



Luxman C-1000

Is a Sybarite's Shining Light

The Equipment: Luxman C-1000 Prestige Control Center, a stereo-preamp/control center in rosewood veneer case. Dimensions: 19 by 6 inches (front panel, excluding 1-inch legs); 9 $\frac{1}{8}$ inches deep, plus clearance for controls and connections. Price: \$895. Warranty: three years parts and labor. Manufacturer: Lux Audio, Japan; U.S. distributor: Lux Audio of America, Ltd., 200 Aerial Way, Syosset, N.Y. 11791.

Comment: If a pretty face were all that it takes to succeed in the world of audio, one would dub the Luxman C-1000 a winner without a second thought. It is really difficult to do the front panel justice in a verbal description, for, although the number of controls it presents exceeds the usual plethora by a good margin, the arrangement and spacing are such that the eye receives an over-all impression of serene harmony. The fact that the controls actually feel good as well adds to the sensuous luxury of the design.

At the upper left of the front panel is a large selector knob, silky-smooth in its operation, that can be switched among AUX 1, TUNER, PHONO 1, PHONO 2, and AUX 2. Below the selector is a switch labeled LINEAR EQUALIZER and equipped with a pointer that can be moved from a neutral center position to any of four others, two marked UP TILT and two DOWN TILT. To the right of the selector are the BASS and TREBLE knobs, each having 21 detented positions. A three-position switch below each of these tone controls sets turnover frequency—150, 300, or 600 Hz for the bass, 1.5, 3, or 6 kHz for the treble.

Further to the right, at the center of the panel, is a bank of seven three-position levers. The leftmost of these bypasses the tone controls when in the center position and can switch in a LOW BOOST function in addition to the tone controls. The next introduces a LOW CUT filter with a choice of cutoffs: 70 Hz with 12 dB per octave rolloff, or 10 Hz with 18 dB per octave rolloff. The third switch controls a HIGH CUT filter in a similar way, with cutoffs at 7 and 12 kHz, both rolling off at 12 dB per octave. The next two switches are grouped together under the label MODE. The

leftmost of the pair can be moved from its normal position to cut out either stereo channel; the other can choose STEREO, REVERSE (an exchange of channels), or MONO. The rightmost pair of levers controls the input/output functions of two tape decks to allow monitoring from either while recording is in progress or to allow dubbing in either direction, even while the user listens to a different source.

Further to the right is a pilot light, and below that is a dual control. The "tab" element is a balance control detented at its center position; the main knob, a secondary volume control labeled ATTENUATOR, is used to fill in the "holes" in the detented primary one—the large, distinctively detailed knob that dominates the right end of the panel. Three on/off pushbuttons are located below this large knob: one for the unit itself, each of the others for a pair of loudspeakers. Above the main volume control is a panel lamp labeled TOUCH MUTE, about which more will be said later. Two screwdriver adjustments—elegant ones—toward the bottom center of the panel adjust the load impedance of PHONO 1 between 30,000 and 100,000 ohms and allow the sensitivity of both phono inputs to be varied by ± 5 dB. A stereo headphone jack at the bottom right completes the front panel.

While the back panel is less distinguished in appearance than the front, it is by no means unattractive. At the left is a stack of AC convenience outlets, two switched and two unswitched, each rated at 300 watts maximum. Just to the

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right of this are a power-line fuse and the power cord, followed by an array of spring-loaded terminals (they accept stripped wires) that make the output connections for two stereo pairs of loudspeakers. An additional set of similar terminals further to the right is for connections to the output of the power amplifier. (This arrangement allows the control center to switch the loudspeakers and, incidentally, provides power for the headphone jack.)

Continuing rightward we find two rows of stereo pin-jack pairs. First there are two sets of outputs (allowing two power amps to be driven). Then there are monitor inputs and record outputs for each of two tape decks. (These are duplicated immediately below as DIN jacks.) The remainder are for the tuner, aux, and phono inputs. Separate input level controls are provided for TUNER and AUX 1. Finally, there is a thumbscrew that accepts ground leads.

The approach to tone controls taken by the designers of the Luxman C-1000 is unusual to say the very least. In addition to the defeatable tone controls with their variable turnover frequencies, there is the LINEAR EQUALIZER. When switched to the first up-tilt position it rotates the frequency-response curve about an "axis" at about 1 kHz, so that the level at 10 kHz is +1 dB and that at 100 Hz is -1 dB with the curve left almost (but not quite) a straight line. The second up-tilt position increases the deviation to +2 dB and -2 dB, respectively, while the corresponding down-tilt positions reverse matters, depressing the treble and raising the bass. Frankly, we found the effect barely audible. More obvious is the action of the LOW BOOST, which can be brought into play along with the tone controls. This increases the response at 70 Hz and below, reaching +8 dB at 15 Hz.

Another interesting feature is the touch mute system associated with the main volume control, which is divided into two concentric regions that do not, however, rotate separately. A firm touch on the inner region causes the sound level to drop by 16 dB and the touch mute indicator to light. A touch on the outer portion restores the original level; consequently, whenever you adjust the volume-control knob it will disable the touch mute.

Clicks and thumps at turn-on are prevented by a circuit that keeps the output stage shut down for several seconds until things stabilize. During this time the pilot light winks reassuringly to show that there is no malfunction.

The performance of the C-1000 is virtually impeccable. Clipping occurs at 13 volts. The data from the CBS Technology Center show that, at a more reasonable 2 volts, THD is less than 0.0064% for all conditions, and intermodulation distortion is 0.002% or less. The frequency-response curve can be drawn with a straightedge from 10 Hz to 20 kHz and falls off to only -2 dB at 100 kHz. Noise is 76 dB down at the phono inputs and at least 84 dB down at the high-level inputs. With sensitivity at maximum, 3.0 millivolts at a phono input produces 2 volts' output; the corresponding figure for the other inputs is 300 millivolts. About the only thing we can find fault with is the occasionally sluggish response of the touch mute on one sample we tried.

Fine instrument that it is, the Luxman C-1000 is not for everyone, in personality as well as price. It is quite conservative in styling and over-all design philosophy. No concessions are made to quadriphonics, present or future, although the PHONO 1 input, curiously, could accommodate a CD-4 cartridge. The unit is designed more for complete convenience than for elaborate signal processing—in short, it is more a Rolls-Royce than a Ferrari. But if you are a sybaritic audiophile with a budget to match, the C-1000 will pamper you as few preamps can.

CIRCLE 141 ON READER-SERVICE CARD

Luxman C-1000 Additional Data

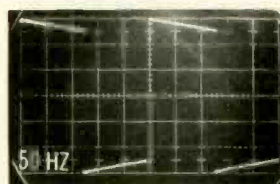
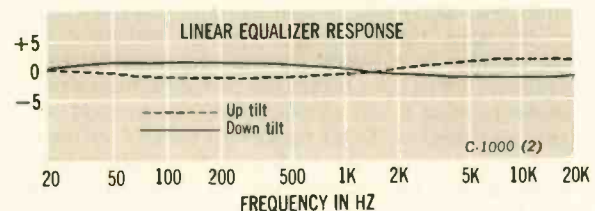
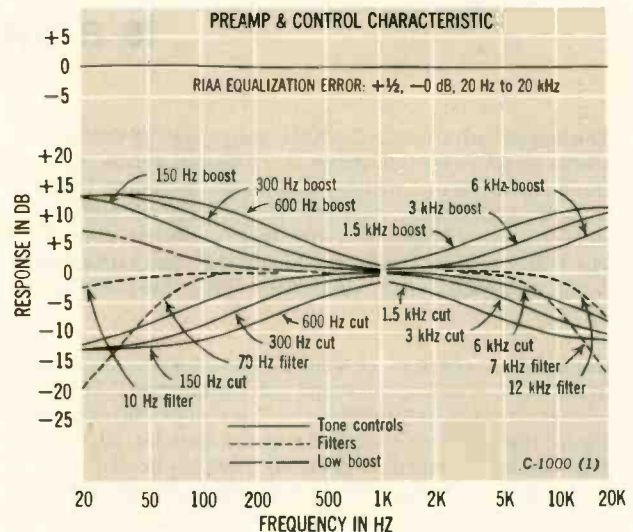
Input characteristics (for 2.0 volts output)		
	Sensitivity	S/N ratio
phono 1 (0 dB)*	5.2 mV	76 dB
phono 2 (-5 dB)	8.5 mV	76 dB
phono 2 (0 dB)	5.2 mV	76 dB
phono 2 (+5 dB)	3.0 mV	76 dB
tuner (max)	300 mV	84 dB
aux 1 (max)	300 mV	84 dB
aux 2	300 mV	84½ dB

Frequency response (at 2 volts)	
	±0 dB, 10 Hz to 20 kHz
	+0, -2 dB, below 10 Hz to 100 kHz

Total harmonic distortion (for 2 volts output)	
L ch	<0.0062%, 20 Hz to 20 kHz
R ch	<0.0064%, 20 Hz to 20 kHz

IM distortion (for 2 volts output)	
	<0.002%

*Phono 1 was measured at all three impedance settings with no change in the data shown.



Square-wave response