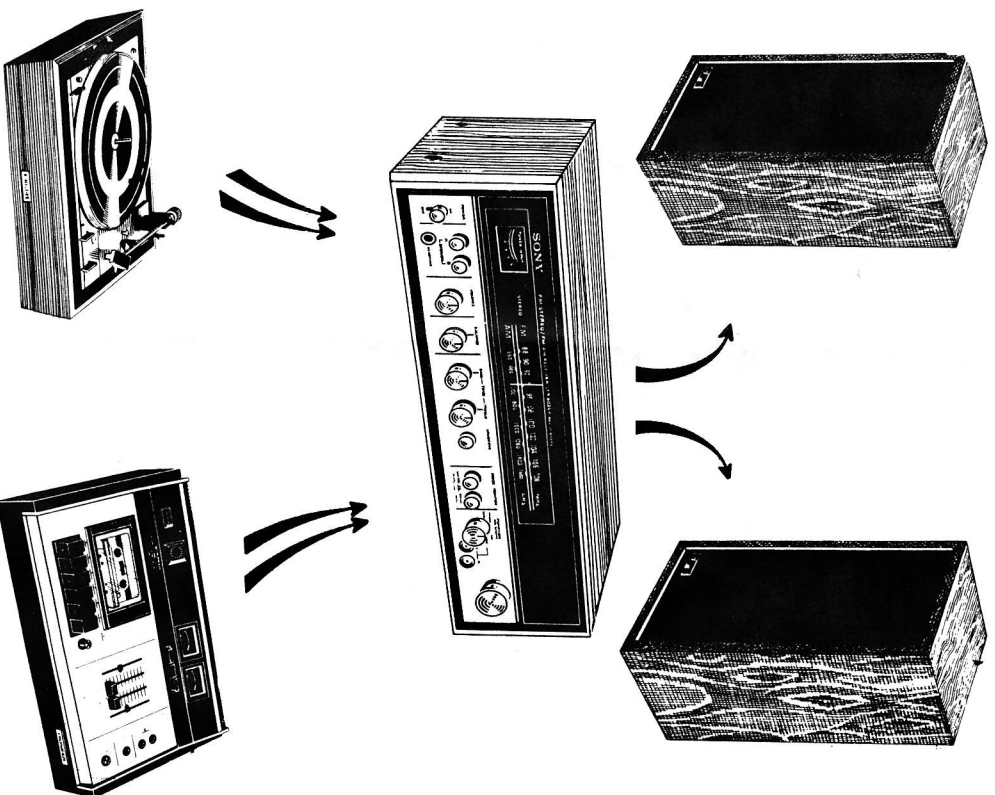
Most music lovers require a program source in addition to the FM tuner-to provide this source, a turntable, a tape machine, or both can be connected to the receiver. Since both turntables and tape machines combine mechanical operations with electronic circuitry, be sure to count dependability as an important criterion.

Turntables range in price from less than \$50 to well over \$300. Even the most inexpensive will spin your records adequately, but a good turntable should do much more-it should operate with a minimum of motor noise, and it should treat your records gently. Obviously, a turntable that stacks records [a "changer"] will be less gentle than a single-play model. Manuals, which take only one record at a time and depend on you to set the stylus in the groove and remove it when the record is over, are best in terms of record care, but most people find them a pain to operate. Single-play automatics probably represent the best compromise between these two extremes. No matter which type you prefer, shop carefully for [1] Speed stability-synchronous motors are the most accurate; a heavy platter helps. [2] Light tracking-counterbalanced tonearms and high-compliance [magnetic-not ceramic] cartridges provide the best stylus tracking. [3] Quiet operation-check specifications for wow, rumble, and flutter. You'll probably also be interested in features like cue control, which allows you to raise and lower the tonearm without touching it; anti-skate, which increases tracking accuracy and thus minimizes record wear; and pitch control, which allows you to vary operating speed over a certain range.



Tape machines are becoming more and more popular all the time, and there is currently a mind-boggling array of options to choose from. Generally speaking, reel-to-reel machines offer the most versatility and best sound performance. Lagging far behind in versatility, but almost matching the reel machines in performance, are cassette units, which are compact, very easy to use, and far less expensive than reel machines. The 8-track field hasn't been receiving much attention lately, but there are a few good units to choose from if the 8-track format suits your needs.

## A Typical Component Music system



# HIFI TERMS

**acoustic suspension**, or air suspension: type of speaker-system design in which the drivers are mounted in an air-tight cabinet. When the voice coil of the driver vibrates, the air pressure in the cabinet helps to restore the coil to its original position. Generally, acoustic suspension speakers have good deep bass response, but they are less efficient than other types.

**anti-skate device**: on a turntable, a mechanism that applies a force to the tonearm to counteract the natural tendency of the stylus to ride up on the inner wall of a record's groove. For optimum stereo or quad reproduction, the stylus should press evenly on both the inner and outer walls.

**automatic turntable**: see turntable.

**bass**: tones or signals on the low end of the frequency band (below approximately 200 Hz).

**bass reflex speaker**: speaker system that has a vent or port in the cabinet; bass response of the system is improved by proper tuning of this vent. Generally, bass reflex speaker systems are more efficient than acoustic suspension systems.

**capture ratio**: ability of a tuner to select the stronger of two competing signals, expressed in decibels. The lower the number, the better, a capture ratio of about 4.5 dB is generally sufficient to qualify as "high fidelity."

**cartridge**: the device at the end of a turntable's tonearm that translates the movements of the stylus into an electrical signal. The two main types of cartridges are **magnetic** and **ceramic**. Ceramic cartridges require a much greater tracking force than magnetic cartridges, and thus contribute more to record wear. Ceramic cartridges are of generally considered suitable for high fidelity applications.

**channel separation**: the degree to which left and right channels are separated at the various stages of sound reproduction; can apply to cartridges, amplifiers, FM stereo tuners, etc.

**channel separation**: the degree to which left and right channels are separated at the various stages of sound reproduction; can apply to cartridges, amplifiers, FM stereo tuners, etc.

**chromium dioxide (CrO<sub>2</sub>) tape**, or chrome tape: recording tape made with chromium dioxide (rather than the conventional iron oxide) particles. When used with tape machines specially biased for it, it provides extended frequency response and wide dynamic range.

**clipping**: distortion that occurs when an amplifier is pushed beyond its useful power level.

**continuous power**: see RMS, power specifications.

**counterweight**: weight fitted to the tonearm at the rear to counter the weight at the head and thus lessen the tracking force.

**crossover network**: electrical network in a speaker system that feeds signals of various frequencies to the appropriate drivers. The **crossover frequency** is the borderline frequency; for example, if a speaker system's crossover frequency is 2000 Hz, all frequencies below 2000 Hz are fed to one driver, and all above are fed to another driver. A speaker system may have one, two, or three crossover frequencies, depending on the amount of different type drivers. (See speaker.)

**crossstalk**: leak of left channel signal into right channel, and vice versa.

**CD-4**: a four-channel disc system developed originally by JVC and RCA. The studio performance is mixed down to four separate ("discrete") channels, (instead of stereo's two channels), which are encoded (mixed) onto the CD-4 disc. Special decoders and cartridges are needed to recover the four signals for reproduction.

**CrO<sub>2</sub>**: see chromium dioxide tape.

**decibel**, abbreviated dB: a logarithmic unit used to express a ratio between two power, voltage, or current levels.

**decoder**: electronic device used for translating matrixed signals into four channels for quad reproduction.

**dispersion**: spatial distribution of sound that comes out of a speaker system.

**distortion**: an audible or measurable difference between the signal that enters a piece of audio equipment and the signal or tone that comes out of it. Distortion specifications are most commonly used in association with amplifiers and receivers, and are likely to appear under two separate headings: **harmonic distortion**, or HD (THD for total harmonic distortion); and **intermodulation distortion**, or IM distortion. The causes of HD and IM—and the differences between them—are hard to explain without a lot of technical jargon: if you could understand the explanation, you probably wouldn't need it. Suffice it to say that both are expressed as percentages, and the lower the percentage, the better. Look for the distortion specs in the power amplifier section of a receiver—that's where most distortion is produced. For most listeners a distortion level of 1% or less for both HD and IM will be quite acceptable.

**Dolby Noise Reduction**: a patented electronic system that significantly reduces the amount of noise (tape hiss, etc.) normal to tape recording processes. To be truly effective it must be used during both recording and playback.

**driver**: see speaker.



# HI-FI TERMS

# HI-FI TERMS

**efficiency:** the ability of a speaker system to convert electrical power to volume. With the same power input, an efficient speaker system will play louder than an inefficient one.

**elliptical stylus:** see stylus.

**FET,** or field effect transistor: voltage-amplifying transistor often used in FM tuner sections to improve sensitivity.

**filter:** a circuit designed to attenuate, or cut out, signals of specific frequencies. Amplifiers and receivers may be equipped with a **high filter**, to eliminate record surface noise, and a **low filter**, to eliminate low frequency noises like turntable rumble.

**flutter:** an audible fluctuation in pitch caused by speed fluctuation in the mechanism of a turntable or tape machine.

**frequency response:** the ability of any audio device to pass on or respond to tones or signals of different frequencies without significantly altering the relative signal strengths. The frequency response of the human ear runs from roughly 20 Hz to about 20,000 Hz.

**harmonic distortion:** see distortion.

**head:** magnetic device in a tape recorder that records the signal onto the tape, converts it back to a signal for playback, and erases signals from tape. The best tape recorders have one head for each of the three functions. When used in reference to turntables, head means the end of the tonearm that houses the cartridge.

**Hertz (Hz):** the unit of frequency, equal to one cycle per second.

**high filter:** see filter.

**IHF,** abbreviation for Institute of High Fidelity: association of American audio manufacturers. IHF standards are used by many manufacturers for distortion and other specifications, and they are generally accepted. IHF power specifications, however, have been supplanted by RMS, or continuous, power.

**integrated amplifier:** unit that combines a pre-amplifier and a power amplifier; also called a **pre-main amplifier**.

**intermodulation distortion:** see distortion. **IPS,** abbreviation for inches per second: American standard unit for describing speed of tape movement in tape machines. 15 IPS are demanded for professional recording; 7 1/2, 3%, and 1 7/8 IPS are common speeds for home units. (The latter is found mainly in cassette units.)

**loudness control,** or loudness contour control: circuit found in preamplifiers and receivers that enhances frequency response to compensate for the human ear's reduced sensitivity to very low and very high tones at low volume levels. A front-panel control allows you to activate the circuit when you need it.

**magnetic cartridge:** see cartridge.

**main amplifier:** see power amplifier.

**manual turntable:** see turntable.

**midrange:** the middle portion of the frequency band, between bass and treble. A speaker system may employ a **midrange driver** to reproduce these frequencies and no others. Similarly, a preamplifier or receiver may have, in addition to bass and treble controls, a **midrange tone control**.

**monitor:** when used for preamplifiers and receivers, generally refers to a circuit that allows you to listen to a recorded signal on tape as you record it.

**music power:** see power specifications.

**muting:** in FM tuners, a circuit that eliminates annoying between-station radio noises while tuning.

**omnidirectional:** used to describe speaker systems that are designed to disperse their sound in all directions, instead of just one.

**power amplifier,** also called main amplifier: component that receives a signal from the pre-amplifier and makes it powerful enough to drive speaker systems. May be separate, or included in an integrated amplifier or receiver.

**power bandwidth:** an IHF standard measurement applied to receivers and amplifiers; expresses the frequency range over which the unit will deliver at least half its rated power. For example: a component specifies a power bandwidth of 10-70,000 Hz and a power rating of 20 watts per channel RMS. This means that any signal with a frequency of from 10 to 70,000 Hz can be produced by the unit at power of up to 10 watts RMS per channel.

**power specifications:** Beware! There are many different ways of specifying an amplifier's or a receiver's power, and many manufacturers will take advantage of that fact to make their product seem more powerful than it is. IHF power, measured according to IHF standards, was useful in its time, but its time has passed. Music power is the maximum power available temporarily from an amplifier, an amp with a music power rating of 100 watts can deliver a burst of sound at 100 watts but it cannot sustain that amount over a period of time. Peak power is essentially the same thing, with the added trap that it totally disregards distortion and frequency range—an amp may deliver 200 watts peak power, but its distortion at that output may be 20%, and it may deliver that output only at 1000 Hz. The only power specification that honestly tells you how much usable power you have at your disposal is RMS, or continuous power—this is the one used by all conscientious and responsible manufacturers. To be most meaningful, it should be given along with an effective frequency range and a distortion figure. An example of a useful power rating is: "Power Output in the range of 20-20,000 Hz: 20 watts RMS per channel, with harmonic distortion at less than 1%." RMS power may also be rated at the single frequency of 1000 Hz—be careful in making comparisons.

**preamplifier:** electronic circuit or component that amplifies the very low signal from a cartridge, tape head, or microphone to a "standard" line level of 0.5-2 volts. The slightly amplified signal can then be used by the power amplifier, which will amplify it to the level necessary to drive speaker systems. Preamplifiers are included in all integrated amplifiers and receivers, but the can be had separately.

**pre-main amplifier:** see integrated amplifier.

**receiver:** a component that combines a tuner, a preamp, and a power amp all in one. The most popular arrangement for music-system electronics.

**response:** see frequency response.

**rumble:** undesirable low-frequency noise resulting from vibrations in the platter and motor of a turntable.

**selectivity:** ability of a tuner to select a station in spite of strong signals on nearby channels. Expressed in dB, the higher the better. 50 dB is generally sufficient.

**sensitivity:** measure of how strong a signal a tuner requires to produce a usable output. Expressed in microvolts, the lower the better. Values of 2.0 and below can be considered very good.

**separation:** see channel separation.

**signal-to-noise ratio:** ratio of signal (the music or whatever you want to hear) to noise (tape hiss, rumble, and all the things you don't want to hear). Expressed in decibels; higher values are better.

**speaker:** Here we get into a bit of scrambled semantics. Strictly defined, a speaker is the same as a driver; a single unit composed of magnet assembly, voice coil, and all the other things needed to convert an electrical signal into sound. Very often today the term speaker is used to mean speaker system, which is a combination of two or more drivers housed in a single cabinet. A speaker system may have two, three, or four different types of drivers, each designed specifically to reproduce signals from a specific slice of the frequency band. For example, a 2-way speaker system has one type of driver for bass (the woofer) and another type for high frequencies (the tweeter). In a 3-way speaker system there is also a separate driver for frequencies in between (the midrange driver). There are also 4-way systems—these have one or several super tweeters for the very high frequencies. Speaker systems that have different type drivers must also have a crossover network, to divide up the frequency band and send each part to its appropriate driver.

**stylus:** the "needle" that extends from the cartridge and rides in the record grooves to relay the record's impressions to the cartridge. Most fine stylus are made from synthetic diamonds. According to shape, they can be classed either **elliptical** or **contical**. Elliptical stylus are said to provide optimum con-

tact with the groove walls while keeping record wear to a minimum.

**synchronous motor:** electric motor in which speed is directly related to the frequency of the voltage supply. Synchronous motors provide the steadiest speed performance and thus are preferable in turntables and tape machines.

**tape deck:** tape machine that includes complete transport mechanism (motor, etc.) and pre-amplifier circuit for recording and playback, but no power amplifier for driving speakers.

**tape recorder:** a complete tape machine that has an amplifier and speakers (see tape deck).

Of course, if you own a music system, you already have an amplifier and speakers. Since most audio enthusiasts have little use for tape records, most of the industry's attention and energy is devoted to decks.

**THD,** or total harmonic distortion: see distortion.

**tracking force:** force with which the stylus must bear down on the record to obtain desired results. For record longevity, tracking force should not exceed 4 grams; below 2 grams is even better.

**treble:** tones or signals at the high end of the audible frequency band (roughly 10,000-20,000 Hz).

**Turntable:** the device that plays the record; includes motor and platter to spin the record, and tone arm with cartridge and stylus to pick up the signal. An automatic turntable has a mechanism that automatically sets the stylus down on the record and then takes it away when the record is finished. This name may also be used for a turntable that allows you to stack records for continuous play, although these are more properly called changers. Most "automatic" turntables allow you the option of single play or stacking. Manual turntables, strictly speaking, do nothing for you but spin the record—the movement of the tonearm before and after is your responsibility (although you'll often have the help of a good cue control), and, of course, you can only play one record at a time. There are also single-play turntables, which may or may not have automatic tone arm movement, and manuals with no automatic start, but automatic shut-off. True manuals are the best, both because of their simplicity and their record-care characteristics, but—understandably—they're popular only with the hardest-core audio freaks. For most people and good automatic represents a wise choice—the compromises involved are real, but not overwhelmingly significant.

**tweeter:** driver made specifically to produce high-frequency sounds. See speaker.

**woofer:** driver made specifically to produce low-frequency, or bass, sounds. See speaker.

**wow:** slow variation of pitch caused by fluctuation in the operating speed of a tape machine or turntable.



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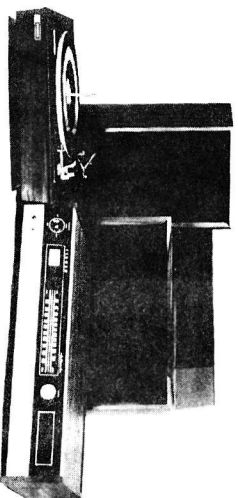


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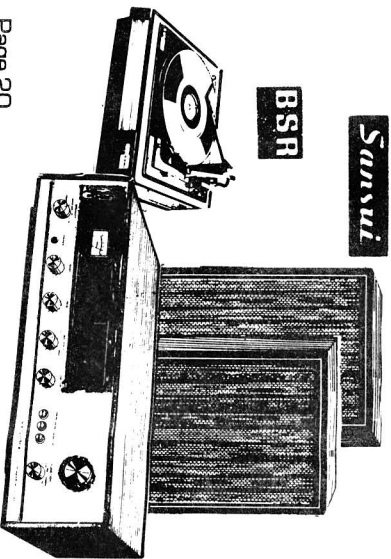
**FISHER C20A**, to complete this great system we've chosen a Fisher C20A record changer. It's moderately priced but highly reliable.

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We've put together a moderately priced system designed for a discerning ear and a value conscious person.

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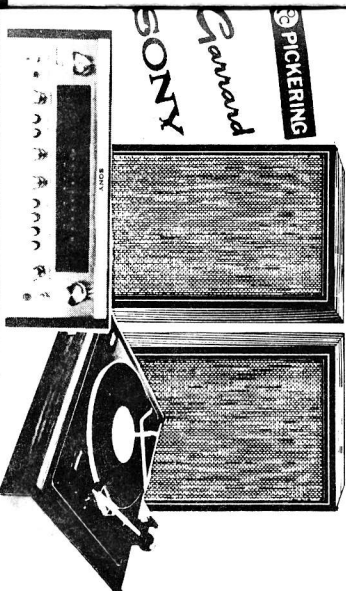


**LAB STANDARD 303**, always a popular seller this Laboratory Standard speaker system features an 8" woofer for full rich bass response and a 2 1/2" tweeter for clear brilliant highs.

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Put together 3 great names in audio technology at a price under \$400 that will satisfy even the most demanding individual. Impossible you say? Very possible at Stereo Warehouse! Listen for yourself and see!



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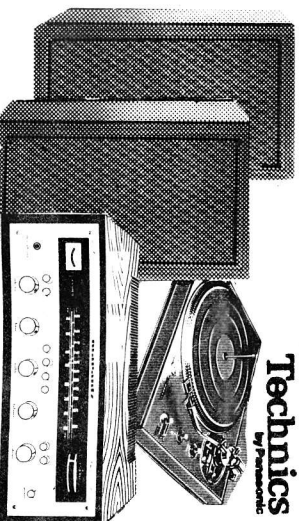
This systems represents the highest value, reliability and overall sound performance of any other in its price category.

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**MARANTZ 2225**, brand new for 1976 this Marantz receiver encompasses years of Marantz technology that brings you a receiver incomparable in its price range.

**FISHER XP66KC**, a new speaker featuring a 3-way system and a 10" woofer. They have open, transparent sound, with smooth deep bass response and an accurate high end.

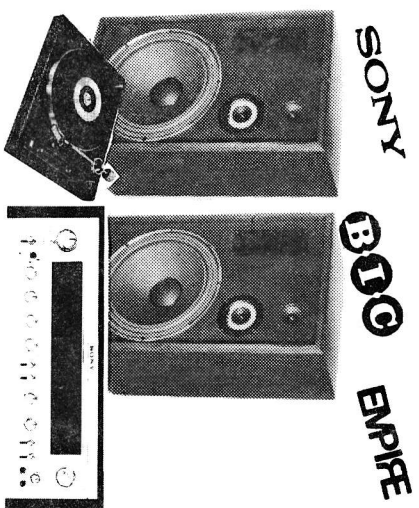
**TECHNICS SL20**, a manual turntable of the highest quality is our choice for the serious music listener who deserves the best in sound. Complete with an **EMPIRE** magnetic cartridge, base, and dust cover.



# SYSTEM \$669

Incomparable sound accuracy with plenty of power is the best description for this quality system.

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**SONY STR-7055**, unquestionably 1 of the most value packed receivers on the market today. It epitomizes the high degree of quality and performance inherent in all Sony Sound equipment.

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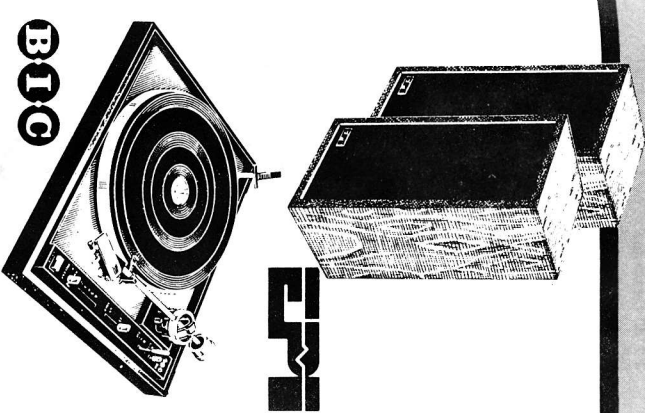
**B.I.C. 960**, programmed turntable, succeeds in combining the best of both a belt drive and an automatic changing mechanism. Complete with **EMPIRE** magnetic cartridge, case, and dust cover.

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These components were "Top Rated" by a leading consumer magazine.

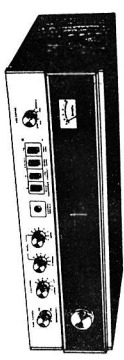
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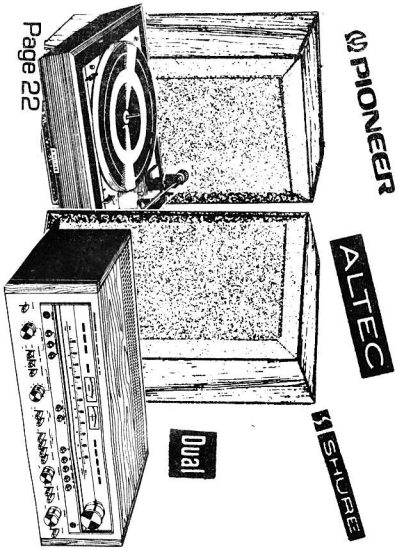
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# SYSTEM \$959

Included in this system is some of the finest equipment available today. It is designed for the critical listener who demands the best and gets it.

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**ALTEC 7**, one of the very best speakers one can buy. Reliability is a by-word to one of the oldest speaker companies in the business. The sound is without question one of the finest available.

**DUAL 1249**, a professional belt drive automatic record changer that will treat your records with tender loving care and give you years of reliable service. Complete with **SHURE V15 111** Supertrack cartridge, base, and cover.