

HI-FI CHOICE

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£3,000 worth of
Sennheiser headphones, p38



SEPTEMBER 1994

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More power!

Budget amps punch above their weight p42



FREE

magazine with this issue.
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- ▶ **Exclusive New Panasonic DCC deck**
- ▶ **Hot Valves from Arion and Audio Innovations**
- ▶ **In car test: £13,000 Pioneer system and four CD/Tuners**
- ▶ **High tech Sony biocellulose speakers and Wilson Benesch carbon-fibre arm**
- ▶ **Digital Radio decoded**



War of the Woofs

SUBS AND SATS TO TAKE OVER YOUR LOUNGE (discreetly!) p58

THE THREE POINTS OF THE KENWOOD TRIANGLE REPRESENT ADVANCED TECHNOLOGY, QUALITY AND STYLE

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The name's Sam, Sam Stereo (daft name, I blame my parents.) Check me out in this month's free mag — here's lookin' at you . . . (etc)



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Best Buys and Recommendeds

Products that make the grade are awarded *Hi-Fi Choice's* unique Best Buy or Recommended accolades. This sets them apart as being capable of a higher standard of fidelity than average at a particular price.

A product carrying the **Best Buy** swing tag is significantly better than the alternatives in its price band. It is of excellent quality and very good value for money. Watch out for this logo. It is your guarantee of quality.

Recommended products are also very good, but not quite in the same league as Best Buys. Despite being runners up, they are definitely worth considering, as they may prove more compatible in some systems.





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HI-FI CHOICE

CHOICE WORDS

The shock of the new

Allow me to introduce myself as the new editor of *Hi-Fi Choice*. For those who care about such matters, I'm the seventh hack to have held this post. My publishing career to date has taken in professional audio, music and (most recently) home cinema. But it began with hi-fi, so arriving on the magazine has been a kind of homecoming. There is still debate about enclosures, transistors and upper-mid-bass suckout, and in spite of all former predictions, no-one has made a CD player which sounds better than the finest turntable. However, only the best-buried ostrich head could disagree that the forums of the future will revolve around the onward march of all things digital, which will influence audiophiles of tomorrow in more ways than they can possibly imagine today.

In the meantime, let the Seventh Dynasty of *Choice* begin with a call for more correspondence. If you agree with what we say, we want to know; likewise if you disagree. But it shouldn't stop there. I want to hear about your all your ideas, however bizarre. About your experiences, your thoughts on the future - and what has driven you to become part of the privileged élite who have realised that good hi-fi is the only route to true enjoyment of good music.

After all, if it is nothing else, this high-quality audio stuff should be fun. Hi-fi is a means to an end. It exists to make pop more popular, operas more operatic, heavy metal more metallic. It's about getting the most from your records and CDs. It's about getting the very best next thing to 'being there' - whether 'there' is the concert-hall or recording studio. It's about making an emotional connection with the unlikely combinations and permutations of sound-pressure waves which we call music.

All well and good - but what makes hi-fi so continuously fascinating is that, even today, no-one has designed the perfect music reproduction system. Even with the accumulated wisdom available to today's electronic and acoustic engineers, no-one

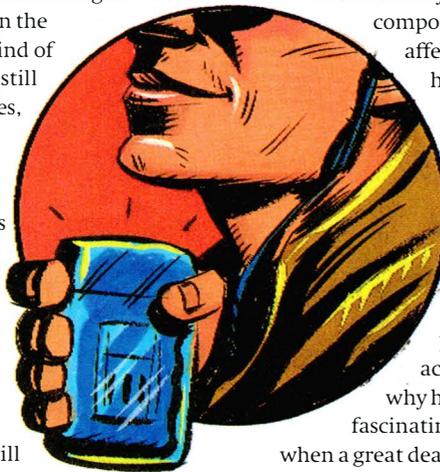
knows exactly how the myriad components in the audio chain affect one another, and hence how they affect reproduced sound.

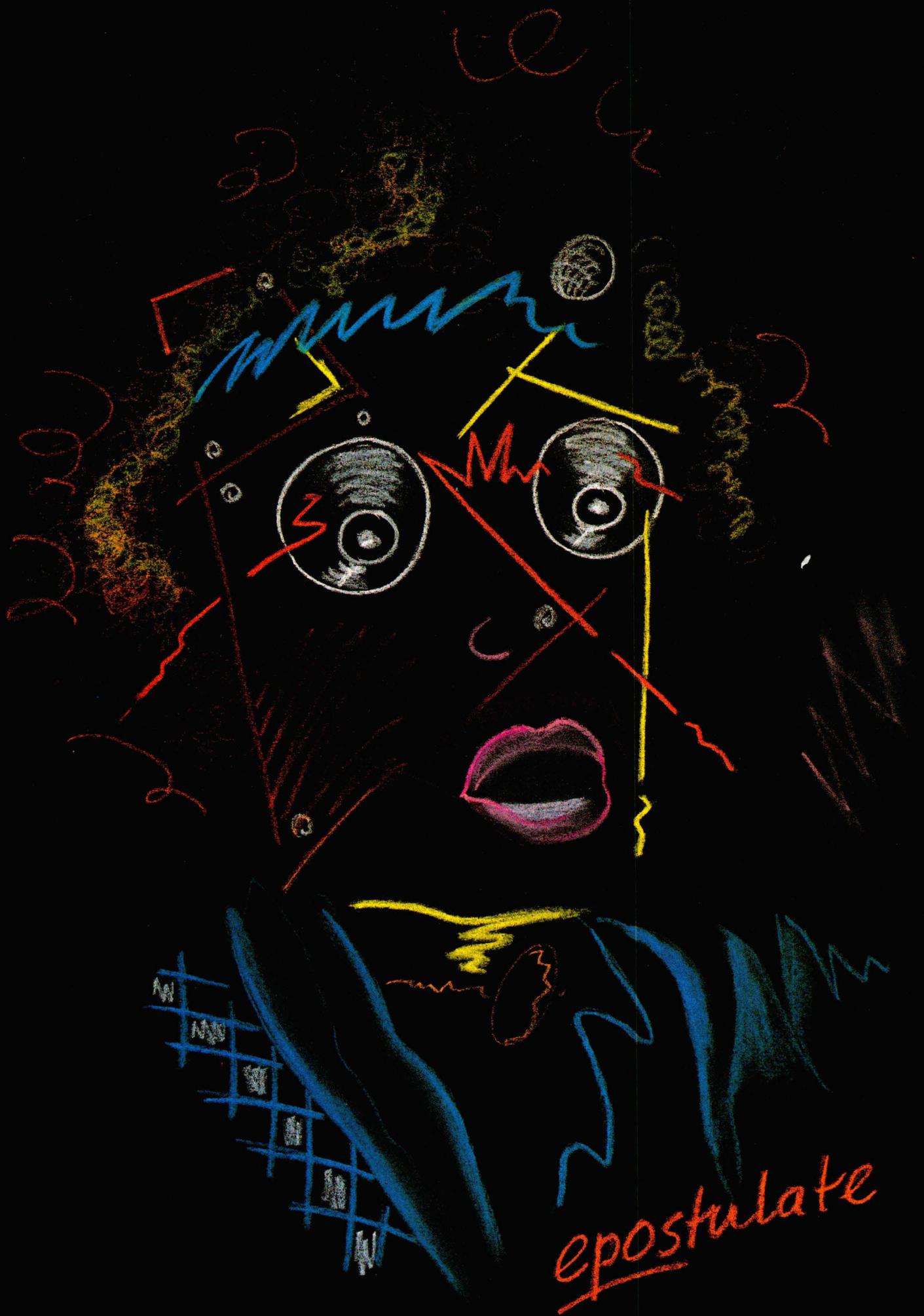
For that matter, no-one can name with certainty all the factors which have a bearing on how we perceive music (as distinct from the physical process of actually hearing it). That's why hi-fi remains so

fascinating, because in an age when a great deal of technology is well charted, the expedition in search of super sound still has great areas left to explore. I hope that in future years *Hi-Fi Choice* will be remembered for having ploughed a little deeper into unknown tracts of audiophilia - you'll read more in months to come.

Turning to more immediate matters, this month's issue is notable for its free supplement (cue the square jawline, above left), which is crammed full of tips for those who like their music on the move or on the beach. In the main magazine, meanwhile, we've got tests on satellite/subwoofer systems and integrated amps, to name but two. Also, next month you can look forward to our exclusive Awards issue, plus tests on mid-priced speakers and budget AV amps - October's issue will be available in your newsagent by Friday September 9. Enjoy!

Stan Vincent





epostulate

UPDATE

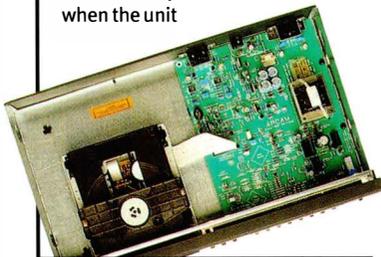
Choice news from around the world

'Cam you dig it?

Arcam has pulled the sheet off two digital products: the snappily-titled *Delta Black Box 500* Digital Audio Control Centre (DACC, £750), and the more succinctly-named *Alpha One*, which at £299.90 is the first Arcam CD player to cost less than £300.

The *DBB 500* is based on an Arcam-designed, one-bit DAC built with discrete surface-mount components. Up to seven digital sources may be accommodated, and the unit may be used as a digital preamp in association with a power amp.

The *'500* also includes an internal master reference clock with voltage-controlled crystal oscillator, and Arcam's Sync Lock feature is automatically activated when the unit



The innards of the *Alpha One* — get a load of that three-beam transport, laser fans.

is connected to a *Delta 250* or *170.3* CD transport — guaranteeing 'jitter-free' performance.

The *Alpha One*, meanwhile, comes complete with a Sony three-beam transport and the new Burr-Brown PCM1710 multi-level $\Delta\Sigma$ DAC, with fourth-order noise shaping. Inside the casework there's a steel chassis and rugged PCB, plus audiophile analogue components and a digital output.

Both products are covered by Arcam's two-year guarantee.

☎ Arcam (0223) 861550

Philips unleash DCC assault

The DCC-MiniDisc war has escalated to another level with the arrival of Philips' first recording DCC personal. The *DCC170*, due for release in September priced £250-£300, offers the new 18-bit Studio Recording Technology with enhanced dynamic headroom, digital/analogue input and a mic input. Look out for a review in *Choice* very soon.

Due in November, the *DCC-730* is the latest full-size recorder (also priced £250-£300), which includes Philips' Turbo Drive mechanism for 'ultra-fast' tape winding. Philips claims that this feature, when combined with more sophisticated control of a tape's Table Of Contents, will result in much shorter track-access times.

And New CD Players, Too!

When it comes to Philips' fresh crop of CD players, continuous calibration is the name of the

span, independent of external factors such as varying temperature.

On the two cheapest models,

the £120 *CD710* and the £130 *CD720*, the calibration is implemented alongside a new 16-bit DAC, the TDA1545A.

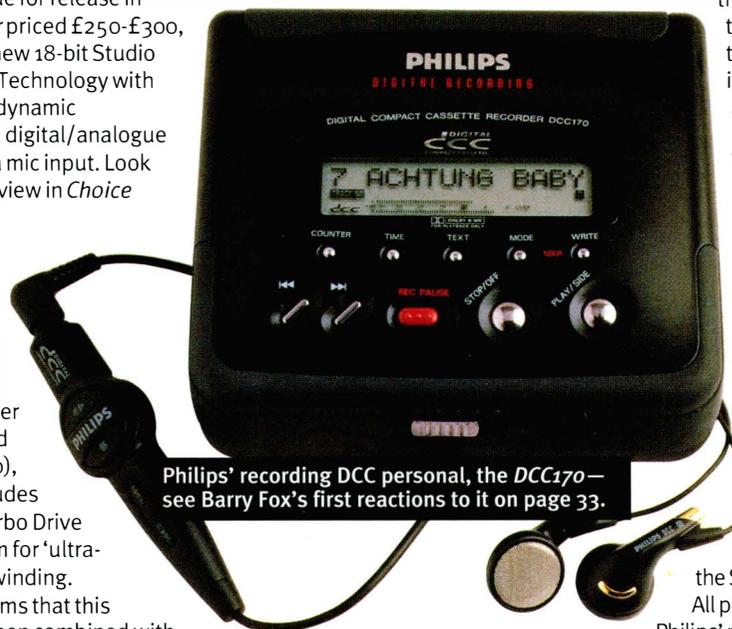
In the £170 *CD740*, a new Bitstream decoder (TDA1549) is used in conjunction with continuous calibration techniques, while the flagship £200 *CD750* employs a selected version of the premium Bitstream DAC, the SAA7350.

All players utilise Philips' recently developed

CDM-12 linear-tracking transport mechanism, with three-beam laser and digital servo IC.

☎ Philips 081-689 2166

Philips' recording DCC personal, the *DCC170* — see Barry Fox's first reactions to it on page 33.



game. The innovation, which has been patented, claims to keep players performing at their best throughout their life-

Philips' new CD players make use of continuous calibration to keep a cool head at all times.



Five guys named Rotel

Rotel has announced the arrival of three amplifiers, a CD player and a phono equaliser onto the market.

The £150 30Watt *RA930AX MkII* replaces the *RA930AX* (reviewed *HFC 104*), while the £200 30Watt *RA930BX* is brand new, reviewed on p52 of this issue. The £250 line-level 50Watt *RA935BX MkII*, meanwhile, replaces the *RA935BX* (*HFC 121*), for which a phono stage costs £50.

On the digital front, the

RCD940BX CD player (£230) replaces the *RCD945AX* (*HFC 124*); while the active phono equaliser is dubbed the *RQ970BX*, and costs £130.

The *RA930BX* claims to use passive audiophile components and specialist integrated circuits in the line stage, while the *RA935BX MkII* is said to benefit from '28 circuit revisions' over its predecessor, and packs slit-foil capacitors, toroidal transformer and star-earth grounding topologies on its PCB.

The CD player, meanwhile, uses an 18-bit, eight times oversampling chipset and a number of 'audiophile' analogue components. It benefits from a metal-chassis, bonnet and front panel.

The *RQ970BX* phono equaliser is designed for use with line-only amplifiers, but Rotel claims it will improve on the basic performance of integrated amps' record-reproducing internals.

Rotel (0908) 317707

One of the trio of amplifiers from Rotel that make up a five-strong onslaught on the autumn market.



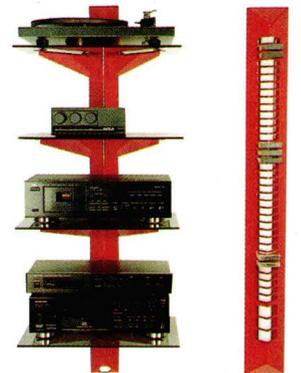
IN BRIEF

Aura has announced a replacement for the long-running *VA-50* amp: it's the *VA-80*, which costs £280 in black-mirror finish or £330 in chrome. The minimalist *VA-80*'s circuitry borrows heavily from the *VA-100*, reviewed in *HFC 109*, and claims to offer 45 Watts per channel RMS.

(0903) 750750

AVI, the Stroud-based purveyor of designer audiophilia, has introduced an integrated amplifier (the £799 *S2000MI*) and a CD player (the £899 *S2000MCI*) to complement existing components (reviewed in *Statements*, p.20). The official launch will be at the Ramada hi-fi show, from September 8 to 11.

(0453) 765682



Look no wires! Monostem, neat and effective equipment supports.

Monostem is a stylish equipment support system, encompassing tables, speaker stands and tape/CD racks. The table system is based on a single-piece fixing which attaches to the wall and neatly hides cables at the same time. A wide range of finishes is available, and prices for the table begin at £255.

(0533) 433233

Sony has announced the latest version of its Super Bit Mapping (SBM) system, which claims to make 16-bit CD recordings sound more like 20-bit masters. Also, it is adding an SBM noise-shaping filter to the analogue inputs of new domestic DAT recorders, such as the *DTC-60ES*, for enhanced recordings.

Meanwhile, in the analogue world, Sony has announced three new cassette tapes: *UX*, *UXS* and *Metal XR*.

(0932) 816000

It may look like a corrugated omelette, but in fact it is the new *Magnapad Gold* loudspeaker magnet damping pad from Spectra Dynamics — makers of the *Deflex Acoustic Panel* (reviewed *Sessions*, *HFC 126*). It costs from £15 to £20 depending on application, and we'll be taking a look at it soon.

(0745) 571600

Siggy Stardust



Which wood would you choose? Veneer variety from ProAc.

ProAc is now producing a *Signature* version of its *Tablette III* speaker.

It's yours for £849 in Burr Oak, Ebony or Bird's Eye Maple real-wood veneer; or for £779 if you choose Rosewood or Yew.

Benefits have been wrought from a copper magnet assembly in the bass driver, allied to a solid-copper phase plug; an open, equalised reflex port; and not forgetting a modified crossover.

ProAc 081-207 1150

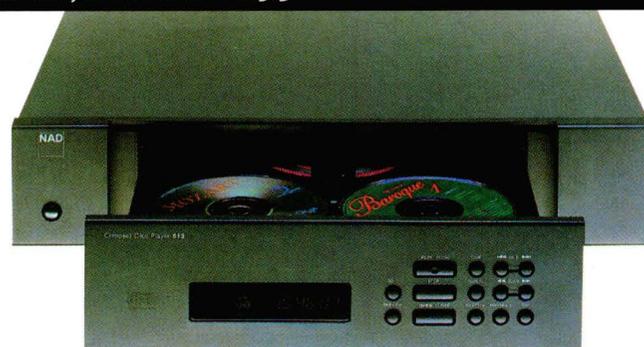
The power of 3

Not content to rest on the laurels of the amp that launched a thousand systems, NAD has brought its expertise to bear on a remote-control CD multipler, the £270 *Model 513*, which is out this month equipped with a MASH DAC.

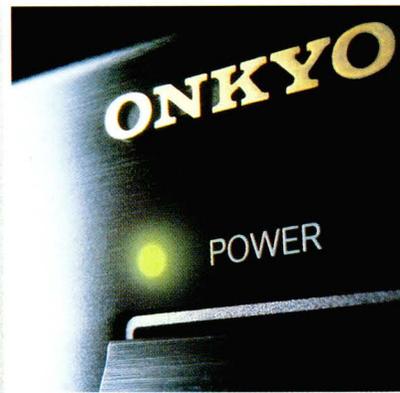
The design has been kept simple, on the basis of customer research which indicated most users require no more than three discs to be loaded at once. While one disc is playing, you may change the other two as required.

Up to 32 tracks may be programmed from all loaded discs, and there is a track-assembly Edit function to ensure painless preparation of cassette compilations. 081-343 3240

Not only can you lounge in your armchair for a whole three compact discs' worth, you can point the remote and listen again, ad infinitum, courtesy of the *NAD Model 513*.



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Craggy thumbs aloft

Onkyo have added a Pro-Logic decoder to the stylish *Liverpool* series of mini components (reviewed *HFC 131*).

The *SR 211 PRO* (£400) offers Hall, Stadium, Disco and Dolby 3-Stereo DSP modes in addition to Pro-Logic, plus a test-tone generator, automatic input balancing, tone controls and three video inputs.

24Watts are available for the dialogue speaker, with 2x10Watts offered for the rear speakers (DIN figures, 8Ohms).

☎ Onkyo 081-343 2082



This season's *Liverpool* line-up brings a Pro-Logic decoder, the *SR 211 PRO*, up front.

Celling England by the sound

Celestion has unveiled some adventurously-styled AV speakers.

The £149 *MP1* multi-purpose speaker is reflex-loaded, with an injection-moulded polypropylene cabinet. Just 295mm high, it is magnetically shielded and easy to mount. Power handling is quoted at 150 Watts, and free-space LF extension to 70kHz (±3dB). It comes in cream or grey.

Three other AV additions include the £99 *Little 1* surround speaker, the £179 *Centre 2* dialogue speaker and the £299 *CSW* powered subwoofer.

Watch this space for details of Celestion's radical hi-fi speaker, the *Kingston*,

whose curvaceous enclosure is made from a high-tech mineral called Alpha Crystal. Pundits are talking of a November launch.

☎ (0473) 723131

Small but multi-purposeful: the *MP1*.



Pi-Fi Choices

In tune with Pioneer — RDS too!



The pace of innovation continues unchecked at Pioneer, where a whole host of components have just been rolled out.

There are no less than four CD players on offer. Of most interest are the £200 *PD-5503* and £250 *PD-5703* which, according to Pioneer, have benefited from extensive UK tuning and component upgrades.

Both sport Pioneer's Legato Link Conversion system, which claims to restore the musical naturalness which other players fail to reach.

They also incorporate Pioneer's Pulseflow one-bit DAC, with 384-times oversampling and second-order noise-shaping; and Clean Laser Pickup, which has a built-in RF amplifier for improved signal-pickup-accuracy and conversion.

It's also worth noting that the *PD-5703* is a cheaper reworked version of last year's *PD-5702*. This year's model has separate power supplies for digital and analogue stages, and defeatable digital outputs.

There are two budget models — the £140 *PD-103*, which replaces last year's *PD-102*; and the £160 *PD-203*, which replaces the *PD-202*. Both come equipped with Pulseflow and Clean Laser Pickup.

Also new from Pioneer are two RDS tuners (the £180 *F-303RDS*, including EON; and the £130 *F-203*, including Radio Text) and an entry-level amplifier, the £150 *A-203*, which includes a cheaper implementation of the Wide Range linear circuitry found in the highly-acclaimed *A-400X*

☎ Pioneer (0753) 789789

Top tape from Technics

Technics is replacing the *RS-BX404* cassette deck with a new machine, the *RS-BX501*. This £180 remote-control player has a centrally-positioned mechanism with auto-reverse and automatic precision tape calibration, plus Dolby B, C and HX Pro.

Thanks to twin motors, Technics claim, the '501 will wind tapes approximately 50 per cent faster than its rivals. A microprocessor system slows down the wind just before the end of the tape to minimise the risk of snapping.

Something For The Weekend?

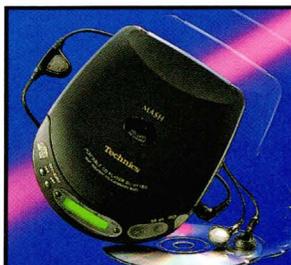
Also expected from Technics are three personal CD players: the £100 *SL-XP170*, £140 *SL-XP180* and the £160 *SL-XP250C*, which is optimised for in-car performance. All are scheduled for September release.

Both of the less expensive players have been designed to be light but rugged and reliable, especially in high temperatures, thanks to a polycarbonate body and toughened glass laser lens. Long alkaline battery life is another feature, being eight hours and 11 hours respectively for the *SL-XP170* and *SL-XP180*.

The *SL-XP250C*, meanwhile, is equipped with a double-floating transport for immunity to knocks and bumps, and a back-lit display.

Cigar-lighter power adapter and car cassette interface are standard; a mounting arm costs £34.

☎ Technics (0344) 853943



Lightweight, rugged CD personals from Technics sound like essential equipment for a survival course — may not keep you warm, though...

IN BRIEF

Keswick Audio Research has turned from speakers to amps with the *Vegas*, a line-level integrated valve amp, producing 18 Watts per channel using EL84 tubes for around £800. It's due in September, as is the *Cantana*, a high-sensitivity two-way speaker. ☎ (0977) 671823

Polk's £300 *AW-M3* is a compact outdoor speaker with an integrated mounting bracket, and a sensitivity quoted as 89dBW. Its white finish may be painted. ☎ (0727) 827311



Polk's *AW-M3* likes it outdoors.

New accessories: AC Mains'Press (£79) from the Audiophile Club ☎ 081-882 2822 claims to eliminate the interference sometimes caused by fridges, freezers et al. LFD Audio ☎ (0255) 422533 has a six-way mains distribution block, housed in steel, utilising gold-plated MK hardware, and wired with silver-plated copper cable coated in PTFE (from £150). Path Group has upgraded its *Ixos* range of connectors to include locking and sleeved banana plugs, plus heavy-duty phono plugs. ☎ (0494) 441736.



The most phono you can have with your clothes on.

Tube enthusiast Stuart Perry has formed a company to reproduce *Beam-Echo* valve amps (see *HFC 131*, p34), acclaimed in the '50s and '60s. He claims the replicas will be to original spec except where modern components can wreak improvements. ☎ (0425) 278270

Errata: our steady quill slipped last month on some prices. The *THETA Data Basic/COBALT 307* (p53) combination costs £2,696 not £987; the *PS Audio Lambda/Ultralink Two* combination (p51) costs £4,900 not £4,500, and the *AKG K70* headphone (p66) cost £29.95 not £39.95. Our sincere apologies to all parties concerned.

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Norman Audio, Blackpool 0253 295661
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P & A Audio Video,

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 { 0232 451381

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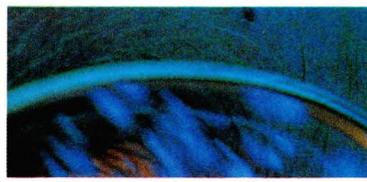
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LOUDSPEAKERS

Sony SS-A1L

£449.99

- ▲ Coherent, dynamic and transparent.
- ▼ Quite a tough load; need decent amplification.

SOUND ★★★★★

VALUE ★★★★★

If this speaker hadn't been wearing its Sony badge (in fetching suede) I would have put it down as a BBC designed *Harbeth* or *Spendor*. Everything, from the shape and extensive use of felt damping, to the expensive understated veneer, says Studio Monitor. But look a little closer and this £450 Sony shows at least some of its heritage: there are little bits of rubber damping the surround, a dust cap on the woofer and the time aligned tweeter is made of the same bio-cellulose that was featured in the (£2.5k) *R10* headphones.

The *SS-A1L* is an infinite baffle design that's a little bigger than an *LS3/5a* at 30x19x20cm (hwxwd) without the grille. Its response extends down to 60Hz by virtue of a 4ohm impedance and 85dB/W sensitivity. Used on Acoustic Energy stands they worked well both close to and away from the rear wall, but the optimum site turned out to be between a foot to sixteen inches out. Positioned thus and fed glorious triode amplified signals from a pair of *Gamma Aeons*, some rather palatable sounds were heard to issue forth from the diminutive Sonys.



The BBC monitor effect has come back from Japan with Sony's bio-cellulose loaded *SS-A1L*.

As one might expect from such a considered design, they were pretty short on character, reflecting instead the character of the music and the system. The lack of cabinet contributions made for truly 'out of box' imaging and the even balance delivered natural, convincing voices and a generally open soundstage. They lack little when it comes to coherence, rendering the fluid beat of the *The Grateful Dead's Rosalie McFall* with some aplomb.

Connected to the somewhat stiffer output of *Michell Alectos*, the Sonys produced some impressive low frequency grumbles and bounced along with *Chaka Demus and Pliers*. The transistor amplifiers produced greater spatial coherence but also a constant

desire to turn up the volume, which, if indulged, resulted in the speakers hardening up a tad.

Convincing and obviously well-thought-out, the *SS-A1L* represents a further step along the classic BBC path. It adds dynamics and pace to neutrality.

Jason Kennedy

Sony UK Ltd, The Heights,
Brooklands, Weybridge, Surrey
KT13 0XW. ☎ (0932) 816000

TUNER

Denon TU-380RD

£189.99

- ▲ Great RDS implementation in a good-value tuner.
- ▼ Long wave and signal strength omitted; sound quality compromised.

SOUND ★★★★★

VALUE ★★★★★

It is gruelling to find out that yet another Japanese hi-fi brand has mastered RDS technology on its latest tuner, but I must report that Denon's *TU-380RD* features second-generation EON capability.

There has been British input towards the design, though, if only from extensive collaboration with the BBC, whose RDS development engineers were consulted at each stage to ensure the system was correctly configured.

Although lacking long-wave, this £190 FM/AM tuner makes full use of the active Radio Text messages which the BBC has been broadcasting alongside its

An affordable tuner with outstanding RDS capabilities.



national FM signals since the beginning of the year. These give details about the programmes and the music played.

On *Radio Three* this means the name of major works, performer or orchestra details, and the conductor. Many commercial stations are experimenting with the concept, and *Classic FM* is poised to go live with its text implementation. Others are less far advanced though, as *Radio Mercury* still refers to an engineering test from the long defunct IBA.

Other RDS features give access to accurate Clock Time, station ident and tuning by PTY (or programme type) be it News, Rock or Pop. And the TA flag means the TU-380RD will re-tune automatically to travel flashes from local stations.

While all the RDS functions work well, standard tuner features are sparse. There is an RF attenuator, but that's about all, as there isn't even a signal strength meter. Yet the 40 presets, arranged in five banks, should prove enough for the most avid radio fan. There's no tuning knob, instead up/down buttons are used in either manual or automodes to scan the bands for stations.

This is a fairly good sounding tuner which should find many friends. It's not outstanding, but its performance is no disgrace — especially given the sub-£200 price point. Bass lines are powerful enough and the midrange is generally free of colorations. The treble could extend further and be smoother, but the soundstage is wide and provides a believable picture.

Removing the lid revealed a sparsely populated circuit board filling less than half the interior. There's nothing special inside: an off-the-shelf front-end from

Mitsumi and the

popular LA1265 and LA3401 chip-sets suggest little in the

way of audiophile application.

But, at the price, we can expect little else and Denon has built a middle of the road tuner which will work with the majority of modest systems. The excellent RDS features are a real bonus in getting the most from radio signals.

Trevor Butler

Hayden Laboratories,
Chiltern Hill, Chalfont St
Peter, Gerrards Cross, Bucks
SL9 9UG. ☎ (0753) 888447

MINI SYSTEM

Pioneer Impresso 7

£899.95

▲ **Eschews gimmicks for no-nonsense engineering; excellent performance, especially from CD and tape.**

▼ **Flat, opaque sounding tuner with mildly disappointing FM.**

SOUND ★★★★★

VALUE ★★★★★

Pioneer has recently launched two rather serious-looking midi systems under the *Impresso* name which combine hi-fi credentials with stripped down controls and snappy 'lifestyle' packaging. Of the two, the costlier *Impresso 7* is the more serious, with a better, more powerful amplifier, an RDS tuner and a CD player with Legato Link digital filtering for £900 — a modest £150 hike over its stablemate. And yes, for the real hi-fi techies out there, this is a system that you can buy without speakers, which is how it was tested.

The *Impresso* system consists of true separates. Each component has its own power supply and mains lead, albeit daisy-chained so that only one mains plug is required. Features included have been chosen on

strict utilitarian grounds, so the tuner has a timer and RDS for station naming, radio text and EON (Enhanced Other Networks), which in the fullness of time will allow such things as auto-retuning to catch traffic broadcasts — useful if your car is wired for 240 volts. The cassette deck has a single, auto-reverse mechanism, but is equipped with auto tape bias and level adjust. DSP modes and equaliser functions are notable by their absence.

Used with Mission 760i speakers, the *Impresso 7* performed like a thoroughbred, thanks in part to a clean-sounding amplifier which imposed strong control over the loudspeakers, and which lacked

the opacity

and grain so prevalent with system amps. The Legato Link digital filter weaved its usual spell, giving an unusually smooth, naturally distanced sound from CD, and the cassette deck also impressed with its stability and solidity. The only disappointment was the tuner, which failed to transcend its system origins, and which sounded rather flat and opaque, though it was adept at picking its way through an increasingly crowded FM band.

Alvin Gold

Pioneer High Fidelity (GB) Ltd,
Pioneer House, Hollybush Hill, Stoke
Poges, Slough, Berks SL2 4QP.
☎ (0753) 789789

A stylish tower of a system from Pioneer — the *Impresso 7* — where the emphasis is very much on solid engineering.



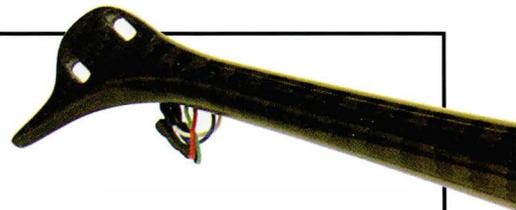
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Meridian 500/563 CD DAC & transport revisited

This is the third time the Meridian 563 DAC has come under my scrutiny. The first review of the DAC appeared in the March issue this year and resulted in the award of a Recommendation. With such a favourable result it came as a surprise last month to discover that in combination with the 500 transport the sound produced was far from praiseworthy.

What proved to be minor performance foibles in issue 127 (March '94) had escalated to major blights by the time of issue 133 (August '94). A slight sense of anxiety with busy orchestral recordings had become a tiring loudness, the music lacking gradation and dynamic expression.

It wasn't only the views of the listening panel that were contradictory, the results from the test bench also identified a shift in performance. Specifically, there was a deterioration in low-level linearity, an increase in mid-level distortion and an unusual rippling of low-level frequency response.

Obviously, something was seriously awry with August's

sample. Ultimately, Meridian identified a faulty component in the second-stage PLL. This was causing the system clock to 'bounce' and modulate the output of the Crystal Bit Stream DAC. Hence, the rippled response. Therefore, in order to present a true assessment of a healthy combination, *Hi-Fi Choice* has taken a second glance at a fresh sample.

This time the performance was far closer, though not identical, to the 563 converter tested for March. Specifically, resolution has tightened-up (showing errors of just +0.1/-0.85dB across a 100dB dynamic range) while distortion at -60dB has fallen from 0.84 to 0.40 per cent (the original 563 clocked-up just 0.28 per cent). The -60dB response plot (lower trace) also shows the rippling reduced by a factor of three yet, unlike the 563 from issue 127, it's not completely eliminated.

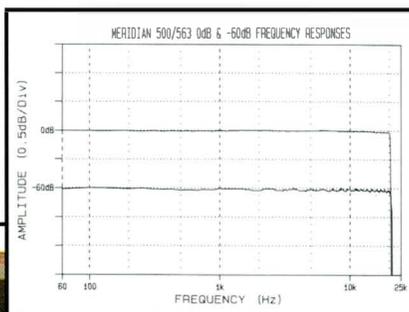
The upshot is a 500/563 combination that sounds far closer to our Recommended sample in issue 127 than the unexpected results in issue 133. During my re-

test I found that a sense of apprehension or tension with classical strings and brass was, once again, an occasional rather than persistent feature of its sound. The music was generally underpinned by a very secure bass with strong vocals sounding a little forward but undeniably expressive.

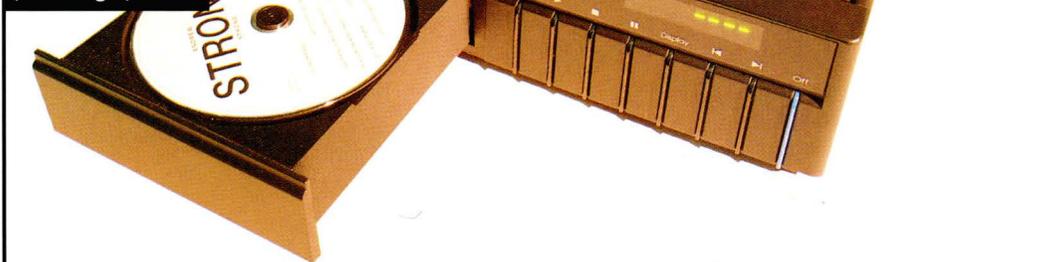
It was gratifying to see the correlation between lab and lounge — the DAC with a defect revealed itself both on the test bench and in the listening room. However, it was a shame that the initial impression of the 500/563 was marred as this combination is a highly-evolved and elegant piece of digital engineering which, at its best, is a genuine credit to Meridian's latest range.

Paul Miller

Meridian Audio Ltd, 14 Clifton Road, Huntingdon, Cambs PE18 7EJ. ☎ (0480) 434334



We requested a fresh sample of the £975 Meridian 500 transport and £895 563 DAC, after an abnormal performance in last month's test suggested something amiss. Our expert listeners were spot on — Meridian's engineers discovered and corrected a fault, and the result was a much improved response plot (above right).



TONEARMS

Wilson Benesch Act One

£999.00

- ▲ Well-made, hi-tech arm; first-rate performance.
- ▼ No arm park; arm wiring; slightly bland with rock.

SOUND ★★★★★

VALUE ★★★★★

Over recent years there has been frenzied activity in the turntable world, in an attempt to outflank the inevitable domination by CD. By contrast, the top tonearms have remained relatively unchanged since the latter half of the nineteen eighties. The new £999 Wilson Benesch *Act One* arm is sure to buck the trend. It uses up to the minute materials, like woven carbon-fibre (used in formula one chassis and missile ailerons), to produce an ultra-light, ultra-stiff arm with none of the rings and resonances associated with metal devices.

The *Act One* has mistakenly been called a unipivot, but in fact the alloy ball bearing sits on three further ball bearings, making a pyramidal structure, like sitting on a three-legged stool. This is suggested to eliminate bearing play, at the same time obviating the need for damping.

Even the counterweight takes a more pro-active role in the function of the arm. In addition to downforce adjustment, the *Act One*'s counterbalance also controls the azimuth of the cartridge. This results in a great deal of cartridge control, but this depends on your degree of dedication when setting up the arm.

All this technology helps to make a sound as neutral as I have heard from any other tonearm. Compared to my Audio Note-wired SME V, the *Act One* had a more open treble and midband, with a beautifully

tight, clearly defined bass. It didn't have the same image focus that I have found so alluring in the SME, but imparts a sense of coherence and smoothness that leaves the SME standing. The SME is meatier sounding and has the greater bass extension, but the bass of the *Act One* seems cleaner and tidier by comparison.

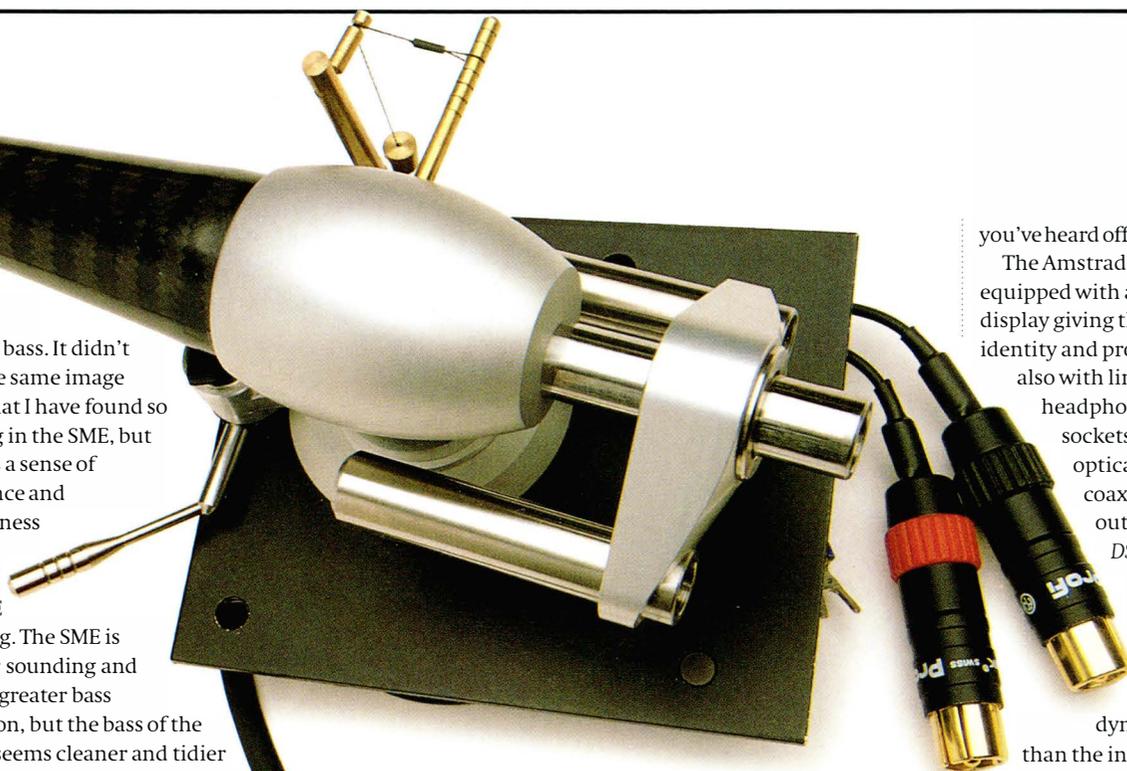
I tried the arm on both the Pink Triangle *Anniversary* and a standard Voyd. It succeeded in digging out the fundamental characteristic of each deck: the Voyd's dynamic range and bass weight; the Pink's master-tape neutrality. Such absolute neutrality can leave fast-paced rock like Faith No More, Nirvana and Rage Against The Machine sounding a little insipid and jejune, but I think that is because the arm is simply not getting in the way of the deck's performance.

It's in dire need of a parking device, especially on as floppy as a suspension as that of the *Anniversary*. One is expected soon, however. I am also rather dubious about the quality of the arm cable. The Hitachi cable used is robust and doesn't interfere with the sound, but I can't help wondering what the arm would sound like with Cardas or Audio Note wire.

There is a lot going for the Benesch *Act One* arm. Its *Babylon 5* styling gives it nineties chic, while its absence of tonearm signature make it the arm tough to beat at any price. If you are looking for the ultimate tonearm, this one must be on your shortlist.

Alan Sircom

Wilson Benesch, 109 Greystones Road, Ecclesall, Sheffield S11 7BS.
☎ (0742) 830088



A strong arm for the competition to beat — and a difficult *Act* for Wilson Benesch to follow.



DIGITAL SATELLITE RECEIVER

Amstrad DSR100

RECEIVER: £230/DISH: £50-£90

▲ **Subscription-free German classical radio stations; superb glitch-free sound.**

▼ **The dish; non-classical music stations appear to use BBC-type compression.**

SOUND ★★★★★

VALUE ★★★★★

Always quick to spot a niche, Amstrad has designed a low cost satellite receiver package for German digital radio from the DFS3 Kopernikus satellite. Of the 16 services available, about half are classically oriented. Obviously, the main interest here is for listeners who want more than *Radio 3*, but who are put off by the 'Mail on Sunday' musical approach and poor sound quality of *Classic FM*.

Kopernikus programming often has a detectable bias

towards the Classical and Romantic eras, and the central European in origin: German classical radio might still seem rather esoteric for non-German speakers, but in its favour classical music tends to be long, the interruptions short, and the technical standards of these DSR transmission are at least the equal of anything



Satellite study notes

Everyone knows that Astra Satellites carry television programmes, but what many people aren't aware of is that each vision carrier carries a number of audio subcarriers, some of which are used by the BBC, Virgin and other foreign radio broadcasters. But these subcarriers are FM modulated using Wegener coding, and sound quality is certainly no better than standard FM.

Kopernikus provides an alternative. Using 32kHz, 14-bit data which is capable of 16-bit resolution (a scaling feature imposes 16-bit data onto a 14-bit 'window'), these uncompressed DSR (Digital Satellite Radio) links offer sound quality roughly

you've heard off air to date.

The Amstrad *DSR100* is equipped with a fluorescent display giving the station's identity and programming type, also with line and

headphone analogue sockets, a Toslink optical output and a coaxial digital output. I ran the *DSR100* on its own and with an Audio Alchemy *DAC-in-the-Box*, which gave slightly more dynamic results

than the integral Philips SAA7322 Bitstream DAC. Even via its analogue outputs, however, the Amstrad sounded remarkably spacious, detailed and musically articulate, and an outboard DAC is by no means a necessity. Overall, sound quality was well up to commercial CD

Tune in to as much Beethoven, Wagner, Mahler and their mates as you can handle via satellite.

comparable to compact disc, albeit with a slightly narrower bandwidth — roughly 15kHz (-0.5dB), which is similar to FM radio. Currently, Kopernikus can be received using an 85cm dish over most of the country. It is also possible to use two LNBS (the electronics package at the focus of the dish) to receive both Kopernikus and Astra (Sky etc) with a single 95cm dish, though larger dishes would be required in the west of the country. The transmissions are coded with an RDS type facility which allows channels to be grouped and searched by type. The (German language) labels change in real time as the transmission progresses from item to item.

See your nearest dealer
for a demonstration.

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CD63 COMPACT DISC
PLAYER

Record review

standards, and was often superior, thanks to the excellent microphone set-ups apparently frequently employed.

As far as construction goes, the *DSR100* is only as good as it needs to be, but it worked well except for some intermittent loss of display data in poor weather apparently due to the fact that the dish was slightly obstructed at the test location.

Alvin Gold

Amstrad plc, Brentwood House, 169 Kings Road, Brentwood, Essex SM14 4EF. ☎ (0277) 228888

PREAMPLIFIERS

Audio Innovations L1

£299.00

- ▲ **Smooth, refined sound; small size; good value.**
- ▼ **Lacks ultimate transparency; poor screen printing; lack of inputs.**

SOUND ★★★★★

VALUE ★★★★★

Thirty-five years ago, using valves was the only way to amplify a signal.

Even today, there are still companies that believe in the valve's superiority. Audio Innovations is one such company. Despite

producing the *Alto*, one of the most critically acclaimed solid-state integrated amplifiers around, the company is still resoundingly valve-oriented.

The £299 *L1* preamplifier is Audio Innovations' cheapest 'hollow-state' product to date. It's a simple, line-only affair, with three inputs, a tape loop and poor screen printing. Inside the grey powder-coat rat-cage sits a circuit board with a single ECC82 tube. There is also a rear toggle switch, that acts as a gain booster, for power amplifiers with odd input sensitivities. It has some close family ties with the Audio Innovations top *L2* preamp, but the *L1* sits in a smaller case and lacks the *L2*'s heavyweight power supply.

The sound, however, is something else, especially when used with like-minded valve power amplification. Here, the *L1* is quiet, graceful and very un-hi-fi-like in its overall presentation. It's also more than adept at coping with the real-world dynamic range of an orchestra, be that Mahavishnu or London Symphony.

I can think of no other preamplifier the right side of £500 with the *L1*'s lifelike

coherence right across the frequency range. Such coherence is supplemented by a terrific sense of focus and a neatly imaged soundstage. But the best part about the *L1* is that, if you partner it with a cheap, harsh-sounding CD player, it can have a taming influence over the digital source.

The *L1*'s faults are only visible by comparison. Play it against the better valve preamps — like its bigger brother, for example — and the little *L1* shows that it's not exactly the last word in transparency. In addition, its dynamics and focus, though very good, are not in the absolute top league.

Finally, the *L1* is less suited towards solid-state amplification than valves. At best, it will soften up a hard-sounding power amp, but it is more likely to just blur the proceedings a little too much. But at this price, who's complaining?

Alan Sircom

Audio Components Ltd (Audio Innovations), Albany Court, Albany Road, Granby Industrial Estate, Weymouth, Dorset DT4 9TH. ☎ (0305) 761017

Another L of an amp from Audio Innovations. A great price, and a great sound from the L1.

The clarinet is very cosmopolitan, equally at home in the differing worlds of classical music and jazz. Stravinsky couldn't resist the challenge of writing a jazz concerto for the instrument, his *Ebony Concerto* being one of the few truly successful 'marriages' between classical music and jazz. By contrast, Morton Gould's *Derivations for Clarinet and Band* and Leonard Bernstein's *Prelude, Fugue, and Riffs* are more jazz tinged.

never wrote anything more exciting, the *Prelude* surely being one of the most attention-grabbing openings ever penned. Likewise Gould's *Derivations* is great fun: starting with a rhythmically quirky *Warm-up*, it has an exciting finale, *Rideout*. With Victor Babin's *Hillandale Waltzes* we move to less well-known territory, and the most 'classical' music on this CD.

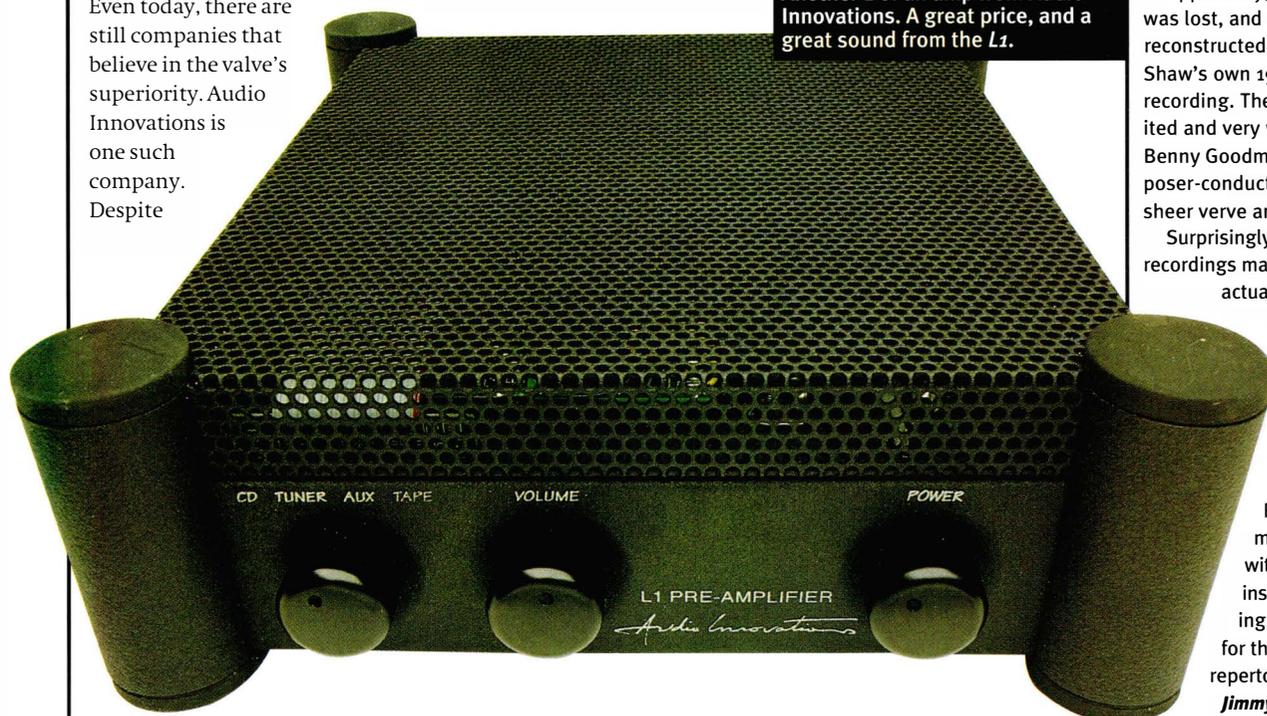
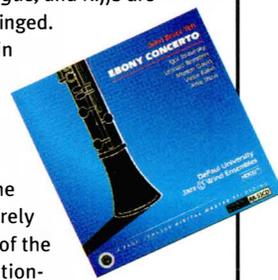
Babin wrote these eight variations on a theme by Hummel. This version was made by Dennis Nygren and first performed in 1990. It's nice music, albeit with less impact and personality than the other pieces. Artie Shaw's brief and very jazzy *Clarinet concerto* brings the disc to a rousing close. Written in 1940, it's fast and often frenetic, featuring an exciting cadenza for clarinet and tom-toms.

Apparently, the original score was lost, and the work had to be reconstructed by listening to Artie Shaw's own 1940 78rpm shellac recording. The performances, spirited and very well played, rival Benny Goodman's definitive composer-conducted CBS accounts for sheer verve and panache.

Surprisingly, the Columbia recordings made in the '60s

actually sound more vivid than these new ones. However, the older CBS sound is close-miked and larger than life, whereas the latest Reference Recording take a far more purist approach with less obvious instrumental spotlighting. An interesting CD for those attracted to this repertoire.

Jimmy Hughes



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Pioneer ODR system

To many hi-fi purists, the idea of car hi-fi is almost a contradiction in terms. Enter Pioneer with its Optical Digital Reference (ODR) system which, as Simon Davies finds out, rivals many a domestic set-up for sophistication and sound quality.

Many no-holds-barred car hi-fi systems are a disappointment. Over-elaborate installations, inadequate source components and an obsession with blowing the car doors off with monstrous subwoofers are just some of the horrors perpetrated in the quest for the 'ultimate' in-car sound.

Pioneer, thankfully, has managed to avoid all these pitfalls and build a demonstrator worthy of its fabulous new Optical Digital Reference (ODR) range of car hi-fi. Close to £10,000 worth of kit has been shoe-horned into a black BMW 520i saloon by ABC Car Hi-Fi in Newbury. The result has all the hallmarks of top-notch domestic hi-fi—control, pace, rock-steady imaging and a tremendous sense of 'being there'.

At the heart of this amazing system is the £1,400 RS-K1 radio/cassette controller. It slots into the usual hole in the car's dash reserved for car hi-fi units, but here the similarities end. Though it boasts a Dolby B and C equipped tape deck, plus Pioneer's latest ARC-6 Radio Data System (RDS) 'thinking' tuner chip with (18 FM and six AM station presets), the RS-K1 hides these more pedestrian attributes behind a motorised flap that runs the entire length of the fascia, folding down to reveal the cassette slot. This flap is, in turn, dominated by a 256 x 64 dot liquid-crystal display—one of the largest ever adopted in a car audio product.

The size of the display is no accident. This huge window into the very soul of the RS-K1 controller is used to display information through a system of icons

and menus such as you would find on a personal computer. Access to its many layers of information and system tweaking possibilities are via the so-called system communicator, mounted on the transmission tunnel. It resembles an electric shaver and can be used while secured to its mounting post, or unclipped and operated as a large infra-red remote handset.

Eitherway, the communicator offers easily-understood control of the main functions. A button on the left of the controller lowers the volume, one on

have multiple uses depending on the programming menu selected. Just in case you get into difficulties, their current functions are identified in six boxes next to the display.

The main parameters for the system (filter frequency and phase, time alignment adjustment, image control and so on) will have been set up for you by the installer, but you can still have great fun playing with less critical items like the contrast of the display, the front to rear fade, the optimum sound for the number of passengers in the car, the equaliser settings—the list is endless.

The RS-K1 also acts as a controller for the new Pioneer RS-M1 12-disc CD changer controller (£600), found in the boot of the BMW. A double-floating disc-drive mechanism, with heavy disc clamper and diecast mounting bracket, do their bit to eliminate unwanted vibrations: the only way the signal gets out is via the optical digital cable. No on-board digital converters are needed, since the signal stays digital until it reaches the amplifiers. And in case you were wondering, the RS-K1 has its own 18-bit analogue-to-digital converters to translate the outputs from the tape deck and tuner into the digital language that the ODR system depends on.

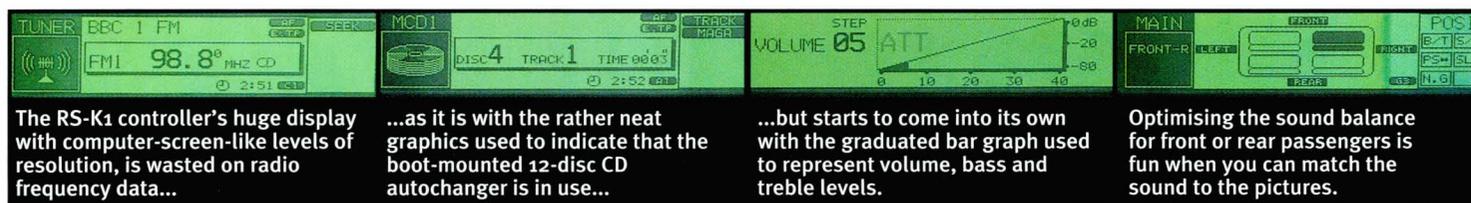
ODR also depends on one other particularly clever box of tricks: the RS-P1 digital signal processor (DSP). This £850 processor allows you to adjust the degree of early reflection and reverberation in the car to emulate any room acoustic your heart desires. It's a powerful tool that actually transfers information between its DSP circuits



Take away in-car hi-fi to keep in-house while the car's in-street—the free range remote and detachable fascia.

the right increases it. A mute button also nestles on the left, while sources (tuner, tape, CD and auxiliary) are selected via one of four buttons arranged in a circle around the top. Four slightly smaller buttons below these select disc and track options, tape fast wind, music search, and radio tuning.

Leave the communicator mounted on its bracket, slide down the cover panel on the shaft of the unit and you open up a whole new range of command options. Six numbered buttons



The RS-K1 controller's huge display with computer-screen-like levels of resolution, is wasted on radio frequency data...

...as it is with the rather neat graphics used to indicate that the boot-mounted 12-disc CD autochanger is in use...

...but starts to come into its own with the graduated bar graph used to represent volume, bass and treble levels.

Optimising the sound balance for front or rear passengers is fun when you can match the sound to the pictures.



Power amps surround the *TS-W2RS* subwoofer while (right) the 12-disc CD changer partially obscures the *RS-P1* processor at the heart of the ODR system.

and between itself and the amplifiers with 24-bit resolution — as good as many recording studios can manage. It's also a dual 31-band graphic equaliser, and can generate an amplified centre speaker output.

Serious Hardware

The speaker complement is comprehensive to say the least. Separate *TS-M1RS* 5in mid/bass units and *TS-T1RS* dome tweeters are mounted in the front and rear, while a 12in subwoofer, the *TS-W2RS*, sits behind the rear seat.

Two *RS-A1* power amplifiers are used to drive the mid/bass and tweeter units in front (one amp for each pair of speakers), while the rear set is powered by a brace of *RS-A2* amplifiers. The subwoofer gets its kicks from a single *RS-A2*. The *RS-A1*s, rated at 2 x 15/1 x 30W RMS, are termed 'Pure Class A' by Pioneer (Class A to you and me) while the 2 x 50/1 x 160W RMS *RS-A2* is described as 'Class A' (Class AB). The total cost of the amps and speakers? An eye-watering £6,350.

The amps and speakers are a little bit special, though: the speakers in particular benefit from Pioneer's experience in the field of professional studio monitors. Maybe it was this expertise that gave the mid/bass units such an incisive kick when unleashing Genesis and *We Can't Dance* through them.

Not for the ODR system the rather constrained and closed-in sound of many a car set-up when faced with this track. Rather, it conveyed a huge soundstage with real power and presence, punctuated with staccato vocals

and drum beats from Collins himself. A slightly sibilant smear to the vocals with the wick turned all the way up was the only criticism that could reasonably be levelled at the system.

The fault probably lay more with the recording than the ODR components, however, as Julia Fordham's *Happy Ever After* came across superbly. Not only were Fordham's own lush tones and amazing range captured perfectly, but the backing vocals could be heard swinging into the mix with effortless timing. It really was a fabulous performance that highlighted only too well the ODR system's ability to place both vocalists and instruments with pin-point accuracy in the mix.

Grunt

Blood-and-thunder merchants won't be disappointed. The rumbling, threatening bass that heralds the arrival of Metallica's *Enter Sandman* echoed round the car like a living beast. No doubt it benefited from the lack of background noise provided by a pure digital signal path from CD changer to amps. Such powerful, rolling bass is almost unheard of outside a top-notch domestic set-up, but the seamlessly integrated subwoofer in Pioneer's BMW, fed by the incredibly powerful *RS-A2* bass amp, was more than equal to the task.

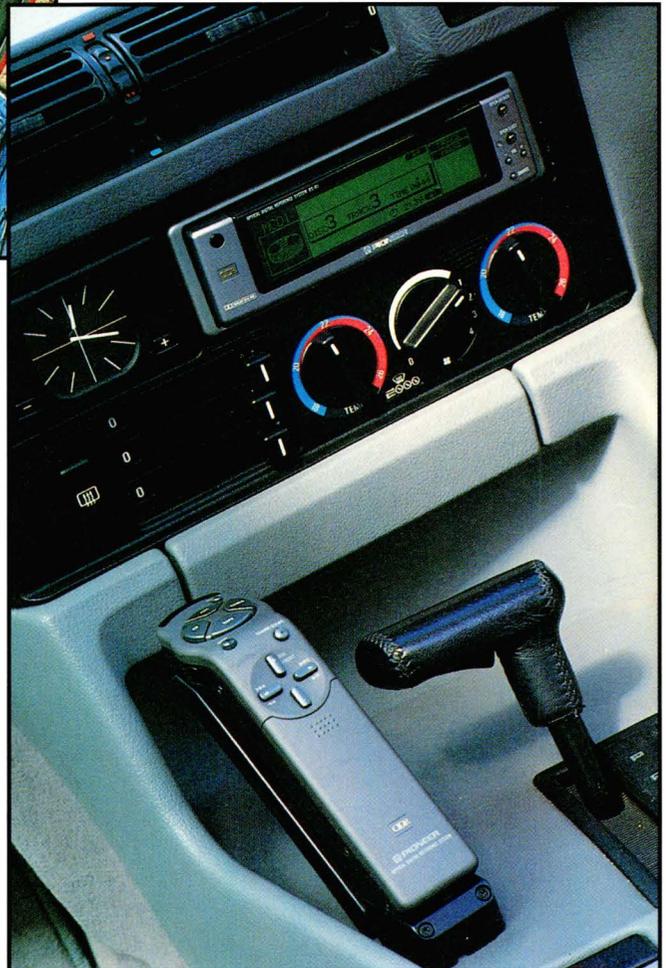
Which is more than can be said for the poor BM's battery. The Class A/AB

amps draw a lot of current and on more than one occasion — with the car sat in a traffic jam with lights, wipers, heater fan and heated rear screen on — the low battery warning flashed up in the display, indicating a voltage drop to below 11V for more than 10 seconds.

Perhaps those contemplating an ODR system should also consider fitting a slave battery. The temptation to take full advantage of this amazing system's potential in a traffic jam will, I'm sure, prove quite irresistible.

Pioneer High Fidelity (GB) Ltd, Pioneer House, Hollybush Hill, Stoke Poges, Slough, Berkshire. ☎ (0753) 789789

Dash is dominated by *RS-K1*'s display flap, which folds down to reveal the tape slot; *Philishave* razor lookalike is the system communicator.



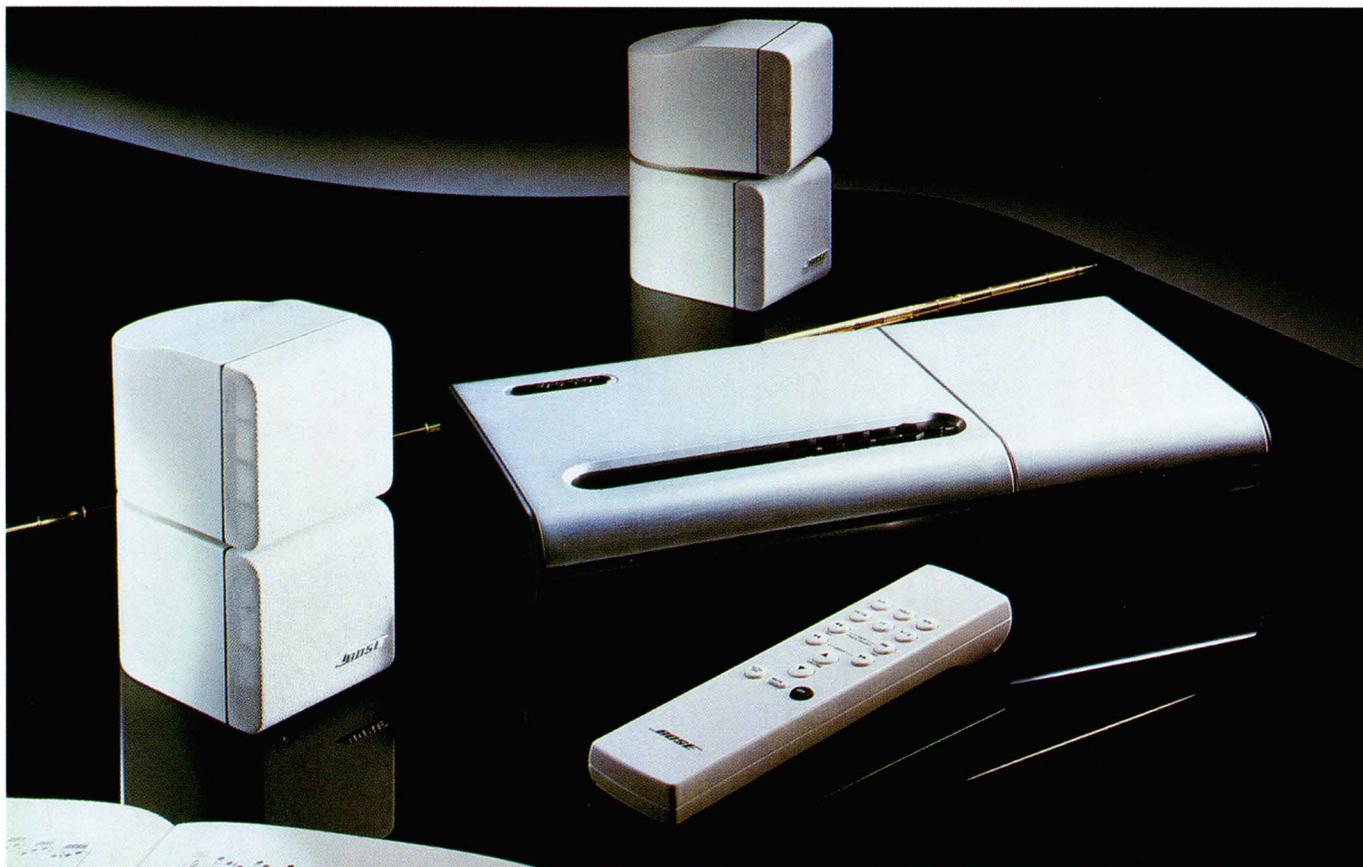
Adjusting the 31-band graphic equaliser curve would be a tricky business without the 256 x 64 dot matrix display.

The Network menu allows the sound characteristics that best suit the vehicle interior to be created and memorised.

Adjust the location and the spaciousness of the original sound with Pioneer's Natural Acoustic Control (NAC).

No, it's not a gun-sight to knock out the Mondeo in front, but a rather sophisticated, infinitely-variable fader control.

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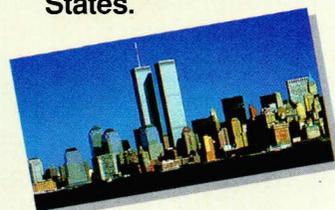
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Lexicon CP1Plus

Paul Messenger has been having hours of fun trying to fly this computer masquerading as a surround processor. So what's your high score, Paul?

If you're into movies as well as music, you'll be well aware that movie soundtracks are going surround sound, in the home as well as the cinema. This in turn is encouraging various manufacturers to investigate the best ways of using these extra surround capabilities in the context of stereomusic signals.

One company which is several steps ahead of the competition is Lexicon. It started out in the Pro Audio field, where its digital 'black box' processors have long been used to create effects like reverberation—an integral part of most modern music and film sound. Many of the techniques learned here are equally applicable to the synthesis of surround sound effects, which is just one of the roles of the complex CP-1Plus.

At £1,795 it's a seriously expensive piece of kit, but what do you expect of something which has the temerity to call itself a Digital Audio Environment Processor? And I have to admit it does live up to its name, with unmatched flexibility and versatility for those with the patience and perseverance to master the perversities of both manual and ergonomics. Bear in mind too that this is just a processor, and while you can carry on using an existing stereo amp and speakers as part of the whole package, you'll also have to add extra channels of amplification as well as loudspeakers—just how many depends on the extent of your ambitions.

The CP-1Plus is really a computer with phono sockets, and like most computers it's only as good as the software it runs. While the computer aspect must take some of the blame for the ergonomics, it does confer one special advantage—a virtual freedom from obsolescence.

The Plus in the title doesn't mean it's time to junk your old CP-1. It's merely

time to shell out for a new EPROM (an electronically programmable read only memory, I am given to understand), which is the brains of the system, and which in Plus form is just that worthwhile bit smarter and more capable than its predecessor. By passing on the fruits of ongoing research and development, it's a very elegant way for a small specialist company to keep its customers up to date.

I never tried a CP-1, but did get

my hands on a CP-3 for a few weeks, though the experience didn't help me get this one up and flying any quicker. Once again the Lexicon experience left me steaming and frothing after about three hours of struggling. But then I don't consider myself computer literate, and have never found the cursed things in any way friendly. And once I did get the hang of it, everything clicked into place rather well, and it hasn't given me a moment's difficulty since.

The CP-1Plus will do your Pro-Logics for you, no problem, which is arguably more than enough complication for the majority of people. But it doesn't just do your Pro-Logics with feeds to surround and centre-front channels, it gives you the option of connecting up to any of twelve different speaker configurations, utilising between two and seven speakers and power amp channels in all manner of dispositions. It may sound a little alarming, but actually makes a lot of sense, giving the chance to choose the best speaker layout to fit into whatever particular room, and then set up processor and power amps accordingly.

Without prior experience of the 1, I can only say that this 1Plus seemed very

similar to the significantly more expensive Three, in capabilities, performance and sound quality. Only the ergonomics are compromised, as you just get a single all-purpose handset here, and have to grope around the back of the unit to set up the surround sound balance.

All this means that you can now get most of the industry standard at little more than half the price. In sheer performance terms the 1Plus lives up to its superstar status, with superb steering logic precision and a security of perspective in whatever mode, which can only come through painstaking refinement and lots of experience.

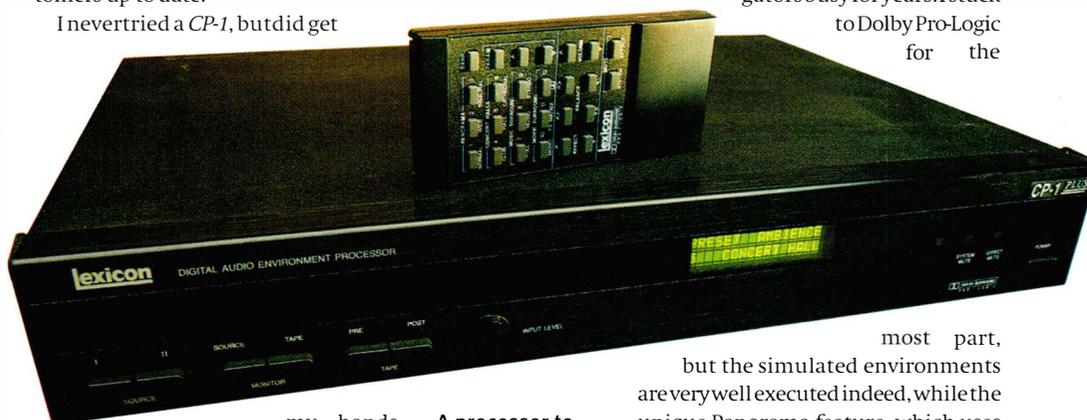
I have neither the patience nor the very necessary sense of humour, but exploring the various synthesised operational modes could keep a posse of dedicated surround sound mode investigators busy for years. I stuck to Dolby Pro-Logic for the

most part, but the simulated environments are very well executed indeed, while the unique Panorama feature, which uses phase manipulation to cancel speaker crosstalk and create impressively wide, wraparound images from just two loudspeakers, is arguably the most interesting of all, both technically and for would-be experimenters.

What I don't much like, however, is the resolutely digital nature of the sound. The Lexicon digitises everything that passes through it, performs whatever computations are necessary in the digital domain, and then restores everything back to analogue at the various outputs. The result is always beautifully controlled, it must be said, but also somehow devoid of expression and emotion. With many televisual sources, including most movie soundtracks, this seems an acceptable enough trade-off, but it does take the edge of, the listener involvement, especially when playing music.

In the final analysis, this very capable processor will be best appreciated by those already convinced by the undoubted virtues of digital audio. Analogue acolytes would probably do better to keep clear.

Celestion International Ltd, Foxhall Road, Ipswich, IP3 8JP. ☎ (0473) 723131



A processor to increase the amount of thrills and spills you can get in your own front room. The Lexicon also gives you something to fiddle with while you're thrilling and spilling, as it's almost infinitely upgradable.



CP-1Plus: a computer with phono sockets.



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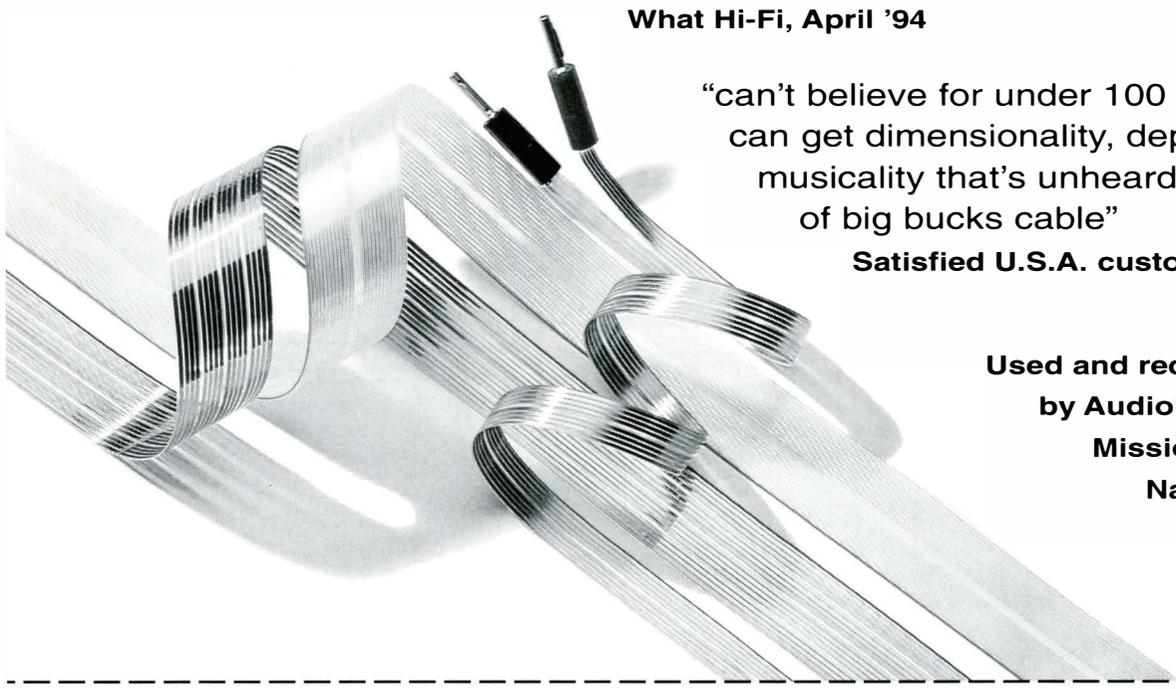
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A set procedure

Q About three years ago I set out to upgrade my 15 year old system and decided on a Meridian/Audiolab/KEF line-up. I now have a Meridian 500 CD transport with a DAC 7-equipped 203 converter, an Audiolab 8000A and 8000P amplifier combination and KEF Reference 103/4 speakers. Next I intend to replace the 8000A with the 8000C preamp, and the 203 DAC with a 563. Do you think these changes will result in a significant improvement. And if so, in what order should I proceed?

D Newall, Bristol.

A The Audiolab 8000C preamp will give you greater crispness and more detail, albeit perhaps at the cost of a certain warmth and richness. The Meridian 563 DAC should sound sweeter and warmer than your old 203 and will thus reduce any tendency towards tonal coldness/hardness from the new preamp. Therefore, it might be best to go for the DAC first on the basis that the 8000C could unveil the stark neutrality of your current CD source. Additionally, the new Audiolab 8000Q preamplifier is just around the corner and may be worth considering in place of the 8000C.

44SE amp, and a pair of Mission 760ISE speakers (I only went in for the Radio Times. . .). I want to bi-wire, but the instructions in the amplifier manual are not clear. If I bi-wire, do I connect both sets of leads to either the A or B terminals, or connect the treble wires to terminals B and the bass/mid to terminals A? Are there any internal differences in the feeds to terminals A and B? I also want to install a remote set of speakers – will I need a separate switch unit so I can run either or both sets of speakers?

Name and address supplied

A You can use terminals A and B combined for bi-wiring, but as you want to add remote speakers it would be easier to wire the two sets of cables for the main (bi-wired) speakers into one set of plugs. That way you'll be able to use your amp's second speaker output for the remote speakers without having to add a switch box. If possible, use good quality 4mm plugs that can be soldered to the speaker cable, to prevent the gradual oxidation of the copper cable exposed at



Bi-wire and be damned. One minute you're browsing Choice, the next you're confused by-wire!

the terminals.

Although terminals A and B are nominally the same on the Marantz PM-44SE (and on other integrated amps), often the B set sound slightly better because the terminals are physically closer to the circuit board, keeping the signal path slightly shorter. This results in a cleaner crisper sound – try it and see!

Terminal turmoil

Q After 20 years with my old system, I happened to see a copy of *Hi-Fi Choice* and started browsing. Fatal! I now have a new system, consisting of a Marantz CD-52/IISE CD Player, Marantz PM-

Query of the month



Win Silver Signal 75 cables.

Each month we're giving away a one metre pair of Precious Metal Silver Signal 75 interconnects to the writer of the most interesting letter. If you've any system queries send them to: Hi-Fi Choice (Help!) Dennis Publishing Ltd, 19 Bolsover Street, London W1P 7HJ.

Stands that deliver

Q Of all the upgrades I've made to my modest system, none has been so pleasing or dramatic as mounting my Mission 751 speakers on sand-filled Target TR-65 stands.

However, because the loudspeaker's base is larger than the stand's mounting plate, the whole assembly is unstable and rather top-heavy. Which can't be good for sound quality.

Are there more secure ways of mounting speakers other than resting them on the studs provided, and if so how would this affect sound quality?

M Horsely, Dorset.

A Try sitting your speakers on sharp upward-facing spikes. Sonically, spikes give the sharpest, most tightly defined sound, and if the tips sink into the speaker cabinet, the result should be a stable interface. If spikes are avoided, a few blobs of Blu-Tack or Blacktak can prove very effective; in most cases speaker and stand will become quite tightly bonded. However, the sound will not be quite so sharp and detailed.

Otherwise get a stand with a larger top plate. It may even be worth splashing out on a really heavyweight stand, like the Target R1, which can take the speakers into a new performance league.



Mr Horsely transformed the sound of his 751s with filled Target stands.

THETA

WHEN digital Compact Disc reached the market over ten years ago there were many enthusiasts who felt the medium lacked a certain musical involvement. **Theta Digital** was founded in the heartland of America's semiconductor country to put back the attractive emotion in the music that many found missing from CD player reproduction.

Each successive generation of Theta products has been recognised by the world press as the most musically involving CD replay system available. Two years on from the acclaimed third generation products Theta feels it is now approaching the true frontier of the digital audio signal and have introduced the **DS Pro Generation V**. Generation IV developments were swept along and brought together in the radical Generation V converter with Theta's first ever fully discrete Class-A analogue section and a completely new power sup-

ATTRACTION

ply. For those wondering if digital audio has truly arrived in the 'high end' this is the product to hear. It's "the best Theta we know how to build".

Consider also the **DS Pro Prime II**: a twin DAC per channel converter with the option of balanced working and a programmable digital filter section that gives more accurate reconstitution of the music signal. The signal emerging from the oversampling section is phase, time and frequency accurate to preserve the reality of a quality stereo recording. The programmable digital filter is one reason behind the all-involving, "alive" character to the sound of a Theta processor.

Enter **Cobalt** — high-value high-end products from Theta Digital. The **Cobalt 307** digital-to-analogue converter is the first Cobalt product and offers unbelievable performance at the price. We feel it make a magic combination with the **Data Basic** transport to provide a true state-of-the art, high value combination at under £3000.

The Theta Cobalt 307 brings a fresh musicality to digital and redefines the high-technology value-for-money slot. The matching Data Basic drive is based on the superb Philip CDM-9 drive backed by proprietary Theta signal processing and ultra-low jitter re-clocking circuits. A new Theta optical link betters the AT&T optical system (AT&T connectors are still offered for compatibility).

Attracted? Contact **Absolute Sounds** for more information and details of dealers where you can hear Thetal Attraction in action.



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THETA DSP Pro Prime II
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The A-400X uses tact, ploys and reason to gently squeeze the music into your speakers.

The demonstrable difference

Q I recently upgraded an old stack system with a Yamaha DSP-A2070 amplifier, Sony TCK-611S cassette deck, and Linn Keilidh speakers bi-wired with Linn K400 cable, retaining my original Sony X33ES CD player. The new system sounds worlds better than my old one, but not as good as it sounded during demonstration — probably because my dealer used a Linn CD Player. Having blown my budget, I'm left with £500; should I replace the X33ES, and if so with what?

N Sinclair, Rotherham

A A CD player like Arcam's Alpha 5, or Orelle's CD-480, should produce the sort of improvement you're looking for. The Arcam is brighter and more punchy than the Orelle, but the latter gives a more full-bodied sound that has greater warmth and depth.

Are you using the Yamaha amplifier in its AV capacity, in addition to hi-fi use? Otherwise you may be better off going for a hi-fi amplifier. Although it is a fine amp, the 2070 can be confidently out-performed in hi-fi terms by amps like the Arcam Delta 290 or the Audiolab 8000A. You may find that swapping over to one of these amps and using an add-on processor amp, like the Yamaha DSP-E200, is a better bet.

Got feeling

Q My system consists of a Thorens TD-160 turntable, Sony ST-S110 tuner, Sanyo Plus Series pre and power amp, a Marantz CD-52/IISE CD player, and bi-wired Tannoy 609 speakers. I need a better amp and can afford between £250 and £300. I like a big open sound with strong bass.

L Burns, Fife.

A Listen to the Arcam Alpha 6, Aura VA-50, Denon PMA-450, or Pioneer A-400 and A-400X. Any of these should improve on your Sanyo, though if sheer drive and guts is what you want, the Denon and Pioneer models might be favourite.

A sensitive issue

Q I have a Project 0.5/Linn K-5 record deck, Aura VA-50 amp and Mission 760i loudspeakers. I have recently become acutely aware of the K-5 cartridge's limitations. The most likely replacement looks to be Denon's DL-110 high-output moving coil, however I'm told that the amp's 2.5mV sensitivity will be insufficient for this pickup.

A Isa, Staffs.

A The Denon, while correctly described as 'high output' by moving coil standards, does of course have less output than a typical fixed-coil cartridge like your Linn K-5. However, the Aura should be okay: you'll just need to increase the volume slightly to achieve a similar loudness. Because the Denon has a low impedance output, it reduces the amp's input noise. So you won't suffer a noise penalty by having to increase the volume.

Size isn't important

Q My current speakers are old AR-3a Improved models, a 4 Ohm 3-way design I first auditioned 20 to 25 years ago. They sounded good then and over the years have improved as I've updated my other equipment. Presently I have a Rotel RCD-965BX CD player, and Musical Fidelity The Preamp II/Dr Thomas power amp. I still like my old 3a speakers, but speaker design must have advanced significantly over the past two decades. Can you

suggest some models for me to audition? Size is not too important, but I would prefer floorstanders.

EW Meadowcroft, Halifax.

A Both the original and improved AR-3a gave a slightly dim tonal balance even by the standards of the late '60s, and you're likely to find most modern replacement speakers sound much brighter and more up-front. Given that your Musical Fidelity amps give a fairly forward sort of presentation, you may find many modern speakers sound very aggressive compared to what you've become used to.

But there are a few models that would be worth listening to. Castle Chesters or Impulse H-2 horn speakers would be a good starting point, along with the Shahinian Arc. These offer far more immediacy and clarity than the 3a, but probably won't sound as rich.

Battlestar Galactica

Q I have a Sony CDP-M55 CD player, Mission Cyrus 1 amplifier and Cyrus 781 speakers. I want to add a cassette deck in the budget range costing around £200 — what do you suggest?

P Briggs, Derbyshire

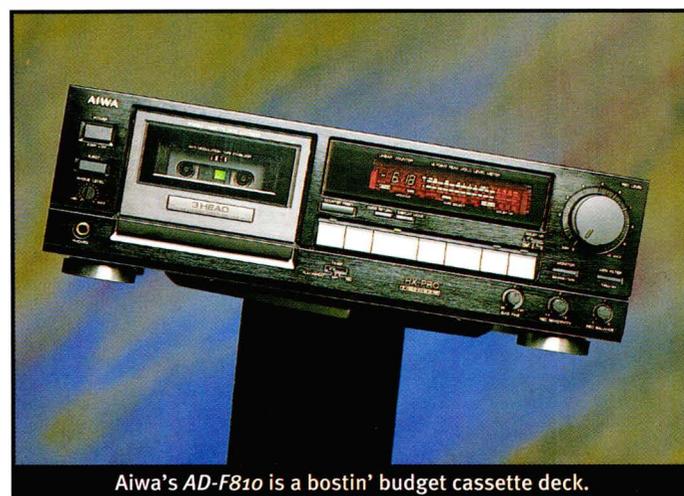
A Aiwa has several models that come highly recommended in the £200 to £230 price range, including the three-head AD-F810 with dual capstan drive. Denon's DRS-610 is worth auditioning too, while Pioneer has recently announced a new machine called CT-S430S which breaks the £200 price barrier and includes Dolby S and should be worth checking out.

Let's twist again

Q I have a Mission Cyrus 1 amplifier, Marantz CD-63 CD player, Sony TC-K611S cassette deck, and Mission 760i speakers connected via QED 79 strand cable. The system sounds a bit harsh and I suspect the speaker cables are to blame. What would you suggest as a replacement?

PHo, SW London.

A Chord's new Flatline speaker cable sounds very clean and open, and should give you a big reduction in harshness. It's a solid core type, albeit with eight separately insulated strands, so it combines the advantages of pure single-strand solid core types and stranded cables without the disadvantages of either. DNM Solid Core is a good lower cost alternative and sounds marginally less 'hi-fi', but also less smooth, than Flatline.



Aiwa's AD-F810 is a bostin' budget cassette deck.

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A pair of evergreen Epos ES11s; an interesting alternative to poorly SL6is.



Environmental extrapolation

Q Having recently moved, my once near-perfect system now no longer sounds as good as it did. I have a Michell Gyrodec with power supply, Roksan Corus Black cartridge. Naim 72/140/HiCap amplification, Meridian 200 CD transport with DPA Little Bit DAC, and Ruark Talisman Mk 1 speakers. Interconnects are from Monster (various), and Roksan speaker cables.

The equipment sits on Target 90 series stands modified by 3cm slate and glass supports, with cones and sorbothane feet. The new room is 9m x 7m with heavy curtains and a concrete floor. The previous sound was tight, coherent, fast, and very clear: now it sounds muddled, boomy, and sometimes rather shrill. A budget of £2,000 is available to put things right.

MP Scales, Essex

A Since your system originally worked well in a different location, it's clearly the room that's the problem. Did your earlier place have a concrete floor? If not, it could be that your use of slate and glass in the support stands is causing difficulties. The use of such materials with spikes seems to be problematic

on concrete floors.

Try putting thin pieces of hardboard under each spike/cone and see if that reduces the shrillness and boom. Heavy drapes can lead to a loss of treble brightness and liveliness, especially if situated near the speakers. Unfortunately there's rarely a simple magic cure: even changing speakers is unlikely to effect a complete solution. You'll just have to experiment, carefully tuning your system to its new circumstances.

No room to manoeuvre

Q For just over a year now I've had a Pioneer stack system, and during that time my appreciation of music has deepened. I do not have much spare cash, but would like to improve my system. The trouble is, most of the connections seem to be made using ribbon cables. Does this mean I can't upgrade my system?

D Smedley, Lincs

A Basically yes. Although you probably don't want to abandon your Pioneer system, having only recently bought it, you have to face the fact that it isn't designed to be upgraded like separates hi-fi components. In any case, it's likely your system is quite well-matched with no serious weak

links. Therefore, adding a better CD player would not produce a truly cost effective improvement. A new set of speakers is probably your safest and cheapest option: audition Goodmans Maxims, JPW P1s and Wharfedale Delta 30.2s.

Spatial resonance

Q My system consists of a Rega Planar 3/Linn K9 turntable, Marantz CD-52/IISE CD player, Pioneer A-400 amp and Celestion SL6Si speakers on lead/sand filled stands. As my speakers were recently damaged, I've decided to upgrade and want something with the spatial quality of the Celestions but with better bass.

WA Marriot, Wolverhampton

A The latest version of the Pioneer S-4UK, the Epos ES11 or the Arcam Delta 2 would be a good replacements. All three have similarly neutral tonal balances to the SL6Si (a bit richer/warmer) but much deeper bass. They'd not prove too demanding on the amplifier, either.

Dimensionally challenged

Q I haven't bought any new equipment since purchasing a Marantz CD-50SE about four years ago, and my system is even older: a Yamaha C4/M4 pre/power set up, and NS-1000 speakers. I like the sound generally but it's a bit flat and one-dimensional. Recently I hooked up a pair of JPW Minims in another room and was surprised at how good they sounded. Is it worth thinking about new speakers? Budget is £500.

A Burton, Northumberland.

A NS-1000s were rather tight, dry and clinical, sounding best when played quite loudly. There might be some benefit to be gained by changing them, but be prepared for a bigger bill than £500. One solution would be to add a REL subwoofer. The Strata would give your NS-1000s a much bigger, fuller sound with greater space and depth.



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Full many a rose is born to blush unseen

Almost every modern CD player has a digital output, which encourages owners to use their players as digital transports. The degree of benefit gained by using an external DAC with any particular transport is dependent on the quality and synergy of the two components. While synergy may be unpredictable, quality is quantifiable, as your reviews demonstrate.

Because stand-alone CD transports are expensive and seem to offer poor value for money, the most likely upgrade path for the majority of people will be either to purchase a better integrated player or to buy an external DAC for an existing player. With this in mind, many of those reading your reviews would be looking for an integrated player offering the best balance between quality sound at the outset and quality of transport for the future.

An assessment of the quality of integrated players as stand-alone transports is omitted from reviews. It would be useful if the player could be reviewed in its own right, and then feeding into a reference DAC. A better perspective might then emerge of the advantages offered by true dedicated transports and of their relative value for money. Who knows, there may be a real stunner of a transport hidden in some more modest integrated player which would offer the buyer the best of both worlds.

Malcolm Summers,
Aylesbury, Buckinghamshire.

A corking idea

Paul's back page article in June's issue of *Choice* raised a most interesting question: should a hi-fi system sound as if the listener has been winched down into the recording studio or as if the musicians were actually

playing in his listening room?

A few years back I decided to make my room a less hostile environment for my Sendor Prelude speakers. It's not a large room, so we're not talking Channel Tunnel echo, but a sharp clap of hands confirmed definite reverberation. I didn't rule out sticking egg boxes all over the place but in the end I settled for the thickest cork wall tiles I could find, polystyrene ceiling tiles with a raised pattern to minimise sound reflections and a total covering of carpet.

The sound was transformed. At first it seemed worse; the more accurate sound was less exciting. Of course, like the best hi-fi, less initial excitement goes hand in hand with more long term enjoyment.

In answer to Paul's question, I want the sound of the studio and the musicians in my room.

Graham Smith, Leigh On Sea, Essex.

An expensive fault

When my Meridian 206 CD player developed a small fault I had no idea how much it was going to cost me.

While it was off at the manufacturers I decided to get the amplifier, a Pioneer A400, modified by Tom Evans. The effect was quite startling, and I had the (repaired) CD player "clocked" by Trichord research. Even more startling: I added a Michell HR Argo preamplifier and the whole sound just opened up. What could I do? I had to have the Trichord Pulsar One DAC and finally the Michell Alecto monoblok power amps. They were so big I had to get a new stand. I'm still in the same house (though I doubt my neighbours are), and couldn't afford to move now especially if I replace my Monitor Audio Monitor 14, with the Studio 20, or maybe the Impulse H2 or the KEF 105/3. Is there no end to this?

Nigel May, London.

Letter of the month

Each month, we're giving away a fabulous Hi-Fi Choice sweatshirt to the writer of the most interesting letter we receive.

So get scribbling and send in your views on anything to do with hi-fi or music to: The Editor, Hi-Fi Choice, 19 Bolsover Street, London W1P 7HJ, or send a fax on 071-323 3547.



The great CD swindle

The gall of record companies never ceases to amaze me. They continually complain about home taping and yet they price new-release CDs at £14. Since most of the vinyl catalogue has been deleted, prerecorded cassettes aren't worth bothering about and DCC and MiniDisc are the biggest hi-fi joke for years, a lot of people don't have any choice other than home taping. And given the excellent decks available at reasonable prices, why the hell not?

It's about bloody time the record companies woke up and realised that they can't just keep on releasing extortionately priced software. Eventually there will be a consumer backlash, and then what?

What if the newly released CDs were the same price as a decent blank cassette (say £4)? No one would bother with home taping, sales would rocket, and the record companies would make just as much profit. After all, why record when you can

buy the real McCoy for a few coppers more?

I've another small point to make. I find it very hard to believe that any of the hi-fi journalists out there are giving DCC or MiniDisc any credibility whatsoever. The object of hi-fi is to recreate as closely as possible the original musical event, and one of the factors essential to this is maximum detail retrieval. How is this possible when bit reduction is used? Mainstream hi-fi has been going steadily backwards for years and bit reduction is yet another regression.

First valves were written off, then vinyl was consigned to the scrap heap, compact disc limited the upper frequencies to 22kHz and now PASC and ATRAC are actually REMOVING information. I implore everyone out there who believes in music and real hi-fi to boycott these destructive technologies. It is time to stop the rot.

Mr M J Willard,
Chester, Cheshire.



Alecto amps have Nigel in their grasp. Will he ever move house again?

Billy Vee

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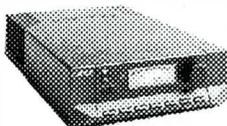
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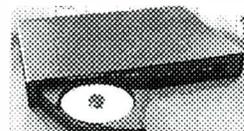
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21st Century Fox

Barry stalked the halls of the Chicago CES show in search of new hi-fi products, only to find little men turning somersaults and hacking each other to pixel pieces with bloody machetes.

Ware dinosaurs," said the PR man for several high-end hi-fi companies as we flew home from the last-ever Chicago CES. Next year, after 25 years, it will become CES Interactive, to be held in Philadelphia. This is because the games companies now call the shots. They wanted a show in May to suit their trade-buying patterns, and Chicago's exhibition centres had no free slots. So Philly it is.

Big audio manufacturers like Sony no longer bother to exhibit at Chicago. Panasonic was only there to show the 3DO games system, and there was no sign of Technics. Although one hall did throb with sound, most of it came from the electronic synthesis chips in games systems, often tricked up with phase shifting stereo enhancement systems like SRS and QSound which the hi-fi fraternity threw out.

The arrogance of the cash-rich games exhibitors knows no bounds. Nintendo's stands were as big as those which Sony and Panasonic used to build. The company was hyping its latest games system, called *Ultra 64* (formerly *Project Reality*). Little men jump like fleas even higher and faster, and turn exotic somersaults while slashing at each other with sabres. Instead of demonstrating this at the show, Nintendo hired a hotel and made the press crawl like snakes for an invite to get in. "It's up to you," I said, finally, "I've got myself to Chicago and I'll get myself to your hotel, but if you don't want to show me the product, frankly, I don't give a damn". As if by magic an invitation appeared.

Earlier, Nintendo's US Chairman, Howard Lincoln, had given the Keynote Speech to open the show. During this he'd broken the unwritten rule of not plugging a product, by unashamedly promoting Nintendo's new *Donkey Kong* games. He then compared the current video games market to Hollywood in the 1920s. "We are now in the golden age of video games," he declared.

It seems that the serious hi-fi industry is now returning to its roots, and to those early days when most people bought mass-produced radiograms

and a few people went round London hotels like the Russell, listening to amplifiers hand-made by Leak and Wharfedale.

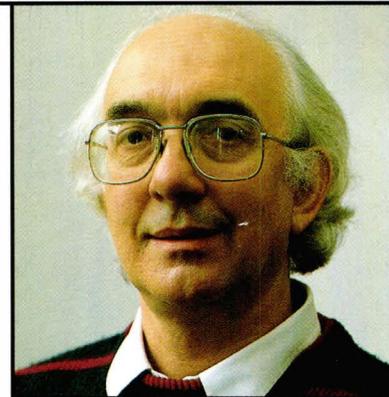
Most people now listen to music on a stack system bought sight-unheard from a warehouse shed, or while watching a TV screen or playing a video game. Some firms will go with the flow and mutate. Goodmans, for instance, has just announced "two exciting new products for the Christmas party season":

Magic Mic plugs into a karaoke machine, of the type that plays background music to accompany amateur vocalists. At the press of a but-

ton it changes a pleasant voice into a rasping rap artist, and alters the natural pitch so that bass singers can become sopranos. It also adds laughter and applause, "guaranteeing the full sounds of a rapturous audience".

The second of the Christmas products, the *PRO 11*, sounds even worse. It is a drum machine that lets party-goers hit electronic, pressure sensitive pads to generate the synthesised sound of a full drum kit. If people want to spend Christmas like this, good luck to them. But there will always be a few people who prefer to listening to music CDs on a decent hi-fi. So there will always be a hi-fi industry — it will just be smaller.

Though most of the main-hall activity fell swiftly from the mind, two facts



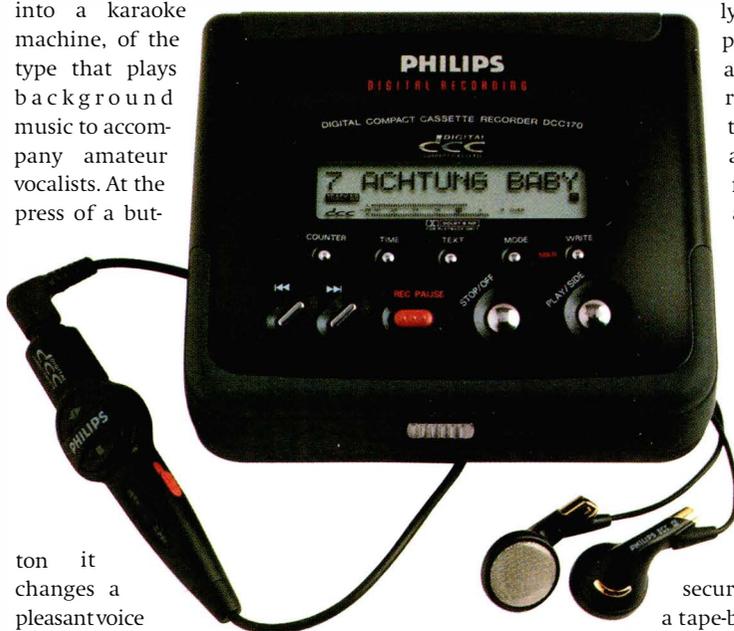
made a lasting impression.

Sony's failure to exhibit hardened industry belief that both Sony and Philips now tacitly acknowledge the market unreadiness for a new digital home recording system. CD sales show no signs of flagging as early as soon as pundits once, and the conventional analogue cassette remains the best bet for inexpensive music on the move.

Although Philips was there to show CD-i, the company staged a surprisingly strong push with DCC, especially the *DCC 170*. This is a portable that both records and plays back, and is reassuringly small, with two hours of recording time and three hours playback from its NiCad rechargeable batteries.

Although Sony has understandably played down the fact, MiniDisc can only provide jog-free playback, not recording. The buffer memory can only work on data which has already been stored. This makes MD useless to anyone wanting to make recordings with a unit that is not securely placed. Because DCC is a tape-based system, it can withstand jogs during recording as well as during playback. At Chicago I tried shaking the *DCC 170* violently, during playback, and it carried on working with no audible effect. It is a pity that Philips do so little to emphasise the benefits of jog-free recording.

My personal favourite event of the show was the "demonstration" staged throughout by the Home Recording Rights Coalition. This is the organisation which lobbies against issues like a tax on blank tape. The HRRC had hired a jazz trio, led by violinist Johnnie Frigo, who can be heard on a Chesky CD. They played in the corner of the hall, for most of the show, creating an island of sanity in the crazy world of video game-play.



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The Shows Must Go On!

This Autumn, London and Manchester will be transported to electronic heaven with two top shows, Live '94 and Audio Vision '94.

Live '94

Set to be even more successful than last year, Live '94 is sure to be the consumer electronics event in the British Isles this year. Staged at London's Earls Court, Live '94 will run from the 20th to the 25th of September, and will cover the whole wide world of home entertainment, from in-car audio to cameras, computing to guitar playing, hi-fi to home automation.

This year, *Hi-Fi Choice* (in association with the British Audio Dealers Association) will be regularly demonstrating just what upgrading your system is all about, and showing the differences between a packaged hi-fi system and separates systems costing £700, £1,500 and £3,000. This will help you find out *why* hi-fi, instead of simply *what* hi-fi!

In addition, you have the chance to hear some of the EISA award winners — hot off the presses from the October issue of *Choice* — and BADA's Real Hi-Fi components, while both *Hi-Fi Choice* and BADA experts will be on hand to answer your questions and give advice on your system.

So get over to Live '94 at Earls Court. Adult tickets cost £4.00 on weekdays and £7.00 on

weekends, while tickets for accompanied children under 16 cost £3.00 and family passes (admitting up to two adults and three children) cost £16.00.

However, *Hi-Fi Choice* is offering free admission for 40 people each weekday, and a special VIP pass so that they can attend the first demonstration of the day, which will be exclusively for readers of this magazine. These will be awarded to the first 40 names and addresses sent to us on a postcard, (please state first and second choices of days when you'd like to attend, weekends not included). Post to: *Hi-Fi Choice* Live '94 Office, 19 Bolsover St, London W1P 7HJ, by September 2, 1994. This offer is applicable to UK residents only.

AudionVision '94

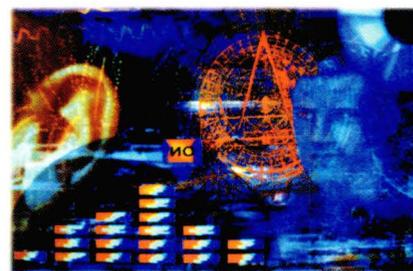
The popular Northern Hi-Fi and Video Show has undergone a dramatic transformation and is now known as Audio Vision '94.

It will be held, as ever, at Manchester's massive G-MEX exhibition hall on October 28th, 29th and 30th. Sponsored by Cleartone, the show now covers the entire G-MEX main hall and will feature purpose-built soundproofed rooms.

Famous hi-fi and AV names

from around the world will be appearing at Audio Vision '94. The

happening event will also play host to the finals of the BBC Young Broadcaster of the Year. Admission is £3.50 per person, but if you simply collect the three coupons printed in the September, October and November issues of *Hi-Fi Choice*, the holder and one other person will be admitted for the price of one, saving £3.50.



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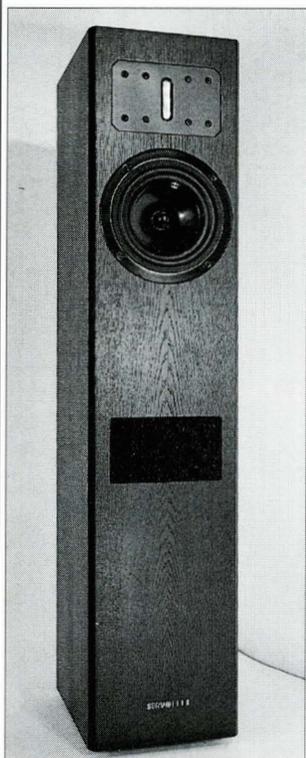
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The following 10 lucky people will each win a pair of *Expression Line HD320s*, the £35 headphone that *Hi-Fi Choice* recently awarded a confident Best Buy in the August issue. Finally, a further 26 correct entrants will each receive a pair of the stylish £25 *Las Vegas* headphones.

The German company Sennheiser is the top name in the headphone world. The company was founded by Professor Fritz Sennheiser in 1945, who was manufacturing milli-voltmeters in an old farmhouse near Hanover. From the start, the company's policy has been to produce high-quality, innovative products, that are both reliable and competitively priced.

Sennheiser is best known for its open back headphones, a design which dates back to the HD 414 in 1968. Some 26 years later the company takes great pride in offering replacement ear pads for this model. There are now 20 models in Sennheiser's headphone range, with prices from under £20 to over £10,000 (for the valve-powered, stunning-looking *Orpheus* system).

How to enter

To win one of these bodacious prizes, simply acquire a postcard or sealed-down envelope, and on the back write down what you think are the correct answers to the five questions below. Please don't seal answers inside the envelope, and give your full name and address, including your postcode and daytime telephone number.

Send your completed entries to: Sennheiser Competition (HFC409), *Hi-Fi Choice*, Tower Publishing Services Ltd, Tower House, Sovereign Park, Market Harborough, Leicestershire LE87 4AU.

Entries must be received no later than first post on Monday, 26th September, 1994.

Competition rules

The Editor's decision is final; no correspondence will be entered into. All winners will be notified by post. The competition is not open to employees of Dennis Publishing Ltd, Sennheiser (UK) Ltd, their suppliers, agents or associates. We regret the competition is open to UK residents only. No cash alternative will be offered. Submission of entry will be taken as acceptance of the rules. Proof of posting cannot be accepted as proof of receipt. Please indicate if you do not wish to be informed of any other special offers or promotions.

1. Who Founded Sennheiser back in 1945?

- a) Professor Fritz Sennheiser
- b) Carl von Headphone
- c) Dr E A R Muph
- d) Dr Adolph Sennheiser

2. What is the mythological name of Sennheiser's top valve-powered headphone system?

- a) Orpheus
- b) Œdipus
- c) Odin
- d) Oscar

3. When did Sennheiser introduce its first open headphone, the HD 414?

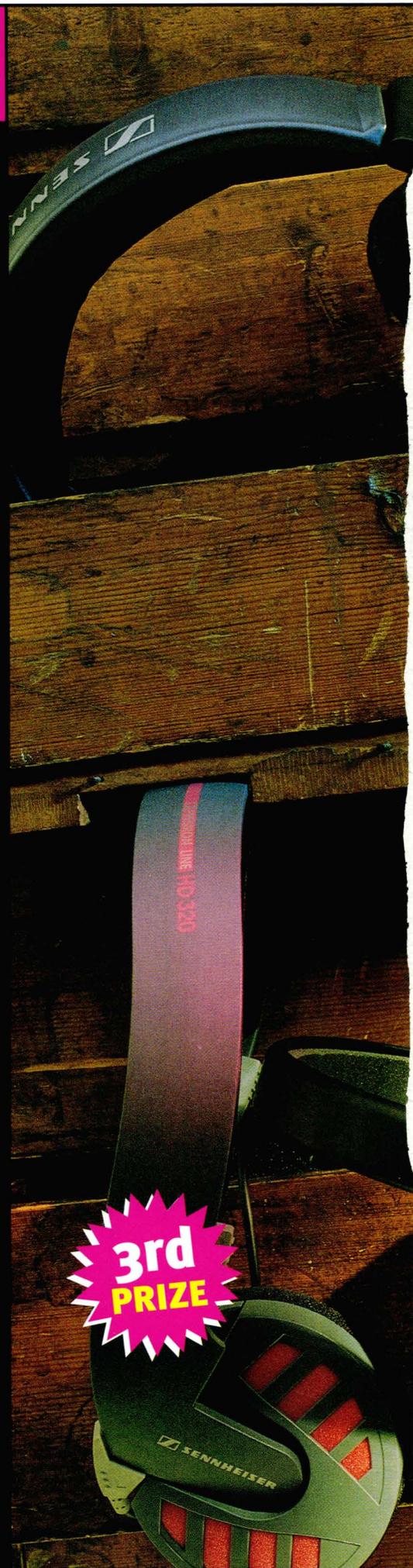
- a) 1948
- b) 1875
- c) 1968
- d) 1972

4. Where was Sennheiser's first farmhouse-factory?

- a) Hangover
- b) Hanover
- c) Hamburg
- d) Holland

5. Which low-cost Sennheiser headphone recently won a Best Buy swingtag from *Hi-Fi Choice*?

- a) HD414
- b) Orpheus
- c) Las Vegas
- d) HD320



SENNHEISER HEV 70

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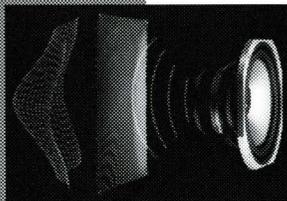
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**4th
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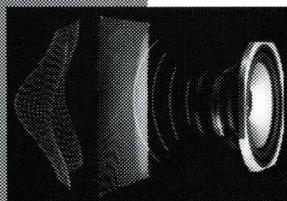
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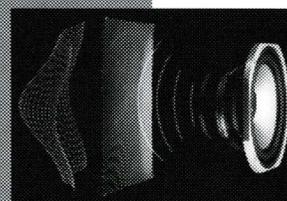
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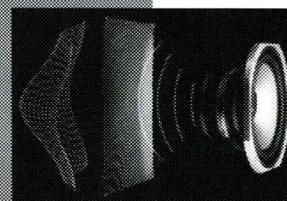
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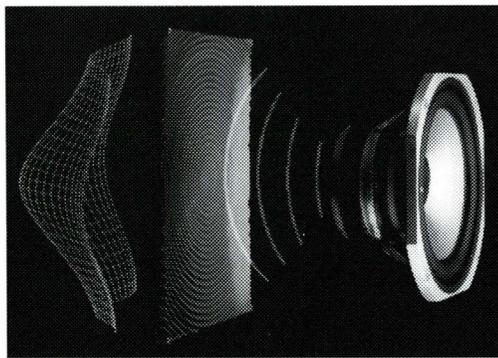
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HI-FI CHOICE

ON TEST

Amplifiers

The cast list:

ARCAM ALPHA 5	£230
CREEK 4240	£249-£298
DENON PMA-350II	£220
KENWOOD KA-3020SE	£230
MARANTZ PM-44SEMII	£200
PIONEER A-303R	£200
ROTEL RA-930BX	£200
TECHNICS SU-A800mk2	£350

Paul Miller introduces the rigorous subjective and objective amplifier test procedure.

Unlike CD players, the crucial components of an amplifier cannot be condensed onto ever smaller and cheaper integrated circuits. Amplifiers will always demand expensive components such as chunky power supplies and robust power transistors, enabling them to wrestle with their unpredictable foe, the loudspeaker.

Naturally, there are a handful of integrated amps below £300 that juggle the compromises of an effective phono stage, main power supply and power amp circuitry very successfully indeed. And it's these that are pitched into our arena on this occasion.

As if to reinforce the twitchy and competitive nature of the budget scene, no

How the listening tests were done

Variety and objectivity are the keys to the reliability of our comprehensive listening tests. Variety comes in our choice of music which extends from pop, rock and jazz through to classical, female vocal and folk — an extensive battery of software chosen by our listeners at the beginning of each listening session.

Objectivity is maintained by the use of a consistent and familiar hi-fi system that allows the cross-correlation of results from one test to another. Once again this comprised a combination of DPA's *PDM2* DAC (CD) and Pink Triangle's *PT TOO* (LP) with Audio Note's *AN-E/B* loudspeakers at the end of the chain. The use of precisely matched listening levels across both CD and vinyl sources, and from one amplifier to another also ensures that every amp is auditioned on a fair and level playing field.

Thanks must go to John Bamford (Pioneer), Tom Barron (Rotel), Guy Sergeant (Audio Innovations) and Andy Whittle (Rogers) whose ears regularly grace our blind listening panel.

What's in a Watt?

First things first. Do not worry too much about 'matching' the nominal output of an amplifier to the power rating of your speakers. If the boxes have 50W slapped on the back, this does not prohibit the use of a 30W or even a 100W amplifier. It's also important to appreciate that a 10 or 20W difference between two nominal 100W amplifiers isn't going to make much difference.

For an increase in loudness of 3dB, for example, you would have to double the power output of the amplifier. Similarly, the difference between a 50W and 200W amplifier is just 6dB, which is rather less than the difference in sensitivity between competing speakers these days.

It's easier to damage your speakers by pushing an under-powered amp too hard, than by blasting out the occasional clean peak from a monster amp. Don't get hooked on power, though, because power does not automatically go hand in hand with quality.

So what's all this fuss about peak current? Well, current comes into the equation because a certain number of amps (or milliamps) are required to maintain the voltage across the speaker load, and the lower the load (or impedance) the more current is demanded for any given voltage level.

Combine a demanding style of music with low impedance speakers and your amplifier's reserve of current may suddenly run dry. So look for amps with Amps.

less than six of our amplifiers are variations or modifications on an existing theme; you can easily identify these by the mkII or Special Edition badges that grace their minimalise facias.

Where audiophile pretensions are high on the agenda you shouldn't expect anything more than simple balance, bass and treble tone controls, A/B speaker switching, independent rec-out selection and a source direct facility to bypass the lot. Similarly MC phono inputs are almost unknown, while even standard MM stages are being trimmed down, reflecting the demise of the vinyl LP.

Alternatively, there are still amps that make the most of features, bringing remote control operation and logic-controlled input switching to the affordable mass-market. In this case don't expect too many tweaky components hidden under the bonnet.

Either way, for an amplifier to be Recommended it must achieve a given standard of quality within the £200-£300 band, a benchmark that is judged to be above average for the price. By contrast a Best Buy is something very special indeed, representing astonishing value by combining subjective and technical excellence in a reliable and very compatible package. Many amplifiers are conceived with a Best Buy ticket in mind, but only the select few realise its glory.

What the tests mean



The listening panel is allowed a moment's respite from the gruelling amp tests.

Most hi-fi buffs are interested in the macho areas of performance such as power output, headroom and maximum current, so it's as well to know that all three parameters are quoted to a fixed limit of just one per cent distortion.

Look for amplifiers that not only have a healthy current rating but that also get close to doubling their power output between 8 and 40ohm speaker loads. These specimens should have no trouble driving difficult or multiple loudspeaker combinations. Unfortunately, any amplifier with an appropriately stiff power supply will, perversely, also suffer from a limited dynamic headroom. This latter figure gives us some idea of the maximum short-term power available under dynamic music conditions.

It would be convenient to believe that very low distortion goes hand-in-hand with high sound quality but, I'm afraid, it doesn't. Sure enough, there are many superb-sounding amplifiers with vanishingly low levels of THD (Total Harmonic Distortion), but there are just as many 'Recommendeds' cluttered with harmonics.

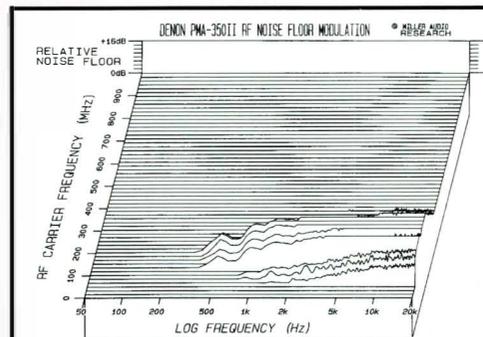
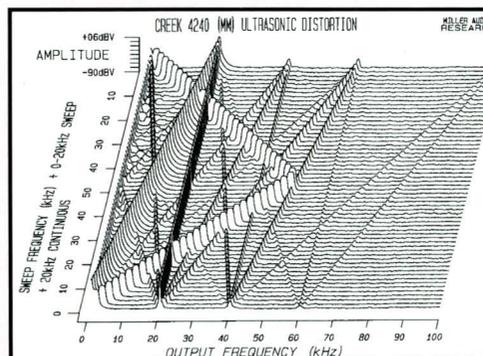
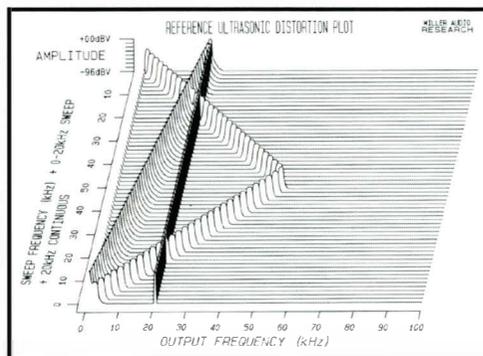
What counts is not the amount of THD but how its composition varies with the changing power output of the amplifier. Broadly speaking, so long as distortion rises and falls in sympathy with the music, most listeners quickly become accustomed to it. Of course some types of distortion are more tolerable than others, and this is where the 3D Ultrasonic Distortion plot comes in handy.

The Reference Plot includes a continuous tone at 20kHz, a sweep running from 0-20kHz and another stretching from 0Hz-50kHz-0Hz. This combination of signals taxes the amplifier in a more realistic fashion than traditional single-frequency distortion tests. As with real music, both harmonic and intermodulation distortions occur simultaneously.

Our example plot, provided by Creek's 4240, shows straightforward harmonic distortions represented by a diagonal track running from 0-40kHz and by a vertical track located at 40kHz. Both of these are 2nd harmonics of the original 0-20kHz sweep and 20kHz tone respectively. By contrast, the intermodulation distortions are visible as V-shaped patterns beginning at 20kHz and 40kHz on the Output Frequency scale. These distortions are caused by one signal (the 20kHz tone) modulating or 'beating' with another (the 0-20kHz sweep) and are often more distracting than simple harmonics.

This busy nest of distortion is further complicated by electrical noise leaking-in from fluorescent lights, CD players and all manner of appliances. This is called Radio Frequency (RF) noise and, once inside an amplifier, it will often mask subtle detail by disrupting the natural background of hiss. Even if background noise seems inaudible, RF interference can still make music sound fatiguingly hard or gritty.

The magnitude of this effect shows up as raised areas on the 3D RF IMD plot. Our example (Denon's PMA-350II) draws attention to the amplifier's sensitivity to RF noise from 80-380MHz. So if it's exposed to any electrical interference within this 300MHz range it's unlikely to storm through with flying colours.



ARCAM ALPHA 5



Arcam's *Alpha 5* has an immaculate and proven pedigree: the *Alpha 6* which earned a warm Recommendation in issue 129. Both amplifiers share the same matt-black fascia and combination of tone, balance and input selection facilities. Yet the *Alpha 5*'s price-tag is £100 lighter than that of the 6, the saving being achieved by ridding the *Alpha 6* of its motorised volume control and infra-red remote receiver, and at the same time changing its PMI-based MM disc stage for something altogether more utilitarian. Arcam's novel, quasi-complementary

power amplifier is retained, but the accompanying power supply is downgraded along with some passive components. The upshot is an amplifier which looks similar, is equally capable of driving tricky loudspeakers, and on the surface appears a likely candidate for a Choice swing-tag. Yet it serves to confirm that amplifier design is a holistic process if nothing else, because the *Alpha 5* sounds entirely different to the *Alpha 6*.

Sound quality

Clearly, trimming down the Arcam *Alpha 6* has taken its toll, because the *Alpha 5* is a less

impressive beast. Where the *Alpha 6* would maintain a very civilised but dynamic demeanour, the *Alpha 5* is neither as controlled nor as polished.

The opening violins from Handel's *Concerto No.1* adopted a slightly insistent quality, and the timbre of the harpsichord was harder than usual — the overall performance sounded positive but stilted and mechanical.

Furthermore, Shelby Lynn's bass line tended to loiter behind the pace of brass and vocals, which also sounded slightly strangled. In many respects Arcam's pared-down MM stage was preferred for its richer balance, which avoided the lean, clinical outlook of the CD input.

Nevertheless, even on vinyl replay, the *Alpha 5* was criticised for its lack of dynamic contrast and stereo focus. A disappointing and thoroughly unexpected result.

Conclusion

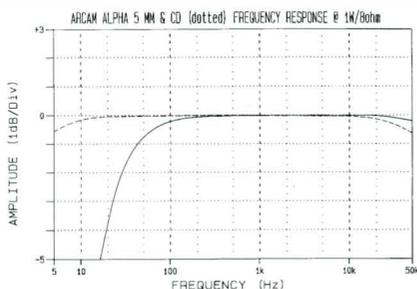
With the benefit of 20-20 technical hindsight, the disparity between Arcam's *Alpha 6* and the less-than-impressive *Alpha 5* might well have been anticipated. After all, the appreciably wider signal-to-noise ratio of this new variant might just as easily unmask any cold effects of the RF IMD which plagues both the *Alpha 5* and 6. Alternatively, is it possible Arcam failed to adjust the quiescent current of this sample before supplying it for review?

On the evidence available, the *Alpha* circuit is basically sound, but only the 6 seems to realise the hidden potential left unfulfilled by the *Alpha 5*. The end result is a £200 amplifier which, I fear, bites off more than it can chew comfortably.

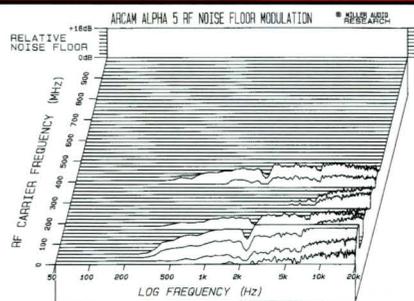
LAB REPORT

Comparisons with Arcam's *Alpha 6* (issue 129) prove most illuminating, for though the latter provides an insignificant +0.6dB/+0.8dB boost in output into 80hm and 40hm loads respectively, both amplifiers are still capable of sustaining momentary bursts of 430W+ into very low loudspeaker loads. This is extremely unusual for a mere 60W integrated amplifier.

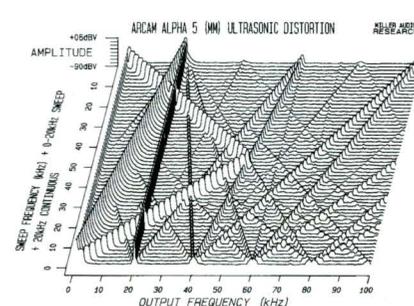
The *Alpha 5* is the quieter of the pair, with a 10dBV advantage in residual noise that increases its overall A-weighted signal-to-noise ratio from 80dB (*Alpha 6*) to 86dB (re 1W/80hm). Furthermore, the *Alpha 5* also offers a slight advantage in MM disc headroom over the *Alpha 6*, even though odd-order intermodulation distortion, produced by the MosFet power devices, is worse at low levels and higher frequencies.



As with the Arcam *Alpha 6*, tailored bass response on the phono input should prevent cone wobble with ported speakers.



Fairly persistent RF IMD occurs at frequencies which overlap with the spurious output of many CD players.



Crossover distortions are stronger at low signal levels than with *Alpha 6* (refer to issue 129).

VERDICT

- ▲ Lively and detailed sound; plenty of power in reserve.
- ▼ Easily flummoxed by complex styles of music; wayward bass.

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CREEK 4240



Appearances can be deceptive. Outwardly, the 4240's slim visage and green lettering seem typical of earlier Creek amplifiers; however, the internal design marks a radical departure. The changes have taken place as the company has passed back under the control of its originator, Mike Creek, having been acquired by the TGI group (as Creek Audio Systems) three years ago.

The intervening period saw the conception of EMF Audio and a new amplifier topology. The internal power amplifier, for example, uses n-channel MosFets in a configuration

that's akin to a single-ended, quasi-complementary stage — it's very unusual.

Creek's optional MM and MC phono cards are equally eccentric; they are all-discrete affairs with wholly passive RIAA equalisation and little or no feedback. This explains the wobbly response, the low overload margins and a colourful crop of distortions that, without wishing to give the game away, raised one or two eyebrows in the listening room.

Sound quality

In practice, it's the intriguing MM card that saves the day for Creek. As a straightforward

line-only amplifier, the 4240 seems both dynamically and spatially restrained. For example, the massed strings from Handel's *Concerto No.1* started off sounding pleasantly smooth and mellow, but quickly degenerated into a mushy blur.

Similarly, Shelby Lynn opened with a clear and solid-sounding voice yet, with the introduction of the trombones and trumpets, her vocal performance became strained and rather edgy. In direct contrast, when playing LPs, the amplifier would readily expand its soundstaging and ambience to accommodate the richness and body of a large-scale musical event.

Where it sounds confused and congested via CD, the 4240 enjoys a welcome depth and robust colour with vinyl sources. The soprano saxophone that accompanies Sting on *Lazarus Heart* gripped our attention, the 4240 also highlighting the vocal reverberation to great effect. So the 4240 is odd, but not unattractive.

Conclusion

This is a perfect example of an amplifier that pitches the rich-sounding and generally affable distortions of one stage against the cold and uncomfortable sheen of another. This is why the 4240 positively glows via MM even though these signals still pass through a generally unsympathetic line and power amplifier.

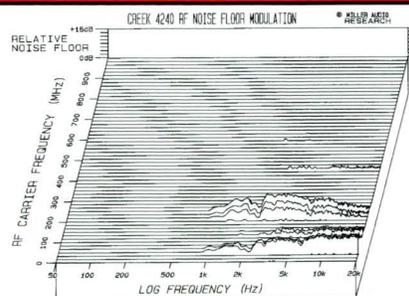
So, if your primary source is vinyl, rather than CD, then Creek's fully-fledged 4240 will certainly be worth checking out. Otherwise, and in the context of this group test, the 4240 is an interesting but costly anachronism.

LAB REPORT

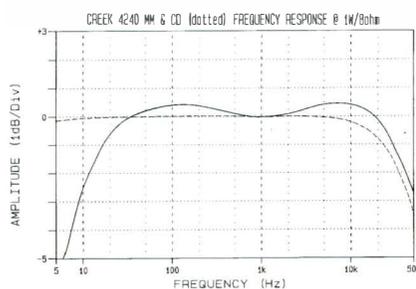
The huge difference in sound quality detected between CD and MM disc inputs is readily explainable. The basic line/power amplifier stage offers a modest 49W output and evidently fights shy of tricky speaker loads (note that it has a 5.5A current rating).

Distortion is odd-order and remains fairly constant with output (typically less than 0.03 per cent), while the generous 103dB signal-to-noise ratio can, possibly, make the unwanted effects of RF IMD more obvious.

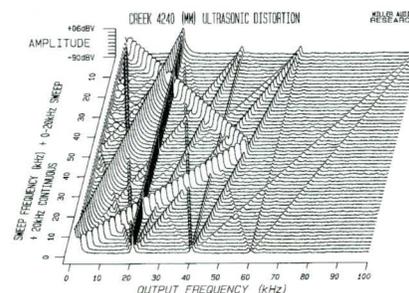
By contrast the edgy distortion of the CD/line input is swamped by higher even-order products generated by the unusual MM phono stage with its limited +18.4dB overload margin and tailored response. Even-order intermodulation distortion increases from 0.0009 to 0.71 per cent while its signal-to-noise ratio closes-in to just 76dB — no wonder the CD and MM inputs sound so very different.



Demonstrates some susceptibility to RF noise around 50 and 250MHz.



Errors in the complex phono stage tend to enhance both bass and treble at the expense of midband.



Very colourful intermodulation patterns, created by the MM stage, are visible throughout the audio range.

VERDICT

- ▲ The amp has an excellent phono stage providing solid, beefy and extended sound.
- ▼ Without this option the 4240 sounds warm but constricted.

SOUND ★★★★★

VALUE ★★★★★

PRICE £249.00

✉ Creek Audio Ltd,
2 Bellevue Road,
Friern Barnet,
London N11 3ES.
☎ 081-361 4133

DENON PMA-350mkII



The only visible difference between the *PMA-350II* and the original *PMA-350* (issue 92) is in its local A/B speaker selection switches and a £60 increase in price. The *PMA-350II* retains the same casework, bass, treble and balance controls, together with the existing range of inputs, as found on the earlier model.

Fortunately, the price increase is fully justified by internal changes. The original

power supply, with its toroidal mains transformer and Cerafine electrolytics, has been relocated between newly designed and wholly symmetrical power amp stages. And both MM phono and tone control circuitry have enjoyed a spring clean, with Denon's favourite 'Ansar Supersound' polypropylene capacitors now deployed in key positions. All in all, the *PMA-350II* amounts to a brand new amplifier in a familiar case.

Sound quality

By way of contrast with the original *PMA-350* (issue 92), the *PMA-350II* is a much bigger and more powerful-sounding amplifier, and one that's also very agile without appearing hurried. Tonally it has a fine balance allied to generous, see-through soundstaging.

The listening panel was able to appreciate the resonance from the body of Handel's opening violin, which was readily differentiated from the massed strings that follow. Once in full flight, the orchestra flowed naturally, free of the confusion and congestion that plagued many of the amps in this test.

Denon's MM input is similarly well-judged, revealing the lower registers of classical piano during Rachmaninov's *Symphonic Dances*. It demonstrates a marvellous grasp of dynamics at the expense of stereo imagery so, even if it's not the most polished performer, it still succeeds in conveying the progression and tempo of its music with little sense of coercion.

Conclusion

On the basis of both laboratory and listening tests, this *mkII* version of the established *PMA-350* must be judged a great success. It is clearly more invigorating and confident than its forbear, prompting our panel to suggest it

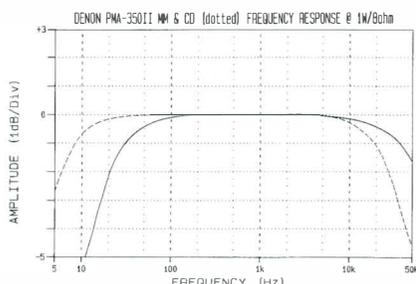
'sounds colourful without being overtly coloured'. On the other hand, it could certainly sound a little tidier, even if the sheer excitement and immediacy of the *PMA-350II* promises it'll be a sure-fire winner in the blood-and-thunder stakes.

LAB REPORT

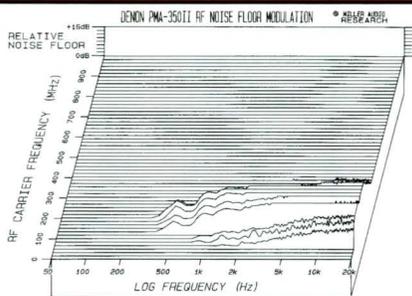
Comparing these figures with those from issue 92 demonstrates the far-reaching influence of Denon's modifications. Importantly, the *PMA-350II*'s power supply now sustains a +1.7dB boost to deliver 133W into 4ohm and a healthy 15.8A for momentary peaks into very low impedances.

New OFC hard-wiring and local relay speaker switching has also forced the original 0.1ohm output impedance down to 0.05ohm, ensuring a more consistent performance with different cables and speakers. Moreover, distortion produced by the power amp section has also been tackled, easing it down from a typical 0.03 to a surprisingly low 0.002 per cent — a change of some 25dB.

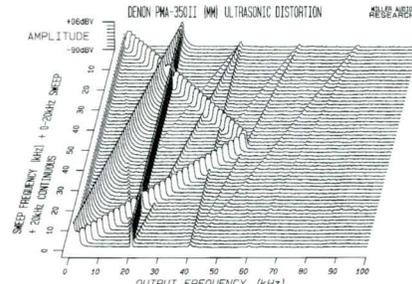
Fortunately, eliminating conventional distortions has not exposed any grislier nasties lying beneath.



A clever result with CD tailored at very high frequencies and MM input tailored at low bass frequencies.



As in the original *PMA-350*, a local susceptibility to RF noise could spark problems with some CD players.



Some ultrasonic crossover artefacts are visible though audible distortions are very low indeed.

VERDICT

- ▲ Very nimble yet powerful and insightful sound; good MM stage.
- ▼ A little ragged at times; stereo imagery suffers occasionally.

SOUND ★★★★★

VALUE ★★★★★

PRICE £219.99

✉ Hayden Laboratories Ltd,
Chiltern Hill,
Chalfont St Peter,
Gerrards Cross,
Bucks SL9 9UG.
☎ (0753) 888447

KENWOOD KA-3020SE



Replacing a Best Buy is always a tricky business. So rather than abandon a successful product like the 3020 Kenwood has simply amputated its loudness widget, slapped in a beefier power supply and stuck a Special Edition logo on the familiar black alloy fascia.

But there's a catch — two, in fact: the KA-3020's price has increased from £140 (issue 97) to just under £200; furthermore, by dropping its rail voltage the output has been squeezed from 65W to just 39W.

On the other hand, Kenwood has responded to criticisms made in our earlier review and replaced its manual A/B speaker selection with local relay switching. Otherwise, the layout and range of facilities remains broadly unchanged and there is still a separate rec-out selector for six alternative inputs.

Sound quality

Despite being precisely level-matched with every other amplifier in this test, the KA-3020SE struck our panel as sounding

inherently louder via CD. Via MM it simply lacked dynamics, impact and interest and the phono input was decried 'something of an afterthought'.

Nevertheless, with CD at the helm this amplifier consistently grabbed the listening panel's attention, its performance at once upbeat and lively, yet also comfortable and undemanding. This is not a contradiction as the amp still betrays a hint of restraint, a suggestion of 'not quite letting go' despite sounding open and detailed.

Handel's *Concerto No 1* revealed the 3020 at its strongest, allowing us to focus on entire groups of strings which sounded vibrant and colourful but not exaggerated. Ali Farka Toure's CD provided a musical contrast but was equally well represented by the open, generous and spacious acoustic developed by the 3020. In the words of our panel, 'this is a gracious but enthusiastic performer that allows its music space to breathe.'

Conclusion

Three years ago our panel praised the original KA-3020 for its solid, methodical and weighty sound — a description not far removed from the big and beefy flamboyance of today's KA-3020SE. Nevertheless, the intervening period has witnessed a deterioration in MM phono

performance, a reduction in its basic power rating and a substantial hike in retail price.

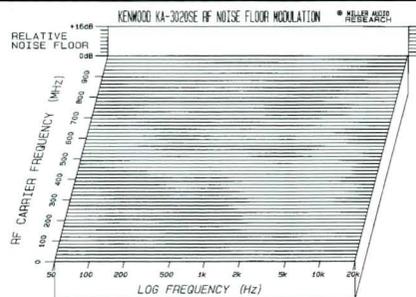
This takes the shine off the Kenwood original Best Buy somewhat and relegates its SE sibling to the status of Recommendation.

LAB REPORT

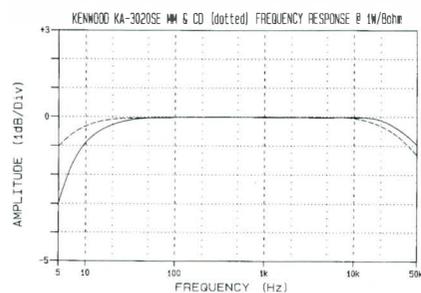
In many respects the KA-3020SE really does behave like a lower-powered version of the original KA-3020 (issue 97). However, even though its 8ohm output has dropped by a significant 2.2dB to 39W, its ability to drive tricky speakers has actually improved.

This is clear from the increased 10A current delivery, the stiff +2.2dB boost from 8 to 4ohm and excellent retention of midband power at the frequency extremes. The new low 0.03ohm output impedance will also ensure the KA-3020SE is less fussy about cable and speaker loading though, all things considered, sensitive speakers will remain your best bet.

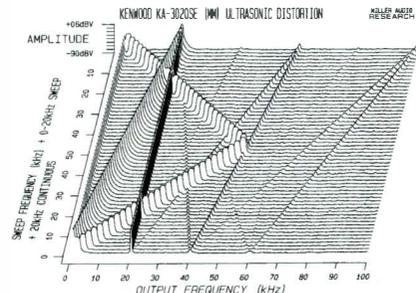
Otherwise, its mix of low noise, moderate input overload margins and lowish distortion all bode well for the 3020's continued success.



The KA-3020SE's limited filtering and intelligent circuit design has minimised any reaction to RF noise.



MM response is sufficiently extended for arm/cartridge resonance to cause cone wobbling.



Mild and essentially inaudible crossover distortions are seen to be present at low power.

VERDICT

- ▲ Lively, exuberant and enjoyable sound with CD player as source.
- ▼ If you have a tasty record deck, you'll want a better MM stage.

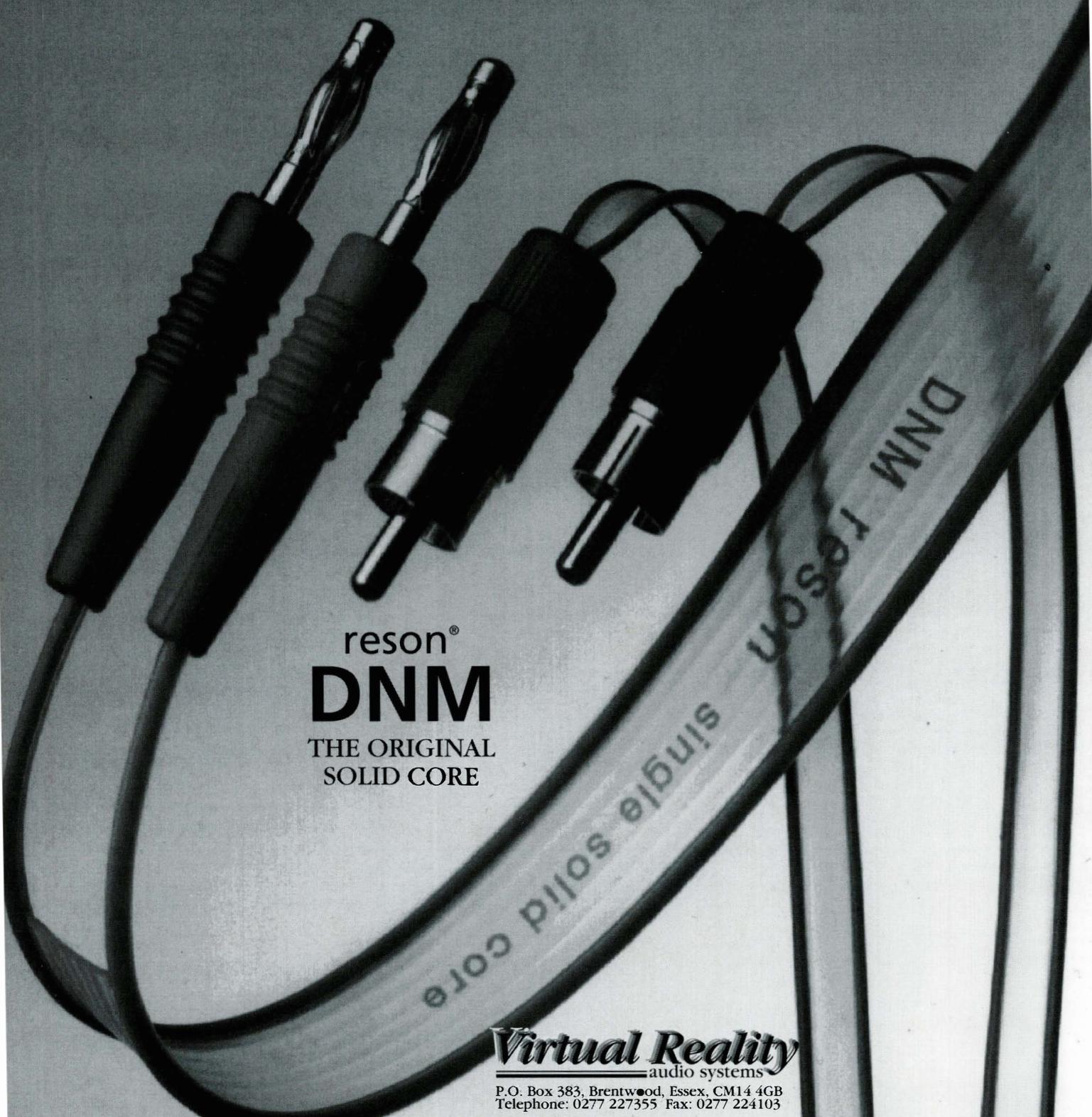
SOUND ★★★★★

VALUE ★★★★★

PRICE £199.95

✉ Trio-Kenwood UK Ltd,
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MARANTZ PM-44SEmkII



Superficially, this 40 strain of amps from Marantz has changed little since the *PM-40SE* (issue 97), two generations ago. The *PM-44SEmkII* still features the same large volume control, rotary input selector, balance, tape copy and source direct facilities.

The MC phono input was dropped on the *PM-44SE* (which bridges the gap between the two), while in addition this model features a larger power supply and Current Conversion Noise Eliminator (CCNE) to

reduce diode switching noise.

The *mkII* version, reviewed here, takes the process a stage further with new 'Starjet' power supply electrolytics, that are physically decoupled from the circuit board using a silicone-rubber damping compound. Incidentally, changing the nature of the main PSU has also demanded an appropriate modification of the CCNE stage. Crucially, these modifications are designed to influence the sound rather than the power output of the *PM-44SEmkII*.

Sound quality

And sure enough, this *PM-44SEmkII* certainly marks a change in performance over its grandfather, the *PM-40SE*. The *PM-44SEmkII* is evenly balanced but also rather grey, matter-of-fact and strangely uninvolved. Despite a semblance of control, its lack of air and spaciousness offers a poor facsimile of real instruments being played in a believable acoustic, particularly when the going gets tough and the sound of the *PM-44SEmkII* becomes progressively more untidy.

Shelby Lynn's track failed to bounce along with its customary enthusiasm, the brass devoid of raspy overtones while her voice lacked both humour and expression. 'Hints at great clarity' suggested the panel, 'but is accompanied by a discomforting edginess'.

Its MM phono input was described as brisk but brash, a monotonic performance lacking in both dynamic contrast and basic enthusiasm. Sadly, it's hard to find anything to say other than that the *mkII* is an unpalatable upgrade.

Conclusion

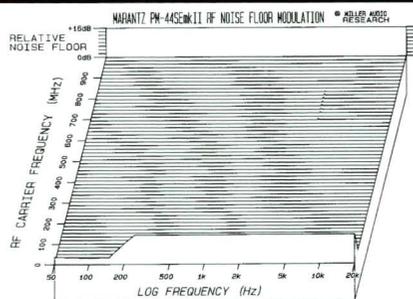
Has something gone seriously awry between the *PM-40SE* and this latest model? Suspicion falls on the intermediate *PM-44SE*, if only because changes in circuitry were more significant on that occasion.

There remains little that is 'special' about this edition of the *PM-44*. It is a clean, but lightweight and sadly uninspiring amp guaranteed to provide an ultimately fatiguing listening experience.

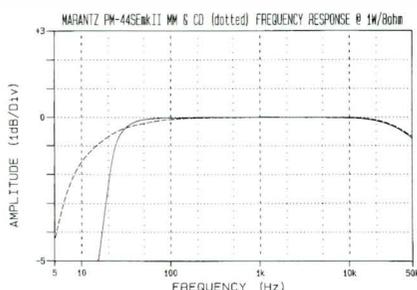
LAB REPORT

As predicted, there's little or no difference in the 56W/91W 8/40ohm output of this *PM-44SEII* and the 61W/97W of the *PM-40SE* from issue 97. The dynamic headroom and maximum current ratings are also unchanged, despite claims to the contrary. Even the wide signal-to-noise ratio of 99dB (CD input) remains true to a fraction of a dB.

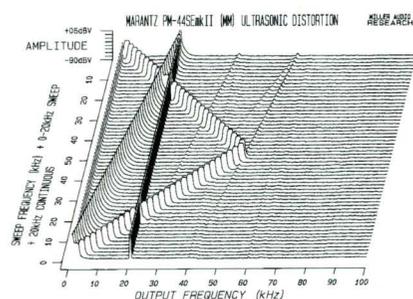
However, changes to the relative gain of both line and disc stages has prompted a disparity in distortion from 1W to two-thirds output, increasing from 0.002 to 0.014 per cent (CD) but from 0.002 to just 0.006 per cent via MM. By contrast, distortion created by the *PM-40SE* was reliably constant at all power levels and via all inputs.



An initial burst of RF sensitivity up to 15MHz is typical of Marantz amplifiers.



The MM stage features an unusually severe bass roll-off; unfavourable subjective repercussions are a likely result.



Unlike *PM-40SE*, low distortion at 1W/40hm increases seven-fold at higher power outputs.

VERDICT

- ▲ Clear and evenly balanced sound; ergonomic layout.
- ▼ Music sounds characterless; poor dynamics; shouty phono stage

SOUND ★★★★★

VALUE ★★★★★

PRICE £199.90

✉ Marantz Hi-Fi UK Ltd,
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PIONEER A-303R



The Pioneer A-303R proved to be a refreshing experience. Even though it may be operated from the armchair, there's no reason why a remote control should affect sound quality and with this amp we have a case in point.

Sure enough its various phono (MM only), CD, tuner, aux and two tape inputs are all routed by a handy integrated circuit, but

this is common enough these days with or without the luxury of remote control.

Similarly, the volume knob is driven by an internal motor, preventing the wear and tear on your fingertips and without fouling the signal path itself. Pioneer has also included an on-board 'Direct' facility which side-steps the remaining bass, treble, balance, tape monitor and loudness widgets for a shortcut to and

from the volume control.

A control socket on the rear of the A-303R also allows you to fire-up a compatible tuner, CD player and tape deck from this single remote handset. For 'compatible' read 'matching Pioneer separates'.

Sound quality

Handel's flourishing violins retained their customary brilliance and sounded neither grating nor edgy. Our panel did complain about a hint of reediness or stridency when the amp was pushed too hard; on the whole, though, there's an attractive sense of detail and quiet spaciousness. Just avoid up-beat rock and pop, particularly with tricky speakers.

The MM input on the Pioneer fared equally well, being applauded for its suppression of obvious surface noise and generous dynamics, and only mildly admonished for a lack of weight and gumption. Then again, the circuitry used in this MM stage is duplicated in both input selection and line stages, contributing to a very consistent sound.

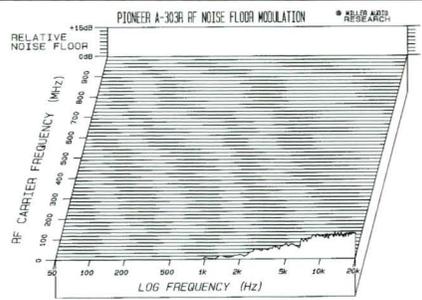
Conclusion

Whether the true bonus of this amp is its unexpected sense of poise, structure and substance, or having full remote control, will depend on your personal preference. Just stick to sensitive, easy-going speakers and you'll not be disappointed by this pleasing blend of good features, good sound and good value.

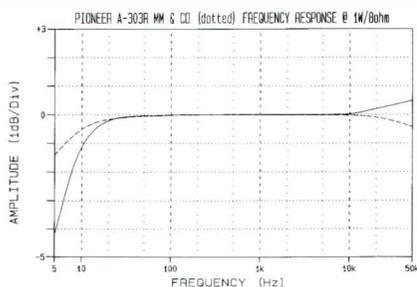
LAB REPORT

Pioneer talks of achieving a 'flat output impedance for stable driving of speakers across the audioband'. In practice, however, the power amplifier is linked to its binding posts via A/B speaker switches and a loom of ribbon cabling. This boosts the final output impedance to 0.32ohm which, together with a moderate resistance/inductance speaker cable, will easily modify the response of the average loudspeaker.

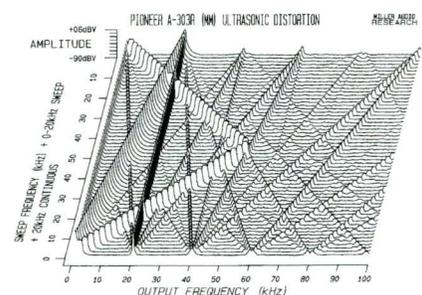
Otherwise, the A-303R is typical of many a mass market budget amplifier, albeit achieving some distinction with a thoroughly a-typical and very wide 102dB signal-to-noise ratio. Fortunately, this wide window on the music remains free of any RF pollution even if the latter is only achieved by dotting its PCB with nasty little ceramic capacitors.



Pioneer's brutal filtering on all inputs prevents the ingress of RF noise from CD players.



Good bass extension on CD, but possibly too much extension on MM — could cause problems with ported speakers.



Looks messy but audible distortions are not too dissimilar from those found with the Rotel RA-930BX.

VERDICT

- ▲ Spacious, enthusiastic sound uncompromised by remote control.
- ▼ Can sound strident if driven too hard; avoid long speaker leads.

SOUND ★★★★★

VALUE ★★★★★

PRICE £199.95

✉ Pioneer (GB) Ltd,
Hollybush Hill, Stoke
Poges, Slough SL2 4QP.
☎ (0753) 789789

ROTEL RA-930BX



With the *RA-930BX* Rotel has made an attempt to recapture the performance of glorious amplifiers like the Best Buy *RA-930AX* (issue 104). The *BX* shares the same casework and essential facilities as its hallowed cousin, but features a variety of significant revisions inside.

Known quantities like Rubycon BGF coupling capacitors and Panasonic HFS electrolytics have been introduced, though the layout of the *RA-930AX* with its EI mains transformer and classic high-current Sanyo-

based power amp remains untouched. One other principle revision concerns the line amplifier, which now uses a dual-channel TL052 op-amp in favour of the old Signetics NE5532AN.

So the *RA-930AX* has been thoroughly gilded. But what would the *Hi-Fi Choice* blind listening panel make of the results some two and a half years on?

Sound quality

In the event, Rotel's *RA-930BX* not only sounded suspiciously expensive but also

emerged as the unchallenged star of this month's show. Certainly none of its immediate competition could match the ingenious blend of power and polish, a dark and clean sound that prompted one astute (but blind!) listener to identify its origins as 'typically Rotel'.

It was described by the panel as having an architectural presentation, with specific areas of a performance located firmly within a broad and deep soundstage. At the same time it was free of wavering or obvious fuzziness. On the other hand it isn't entirely neutral: the richness and colour of its music is enhanced with a typically bold but unforced stroke of the brush.

It's nearly as impressive via MM disc, perhaps lacking a little sparkle but otherwise retaining the crisp and powerful bass, sweet treble and seemingly limitless stereo depth that had proved so engaging with CD sources. All in all it's a real scorcher.

Conclusion

A real ale among keg bitters — the *RA-930BX* combines an almost velvety texture with a strength and colour that is only glimpsed at by the vast majority of £200 amplifiers. Importantly, these are qualities that are maintained at both high and low listening levels, resurrecting memories of both the *RA-930AX* and the *RA-820AX* amplifiers.

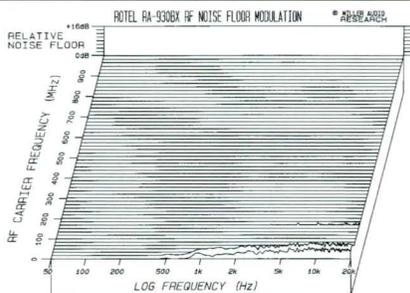
And the moral of this tale? Only by looking backwards has Rotel learned how to move forwards. It just goes to show that one need not re-invent the wheel every time a new product is developed.

LAB REPORT

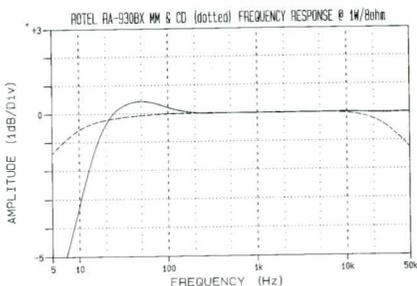
As expected, the technical fingerprint of the *RA-930BX* is very, very close to that of the *RA-930AX* from issue 104. The 50W/74W 8/40ohm power output, +1.4dB dynamic headroom and 13A current rating are all but identical - even its +55mV DC offset remains characteristically high!

Distortion remains fixed at 0.008 per cent over much of its dynamic range though the overall S/N ratio is just a little poorer at 81dB rather than 86dB (re 1W/8ohm).

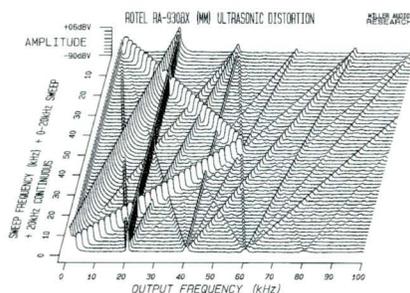
Other subtle variations include the increase in output impedance from 0.0058ohm to 0.015ohm, the slight increase in sensitivity from 202mV to 188mV (re full output) and the wholesale decrease in susceptibility to incoming RF interference. Like its forebear, the *RA-930BX* is difficult to fault.



Much reduced susceptibility to RF intermodulation is a feature of the latest 900 series amplifiers.



Half dB bass boost bears a striking resemblance to the Rotel *RA-930AX* (see issue 104).



Even-order distortions trickling into the audioband are typical of the Rotel 820 and 930 series.

VERDICT

- ▲ Open, dynamic and generous with deep, dark soundstaging; offers rare qualities for price.
- ▼ Bass could sound slightly soft with some loudspeakers; lacks some sparkle via MM.

SOUND ★★★★★

VALUE ★★★★★

PRICE £199.95

✉ Gamepath, 25 Heathfield, Stacey Bushes, Milton Keynes MK12 6HR.
☎ (0908) 317707

TECHNICS SU-A800MKII



The £350 remote-equipped *SU-A800mkII* is a model of sophistication. It has logic-controlled input selection, local A/B speaker switching and motorised volume control; and there's even a cooling fan which is activated when the amp's pushed too hard (beyond 1A output). If the amp seems unusually heavy that's because it's built onto a shock-

absorbing base made from a sandwich of sheet steel and visco-elastic rubber.

Technics' amplifiers are well known for incorporating Class AA technology. In such designs a voltage amp is connected to the speaker load via a resistive bridge network and robust Current Dumping output stage. The former limits the amplifier's distortion while the dumpers provide the muscle.

The *SU-A800mkII* takes this a stage further by combining the linearity of MosFet transistors in the voltage amp with the high current handling of bipolar transistors in the dumper stage.

Sound quality

This amplifier provides a big, beefy but distinctly coloured view of events. Its handling of very low bass is a persistent niggle, creating a waffly undertow. Its portrayal of low strings from Handel's *Concerto No.1* also brought a softening to the orchestra as a whole, making it difficult for us to appreciate the resonance of higher strings.

Shelby Lynn sounded rather hurried, her vocals tripping over a rather confused bass. Nevertheless, this is not an offensive confusion, for though the *A800mkII* sounds jumbled it is neither hard nor harsh.

Its MM phono stage sounds louder and cruder still: a subjective anomaly encouraged by the forced or hyped-up tenor of its midband. Few acoustical instruments retained their natural character, the amp imposing a Technicolor resonance all of its own.

Conclusion

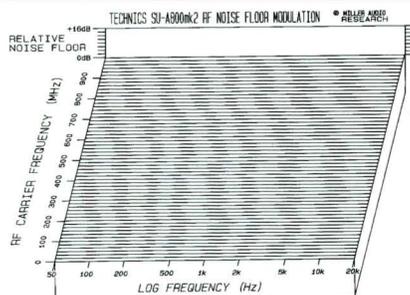
Our panel admitted to being fooled by the

exciting presentation of the *A800mkII*. The explosive detailing is certainly impressive, yet its superficiality was soon apparent to all our assembled listeners: 'all mouth and no trousers', they concluded.

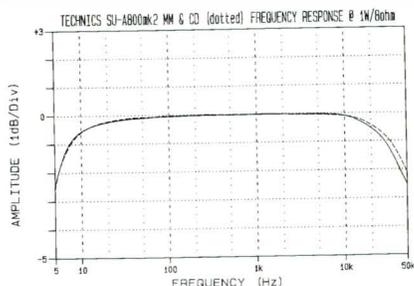
LAB REPORT

Although Technics claims to be chasing improvements in sound quality, products like the *SU-A800mkII* only reflect the pursuit of specmanship. The company emphasises 'low noise' and 'Silence Technology' with its Virtual Battery Operation and R-Core power transformer. Yet in practice, the 82dB 1W signal-to-noise ratio is readily exceeded by most of its peers in this group.

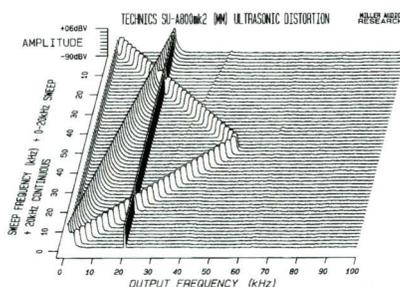
Otherwise, the performance of its hybrid MosFet/bipolar power amp is proven by the consistently low 0.002 per cent distortion and healthy +2.1dB boost in output between 8 and 4ohm. Under dynamic conditions a full 285W is sustained, albeit momentarily, into loads as low as 10ohm. So tricky speakers hold no fear, but when it comes to sound quality, that's a different matter.



Scrupulous RF filtering, rather than innovative circuit design, prevents interference.



Though an extended bass response is fine for CD, it can only boost arm/cartridge resonances via MM.



Little or no distortion is allowed to escape the MosFet/Bipolar Class AA amplifier.

VERDICT

- ▲ Remote control; potentially big, beefy and euphonic sound.
- ▼ Is readily confused by complex material; strained and untidy.

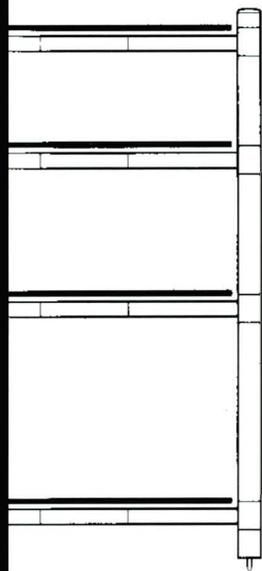
SOUND ★★★★★

VALUE ★★★★★

PRICE £350

✉ Panasonic Consumer Electronics, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP.
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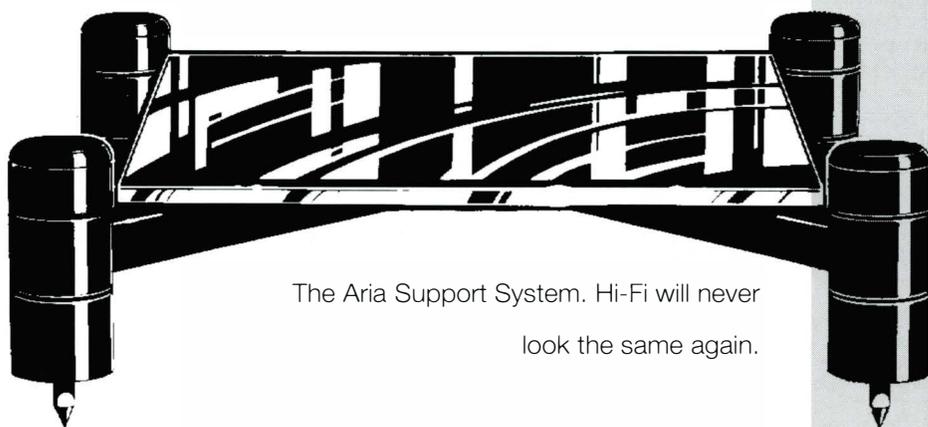
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AMPLIFIERS

Conclusions, best buys and recommendations

Our objective procedure, together with comprehensive lab testing, allows a firm correlation with the results of amplifiers reviewed, under identical circumstances, two, three or even four years ago.

Marantz has been achieving sporadic success over the years, but, on this occasion, with the *PM-44SEmkII*, it has fallen somewhat short of the mark. Greater consistency rather than greater numbers is the route to success.



Technics has also fallen

into the trap of following fashion rather than building on the strengths of one-off designs like the *SU-VX600*. Arcam seems to have taken a retrograde step by taking the *Alpha 6*, a complete and successful design, and knocking it off balance with the revisions necessary to create the *Alpha 5*.

By contrast, Creek has come up with something totally new in the *4240* power amp and phono stage. The end result is predictably mixed, yet it would be interesting to see if the sympathetic distortions of the phono input could be assumed by the line/power amplifier.

Pioneer has distilled the bare bones of amplifiers like the *A-400* and *A-400X* into an unpretentious and flexible package (the *A-303R*). It's no world-beater, but neither is it typical of mass-market, remote-equipped amplifiers.

The Kenwood *KA-3020SE* is a little less flexible, yet its big, energetic sound clearly builds on the foundation of its forefather, the *KA-3020* (issue 97). If only its price had not been hit so hard.

Denon has also beefed-up the performance of its original *PMA-350* (issue 92) and preserved the enthusiasm of our panel. It was one of the few amps that allowed us to separate the two electric guitars from Ali Farka Toure's *Talking Timbuktu* while still relishing the percussion. The *PMA-350II* is comfortable, but never lazy.



Rotel's *RA-930BX* had a slightly better grip of musical dynamics. It's an amp that sounds inherently quieter, darker and more insightful than its competition. It can dispell ambient detail to the far corners of the room rather than funnelling sound directly at your ears. And, in harmony with the *RA-930AX* before it (issue 104), the *RA-930BX* also brings home a Best Buy.

Otherwise, both NAD's *304* (£230) and Denon's *PMA-450* (£250) are entertaining, though the '450 could sound a little too extravagant in some systems. The slimline *VA-50* (£250) from Aura is a UK-designed amp with genuine style, while Harman Kardon have the gutsy and expressive *HK6250* (£280). Somewhere in this little lot should be the sub-£300 amp of your dreams!

By contrast, Creek has come up with something totally new in the *4240* power amp and phono stage. The end result is predictably mixed, yet it would be interesting to see if the sympathetic distortions of the phono input could be assumed by the line/power amplifier.

How the test results compare

	Arcam Alpha 5	Creek 4240	Denon PMA-350MKII	Kenwood KA-3020SE	Marantz PM-44SEMKII	Pioneer A-303R	Rotel RA-930BX	Technics SU-A800MKII
MAXIMUM CONTINUOUS POWER OUTPUT, 8OHMS	20Hz 20kHz 58.6W 59.6W 46.0W	1kHz 20kHz 48.8W 47.9W	1kHz 20kHz 89.0W 89.6W	1kHz 20kHz 39.1W 39.1W	1kHz 20kHz 56.4W 55.4W	1kHz 20kHz 56.4W 50.3W	1kHz 20kHz 50.3W 47.9W	20Hz 20kHz 76.3W 78.8W 114.4W 127.5W
DYNAMIC HEADROOM (HF)	90.3W*	74.9W	133.2W	63.4W	91.2W	79.3W	74.1W	127.5W
MAXIMUM CURRENT (5MSEC, 1% THD)	+1.0dB (61.8W)	+1.0dB (63.0W)	+1.2dB (117.9W)	+1.0dB (49.0W)	+1.2dB (73.6W)	+1.0dB (71.6W)	+1.4dB (69.5W)	+1.1dB (100.6W)
OUTPUT IMPEDANCE	20.7A	5.5A	15.8A	10.2A	17.9A	8.3A	12.7A	16.9A
DAMPING FACTOR	0.0610HM	0.0480HM	0.0460HM	0.0300HM	0.0560HM	0.3190HM	0.0150HM	0.0820HM
STEREO SEPARATION (20kHz)	73.3dB	76.5dB	78.8dB	70.3dB	94.8dB	65.1dB	78.5dB	CD/AUX MM
CHANNEL BALANCE (1kHz, 20dBV)	0.62dB	1.21dB	0.43dB	45.0dB	70.2dB	39.9dB	54.5dB	58.3dB
TOTAL HARMONIC DIST. (0dBV)	1.23dB	1.19dB	1.25dB	0.47dB	1.40dB	0.01dB	0.15dB	0.37dB
CCIR INTERMOD. DIST. (0dBV)	89.5dB	93.7dB	95.1dB	94.1dB	76.5dB	87.5dB	83.5dB	95.6dB
NOISE (A WTD, 0dBV)	96.5dB	95.7dB	95.7dB	77.4dB	78.5dB	77.2dB	88.6dB	103.5dB
RESIDUAL NOISE (UNWTD)	98.1dB	97.6dB	97.6dB	81.6dB	84.0dB	81.0dB	85.0dB	94.5dB
INPUT SENSITIVITY (FOR 0dBV)	22.5mV	51.5mV	19.3mV	35.4mV	23.4mV	33.7mV	26.1mV	20.5mV
DISC OVERLOAD (2kHz)	107mV	366mV	184mV	225mV	179mV	256mV	188mV	184mV
TAPE OUTPUT/IMPEDANCE (50kHz)	2150mV	475mV	3875mV	2715mV	1660mV	990mV	3120mV	1480mV
INPUT LOADING	9.5V (DISC) / 1.87KOHM	5.5V (DISC) / 1.13KOHM	11.3V (DISC) / 239KOHM	10.1V (DISC) / 338KOHM	11.6V (DISC) / 232KOHM	9.0V (DISC) / 1.84KOHM	11.2V (DISC) / 2.04KOHM	11.2V (DISC) / 1.86KOHM
DC OFFSET	+0.5mV	+1mV	-2mV	-4mV	-9mV	0mV	+55mV	-1mV
SERIAL NUMBER	008252	049608	3032400259	40199003	M2009416010110	OC95000055	30436-250	OC4EA01277

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BIG

B O T T O M

Why take two big speakers into the listening room, when you can use a tiny satellite/subwoofer system? Paul Messenger investigates.

Three-box satellite/subwoofer speaker systems have been threatening to become a viable alternative to conventional stereo pairs ever since the first Bose Acoustimass model in 1987. It's still a minority choice, but the fact that the Bose is now in its MkIII guise, and also that most other major hi-fi speaker specialists offer one or more examples, prove that the three-box concept has staying power.

The raison d'être is all about cosmetics. The satellite units are usually small, inconspicuous and the only bits which need to be mounted in line of sight of the listeners (theoretically, at least). The much larger subwoofer, which handles the bass section of the sound, may in theory be tucked out of the way, relying upon our hearing's

'relative' inability to distinguish the direction from which bass sounds are emanating.

The theory sounds plausible enough, but this repackaging of the stereospeakersystem has a number of practical implications: some positive, others negative.

Don't be fooled by the term 'subwoofer'. The Bose term 'bass module' is much more linguistically precise. There's nothing 'sub' about the bass of any three-box system *Choice* has assessed so far – rather, the bass extension is much the same as that from a typical bookshelf pair.

The stereotype three-box speaker houses two bass units (one for each channel) in one fair sized (20-30 litre) box; while the midrange and treble duties are handled by a pair of miniature satellite units (two litres or less).

There are, however, numerous subtle variations. In our test foursome, for example, two have satellites containing separate midrange and tweeter drive units, while two opt for single combination drive units. The former offers more consistent distribution, better power handling and high frequency extension, while the latter is simpler and more compact.

In two of our test systems, the amplifier output must first be fed to the subwoofer's input terminals, and then the satellites speakers are wired to the sub-

woofer's output terminals – the 'daisy-chain' arrangement. In the other two, there's the option of wiring both subwoofer and satellites independently, which might be more convenient in some room layouts.

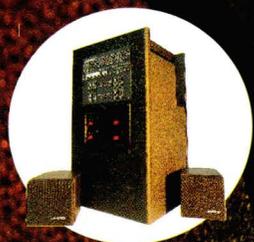
Whichever approach is adopted, tiny satellites do offer their own inherent advantages over conventional speakers. Small boxes generate relatively little cabinet coloration, and possess fine all round sound distribution, which should provide superior openness and stereo imaging. To achieve the full benefit of this, however, the satellites should be situated in free space, where they usually look rather daft (Solid *Verticale* excepted). Wall bracket mounting is less desirable acoustically but is often preferable aesthetically. Generally, it also provides a firmer mechanical platform to compensate for the low mass of these units.

It's handy to be able to tuck the combination bass unit out of sight, but a single point source close to the floor will never give complete sound wave-front coherence with two dispersed satellites. Such placement will also drive the room less evenly than the two separate sources of a conventional stereo speaker pair.

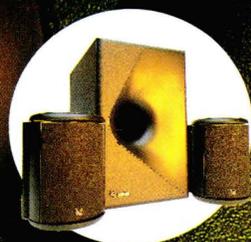
Like all approaches to speaker design, it's a matter of weighing up the positives and negatives. The bottom line is that three boxes of two different

The cast list

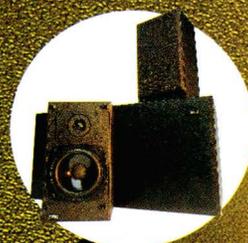
BOSE ACOUSTIMASS 3 SERIES III	£499.95
INFINITY INFINITESIMAL MICRO II	£399.95
JPW SUBWOOFER (£130), SATELLITES (£80/PAIR)	£210
B&W SOLID VERTICALE	£399.95



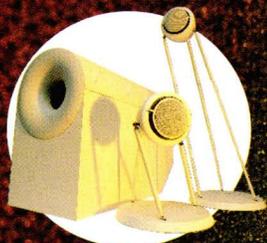
Bose Acoustimass 3 Series III



Infinity Infinitesimal Micro II

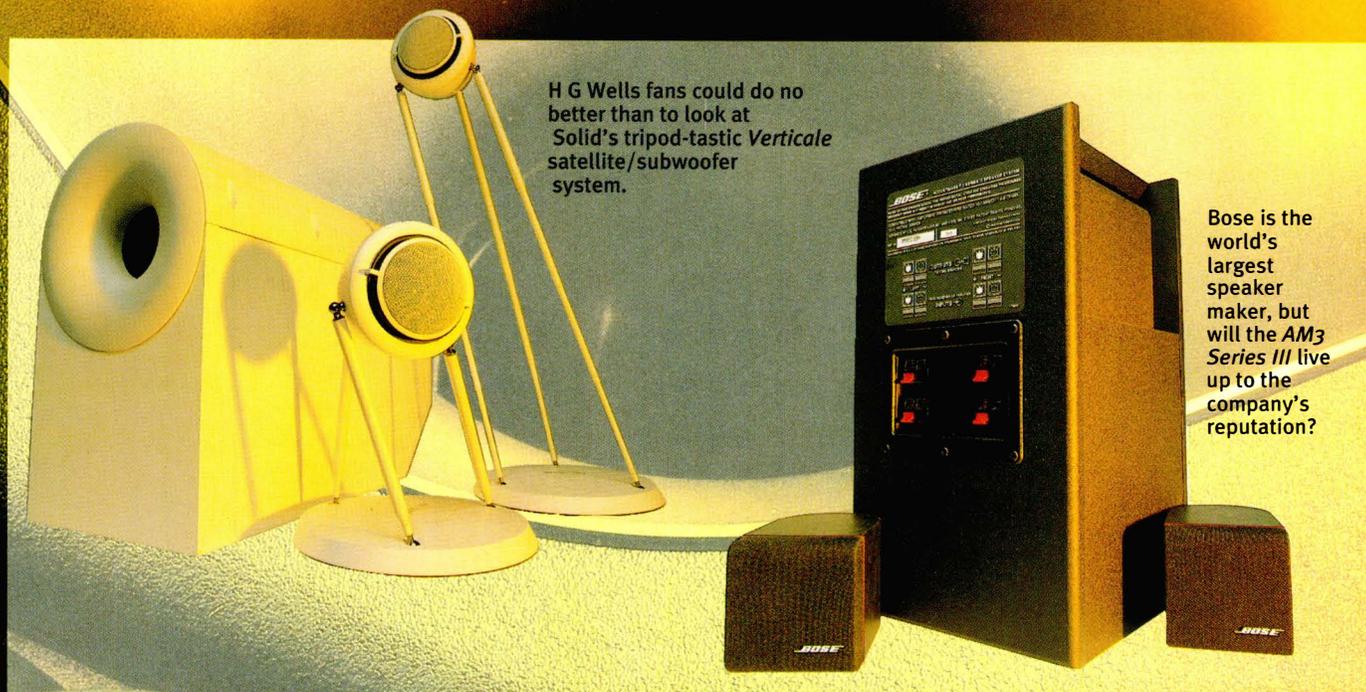


JPW Subwoofer/Satellite system



B&W Solid Verticale

“ Chances are that you’ll choose a *three-box* system for its *style*, its *invisibility* or a *combination* of the two. ”



H G Wells fans could do no better than to look at Solid's tripod-tastic *Verticale* satellite/subwoofer system.

Bose is the world's largest speaker maker, but will the AM3 Series III live up to the company's reputation?

kinds, often using six drive units, are bound to cost rather more than a conventional four-driver stereopair of similar potential performance. But these three-box combinations do look more stylish, and style always commands a heavy premium.

CONSTRUCTION

BOSE ACOUSTIMASS 3 SIII	★★★★★
INFINITY MICRO II	★★★★★
JPW SUB/SAT SYSTEM	★★★★★
SOLID VERTICALE	★★★★★

The cost of these four systems range from £210 to £500, yet after weighing everything up, I'd have guessed that the Bose was the least, rather than the most, expensive. However, I was genuinely surprised how much JPW you get for the money, while the Solid, and, to a slightly lesser extent the Infinity, look good value considering their clever flexi-stand cum brackets.

In acoustic engineering content terms, there's not a whole lot of difference between them. True, the Infinity and JPW are three-ways while the Bose and Solid are two-ways, but even that distinction is less consequential than the specific implementations.

Nor does it much matter that the Bose bass module only takes up a third of the volume of the others. In fact, it

might prove an advantage, and not only from a space saving perspective — in our 1992 three-box speaker reviews, this smaller AM3 actually performed rather better than the larger AM5 equivalent in balance terms.

All the bass units operate on the coupled cavity principle, whereby internal drivers excite tuned cavity/port arrangements. All are built up from particle board, but both the Infinity and the Solid are distinctively decorated with additional plastic mouldings. In the Solid's case, this slightly restricts the orientation options, but it's nice to see something done to tuck the terminals out of the way.

All have output-to-satellite as well as input connectors, even though this is only essential for the Bose and Solid designs. Most use spring-clip terminals, but JPW does the decent thing for would-be audiophiles by fitting proper 4mm socket/binders, supplying spikes for properly floor-coupling the unit, as well as some felt to damp the port output depending on taste.

The satellites show much greater variation, especially on style grounds. JPW's brick-shaped rectangular box is the only one to adopt traditional materials and shape. It's the only one which makes no satellite wall bracket or stand provisions either, but I dare say the accessory makers have something to fill the gap. It is also the only one which has no style whatsoever, arguably missing the whole point of a satellite/subwoofer system in the process, but at £79 for the pair, I'm not arguing.

Style is what you get in abundance with the other three designs. Each achieves its own particular cuteness by

the imaginative application of plastic moulding techniques to satellite construction in particular.

The £399 Solid *Verticale* must be the most inspired, and not just because our samples came finished in white (black is an option). The tripod support with weighted Anglepoise-type base and extending telescopic legs offers marvellous flexibility and dramatic aesthetics. Rather elegantly, it also gets around the intractable problem of keeping the satellites away from walls (for best acoustic performance) without leaving them looking stupid. The bases are heavy enough to allow the satellites to be set at some surprising angles, and are designed to act as brackets screwed to walls, if desired.

The £499 Bose may not show quite the same flair as the Solid, but the fact that it's altogether far more discreet is more than fair compensation, in a sector where invisibility is a key priority. Whether that hideaway advantage can really justify such a less-costs-more price-tag must remain a matter of debate and priorities. It's going to be hard to resist paying an extra £20 to £30 for one of the various satellite mounting devices (not supplied). The update from *Series II* to *Series III* signals a change in satellite design, the latest being essentially a single-module variation on the twin-module AM5 satellite theme — and much the better for it.

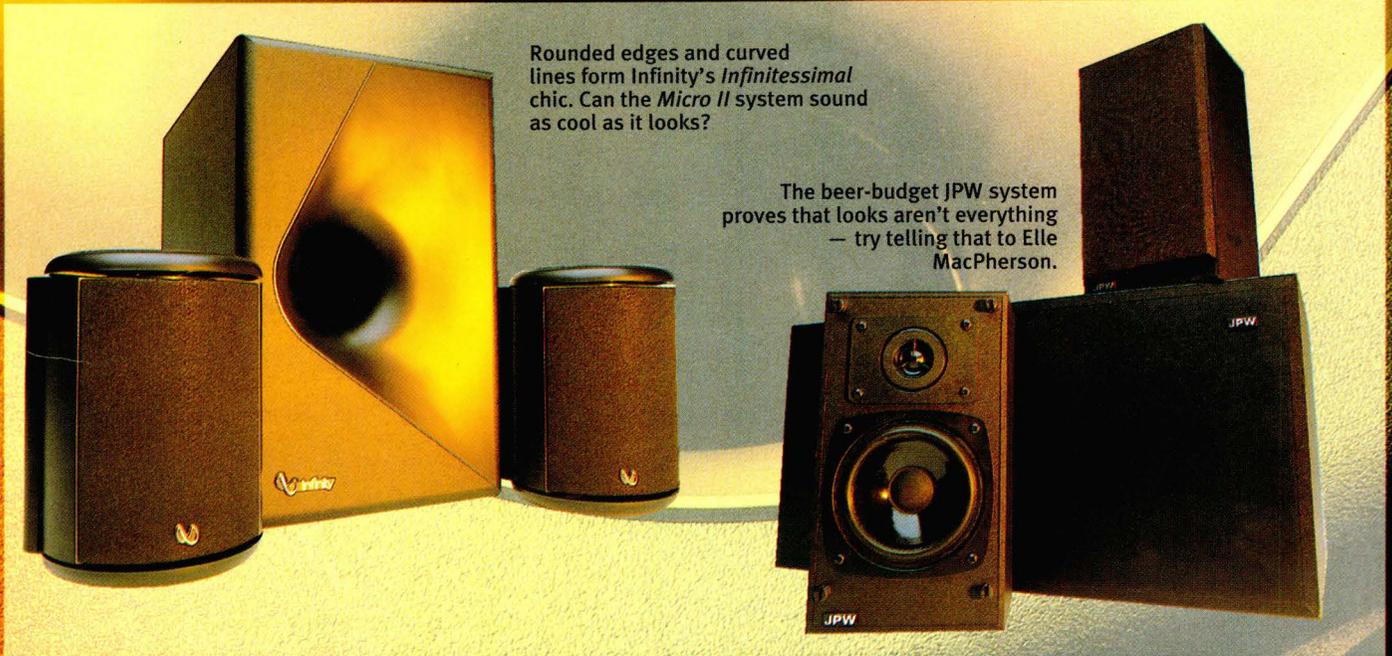
The £400 Infinity is something of a cross between the other three, using a largish two-driver satellite of moulded plastic construction, with a novel cylindrical shape and clever stand-cum-bracket which may be removed if preferred. In-built high pass filtering

What's in a subwoofer?

A subwoofer is a bass box in which the driver(s) are hidden within the enclosure. Their cones are loaded on one side by a sealed-box, and on the other by a cavity/port arrangement. All the sound comes out of the latter, which delivers a band-pass output across a range of bass frequencies determined by the cavity/port tuning (which is often complex).

Rounded edges and curved lines form Infinity's *Infinittesimal* chic. Can the *Micro II* system sound as cool as it looks?

The beer-budget JPW system proves that looks aren't everything — try telling that to Elle MacPherson.



allows it to be connected direct to power amplification and driven hard without risk of damage. Two circular non-slip end caps clamp the mounting bracket after the required swivel angle has been set, the bracket itself having two mutually perpendicular flats of a decent size, either of which can support the cylinder on its side or be fixed to walls or other surfaces.

COMPATIBILITY

BOSE ACOUSTIMASS 3S III	★★★★★
INFINITY MICRO II	★★★★★
JPW SUB/SAT SYSTEM	★★★★★
SOLID VERTICALE	★★★★★

In terms of amplifier compatibility, there's really very little in it. None of these designs represents a particularly easy load, most remaining below 60hms for a considerable portion of the power hungry midrange part of the spectrum, while the coupled-cavity bass arrangements inevitably introduce a number of resonances.

Of the four, the Bose is the easiest by a small but significant margin, especially through the bass. But this is effectively negated when sensitivity is taken into account, the AM3/III requiring rather more amplifier voltage than the others to achieve the same acoustic power output.

In these days of AV integration, a word on magnetic compatibility might be timely. Anyone planning to place a television set between a pair of stereo speakers needs to bear this in mind, but if you place your speaker centres a typical six feet apart, the two feet of fresh air between each speaker and the TV will be more than enough to avoid mag-

netic pollution — with most speakers, a foot is plenty.

The only speaker in an AV system which does need magnetic shielding is the centre-front 'dialogue' unit used in a Dolby Pro-Logic system. The fact that three of our four have shielded satellites is only really likely to be relevant if you decide to add a third matching

"Each achieves its own particular cuteness by the imaginative application of plastic moulding to satellite construction in particular."

satellite for dialogue duties — a task which might be beyond the smaller satellites anyway. (The JPW sats are not normally shielded, but are available so treated if required.)

What's regrettable, in my opinion, is that no manufacturer has shielded the magnetic fields from the subwoofer. The 'stick it anywhere' philosophy is all very well, but the obvious place a system is likely to work best (especially those with crossover points above 200Hz) is halfway between the satellites — either behind or beneath where you want to put the TV set.

SOUND QUALITY

BOSE ACOUSTIMASS 3S III	★★★★★
INFINITY MICRO II	★★★★★
JPW SUB/SAT SYSTEM	★★★★★
SOLID VERTICALE	★★★★★

Although absolute sound quality is vitally important, Chances are you'll

choose a three-box system for its style, its invisibility, or a combination of the two. And although the sonic compromises involved may not appeal to the hi-fi purists, most consumers will find sub/sats a perfectly acceptable trade-off. For the best sound, you'll do much better looking at a conventional stereo pair of loudspeakers on proper stands.

The most obvious general limitation of the three-box packages concerns the qualitatively rather vague and imprecise bass, which seems to show greater variation in level throughout the room than a conventional (twin source, distributed drive) system. The bass is still there, indeed often delivered with altogether too much enthusiasm. But it's a bit lazy and laid back, and never really gets the firm grip necessary to drive the music along. However, the plus side is that stereo images are lovely and spacious, yet have an almost tangible precision in positioning; and box colorations are generally modest.

Such subtleties aside, a good basic overall tonal balance is a prime requirement for a hi-fi speaker. A degree of aberration might be acceptable under some conditions, but the Infinity *Micro II* takes altogether too many liberties. I didn't like it a few months back when assessing it for *Choice's* sister magazine, *Home Entertainment*; and the cold light of comparison here merely makes its failings more obvious. Like a Norwegian Eurovision Song Contest entry, it sounds, heavy, thick, ponderous, shut-in and dull, although I confess it's true that the bass has plenty of weight behind it.

I'd like to award the Solid *Verticale* two and a half blobs, but give it the

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extra half blob for sheer gusto and enthusiasm, not to mention the virtues of satellite siting flexibility. That said, I'm not sure I could handle its bass honk in a long term relationship, so approach with caution. It's not a delicate or self-effacing speaker system, but does have enough welly to annoy the neighbours.

Bose's *Acoustimass AM3/III* is the complete antithesis. It is the ultimate clever chameleon that not only almost disappears visually, but does a pretty good job of repeating the trick sonically, thanks to a superbly neutral overall tonal balance.

It's not especially subtle or smooth, and quickly gets embarrassed when you start increasing the horsepower dramatically. But simply because the tonal interrelationships are more or less correct, you find yourself forgetting the speakers and listening instead to what they're saying.

Ironically, the best sounding of the four is also the cheapest, the most conventional and least designer/lifestyle at the same time. The JPW does a good job of sounding like a proper pair of hi-fi loudspeakers. It's a little rough around the upper midband and top-end edges, and — like the Bose *Acoustimass 3* — is somewhat lacking in drive; but it has poise and dynamic capabilities comfortably above the rest. The freedom from boom and decent neutrality help, but there's an impression of musical coherence which might well be a consequence of the direct-coupled satellites.

VERDICT	
BOSE ACOUSTIMASS 3 S III	★★★★★
INFINITY MICRO II	★★★★★
JPW SUB/SAT SYSTEM	★★★★★
SOLID VERTICALE	★★★★★

How do you reach a verdict on four such very different systems? It's rather like comparing apples with oranges. I'll start off giving the JPW five for sound, six for value for money, but then have to subtract six for negative style and

bulk. By such reasoning, I'm able to award it the laurels.

The Bose scores top marks on self-effacement and neutrality, but loses out slightly on material value and party-poop grounds — head-bangers need not apply. However, I'm very impressed by the way the *Series III* changes have countered my strongest criticisms of its predecessor, and that itself deserves the highest praise.

Solid's *Verticale* seduces at first sight; its innate sense of fun and impressive practical versatility more than compensate for some designer self-consciousness and sonic limitations. As far as the visual statement is concerned, I'll plead the eye-of-the-beholder defence and let the beholder make up his or her own mind. If the cap fits, it deserves further investigation.

It's tempting to dismiss the Infinity as a poor-sounding product, but I suspect the *Micro II* may be a victim of home cinema compatibility. What sounds bass heavy, when fed stereo music in partnership with two satellites, is likely to balance up much better in combination with five mid/treble satellites and playing movie soundtracks in Dolby Pro-Logic mode. (The corollary, of course, is that anyone contemplating giving the JPW or Bose a home cinema rôle might have to contemplate using two subwoofer units.)

Bose UK Ltd, Trinity Trading Estate, Sittingbourne, Kent ME10 2PD.

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Infinity, Gamepath Ltd, 25 Heathfields, Stacey Bushes, Milton Keynes, Bucks MK12 6HR.

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Lab reports

There were no real surprises in the lab test results, merely confirmation that the three-box package does represent a compromise compared to the normal stereo pair. Considering that most present the amplifier with a quite demanding 40hm load, the combination of modest sensitivity and unexceptional bass extension isn't impressive.

Ironically, the higher the sensitivity, the more uneven the overall sound balance. The Infinity's useful looking 88dB is very much a rough estimate, because its relative output falls some 10dB between bass and treble, and is also decidedly up and down along the way.

The 87dB Solid has a much flatter overall balance, but is no less uneven. This is mainly due to a substantial (+8dB) peak from the sub at 100Hz, immediately below a broad -5dB trough 150-350Hz, even when positioned with port firing up. The two anomalies do average out in net balance terms, but two wrongs don't make a right, even though its ultimate bass extension is a little better than its rivals. The mid and treble are also well balanced but uneven, with identifiable 'hot spots' at 500-600Hz, 3kHz and 12-15kHz.

The JPW results were surprising, inasmuch as this big ugly subwoofer unit actually produced a quite modest output in both level and bandwidth terms. This was very similar, indeed, to the much smaller Bose bass module — hence its similarly lowish 86dB sensitivity and rapid rolloff below 50Hz. Happily, it's a pleasant surprise, because it means that this bass unit does what it ought to be doing, which is filling in the bass to match the mid and treble. It doesn't feel the need to draw attention to itself by booming away in the midbass. One minor difficulty concerns a substantial overlap between subwoofer and satellites, which introduces unpredictable cancellations and reinforcements in the upper bass. The satellite output is reasonably flat and smooth, holding within close ±3dB limits above 150Hz.

That the Bose AM3/III was the best balanced of all was no surprise, since its predecessor had laid the ground back in issue 104. Sensitivity remains a modest 85dB, and the rolloff below 50Hz is pretty final, but apart from a mild 100Hz peak, the response is now held within a splendid ±3dB 50Hz-15kHz, thanks to the much improved (AM5-derived) new satellites.

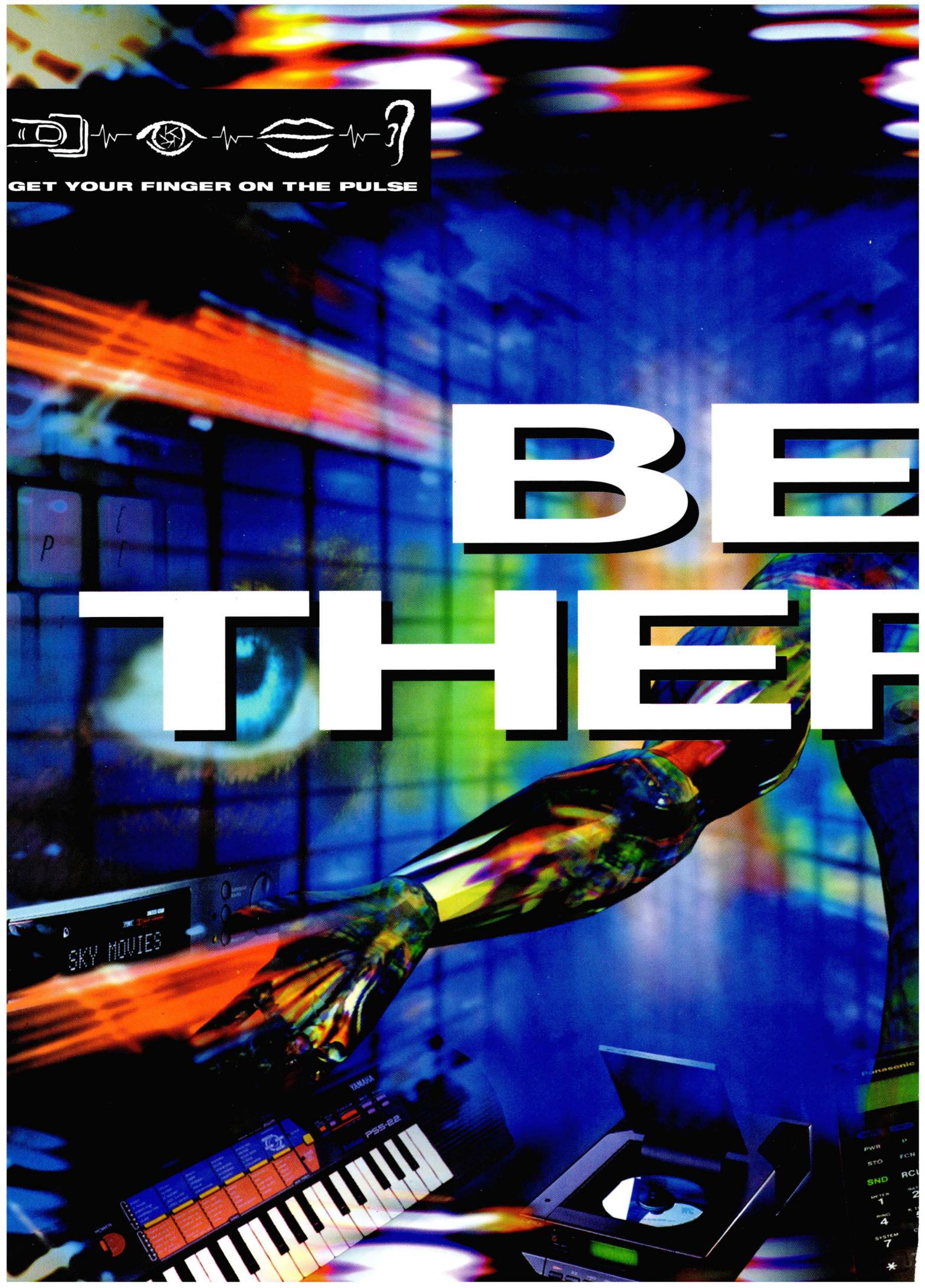
How the sat/sub test results compare

	BOSE AM3/III	INFINITY MICRO II	JPW SUB/SAT?	SOLID VERTICALE
SUBWOOFER SIZE (HEIGHT X WIDTH X DEPTH, CM)	19x36x20	39x23x39	27x51x27	45x20x34
SATELLITE SIZE (HEIGHT X WIDTH X DEPTH, CM)	8x8x12	20x14x14	24x13x11	24-64x19DIAM
WEIGHT SUB/SAT	5/0.5KG	11/1.7KG	9/1.4KG	7.5/3KG
CONFIGURATION	THREE-BOX, 2-WAY	THREE-BOX, 3-WAY	THREE-BOX, 3-WAY	THREE-BOX, 2-WAY
RECOMMENDED AMPLIFIER POWER	20-70W	20-100W	20-70W	20-100W
RECOMMENDED SUB PLACEMENT	CLOSE TO WALL	ON HIGH STAND!	CLEAR OF WALLS	CLEAR OF WALLS
SUB-TO-SAT CROSSOVER POINT (ACOUSTIC)	250HZ	280HZ	120HZ	280HZ
BEST IN-ROOM AVERAGED RESPONSE LIMITS (50HZ-10KHZ)	±5DB	±7DB	±7DB	±8DB
LF ROLLOFF (-6DB REF MIDBAND, IN ROOM)	45HZ	45HZ	45HZ	48HZ
ESTIMATED MIDRANGE SENSITIVITY (REF 2.83V, 1M)	85DB	88DB	86DB	87DB
IMPEDANCE CHARACTERISTIC (EASE OF DRIVE)	QUITE DEMANDING	DEMANDING	DEMANDING	DEMANDING
MAGNETIC SHIELDING SUB/SAT	NO/YES	NO/YES	NO/NO*	NO/YES
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Life on the road just isn't the same without the power o' funk. No one knows this better than David Rowlands, who's been checking four top CD combos in his quest for the lost chord.



Motor Booty

There's a vigorous train of thought that says compact disc is the worst possible music medium to use in cars. However, it transpires that the most vociferous supporters of this view are the purveyors of DCC and MiniDisc equipment. Susceptible to damage from sticky fingers, liable to melt-down under solar influence, an added security risk and desperately unfriendly to handle at 70mph are just a few of the criticisms.

But the consumer thinks otherwise, and CD in cars has become a force to be reckoned with as owners of expanding silver disc collections seek to maximise usage of their investments. No doubt the relief from the audible and mechanical frustrations of analogue tape is a factor. CD autochanger boxes, in the boot (or, more accessibly, in the glove compartment) answer some criticisms. Discs are protected from heat and mechanical damage; sticky fingering and distractive handling problems are also avoided.

In this test we look at four ensembles of radio/cassette head unit and shoebox autochanger at around the £620 price point, a little above the entry-level for this equipment, but within the budget category. In each case you get a capable tuner; a tape deck with a practical, if not exalted, level of facilities; high power amplification from an internal power pack (as well as system expansion options); and a competent disc-shuffling box.

The contenders come from some of the most august names in car audio: Alpine, Clarion, Panasonic and Sony. Individually, they display some of the idiosyncrasies of their marques, particularly in styling terms. The main differences are that Sony, Panasonic and Clarion squeeze Radio Data System tuners into this price bracket (Alpine doesn't), while Alpine, Panasonic and Clarion vie for the accolade of smallest

Time for an autochange

In-car CD autochangers take a small, but growing, share of the market. In 1993 some 50,000 units were sold, with a value of over £15 million, to take almost five per cent of the total car audio market (more than the falling share for CD/tuner combinations). An autochanger needs a controller head unit, so the real figure for the share of the market gained by full three-way systems (radio, tape, CD) approaches 10 per cent and a £30 million per year value.

One of the reasons for this popularity is TINA — Mrs Thatcher's "There Is No Alternative". There is no other viable, affordable way to get digital sounds in the driving seat — at least until the data-compressed DCC and MiniDisc rivals get their price and performance act together. Another attraction has been prices that have fallen, both visibly and in real economic terms.

There are two components to a three-way system. The head unit is an ostensibly normal radio/cassette unit to which autochanger control capability has been added. This has raised prices very little in the traditional in-car combination market (implementing RDS and the move to removable front plates for security have cost more — a combined price hike of £50-£80). Most makers now have autochanger controllers in the mid and high levels of their ranges (Clarion and Sony units will also control MiniDisc players).

The autochangers have come right down in price and size. Although in this test, the Sony remains as a reminder of the early days when big, 10-disc players ruled, the Alpine, Panasonic and Clarion six-disc units, with compacted

dimensions that see glovebox mounting as a possibility, are the new norm.

The units here, ranging in price from £320 to £349, also display considerable diversity in their digital regime. Alpine ploughs a lone furrow with its 20-bit hybrid approach, Sony and Clarion prefer the safer ground of 1-bit, eight times oversampling, while Panasonic has assiduously applied its MASH technology. At this price level you don't get digital outputs, but their arrival can't be too far over the horizon given the inexorable progression of sophisticated Bitstream and integrated chip architecture.

While an autochanger offers disc protection and handling advantages (as well as a choice of music sufficient for extended journeys) it does have a downside. Even the most compact model can require substantial surgery for installation anywhere other than in the boot, as well as extra, vulnerable wiring. In the boot, where golf clubs, a full truck-load of shopping, tools and DIY necessities may be flying around, the shoebox takes up space and is frighteningly vulnerable to damage.

All makers offer vertical and horizontal mounting choices (electronically programmable in Panasonic's case). With a bit of ingenuity, autochangers can be slung off the load floor so they're not nudged by the odd purchase of bricks. The best makers also reduce wiring clutter. Sony and Panasonic, in this group, have anachronistic separation of audio and data cables — Alpine and Clarion have a single umbilical. None have that bane of cheaper units, the need for separate power and earthing feeds.

autochanger, with their six-disc models. Sony offers a 10-disc unit of more imposing dimensions.

FACILITIES

ALPINE	★★★★★
CLARION	★★★★★
PANASONIC	★★★★★
SONY	★★★★★

Because Alpine doesn't offer RDS at this price it loses out a little by comparison with the three slightly more expensive units. But this is splitting hairs. Alpine's tuner is a thoroughly competent, highly interference resistant and gripping design that can render full stereo when all other units are splut-

tering. And the lack of RDS is redressed by a full logic electronic tape deck, with auto-equalisation selection and blank skip, on top of Dolby B and an effective track search system.

Internal power is a generous (and conservatively estimated) 25 Watts into each of four speaker outlets. Like all of these units, the Alpine has fully electronic audio control, a loudness circuit and a system-expanding (single) RCA phono connector for additional amplification. The CD controls command a fairly basic set of disc and track shuffling capabilities, which include random and repeat play. This must be measured against the added value programming facilities available with the

The cast list

	CONTROLLER	AUTOCHANGER	TOTAL
ALPINE	7514LS (£270)	5952Z (£349)	£619
CLARION	CRX-87RM (£300)	CDC-9530 (£325)	£625
PANASONIC	CQ-RD45LEN (£300)	CX-DP60 (£320)	£620
SONY	XR-U401RDS (£329)	CD-XU65 (£320)	£649

Affair



Sony control system. Alpine has a single wire connection to the player — a plus point compared to Sony and Panasonic.

Clarion's controller is radical in design, lifting off from an original Sony idea that saw controls in a wide U shape around the face-plate, and adding in some interesting contouring of buttons. The *CRX-87RM* is an RDS/EON tuner with programme type (PTY) tuning in addition to the normal RDS attributes of auto-tuning throughout the national radio network. Though it is sensitive in operation and almost as positive in its rejection of interference as the others, the Clarion's autostore (to pick out the best stations in any area) was less selective.

Clarion has economised on the tape deck (no Dolby or metal equalisation selections) but not on the electronically-controlled amp stage, which boasts 4x30 Watts and an RCA phono line-out for system building. The unit's CD control ability is much the same as Alpine's and Panasonic's in that it has a minimal offering of random and repeat play in addition to normal track management, when compared to the Sony. Though slightly larger than the Panasonic, the Clarion CD player is a titch compared to the Sony (Alpine is the largest of the six-disc units).

In the Panasonic *CQ-RD45LEN* there's a marriage between the excellent Alphatuner chip (one of the best FM tuners on the market for autostore capability, interference rejection, stereo stage projection and sheer sensitivity) and a proven RDS/EON capability which includes PTY tuning. Although this is a mechanical deck, for the price bracket it has a full complement of Dolby, metal tape equalisation



The Clarion *CDC-9530* auto-changer is simplicity itself next to its partnering head unit which boasts 26 buttons.

and track search featuring. Fully electronic controls command a 4x22 Watt internal power stage, which is supplemented by both front and rear pre-out connections (neatly stashed into the rear of the unit rather than dangling on leads) and a fancily termed High Definition Bass (a loudness circuit to you and me). Panasonic's MASH-chipped *DP60* player is the

functions that differ not a jot from those of Alpine and Clarion.

Sony's shoebox, clumsy by the side of the rival mini-changers offered at the same price, is a member of the company's databus-linked clan of units. This Unilink system allows controllers like the *XR-U401RDS* to command up to ten remote units (or 100 discs). Note that Clarion's unit is also databus connected and can handle up to four external changers via the C-Bus system; these are undoubtedly the forerunners of a new trend.

The *U401RDS* is another RDS/EON unit, shorn of the PTY facility. You have here a competent tuner that lacks the sparkle of Alpine and Panasonic chips, but with its own solid abilities in dispelling the muzz and fuzz of interference, rendering a good stereo image and hanging on resolutely to distant stations with little stereo/mono switching fuss. Sony has not been mean on the deck front either: you get Dolby B, track search and metal equalisation facilities. The electronically controlled power stage pumps out 420 Watts, and loudness boost and a single set of RCA phono line-outs.

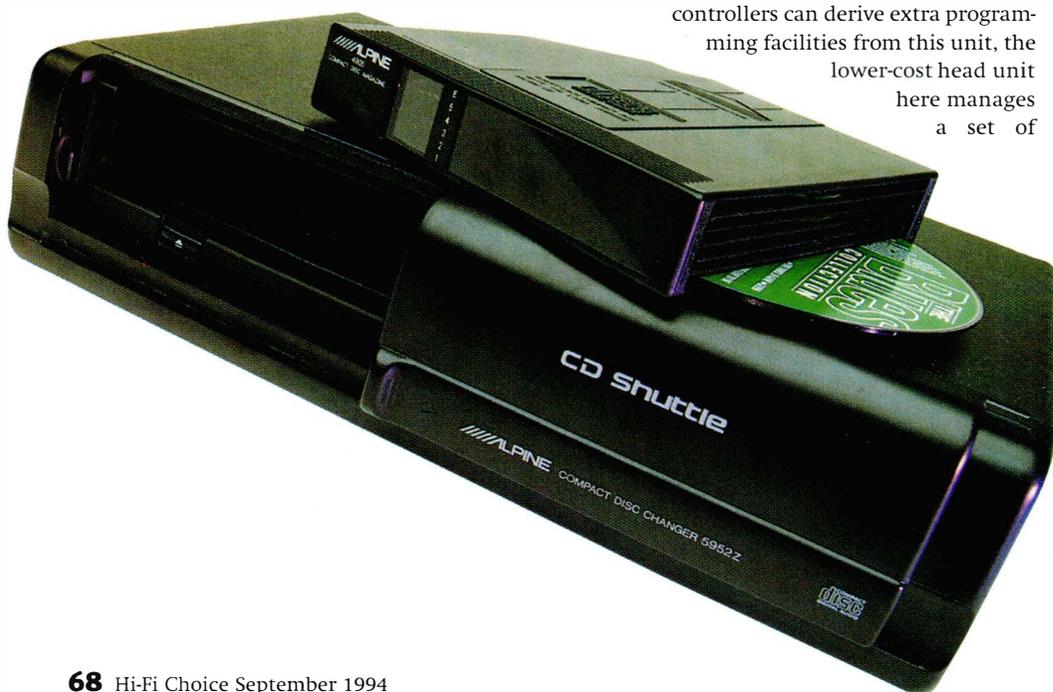
The big difference with the Sony player is that in addition to providing facilities covered by the other units in this group, it is also highly programmable. It will memorise play and skip

In-car CD on a budget

Just a word on budget alternatives. Most makers (Alpine is an exception) offer stand-alone CD autochanger kits which link into an existing system via an FM modulator. You lose bandwidth and dynamic range but the results can be better than an indifferent tape deck if your tuner is up to scratch. Performance will not, however, come close to that of the units in this test. The CD autochanger kits cost from around £400 and include the modulator plus a small hard-wired remote controller.

The *5952Z* autochanger is the important part of Alpine's candid system.

smallest on the market and will fit many glove-boxes. It would also go under some front seats and could more readily be shielded from load floor vulnerability. Although more ambitious controllers can derive extra programming facilities from this unit, the lower-cost head unit here manages a set of



track sequences as well and you can enter disc titles in up to eight alpha numeric characters. There will be those who argue that this has no audio enhancement function or relevance to piloting a car skilfully – but we just tell it as it is.

EASE OF USE	
ALPINE	★★★★★
CLARION	★★★★★
PANASONIC	★★★★★
SONY	★★★★★

All these units have removable front plate security and, by coincidence, all have wholly detachable panels (as opposed to units which part with a few buttons). This undoubtedly places some constraints on the space available for controls. The ratings we have given each unit are, to an extent, nit-picking; because with a contempt born of familiarity, none are that difficult to come to terms with.

However, the button counts are telling. Sony and Clarion clock in at 26 and 27 respectively while Alpine and Panasonic have 18 each (not counting Alpine's Clock selector, which is a bit superfluous at this level of equipment given most owners' cars). The latter companies are much more adept at multi-function controls and the results show in a less cluttered control interface. Unfortunately, Panasonic takes this as a licence to clutter up the front panel with a mess of printed graphics. But the lesson is clear. For easy familiarity, the Alpine and Panasonic are the models to pick.

Clarion has very interesting ideas on the control layout, which we have already remarked

upon. There is some sensible dualling of functions but the number of smaller buttons for minor functions give the game away. Sony, normally a model of control disposition, has not fared so well in this design, which is atypically scatty. Why, for example, place an RDS button right in the middle of a line-up that is essentially devoted to source selection?

Night lighting is a critical test which all the units pass. Clarion's display is switchable between orange and green – the others cannot be changed from their fairly neutral green (or paler) stance.

SOUND QUALITY	
ALPINE	★★★★★
CLARION	★★★★★
PANASONIC	★★★★★
SONY	★★★★★

There are four quite separate criteria on which this foursome can be judged for their audio performance. Three are the sources – radio, tape and CD – while the fourth bears on all these parameters. This is amplifier stage quality, which so colours all

Get your ten favourite cruisin' discs, i.e. *Little Deuce Coupé, I Like Driving In My Car, 2-4-6-8 Motorway* etc, stuff 'em in the Sony CD-XU65's cart and hit the highway.

It's little but it's not red, nor is it a Corvette. However, the Panasonic CX-DP60 is a Prince among autochangers.

aspects of operation that it must be considered first.

Clarion's overall feel is one of great openness but with a disturbing high-end emphasis that can begin to jar on material with a predominance of detail, whether it is demanding guitar and percussion or closely-etched chamber music. This is an aggressive power stage that refuses to be curbed by its electronic tone control. That forward nature makes light work of crumping bass-lines but becomes tiring in its higher frequency confusion.

The flip-side is displayed by Sony's amplifier which is too laconic and laid-back for its own good. There is the accuracy and capability on detail that the Clarion lacks, but none of the excitement, even lower down the scale, the sheer dynamics that make really compelling listening.

Panasonic and Alpine have much more sensibly hedged the options that lie between urgency and stridency and authority and dynamism. Only when placed side by side did it become clear that the Alpine has a slightly smoother touch and reassuring direction, combining strengths in bass rendition and effective stereo staging, without descent to deceit; and high-end





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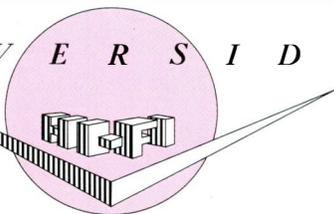
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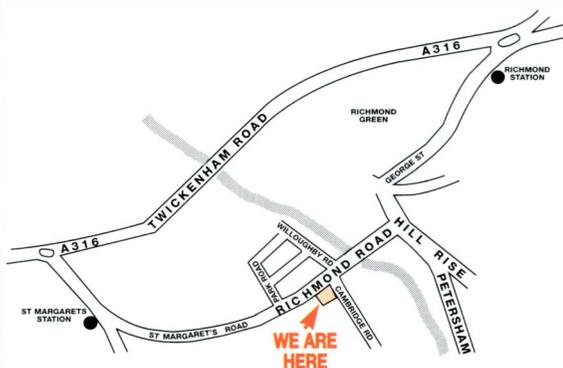
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clarity that stops short of over-coloration. That's not to say that the Panasonic in-car combination is a ragamuffin. Here you find commanding bass, well-judged midrange presence and a sparkling high-end. It's as difficult to discern the difference as it is to distinguish between a diamond and good paste.

In radio there's the same pattern, with Alpine and Panasonic sharing joint honours for overall supremacy on all bands. Sony and Clarion trail them by only a few nudges of injudicious interference and glitches in stereo/mono switching. Panasonic's RDS capability also outshines that of Clarion and Sony, between which our on the road test failed to distinguish a significant difference.

Audio cassette capabilities displayed a slightly different pattern, with Alpine showing through as incomparably superior in its ability to derive the best dynamics from superior metal recordings. Clarion also proved it has the panache to carry through ferric recordings with a great deal more credibility. Sony and Panasonic offer, from both tape types, what is a blander sensation altogether. Neither excelled in deriving the best from our metal collection, nor did they hit the raw peaks of which ferric is capable.

But then we come to CD. Clarion's power stage simply lacks both the refinement and the agility with which this medium must be addressed. Sounds are hard and brittle, lacking depth, and with a brashness that drives out any essential warmth. The Sony rendition is rather weak and lazy, denying the confrontation and attack that the ear expects on familiar passages.

Alpine and Panasonic manage far better results. There is a genuine warmth to these two ensembles which falls well short of artifice. The sound produced is stimulating, clear (without quite reaching the transparency you would revel in at home), clean and crisp in the bass area, pleasantly pushy in the mid-range and divertingly explicit at high frequencies. Once again it is the smoothness of Alpine's delivery, and the more vivacious character that Panasonic imbues in each demanding passage, which stand out.

How they compare

	ALPINE	CLARION	PANASONIC	SONY
TUNER				
PRESETS	18FM, 6LW/MW	18FM, 6LW/MW	15FM, 5LW/MW	12FM, 6LW/MW
RDS/EON	No	Yes	Yes	Yes
DECK				
DOLBY B	Yes	No	Yes	Yes
METAL EQ	AUTO	No	Yes	Yes
CD AUTOCHANGER				
NUMBER OF DISCS	6	6	6	10
DIGITAL REGIME	20 BIT 8 X OVER	1 BIT 8 X OVER	1 BIT 32 X OVER	1 BIT 8 X OVER
AMPLIFIER POWER	4 X 25WATTS	4 X 30WATTS	4 X 22WATTS	4 X 20WATT

VERDICT

ALPINE	★★★★★
CLARION	★★★★★
PANASONIC	★★★★★
SONY	★★★★★

From the pleasing symmetry of near-identical pricing in this group there emerges a divergence of performance and value. The entrants from Clarion barely put a foot wrong technically — although the marque's RDS capability doesn't quite match that of Sony and Panasonic. However, wholly subjectively, for both design and audio output, there is a brashness and a levity that are not matched by in-depth capability. The stridency of the audio stage, deteriorating to a thin scratchiness on metal tapes is a disappointment that carries through into the CD department.

The Sony, on the other hand, is repressive in nature. While the units breeze almost faultlessly through the entire radio, tape and disc repertoire there's a tautness in delivery that hints at a buttoned-down presence — you begin to shriek for the high-end to deliver and the lower frequencies to be unleashed. Some clever databus tech-

nology is a saving grace if you enjoy labelling up your disc collection for more stimulating display patterns.

These are the contrasts against which the candidness and honesty of the Alpine and Panasonic entrants came to be judged. Both are accomplished performers. Alpine has clearly concentrated on the deck and sound stages of this 7514L head unit, which ideally and effortlessly complements one of the best autochangers in the business. Smoothness in operation and sonic delivery, neatly executed stereo staging and impressive living and breathing dynamism.

To this Panasonic adds considerable RDS panache and a hint of additional vivacity and drive, but it does so without detracting from accuracy and persuasive dynamics. Although RDS is undoubtedly the way to go in car audio for the edge it gives in traffic info delivery, you may be sufficiently Luddite to ignore its siren lure. In which case Alpine's offerings at this price level are a sufficient enticement to stay on more conventional ground.

Alpine Electronics UK Ltd, 13 Tanner's Drive, Blakelands, Milton Keynes MK14 5BU.
☎ (0908) 611556

Clarion Shojai UK Ltd, Unit 1, Marshall Road, Hillmeade, Swindon SN5 9YX. ☎ (0793) 870400

Panasonic Consumer Electronics, Panasonic House, Willoughby Road, Bracknell, Berks, RG12 8FP.
☎ (0344) 862444

Sony UK Ltd, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. ☎ (0932) 816000

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STAMFORD HI-FI CENTRE, 9 Red Lion Square, Stamford, Lincs PE9 2AJ. (0780) 62128. Pioneer, Technics, Marantz, Cyrus-Mission, Rotel, NAD, Yamaha, Kenwood, Quad, plus all major speaker manufacturers. Expert advice, comparator demonstrations, on two floors, part exchange Hi-Fi purchased for cash. No appointments necessary, home trial facilities, free installation, service department. Mastercard, Visa & credit charge, finance available. Mon-Sat 9-5.30pm, closed Thursdays.

SUPERFI, 271A High Str, Lincoln LN2 1JG. (0522) 520265. See main entry under Nottinghamshire for full details.

LONDON

BILLY VEE SOUND SYSTEMS, 248 Lee High Road, Lewisham, London SE13 5PL. 081-318 5755/081-318 1321. Arcam, Denon, Marantz, Linn, Mission, Cyrus, Naim, Nakamichi, Quad, Rega, etc. 2 domestic style listening lounges. Appts required, service dept, home trial facilities, Int. free credit, instant credit. Access, Visa. Open Mon-Sat 10-6.30, Closed Thurs. **BADA**

CORNFLAKE SHOP, 37 Windmill Street (just off Tottenham Court Road), London W1. Tel 071-631 0472 (all enquiries), Fax 071-436 7165. Open Tues-Sat 10-7pm. Rega, Roksan, Naim, Monitor Audio, Arcam, Nakamichi, ATC, AVI, Rotel, Epos, Meridian and Linn. 3 dem rooms (incl home cinema). Friendly professional service. Home trial facilities. Appointments preferred, full delivery and repair service, multiroom specialists. Access, Visa and Amex.

GRAHAMS HI-FI, Canonbury Yard, 190a New North Rd, London N1. 071-226 5500. Winner Sony/HFN Greater London Dealer Award 1986/89/90. "One of the 5 best hi-fi shops in the world". Arcam, Linn, Meridian, Naim, Rega, etc. Systems from £500. FREE PARKING, 4 dem rooms, service dept, open Tues-Sat. RING FOR APPOINT. **BADA**

HI-FI & COMPONENTS, 84 Battersea Rise, London, SW11 1EH. Tel: 071 2231 110. Denon, Harman Kardon, Tannoy, Kenwood, Rotel, NAD, Wharfedale, Dual, Shure, Ortofon, Celestion, etc. Appts nec, Service Dept. Access, Visa, Diners, Amex, Open 10-6 Closed Wed.

HI-FI EXPERIENCE, Lion House, 227 Tottenham Court Road, London W1P -HX. Tel Help Line 071-580 3535 24 hour, fax 071-436 4733. Agencies include: Arcam, Audiolab, Bang & Olufsen, Castle, Celestion, Chord, Cyrus, Denon, Heybrook, Harman, IMF, KEF, Marantz, Mission, Musical Fidelity, Meridian, Nakamichi, Nad, Pioneer, Quad, Rotel, Shearman, Tannoy, TDL, Yamaha. 8 listening rooms, 3 years guarantee. Free delivery and simple installation (M25 periphery), home cinema specialist. **BADA**

INFIDELITY, 9 High Str, Hampton Wick, Kingston-upon-Thames. (081) 943 3530. For full details see entry under SURREY.

K.J. WEST ONE, 26 New Cavendish St, London, W1M 7LH. (071) 486 8262/63. Fax (071) 487 3452. Most established brands stocked. Two Hi-Fi and one Home Cinema dem studios Appts nec Home trial. Free installation. Service dept. Major credit cards. Interest free credit usually available - ask for details. Mon-Sat 10-6pm. (Late night Thurs till 7pm)

KRAFT 1 Montpelier Street, Knightsbridge, London SW7 1EX. Tel: 071-581 8877 Fax: 071-581 9292. Absolutely fabulous hi-fi for absolutely fabulous people. Acoustic Energy, Denon, Linn hi-fi, Linn Knetk systems, Mark Levinson, Martin Logan, Nakamichi, Proceed, Sennheiser 'Orpheus', Terzani lighting, Wilson Audio. Multi-room and home theatre specialists. Custom furniture. Mon-Sat 10 till 7. All major cards, finance facilities.

MUSICAL IMAGES LTD, 173 Station Road, Edgware. 081-952 5535, fax 081-951 5864 & 45 High Street, Hounslow, Middlesex. 081-569 5802, fax 081-569 6353. See under Middlesex for further information. Main authorised dealers for over 100 manufacturers.

SOUND SENSE, 350 Edgware Road, London W2 1DX. (071) 402 2100. Alphason, B&W, Kenwood, Nakamichi, Celestion, Denon, Monitor Audio, Marantz, NVA, Sony ES, Yamaha. Appts preferred. Installations available. Access, Visa, Standard credit facilities. Mon-Sat 9.30-6.30.

STUDIO 99, 79-81 Fairfax Road, Swiss Cottage, London NW6. 071-624 8855, Fax 071-624 5315. Naim, Meridian, Quad, Mission/Cyrus, Rega, KEF, Arcam, Epos, Acoustic Energy, Yamaha, Nakamichi, NAD, Sonus Faber, B&O etc. Single speaker dem room, AV demos. Multiroom. Service dept. Visa/Access credit facilities. 10-7 Mon-Fri, 10-6 Sat. **BADA**

UXBRIDGE AUDIO - CHISWICK, 109 Chiswick High Road, Chiswick, W4 2ED (081) 742 3444 Fax (081) 742 3295. 2 Demo Rooms, Installations, 2 Year Guarantee, 7 day exchange. Major credit cards, Tues - Sat 10 - 6. See Middlesex entry for brands stocked. **BADA**

ZEBRA, 18-24 Brighton Road, South Croydon CR2 6AA. 081 688 2093. Audio lab, Arcam, KEF Reference, Marantz, Mission, Micromega, Pioneer, Rotel, Sony, Tannoy, and large range of AV equipment. S2 Air Conditioned Demo Rooms. In a more casual environment. Service department. The UK's leading home cinema centre. Mon-Sat 9.30-6.00. Access, Visa, Switch & instant credit up to £1000 subject to status.

GREATER MANCHESTER

CENTRAL RADIO, 30-32 Shudehill, Manchester M4 1EY. Tel 061 834 6700. Technics, Kenwood, Pioneer, Aiwa, Marantz, Mission, B&W, Wharfedale, JBL, Thorens, Panasonic, etc. TV video, surround sound, AV systems, service dept, free delivery. Access, Visa, Switch finance. Mon-Sat 9-5.30.

THE AUDIO COUNSEL, 12 Shaw Road, Oldham, Manchester OL1 3LQ. (061) 633 2602. Linn, Yamaha, Rega, Rotel, Arcam, Micromega, EPOS, Creek, Nakamichi, Denon. 2 dem rooms. Free install. Visa, Access, Licenced credit brokers up to £1000 instant credit. 10.00-5.30 Tues, Weds, Sat; 10.00-7 Thurs & Fri. Closed Mon. **BADA**

SWIFT OF WILMSLOW, 4-8 St Annes Parade, Wilmslow. (0625) 526213. Aura, B&W, Denon, Kenwood, Marantz, NAD, Pioneer, Rotel, Tannoy, Revolver, JPW. Open 9:30am-6:00pm 2 dem rooms. No pressure! **BADA**

MIDDLESEX

HARROW AUDIO, 27 Springfield Rd, Harrow. (081) 863 0938. Mon-Sat 9.30-5.30. A&R, Audiolab, Cyrus, Denon, Epos, Monitor Audio, Musical Fidelity, Nakamichi, Quad, Rotel, Tannoy, Thorens, Yamaha. etc. **BADA**

MUSICAL IMAGES LTD, 45 High Street, Hounslow, Middlesex TW3 1R. (081) 569 5802. FAX (081) 569 6353. Authorised dealer for over 100 brands. Interest free credit, anywhere in the UK, subject to status. Demo rooms including big screen TVs. Repairs and service. Open all week including Sundays. Home cinema specialist. Mail order world wide. Part exch. Musical Images club.

MUSICAL IMAGES LTD, 173 Station Road, Edgware HA8 7JX Tel: 081-952 5535. Fax: 081-951 5864.



INDICATES MEMBERSHIP OF THE BRITISH AUDIO DEALERS ASSOCIATION

RIVERSIDE HI-FI LTD, 422 Richmond Road, East Twickenham, Middlesex TW1 2EB. Tel: (081) 892 7613. Fax (081) 892 7749. A.R., Arcam, Audio Innovations, Castle, Dual, Denon, KEF, Luxman, Michell, Musical Fidelity, Micromega, Marantz, Nakamichi, Rotel, Spondor, Systemdek, Tannoy, Yamaha. One demo room, in-car demo for car hi-fi systems. Apts not always necessary. Home trial facilities. Free installation, service dept. Lombard Tricity, Access, Visa, Amex, Diners Club. Mon-Sat 9.30-6, Thurs, Fri 9.30-7 **BADA**

MERSEYSIDE

W.A. BRADY & SON 401 Smithdown Rd, Liverpool L15 3J. (051) 733 6859. Largest choice of specialist Hi-Fi in N.W. £100-£20K+. All credit cards. 3 dem rooms. Closed Monday. **BADA**

P & A AUDIO (BIRKDALE) LTD 31 Liverpool Road, Birkdale, Southport (0704) 68373. Arcam, Cambridge, Creek, Denon, Michell, Mission/Cyrus, Mordaunt-Short, NAD, Pink Triangle, QED, Revolver, Rogers, Rotel, Royd, Tannoy. 3 Single speaker demo rooms and Nicam surround sound dem room. Free delivery, installation (Merseyside) Service dept, Mon-Sat 9-5.30 Half day Tues, Access, Visa, Lombard

PETERS HI-FI 11 Werburgh Sq, Grange Precinct, Birkenhead. 051-647 5626. 9-5.30 closed Thurs. See Cheshire entry for full details.

PETERS HI-FI, 11 St Werburgh Squ, Birkenhead. Also at 8 High Str, Bromborough. 051-334 1874/2825. Open 9-5.30 6 days a week. See Cheshire entry for details.

WEST MIDLANDS

AMADEUS SOUND & VISION, 10 Boldmere Road, Sutton Coldfield, West Midlands. 021-354 2311. Audio Innovations, aura, B&O, B&W, Castle, Marantz, Micromega, Musical Fidelity, Nakamichi, Harman Kardon, QED. Single speaker demo, apts preferred, service available, installations, B&O link install, home trials. Access, Visa, interest free credit available subject to status. 9.30-6pm, 6 days **BADA**

FRANK HARVEY HI-FI EXCELLENCE, 163 Spon Street, Coventry CU1 3BB. (0203) 525200 Audioblab, Arcam, Bang & Olufson, Mission-Cyrus, Denon, Marantz, Meridian, Nakamichi, NAD, Quad, Rega, Rotel, Yamaha. 3 floors, 3 demonstration rooms, nice staff, nice coffee. Apts nec, service dept, free install, home trial facilities. **BADA**

All credit facilities available. Mon-Sat 9.30-5.30 Wed til 8pm.

GRIFFIN AUDIO LTD, 94 Bristol Street, Birmingham (021) 692 1359/(021) 622 2230. Arcam, Castle, Denon, Linn, Marantz, Naim, Quad, Shahinians, Rega, Rotel. Open Tues-Sat 10-6. **BADA**

MUSIC MATTERS, 351 Hagley Road, Edgbaston, Birmingham B17 8DL. (021) 429 2811. Rotel, Denon, Lexicon, Tannoy, Ruark, Alchemist, Exposure, Pioneer, Roksan, Nakamichi, Arcam, Audioblab, Musical Fidelity, Mission/Cyrus, Meridian, KEF, Monitor Audio, Pink Triangle. 2 single speaker luxury demo rooms. Apts nec, home trial facilities, free installation, service dept. Access, Visa, instant credit up to £1000, interest free credit available. Tue-Thur 10.30-6, Fri 10.30-8, Sat 10-6. Branches also at: 93-95 Hobs Moat Road, Solihull, W Midlands B92 HJL. 021-742 0254. 156-157 Lower High Str, Stourbridge, W Midlands D18 1TS. (0384) 444184. **BADA**

NORFOLK

AUDIBLE DIFFERENCE, Near Diss, Norfolk. Tel (0379) 740227. Absolute Sounds, Audion, Art Audio, ATC, Audio Innovations, Audio Note, AVI, DPA, EAR, Impulse, LFD, Pink Triangle, Roksan, SME, Tube Technology. Full demonstration facilities including evenings. Apts required, free installation, home trial facilities. Open Mon-Fri 12-9pm, Sat 9-5pm.

AUDIO IMAGES, 7 All Saints Rd, South Lowestoft, Suffolk NR33 0DL. Tel: 0502 582853. For full details see our main entry under Suffolk.

BASICALLY SOUND, The Old School, School Rd, Bracon Ash, Norwich NR14 8HE. (0508) 570829. Audio Alchemy, Arcam, Micromega, Naim, Denon, Spondor, Audioblab, Sound Organisation, Epos, Rotel, Royd, Heybrook, TDL, Nakamichi, etc. 2 comprehensive dem rooms. Home trial. Free installation. Visa, Access, HP facilities. Tues-Sat 9.30-1, 2-5.30. **BADA**

NORTHAMPTONSHIRE

AUDIO CRAFT 23-25 Dergate, Northampton, NN1 1TY. Tel: 0604 36291, Bang & Oulfsen, Kenwood, Technics, Marantz, Celestion, Mordaunt-Short. No apts nec, Free Install, Service Dept. Open Mon-Sat 9-5:30pm

CLASSIC HI-FI + VIDEO, School Lane, Kettering, Northants. (0536) 310855. Aura, B&W, Heybrook, Rotel, Yamaha, Onix, Onkyo, LSD, Nad, Pioneer, Marantz, Kenwood, Kef, Shearman, Sugden, Rogers, Metaxas Audio and many more. Home trial, free instal., service dept. Access, Visa, creditfac. 9.30-5.30pm.

LISTEN INN, 32A Gold Street, Northampton. (0604)37871 (Fax) (0604) 601430. Linn, Naim, Rega, Epos, Royd, Mission, Cyrus, Arcam, Audioblab, Neat, Creek, Quad, Denon etc. 2 Dem Rooms **BADA**

NOTTINGHAMSHIRE

CHANTRY AUDIO, 16-18a Eldon Street, Tuxford, Nr Newark, Nottingham DLH. (0777) 870372. Pink Triangle, DPA, Rotel/Michell, Micromega, NVA, Absolute Sounds, Alema, CR Developments, Michell, Lumley, Ruark, SME and much more! 3 dem rooms. Home trial, free installation, service dept. Access, Visa & credit facilities and mail order. Mon-Sat 9:30-6pm Sun by appt.

DEFINITIVE AUDIO, (0602) 813562. For a carefully considered approach to building a true hi-fidelity audio system with components derived from the following manufacturers; Audio Innovations, Snell, Wadia, Micromega, Deltec, Voyd, Systemdek, SME, Revox, Ortofon, Pioneer Demos by appt. Please phone for further details. Installation free of charge. Mon-Sat 10-7, closed Wed am.

NOTTINGHAM HI-FI CENTRE, 120-122 Alfreton Road, Nottingham. (0602) 786919. Over 25 years experience, superb demo rooms, extensive range, free parking. Mon-Sat 9-5.30. **BADA**

PETER ELLIS AUDIO, 29 Kirkgate Newark, Nottingham, NG24 1AD (0636 704571) Quad, Castle, Arcam, Audio Innovations, JVC, QED, Sugden, Tannoy, TDL, Thorens, Marantz, Denon, Teac. Demo Room, Free Install, Service Department. Home cinema dem room. Home trial facilities. Switch, American Express, Access, Visa, Mon-Sat 9-5:30 Close at 1:00pm on Thursday.

WOLLATON AUDIO, 134 Parkside, Wollaton, Notts NG8 2NP. Tel/Fax (0602) 284147. Audio Valve amplifiers, Clements loudspeakers, Maplenoll turntables, Monarchy digital, XLO cables. Demonstrations by appointment. Home trial facilities. Call us for details.

OXFORDSHIRE

ASTLEY AUDIO LTD, 3 Marketplace, Wallingford. (0491) 839305. Aura, B&W, JPW, Technics, Panasonic, Pioneer, Kenwood, Marantz, Sony, Yamaha, Denon, Dual, Mission, TDL, Tannoy. Home trial, free installation. Service dept. Access, Visa, Amex, Diners. Instant credit. Tue-Fri 9-5.30, Sat 9-5. Records & CDs stocked.

OVERTURE HI-FI, 3 Church Lane, Banbury, Oxfordshire OX16 8LR. (0295) 272158. Arcam, Heybrook, Mission, Quad, Denon, Linn Products, Naim Audio, Epos, Meridian, Nakamichi. For sensible unbiased advice, call Oxfordshire's audio experts. Superb demo facilities. No apts

nec, service dept, free install, home trial. Access/Visa, instant credit. Mon-Fri 10-6, Sat 9.30-5.30. **BADA**

OXFORD AUDIO CONSULTANTS, Cantay Hse, Park End Street, Oxford OX1 1JE. (0865) 790879 fax (0865) 791665. NAD, Rotel, Musical Fidelity, Pioneer, Marantz, Rogers, TDL, Thorens, Audio Research, Proceed.2 Demo rooms. Service Dept, Home trial and free installation. Instant credit, Access, Amex, Visa. 10-6 Mon-Sat.

WESTWOOD AND MASON, 46 George St, Oxford. Tel: (0865) 247783. Aura, Arcam, Denon, Epos, Royd, Marantz, Mission, Monitor Audio, Nakamichi, Naim, Quad, Rotel, Rega, Tannoy, Teac. Open 10-5pm. Dem room. Closed Thur.

SHROPSHIRE

AVON HI-FI, 12 Barker Street, Shrewsbury, Shropshire SY1 1QJ. (0743) 355166. NAD, Quad, B&W, Kenwood, Aiwa, Bose, Nakamichi, Onkyo. Dem room. Home trial. Free install. Service dept. Access, Visa. £1000 instant credit. Mon, Tues, Wed, Fri, Sat 9-5.30.

CREATIVE AUDIO, 9 Dogpole, Shrewsbury. (0743) 241924. Arcam, Audioblab, Celestion, Cyrus, Denon, Epos, Kef, Meridian, Mission, Naim, Quad, Rega, Roksan, Rotel, Ruark, Tripod Dem room. Home trial and free installation. One of the best ranges of quality hi-fi outside London. Credit to £1000. Access, Visa. Tues-Sat 9.30-5.30. Service dept.

SOMERSET

MIKE MANNING AUDIO, 110 Middle Street, Yeovil, Somerset BA20 1NE. (0935) 79361, Fax (0935) 32923, Mobile(0850) 325965. Naim, Roksan, Pink Triangle, A+R (Arcam), ATC, AVI, NAD, Pioneer, Rotel, Denon, etc. Dedicated listening lounge, for relaxed and unpressured demonstrations. Apts not usually nec. but best to phone first. Home trial facilities on request, free installation, service department. Instant credit, Access & Visa, etc.9-5.30 closed Mondays.

STAFFORDSHIRE

GRANGE HI-FI LTD, 153 Branston Rd, Burton-on-Trent, Staffordshire DE14 3DQ. (0283) 33655. Albary, Audio Innovations, Arcam, Castle, Denon, JPW, Marantz, Moth, Pink Triangle, Rotel, Rogers, Systemdek, SME, Tannoy, TDL, Yamaha. Home cinema and hi-fi demo rooms, apts nec on Sat, Free Install. Service dept Access, Visa, interest free credit available, subject to status. 9.00-5.30pm. Closed for lunch 12.00-12.30. **BADA**

SUFFOLK

AUDIBLE DIFFERENCE, Near Diss, Norfolk — see main entry under Norfolk.

AUDIO IMAGES, 7 All Saints Rd, Pakefield, South Lowestoft, Suffolk NR33 6JL. Tel/Fax: 0502 582853. Quad, Triangle, Arcam, Castle, Rotel, Moth, JPW, Finlux, Audio Innovations, plus the amazing Rothwell range. Separate demo room, no apts nec.10-6.30 Tue-Thur, 7pm Fri, 6pm Sat.

BASICALLY SOUND, The Old School, School Rd, Bracon Ash, Norwich. (0508) 570829. For full details see entry under Norfolk. **BADA**

BURY AUDIO, 47 Churchgate St, Bury St Edmonds, Suffolk, IP33 1RG. Tel (0284) 724337. Arcam, Castle, Heybrook, LFD, Marantz, Meridian, Monitor Audio, Michell, Musical Fidelity, Orelle, Pink Triangle, Proac, Quad, Rotel, Ruark, Target, van den Hul, etc. Single Speaker Room. No appointments necessary. Home trial fac. Free Installation. Access, Visa, Switch. 9.30-6pm Mon-Sat. Closed Wed

EASTERN AUDIO, 41 Bramford Rd, Ipswich. (0473) 217217. Established nearly 20 years. Easy parking, dem room. Mon-Sat 9.30-6. Quad, Arcam, Marantz, Meridian, Denon, Nakamichi, Audioblab, Technics, NAD, TDL, Celestion, Mission and B&W. **BADA**

SURREY

AUDIO SOUTH, 24 (The Woolmead) East Str, Farnham, Surrey GU9 7TT. (0252) 714555. Audio Note, Deltec, JPW, Marantz, Rotel, Teac, etc. AV specialist. Dem room and evening appointments available. Home trial facilities. Free installation. Access, Visa. 10.30-6 Mon-Sat.

INFIDELITY, 9 High Str, Hampton Wick, Kingston Upon Thames, Surrey. Tel: (081) 943 3530. Arcam, Creek, Epos, Heybrook, Micromega, Naim Audio, Roksan, Rega Research, Shaninian, TEAC. Single speaker listening room. Apts pref, free installation, service dept. Major credit cards. Closed Mon, Tue-Fri 10.30-7, Sat 10-6.

PJ HI-FI - the Hi-Fi Shop, 3 Bridge St, Guildford, Surrey GU1 4RY. (0483) 504801/304756. 9-6 Mon-Sat. Linn, Meridian, Arcam, Quad, Revox, Rotel, NAD, Nakamichi, Marantz, Yamaha, Deltec, Rega, Audioblab, Mission/Cyrus. **BADA**

RIVERSIDE HI-FI, 422 Richmond Road, East Twickenham, TW1 2EB. Tel: (081) 892 7613. Fax: (081) 892 7749. See main entry under Middlesex. **BADA**

ROGERS HI-FI, 13 Bridge Street, Guildford, Surrey. (0483) 61049. Aiwa, Creek, Denon, JPW, Marantz, Micromega, Rogers, TEAC, Pioneer, Systemdek, Tannoy. Demonstration facilities available, no appointment necessary. Free installation. Service department. Access/Visa. Instant credit up to £1,000 subject to status. Monday-Saturday 9.30-6pm, later by appointment.

SPALDINGS HI-FI, 352-4 Lower Addiscombe Rd, Croydon, Surrey CRO 7AF. 081-654 1231/2040. Linn Naim, Quad, Meridian, Audioblab, Mission, Marantz, Denon, Ruark, Tannoy, Arcam. 3 dem rooms including AV room. Service dept, free install, home trial facilities, appointments advisable. Access, Visa, Amex, Interest free credit, instant credit. Mon-Sat 9-5.45. Tues-8. Closed Wed. Service dept. **BADA**

SURBITON PARK RADIO, 48 Surbiton Rd, Kingston-Upon-Thames, Surrey. (081) 546 5549. Quad, Castle, Dual, Denon, Kenwood, Mordaunt-Short, Rotel, Pioneer, QED, B&W, Tannoy. Demo facilities. Access, Visa. 9.30-5.00 Mon-Sat. Service dept.

ZEBRA 18-24 Brighton Road, South Croydon CR2 6AA. 081 688 2093. See main entry under London.

SUSSEX (EAST)

JEFFRIES HI-FI, 69 London Road, Brighton BN1 4JE. (0273) 609431. Hi-fi, home cinema and multi-room specialist. Range includes Adcom, Arcam, Celestion, Denon, Dynaudio, KEF, Kinshaw, Lexicon, Linn, Meridian, Mitsubishi, Naim, Panasonic, Polk, Rega, REL, Rotel, Royd, Ruark, Shahinian, Sony. 2 dem rooms. Open Tues-Sat, late night Wed. Free parking, bus route, credit facilities. Winner Sony/Hi-Fi News Best Southern Dealer. **BADA**

JEFFRIES HI-FI, 4 Albert Parade, Green Street, Eastbourne BN21 1SD. (0323) 31336, Fax (0323) 416005. Hi-fi, home cinema and multi-room specialist. Range includes Adcom, Arcam, Celestion, Denon, Dynaudio, KEF, Lexicon, Linn, Meridian, Mitsubishi, Naim, Panasonic, Polk, REL, Rotel, Royd, Ruark, Sony. Two demonstration rooms. Open Tues-Sat, late night Wed. Free parking, bus route, credit facilities. Winner Sony/Hi-Fi News Best Southern Dealer. **BADA**

THE POWERPLANT, 66 Upper North Street, Brighton BN1 3FL. (0273) 775978. Cyrus, Roksan, Micromega, Epos, Rega, Arcam, Audioblab, ATC, Theil, Rotel, Audionote etc. Single speaker demonstration room, home trial available, no apts required, service dept, free installation. Access, Amex, Visa, Interest free credit, instant credit. Tue-Sat 10-6pm. **BADA**

SUSSEX (WEST)

AUDIO DESIGNS, 26 High Street, East Grinstead, West Sussex RH19 3AS. (0342) 314569. Arcam, Audiolab, Cyrus, Epos, Linn, Marantz, Naim, Rotel, Mission, Sony. Comfortable listening room. Installation and service dept. Access, Visa and credit facilities. 9:30-6:00 Mon-Sat, late Tue.

BADA

BOWERS & WILKINS LTD. (Est. 1945) 1 Becket Buildings, Littlehampton Rd, Worthing. (0903) 2 64141. 1 minute from A24 & A27. Free local parking. Aura, B&W (inc. Matrix), Castle, Denon, Mission, Nakamichi, Quad, Teac, Technics, Thorens, and many more in 4 Dem Rooms. Systems, Hi-Fi and Home Cinema Service Dept., Installations. Open 6 days a week. Access, Visa, instant credit to £1000 subject to status.

CHICHESTER HI FI, 7 St. Pancras, Chichester, W. Sussex PO19 1SJ. Tel: (0243) 776402. Linn, Naim, Rega, Creek, Nakamichi, A&R, Denon, Roksan etc. Tues-Sat, 10-1, 2-5.15 (closed Mon).

BADA

TYNE & WEAR

RED RADIO SHOP AND HI-FI CENTRE, 11 Olive Street (Off Park Lane), Sunderland, Tyne & Wear SR1 3PE. 091-567 2087. Castle, Denon, JVC, Kenwood, Mordaunt-Short, Michell, Pioneer, Teac, Tannoy, TDL. TV, video, stylii, cartridges, components, accessories, portables etc. Audio/visual dem room with cinema sound. On site repair service, interest free credit. 9am-5.30pm daily.

WARWICKSHIRE

FRANK HARVEY HI-FI, 163 Spon Street, Coventry, Warwickshire, CV1 3BD. Tel 0203 525200. Arcam, Mission, Cyrus, Musical Fidelity, Marantz, Rotel, NAD, Tannoy, Yamaha, KEF. Open 9:30-5:30 closed Thursday.

BADA

HOUSE OF MUSIC, 44 Park Street, Leamington Spa, Warwickshire CV32 4QN. (0926) 881500. Linn, B&O, Meridian, Mission, Celestion, Arcam, Rotel, Sony Esprit, Denon, Aura. Two separate rooms. No appts required, service dept, free install, home trial. Access, Amex, Visa, Diners, Int free credit, instant credit. Open 9.30-5.30 6 days.

BADA

SOUNDS EXPENSIVE, 12 Regent Str, Rugby. (0788) 540772. Arcam, Audiolab, Quad, Meridian, Marantz, Mission, Celestion, KEF, Rotel, Ruark, Rotel, Heybrook. IMPROVE YOUR IMAGE, BE SEEN WITH US. appts required, no service dept, free install, home trial facilities. Access, Amex, Visa, Diners, Instant credit. Open 9-5.30pm Mon-Sat.

BADA

WILTSHIRE

THE AUDIO EXCHANGE, 52 Morse Str, Swindon, Wiltshire SN1 5QP. (0793) 539008. Acoustic Energy, Audio Innovations, Cerwin Vega, CR Developments, Heybrook, Impulse, Micromega, Michell, REL, Sequence, Sugden. AV and single speaker demo room. Home trial facilities, free installation, service dept. 10-6 Mon-Sat.

AUDIO T, 60 Fleet St, Swindon, Wiltshire, SN1 1RA. (0793) 538222, Fax (0793) 487260. Great hi-fi from Arcam, Audiolab, Cyrus, Denon, Linn, Meridian, Mission, Rotel, Sony, Yamaha, and many more. Mon-Sat 9.30-5.30. 3 yr gntee on Hi-Fi. Free del & instal. 30 day upgrade scheme. Home dems. PX. 2 dem rooms. A/V Dept.

BADA

WORCESTERSHIRE

COLORAMA HI-FI, 27 Kingfisher Walk, Kingfisher Centre, Redditch, Worcs B97 4EY. (0527) 597260. Aura, Nad, Onkyo, Kenwood, Denon, TDL, Polk Audio, B&W, Tannoy, Full Pro-Logic products. In-store integrated dem facilities. No appts required, service dept. Access, Visa. Open 9-5.30, closed Thur.

SPAINS HI-FI, 282a New Road, Bromsgrove, Worcestershire. Tel: (0527) 872460. B&W, Denon, Kef, Kenwood, Marantz, Mission, Nad, Pioneer, Rotel, Sony, Tannoy and more. Integral demo room/showroom for instant comparisons on hi-fi and AV equipment. Free installation, service dept & credit facilities, Access & Visa.

WEST MIDLANDS AUDIO, 158 Ombersley Road, Worcester WR3 7HA. (0905) 58046. Audiolab, Arcam, Naim Audio, Rega, Kef, Roksan, Epos, Quad, Nakamichi, Absolute Sounds and lots more. 4 demo rooms for budget & high-end audio. Dedicated DSP room. Appointments required. Free install, service dept. Access, Visa, Amex, Diners, Switch. Chartered Trust. Mon-Sat 9.00-5.30 late evenings by appt.

YORKSHIRE (NORTH)

HARROGATE HI-FI, 15 Commercial Str, Harrogate, N Yorks. (0423) 504274. Alchemist, Albarry, Ruark, Cabasse, Tannoy, Lumley Reference, Orelle, Celestion, NAD, Onkyo, Rotel, Yamaha. Single speaker dems, home cinema dems. Appts required, service dept, free install, home trial. Access, Amex, Visa, Int free credit, instant credit. Open 10-6pm closed Mon.

BADA

SCARBOROUGH HI-FI CENTRE, 14 Northway, Scarborough, N. Yorks YO11 1JL. (0723) 374547. Alchemist, Lumley Reference, Nad, Rotel, Onkyo, Mission, Celestion, Orelle, Marantz, Tannoy, Ruark. Dem room, home dems. Appts required, service depart, free install, home trial. Access Visa Int free Credit, Amex, Diners. Open 10-6 Mon to Sat.

BADA

SOUND ORGANISATION YORK, 2b Gillygate, York YO3 7EQ. Tel: (0904) 627108. Closed Mondays. Linn, Naim, Rega, Creek, Meridian, Arcam, Denon, Royd, Rotel and other well chosen makes. "You can't go wrong — we wouldn't let you".

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YORKSHIRE (SOUTH)

HI-FI STUDIOS, Sunnyfields, Doncaster, S Yorks DN5 85A. (0302) 781387. TDL, Sugden, Proac, Ruark, Teac, Impluse, Systemdek, Alphason, Target, Albarry, Heybrook, Monitor Audio, JPW, Totem, Harbeth, Keswick Audio Research, Michell Engineering, AMC (CD & Valves), CR Developments (Valves), Art Audio (Valves), REL Acoustics, Projects Origin Live, Dual, Yamaha. Home cinema Pro-Logic demonstrations, listening room, dems, home trial, free delivery and install, 2 year guarantee. Access, Visa. 10-8pm Mon-Fri, 10-6 Sat. Phone for further info.& FREE fact pack.

YORKSHIRE (WEST)

AUDIOVISION (BRIGHOUSE) LTD., 5 Bethel Street, Brighouse, W Yorks HD6 1JR. (1 mile from junction 25, M62) (0484) 713996. Yorkshire's experts for the entire range of Technics hi-fi separates and systems, Panasonic Nicam TV, satellite, audio, VCRs and camcorders, Philips widescreen TV, CDI and Laserdisc players and Yamaha cinema DSP separates. Also, Castle Acoustics, Mordaunt-Short, Bose, TDL, Cerwin Vega and Aiwa hi-fi separates. Hi-fi, home cinema and Dolby ProLogic surround sound systems on continuous demonstration. Free specialist advice and expert installation. In store service dept, Access, Visa, Credit charge. Mon-Sat 9-5.30.

DOUG BRADY HI-FI, The Forge Cottage, 19 Crossgate, Otley, Leeds, West Yorkshire LS21 1AA. (0943) 467689, for the very best in hi-fi separates and home cinema. Naim, Arcam, Rotel, Pink Triangle, Meridian, Epos, Castle. Two dem rooms, free install, service. Access/Visa. Open 10-6pm Tues-Sat.

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HUDDERSFIELD HI-FI CENTRE, 4 Cross Church St, Huddersfield. (0484) 544668. B&W, Cyrus, Kenwood, Denon, Rotel, Arcam, Musical Fidelity, Quad, Audio Lab, Marantz, Mission, etc. Dem facilities — appointment reqd. Mon-Sat 9-5.30, Thurs 9-8. Closed Wed. Free installation, credit facilities. Access, Visa.

IMAGE HI-FI, 17 The Springs, Wakefield, WF1 1QE. (0924) 200272. Arcam, Linn, Meridian, Mission, Quad, Rotel, Etc. 2 Listening Rooms. Free Parking, DeL & Instal Mon-Sat 9:30 5:30 pm

BADA

IMAGE HI-FI, 8-10 St Annes Road, Headingley, Meridian, Mission, Quad, Rotel, Etc. 3 Listening Rooms. Free Dem & Instal. Open Mon-Sat 9:30 - 6:00pm

BADA

NORTHERN IRELAND

BELFAST

LYRIC HI-FI, 161/163 Stranmillis Road, Belfast. (0232) 381296, Fax (0232) 661115. Linn, Naim, Rega, Arcam, Castle, Denon, Rotel, Royd, Epos, Shahinian, Sehring etc. Free delivery and installation, service dept, 3 single speaker demo rooms, interest free credit available. Open Mon-Sat 10-6, Late night Thurs, closed all day Wednesday.

ZEUS AUDIO, 2-4 Grt Victoria Str, Belfast BT2 7BA. (0232) 332522. Audio Innovations, Pink Triangle, Roksan, Marantz, Tannoy, Rotel, Micromega, Meridian, Mission Cyrus etc. Open Mon-Sat 10.00-5.30. Late night Thursday.

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COUNTY DOWN

ASTON AUDIO, Unit 8, Kings Road Shopping Centre, Kings Road. Belfast. Tel: 0232 402220. Akai, Aiwa, Technics, JVC, Mitsubishi, Samsung, Toshiba, Panasonic, and many more. Demos available. Open Mon-Fir 10-8pm Sat 10-5pm

SCOTLAND

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HOLBURN HI-FI, 441 Holburn St, Aberdeen AB1 6DU. Tel: (0224) 585713/572729, Fax: (0224) 584194. Arcam, Audiolab, Castle, Cyrus, Denon, Heybrook, KEF, Marantz, Meridian, Mission, NAD, Pioneer, Quad, Rega, Rotel, Royd, Tannoy, TDL, Technics, Yamaha etc. Separate demo room, installation service, AV systems stocked, easy parking, established 21 years, Mon-Sat 9.30-5.30pm, late night Thurs till 8pm. Access, Amex, Visa, Switch accepted. Full service facilities available.

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EDINBURGH

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BADA

GLASGOW

STEREO STEREO, 278 St. Vincent Street, Glasgow G2 5RL. Tel: 041-248 4079, Fax: (0555) 820358. All of our products are stocked on the basis of how well they perform and not on what the reviewers say this month. From individual components to complete systems. Multiroom and AV. If you are confused or would just like good advice. Listen to the equipment before deciding. Give Alan or Ian a call. 3 demonstration rooms. Free installation with deliveries throughout Scotland. Interest free credit. Mon-Sat 10-6, closed Tues.

GRAMPIAN

HI-FI EXCELLENCE, 293 Union Grove, Aberdeen, AB1 6TD. Tel 0224 322520. Aiwa, Audio Innovations, Denon, Impulse, Infinity, Musical Fidelity, Rotel, Roksan, TDL. 2 large single speaker dem rooms. Appts necessary after 6.00pm. Home trial facilities, Free Installation, Service Department. Various offers. 3 Yr guarantee. Open 10-6.00pm 6 days.

HIGHLANDS

THE MUSIC STATION, 49 Church Str, Inverness IV 1DR. Tel: (0463) 225 523. Beyer Dynamic, Celestion, Denon, Jamo, Kef, Kenwood, Marantz, Mission, Musical Fidelity, Pioneer, Rotel, Sony. Listening room service dept, free delivery to local area, part exchange, full range of credit facilities.

STIRLING

STIRLING AUDIO, 19 Barton Str, Stirling, Scotland FK8 1HF. (0786) 479958. Linn, Mission, Cyrus, Marantz, Arcam, TDL, Heybrook, Tannoy, Aiwa, Audio Innovations. Dem room. No appts necessary, service dept, free installation, home trial. Access, Visa, Int free credit, instant credit. Mon-Sat 10-5.30, closed Wed.

TAYSIDE

J.D. BROWN, 28-36 Castle St, Dundee DD1 9NZ. (0382) 26591. Rotel, Denon, Pioneer, Technics, Aiwa, Mission, Castle, Mordaunt-Short, Monitor Audio, Bose, Infinity. All equipment ready for demonstration. No appt nec, free installation, service dept. Open 9.30-6pm six days a week, (close 5pm Sat).

WALES

CLWYD

ACTON GATE AUDIO, 4 Ruabon Rd, Wrexham (0978) 364 500. Audio Visual specialists. Aiwa, Arcam, AMC, Bose, B&W, Beard, Canon, Celestion, Castle, Cyrus, Jamo, Marantz, Michell, Mordaunt-Short, Musical Fidelity, NAD, Nakamichi, Micromega, Quad, Radford, Rotel, Rogers, Rega, Ruark, Spendor, Tannoy, Wharfedale: UKD, Yamaha DSP member. Demonstration room, installation service. Easy parking and motorway access. Access, Visa etc.

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SOUTH GLAMORGAN

AUDIO EXCELLENCE, 134 Crwys Road, Cardiff. (0222) 228565. Great Hi Fi carefully selected and demonstrated by friendly, enthusiastic staff. Closed Mon.

BADA

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AUDIO EXCELLENCE, 9 High St, Swansea. (0792) 474608. Great Hi-Fi carefully selected and demonstrated by friendly, enthusiastic staff. Closed Mon.

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I&H GRIFFITHS & SONS, 313 High St, Bangor LL57 1YA. (0248) 370655. Aura, Yamaha, Tannoy, Teac, Sony, B&W, SVC, Rotel. Demos available, no appts nec, home trial facilities, free installation, service dept. Access, Visa, Lombard credit charge. Mon-Sat 9-5.30, Wed 9-1. Audio Visual Specialists.

PETERS HI-FI, Victoria Buildings, Mostyn Avenue, Craig-y-don, Llandudno. (0492) 876788. 1 Single speaker dem room. Open 9-5.30. Closed Wed. See Cheshire branch for details.

V'AUDIO

36 Druid Hill, Stoke Bishop, Bristol BS9 1EJ
Telephone: 0272 686005

SYSTEM ENERGY

As I constantly keep mentioning, the vital aspect of getting a system to sound superb is matching the various components. We spend hours checking what works with what, and sometimes the results surprise even us. An interesting case occurred this week while trying out the **ISO** and **Perception phono stages** for a customer who used an **Ortofon MC3000 II** and **AVI pre amp** and **ATC 50's** in active form. As it happened, my 50's were in passive mode and my trusty old **Denon 103D** was in the arm, so I carried out a test and the **Perception** won. Having then mounted an **Ortofon MC3000** and put the ATC's into AC/VE and repeated the test, the ISO won - it was close, but it is so important to evaluate the right system.

Talking about passive **ATC 50's**, these really do sound superb. It's strange that in general everyone only seems to consider them active speakers. I know there are some ATC dealers who have never even listened to a pair of passive 50's, but they should. They are more tolerant than the actives, and if you've got good amplification well worth considering, but anyway work well with AVI or Heybrook amplification, at a similar cost to actives.

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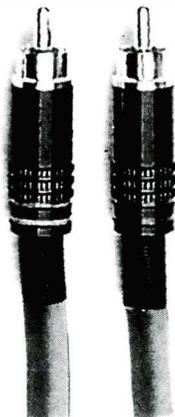
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Tried, tested and enjoyed by our many satisfied customers.

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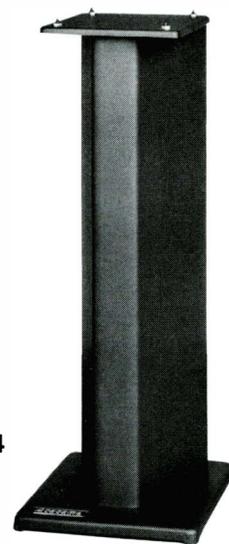
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What Hi-Fi Jan 1994

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HI-FI CHOICE SPECIAL OFFERS

Choice accessories

*This month we are pleased to be able to offer a selection of cables and interconnects to improve the sound of your system. Although some people consider cables to be a mere accessory, in fact without them you'd get no sound at all from your system!
By choosing the very best possible cables you can make the most of the rest of the separates that make up your hi-fi system.*

Speaker Cables

AudioQuest F-14

No, it's not a fighter plane, it's an affordable flat cable that is ideal for audio visual applications where rear channel speaker cable has to be run under carpets or along skirting boards. Don't let the low price tag fool you, though, it's still a vast improvement over bell wire or other non-specialist alternatives. Earning a Recommended tag back in our August issue, AudioQuest F-14, at a mere 2mm thick, could well be the answer to those tricky cabling dilemmas. Available in white.

Order ref	Length	Price
ZL14WR/1	1 metre	£28.90
ZL14WR/2	2 metre	£32.80
ZL14WR/3	3 metre	£36.70
ZL14WR/4	4 metre	£40.60
ZL14WR/5	5 metre	£44.50

If you require longer lengths, add an additional £3.90 per metre

AudioQuest Type 4

This corking cable uses four solid OFHC conductors wound in a spiralled Hyperlitz configuration. You can either pair up conductors to form a superior single run of cable or the cable can be sent to you pre-terminated for bi-wiring, enabling you to enjoy all the advantages of this method of connection without the mass of spaghetti that normally threatens to take over the living room. A very cost effective up-grade.

Order Ref: ZLT43PR - 3

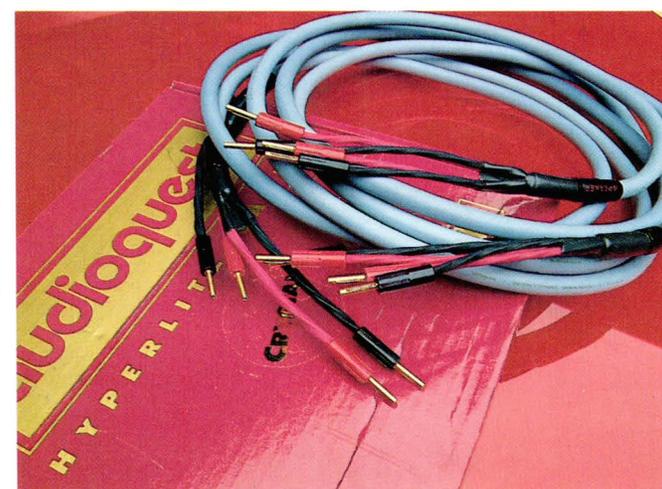
Metre length £57.00

Order Ref: ZLT45PR - 5

Metre length £75.00

AudioQuest Indigo

The obvious next step up from Type 4, Indigo uses ten solid conductors, again in a Hyperlitz array and finished in a tasteful blue satin jacket. When the five red or black conductors are connected together this gives a 2.6 mm² signal area. Not the cheapest cable on the market, but nonetheless



highly recommended for those wanting to pull the very best from their systems.

Order Ref: ZL13PR - 3 metre length £75.00

Order Ref: ZL15PR - 5 metre length £105.00

AudioQuest Crystal

Crystal uses twelve solid conductors, spiralled together in a Hyperlitz array under a slate blue satin jacket. The cable is rather unusual in that it contains a mix of conductors, six conductors are 0.65 mm² PHFC copper and six are 0.52 mm² FPC copper. In normal use Crystal is a 3.51 mm² cable. The FPC copper acts like a bypass, allowing most of the high frequency benefits of this superior material. The less expensive OFHC copper provides bulk so Crystal can provide a powerful full range sound. Together the OFHC and FPC allow Crystal to have extraordinary performance at a reasonable price. Crystal is also an extremely effective single biwire cable, which is best achieved by using the six OFHC conductors for the bass and the six superb FPC conductors for the treble.

Order Ref: ZLCY3SBW - 3 metre £144.00

Order Ref: ZLCY5SBW - 5 metre £200.00

Interconnect cables

Although you could connect your equipment together with a damp piece of string, the chances are the results would be rather disappointing. What is often glossed over is that there are more than one type of interconnect cable on the market and that different cables are needed for different tasks. The first use for interconnects is to enable you to link line level signals between units, for example to wire the analogue output of your CD player to your amplifier, or to use between pre-amp and amplifier. We offer three choices of cable intended for this purpose, AudioQuest Turquoise, Ruby and

Quartz, so there should be one there to suit your budget.

AudioQuest Turquoise

Our cheapest interconnect uses four solid OFHC copper conductors in a novel symmetrical Hyperlitz arrangement. Two of these conductors are insulated and together become the positive conductor. The other two are uninsulated and make contact with the 100% coverage shield, together they become the negative conductor.

Order Ref: ZIUP1 - 1 metre
£34.95

Order Ref: ZIUP2 - 2 metre
£40.95

AudioQuest Ruby

Ruby is one of the most popular cables in the AudioQuest range, and it's easy to see why. A fully balanced cable featuring Hyperlitz construction. Ruby uses four solid FPC copper conductors, all polypropylene insulated. Two together carry the positive signal and two carry the negative. Excellent value for a high performance cable.

Order Ref: ZIRP1 - 1 metre
£69.95

AudioQuest Quartz

Quartz uses the same Hyperlitz balanced construction as Ruby, but with FPC-6 copper (99% purity). The RCA plug is resistance welded to Quartz in a process which actually commingles the molecules of the cable and plug into an alloy. The plug uses an unusual patented design which eliminates extra internal contacts, ensures a large, self-wiping (cleaning) contact area and provides extraordinary strain-relief. The plug is not difficult to push on, but it does make the best contact.

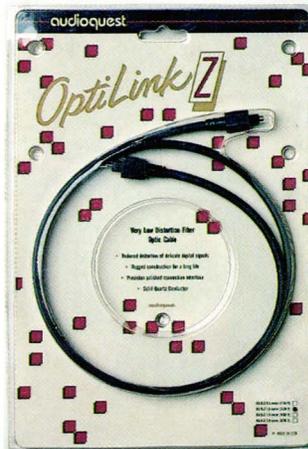
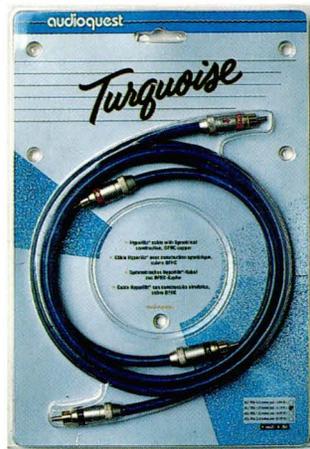
Order Ref: ZIQP1 - 1 metre
£99.95

Optical cables

Many CD players and transports feature a fibre optic digital output. This allows you to send the digital signal, in the form of light, to a separate digital-to-analogue converter.

The quality of the fibre optic cable used can make nearly as much difference as your choice of CD player. A poor fibre optic cable can totally destroy the value of a separate D/A converter. OptiLink X and OptiLink Z will make sure you get the performance you paid for. Available in 1 metre lengths.

AudioQuest OptiLink X™
Order ref: ZOXT1-OptiLink X (1 metre, Toslink) £49.95



AudioQuest OptiLink Z™
Order ref: ZOZT1-OptiLink Z (1 metre, Toslink) £99.95

Digital cables

The characteristics a cable needs to carry a digital signal are very different from those required of an analogue cable and if you want to get the very best from your system then you need a cable designed to do the job. Video cables, which are designed for high frequency signals in the first place, are ideal for carrying digital signals, and they can also be used to give a boost to your AVV system.

Video X is available in 1, 2 and 5m lengths while for those of you with a little more money to spend, we can also supply the superior Video

Hi-Fi Choice Sweatshirts

Sure to be as popular in '94, the Hi-Fi Choice sweatshirt is still great value at just £15.00. Sporting the Hi-Fi Choice logo in white and red on navy blue — it's an inimitable accessory that will certainly attract admiring glances.

Order ref: JE22A/L
(Large)

Order ref: JE22A/XL
(Extra Large)
Price: £15.00



Z, one of the very few digital interconnects to earn a coveted Best Buy rating in our recent market survey.

AudioQuest Video X

Order ref: ZIXP1

(1 metre) £29.95

Order ref: ZIXP2

(2 metre) £36.95

Order ref: ZIXP5

(5 metre) £57.95

AudioQuest Video Z

Order ref: ZIZP1

(1 metre length) £49.95

If you have any technical queries regarding the cables, please call Alisdair Patrick on 0223 440964.

AudioQuest CD Feet

Improve the performance of your CD player or any other vibration sensitive equipment. Sorbothane® CD feet absorb energy, increasing both damping and isolation. Each foot should not support more than 4 pounds (2kg) or about 16 pounds for a set of four.

Order ref: ZAFCA
Price: £29.95

AudioQuest Big Feet

Same as the above only bigger, to support heavier equipment.

Order ref: ZAFBA
Price: £47.95

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mike manning

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The Innovation Award is designed to assist you in identifying state of the art equipment that matches your expectations whilst being of a build quality that ensures many years of enjoyment.

A list of priorities have been drawn up in order to establish the framework of the Award Scheme. The main priorities are, sound, value, construction, design, style and originality.



The choice of dealer should be given the same care and attention as is given to your choice of equipment, so that you may receive the kind of quality service and advice that compliments equipment of the same standard. The type of service you ultimately receive will reflect on your overall enjoyment of the product. A long-term association with a professional dealer has real benefits and will serve as your personal contact for information and advice on the Manufacturers latest Innovations

If it is not possible to visit a Bill Hutchinson Hi-Fi AV Centre, simply contact the Manufacturer for details of your nearest authorised stockist. For further information on innovation stockist or simply for help and advice phone

041-248 2857

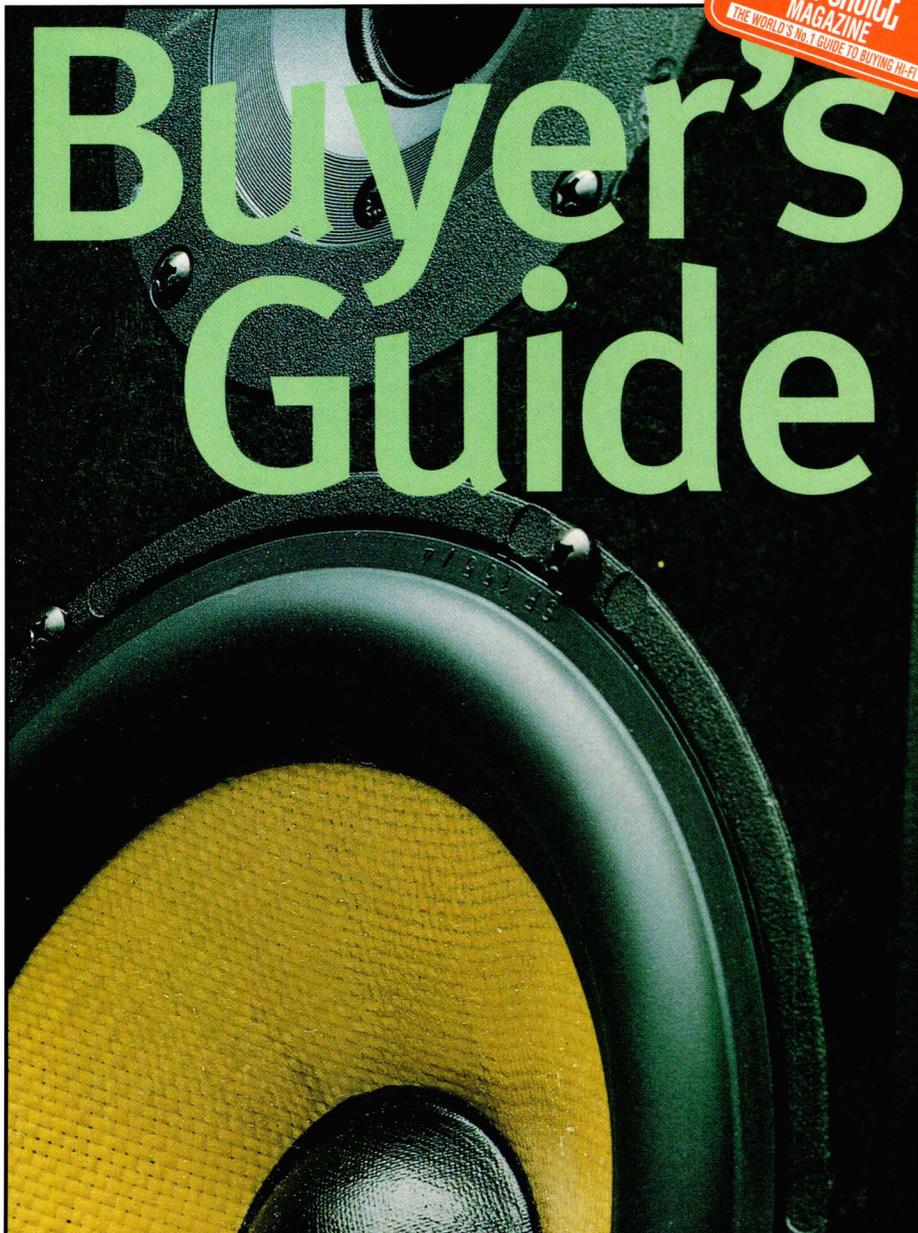
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TURNTABLES, ARMS AND CARTRIDGES

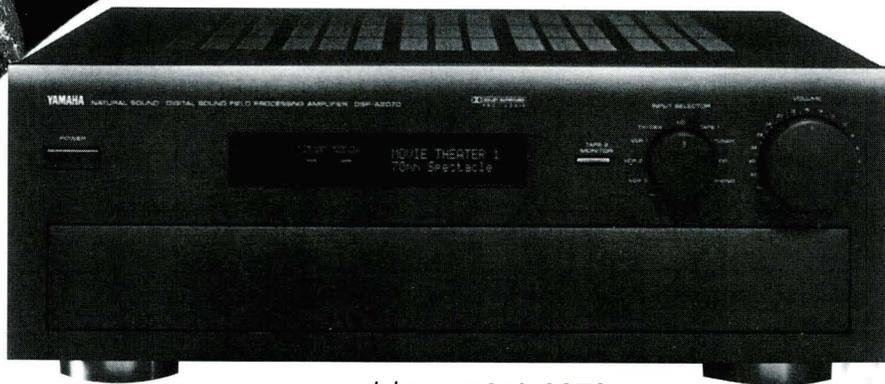
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THE DIRECTORY PAGE 123

THE ORIGINAL, THE MOST AUTHORITATIVE, THE BEST. OUR UNIQUE REVIEW-BASED GUIDE TO OVER 700 PRODUCTS TESTED IN *HI-FI CHOICE*. BEWARE CHEAP IMITATIONS...

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- Cinema DSP gives you the same dynamic, all enveloping experience that the sound director intended you to have.

Considerable time and effort has gone into the creation of the Bill Hutchinson Innovation Award Scheme, drawing from more than two decades of experience and expertise. The Innovation Award is designed to assist you in identifying state of the art equipment that matches your expectations whilst being of build quality that ensures many years of enjoyment. A long-term association with a professional dealer has real benefits and will serve as your personal contact for information and advice on the Manufacturers latest Innovations.

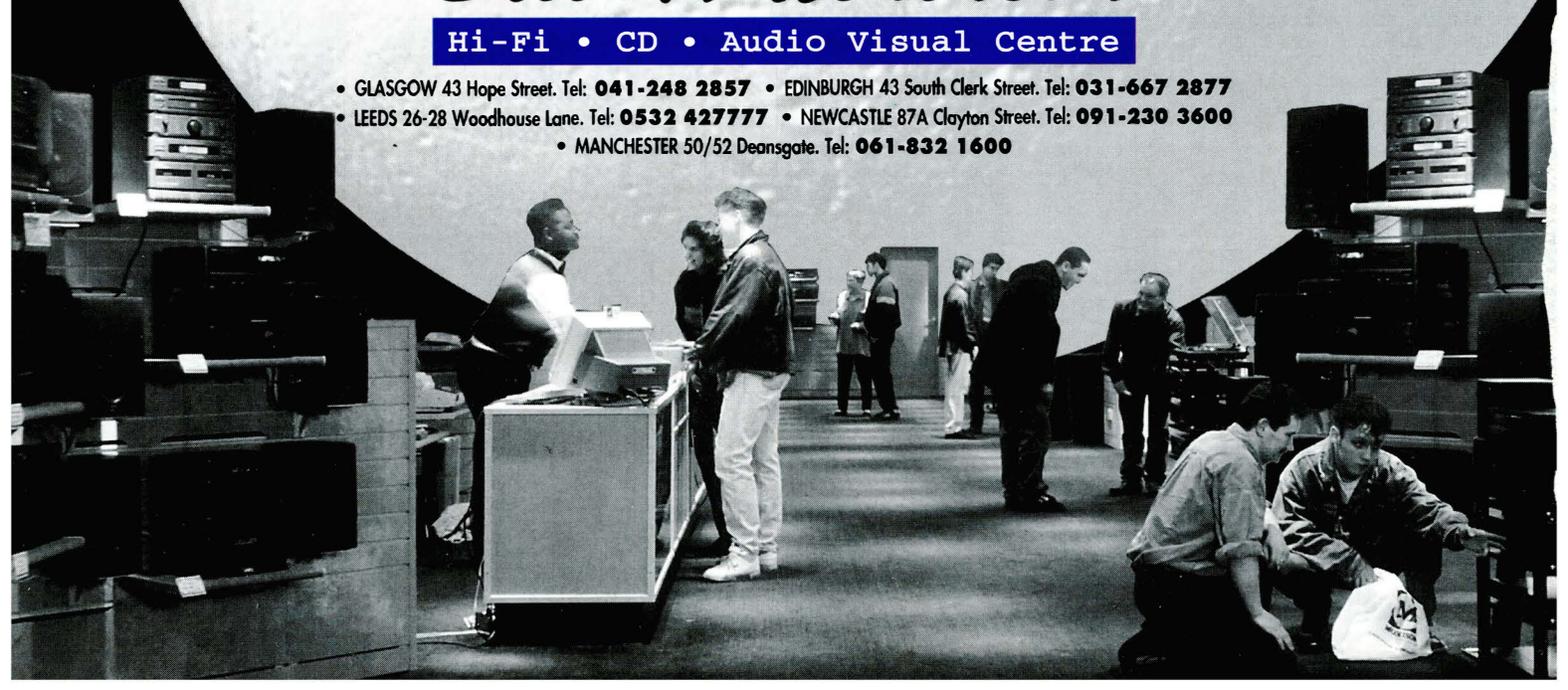
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- MANCHESTER 50/52 Deansgate. Tel: **061-832 1600**





Key to amplifiers
Price - typical retail, to nearest pound.
Power - output power in watts, per channel, RMS.
Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape.
A/V - includes Dolby Surround or Pro Logic decoder and amplification.

Type: Int - integrated, Pre - preamplifier, Pwr - power amplifier.
Headphone - Y - yes, N - no.
Remote - Y - yes, N - no.
Size - width x height x depth in cm.
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Alwa XA-003	140	Int	N	40	MM,2L,1T	Y	N		2 speaker circuits
Alwa XA-950	230	Int	N	100	MM/MC,2L,2T	Y	Y		2 speaker circuits
Albary AP3	300	Pre	N	-	3L,1T	N	N		
Albary AP4	350	Pre	N	-	MM,4L,1T	N	N		
Albary PPI	400	Int	N	45	-	N	N		
Albary PP1	430	Int	N	45	MM,4L,2T	N	N		
Albary PPI Audiophile	500	Int	N	45	MM,MC,4L,1T	N	N		
Albary S508	500	Pwr	-	50	-	-	-		
Albary M408	850	Pwr	-	50	-	-	-		2x monoblocks
Albary M100B	1100	Pwr	-	100	-	-	-		2x monoblocks
Albary AP2	1500	Pre	N	-	MM/MC,4L,1T	N	N		
Alchemist Kraken/pre Anniv	0	Pre	N	60	MM,3L,2T	N	N	25,9,25	Stainless steel/gold finish
Alchemist Kraken/Pwr Anniv	0	Pwr	-	60	-	N	N	32,9,25	Stainless steel/gold finish
Alchemist Kraken/Pre	380	Pwr	-	60	-	-	-	32,9,25	Bridgable
Alchemist Kraken/mono	380	Pwr	N	60	-	N	N	32,9,25	
Alchemist Kraken	395	Pre	N	-	5L,1T	N	N	25,9,25	Bridging circuit built-in
Alchemist Kraken/Pwr	399	Int	N	60	3L,2T	N	N	32,9,25	MM £45 option
Alchemist Kraken Anniv	499	Int	N	60	MM,3L,2T	N	N	25,9,25	Stainless steel/gold finish
Alchemist Forseti	899	Int	N	100	4L,2T	N	N	47,10,39	
Alchemist Freya	1020	Pre	N	-	6L,1T	N	N	31,7,30	
Alchemist Odin	1020	Pwr	-	80	-	-	-	31,14,30	Stereo
Alchemist Genesis	1525	Pwr	-	110	-	-	-	25,14,30	Pair monoblocks
AMC AV81 Control	289	Pre	Y	-	8L,2T	N	Y	-	
AMC 2445	299	Pwr	-	45	-	-	-	-	4 channels
AMC 1030	379	Pre	N	-	MM	N	N	-	
AMC 2030	449	Pwr	-	30	-	-	-	-	
AMC SB4	479	Pre	Y	-	8L	N	Y	-	Multiroom, bal/unbal inputs
AMC AV81 H.T. Control	499	Pre	Y	-	8L,2T	N	N	-	As AV81 plus Dolby Pro Logic
AMC CVT3030	529	Int	N	30	6L,1T	Y	N	-	Tube amp
Analogue Saturn	75	Pre	N	-	MM	N	N	-	
Analogue Saturn MC	75	Pre	N	-	MC	N	N	-	
Analogue Jupiter	330	Int	N	30	MM,4L,1T	N	N	-	
Arcam Alpha 5	230	Int	N	40	MM,3L,2T	Y	N	43,8,30	Bypassable tone controls
Arcam Alpha 6	330	Int	N	50	MM,3L,2T	Y	Y	43,8,30	Remote volume facility
Arcam Delta 290	450	Int	N	75	4L,2T	Y	Y	43,9,32	Opt MM/MC phono module
Arcam Delta 110S	520	Pre	N	-	MM/MC,3L,2T	Y	Y	43,7,30	As Delta 110, w/o DAC
Arcam Delta 120.2	550	Pwr	N	100	-	Y	Y	43,9,30	Bridgable
Arcam Delta 110	750	Pre	N	-	MM/MC,2L,2T	Y	Y	43,7,30	On-board DAC, 2 inputs
Arion Kes	850	Pwr	N	18	-	-	-	-	With volume control
Arion Elektra	999	Int	N	18	4L,1T	N	N	-	Class A valve
Arion Elektra Ph	1199	Int	N	18	MM,3L,1T	N	N	-	Phono version of Elektra
Art Audio VPL	699	Pre	N	-	6L,2T	N	N	-	
Art Audio VPA	750	Pre	N	-	MM/MC,3L,1T	N	N	-	
Art Audio VP1	880	Pre	N	-	MM,3L,1T	N	N	-	
Art Audio Quintet	1156	Pwr	-	15	-	-	-	-	Class A triode
Art Audio Integra	1395	Int	N	30	5L,2T	N	N	-	
Art Audio Concerto	1628	Pwr	-	30	-	-	-	-	2x mono Class A triode
Art Audio Tempo	1980	Pwr	-	30	-	-	-	-	2x mono Class A triode
Art Audio Maestro	2960	Pwr	-	10	-	-	-	-	2x mono Class A triode
Audio Innovation L1	299	Pre	N	-	3L,1T	N	N	25,10,30	
Audio Innovation Alto	299	Int	N	35	4L,2T	N	N	43,8,30	
Audio 1 Ser 200 Pre	349	Pre	N	-	MM,3L,1T	N	N	50,12,30	
Audio 1 Ser 200 Pwr	499	Pwr	N	12	-	N	N	50,12,30	
Audio Innovation Ser 300	499	Int	N	10	MM,3L,1T	N	N	50,12,30	
Audio 1 Classic 25	699	Int	N	25	4L,1T	N	N	46,15,34	Kit amplifier
Audio Innovation L2	699	Pre	N	-	4L,1T	N	N	50,12,30	
Audio Innovation P2	699	Pre	N	-	MM	N	N	50,12,30	Phono stage
Audio Innovation Ser 800	849	Pwr	N	25	-	N	N	41,15,34	
Audio Innovation P2MC	899	Pre	N	-	MM/MC	N	N	50,12,30	Phono stage
Audio Innovation Ser 500	999	Int	N	25	MM,3L,2T	N	N	41,15,34	
Audio Innovation Ser 700	999	Int	N	25	4L,1T	N	N	41,15,34	
Audio Innovation 1000	1499	Pwr	N	50	-	N	N	41,15,34	Monoblocks
Audio 1 First Audio	1549	Pwr	N	7.5	-	N	N	41,15,34	
Audio Innovation 1000SE	2249	Pwr	N	50	-	N	N	41,15,34	Silver circuit board
Audio 1 2nd Audio	2999	Pwr	N	15	-	N	N	41,15,34	Monoblocks
Audio Note Ongaku	22411	Int	N	26	6L	N	N	-	Single-ended Class A tube
Audio Note Oto	1250	Int	N	24	MM/MC,4L,1T	N	N	-	
Audio Research LS-3	1599	Pre	N	-	5L,1T	N	N	48,14,26	1 direct input
Audio Research PH-1	1649	Pre	N	-	MM/MC	N	N	48,14,26	Phono preamp
Audio Research LS-3b	2250	Pre	N	-	5L,1T	N	N	48,14,26	1 direct input
Audio Research LS-2	2796	Pre	N	-	5L,1T	N	N	48,14,26	1 direct input/hybrid
Audio Research D-200	2800	Pwr	N	110	-	-	-	48,14,31	Single ended, balanced
Audio Research SP9 II	2850	Pre	N	-	MM/MC,4L,2T	N	N	48,14,26	Hybrid
Audio Research PH-2	2895	Pre	N	-	MM/MC	N	N	48,14,26	Balanced
Audio Research LS-2b	3355	Pre	N	-	5L,1T	N	N	48,14,26	1 balanced direct input/hybrid
Audio Research V35	3355	Pwr	N	30	-	-	-	48,18,37	Balanced in, hybrid
Audio Research V70	4480	Pwr	N	60	-	-	-	48,18,40	Balanced in, hybrid
Audio Research D-300	4800	Pwr	N	160	-	-	-	48,18,33	Single ended, balanced
Audio Research LS-5	5290	Pre	N	-	5L,1T	N	N	48,14,30	Full balanced in/out
Audio Research D-400II	6200	Pwr	N	200	-	-	-	48,23,33	Single ended, balanced
Audio Research V140	8960	Pwr	N	120	-	-	-	48,22,30	Monoblocks, hybrid
Audio Research VT150	14900	Pwr	N	130	-	-	-	37,31,56	Monoblocks, tube
Audiolab 8000C	460	Pre	N	-	MM/MC,1T,3T	Y	N	45,8,36	2 pairs of outputs
Audiolab 8000A	480	Int	N	60	MM,MC,1T,3T	Y	N	45,8,36	Preout/main in
Audiolab 8000P	650	Pwr	-	100	-	-	-	45,8,36	

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see p123

Audiolab 8000A	450	Int	N	60	MM,MC,1T,3T	Y	N	45,8,36	Preout/main in
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Type: Int - integrated, Pre - preamplifier, Pwr - power amplifier.
Headphone - Y - yes, N - no.
Remote - Y - yes, N - no.
Size - width x height x depth in cm.
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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Audiolab 8000M	700	Pwr	-	125	-	-	N	45,8,36	Single monoblock
Audiolab 8000PPA	800	Pre	N	-	MM/MC	-	-	45,8,36	Phono preamplifier
Audiolink Sterling II	350	Int	N	60	MM/MC	N	N	43,7,270	Available in chrome
Audiolink P400	467	Pre	N	-	4L	N	N	43,7,270	Available in chrome
Audiolink PR401	583	Pwr	N	100	-	-	-	43,10,37	Available in chrome
Aura VA80	280	Int	N	45	5L,1T	Y	N	43,6,31	Chrome finish, £50 extra
Aura VA100	380	Int	N	70	MM,4L,1T	Y	N	43,6,31	Chrome finish add £50
AVI S2000MA	549	Pwr	-	90	-	-	-	-	
AVI S2000MP	699	Pre	N	-	7L,1T	N	-	-	
AVI S2000MM	999	Pwr	-	150	-	-	-	-	2x monoblocks
Beard VM-P	795	Pre	N	-	MM/MC,3L,1T	N	N	-	Hybrid tube/MOSFET
Beard CA-35	995	Pre	N	-	MM/MC,3L,1T	N	N	-	Tube Class A
Beard VM-50	995	Int	N	50	MM/MC,3L,1T	N	N	-	Hybrid tube/MOSFET
Beard P-35	1395	Pwr	-	35	-	-	-	-	Tube, Class A
Beard CA-506	1695	Pre	N	-	MM/MC,3L,2T	N	N	-	Tube, Class A
Beard A-70	2895	Pwr	-	70	-	-	-	-	Monoblock, tube, Class A
Beard M-1000	5900	Pwr	N	100	-	-	-	-	Pair monoblocks
Bryston .4	641	Pre	Y	-	4L,1T	N	N	48,5,25	
Bryston BP1	673	Pre	Y	-	MM or MC	N	N	48,5,25	Phono stepup, bal & unbal
Bryston 2B-LP	750	Pwr	Y	75	-	-	-	48,5,25	Bridgable
Bryston BP4	802	Pre	Y	-	4L,1T	N	N	48,5,25	Balanced out
Bryston BP5	889	Pre	Y	-	MM/MC,3L,1T	N	N	48,5,25	MM or MC, balanced out
Bryston BP20	1126	Pre	Y	-	8L,1T	N	N	48,5,25	Balanced in/out
Bryston 3B-NRB	1159	Pwr	Y	150	-	-	-	48,13,23	Bridgable, bal & unbalanced
Bryston THX3B	1262	Pwr	Y	150	-	-	-	48,13,23	2 channels, THX approved
Bryston 4B-NRB	1756	Pwr	Y	300	-	-	-	48,13,39	Bridgable, bal & unbalanced
Bryston 7B-NRB	1815	Pwr	Y	500	-	-	-	48,13,39	Single monoblock
Bryston THX4B	1858	Pwr	Y	300	-	-	-	48,13,39	2 channels, THX approved
Bryston THX7B	1917	Pwr	Y	500	-	-	-	48,13,39	1 channel, THX approved
Bryston 8B-NRB	2195	Pwr	Y	150	-	-	-	48,13,39	4 channels, bridgeable
Bryston THX8B	2400	Pwr	Y	150	-	-	-	48,13,39	4 channels, THX approved
CAT SL1 Sig line	5000	Pre	N	-	3L,1T	-	N	31,48,14	2 outputs, valve
CAT SL1 Sig phono	5500	Pre	N	-	MM,2L	-	N	31,48,14	2 outputs, valve
CAT JL1	13500	Pwr	N	200	-	-	-	-	
Chord SPM800	1749	Pwr	-	160	-	-	-	-	
Chord SPM1000	2150	Pwr	-	200	-	-	-	-	
Chord SPM1200	2995	Pwr	-	250	-	-	-	-	
Chord SPM3000	5327	Pwr	-	250	-	-	-	-	4 amps for biamping
Classe Audio Audio 3D	1320	Pre	N	-	MM/MC,4L,1T	-	R	48,7,28	
Classe Audio Audio 70	1399	Pwr	-	75	-	-	-	48,12,30	Single ended, balanced

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AMPLIFIERS									
C'point Nat Progress	4125	Pwr	-	150	-	-	-	-	Mono, hybrid
Credo PMP003	385	Pre	N	-	-	N	N	22,6,24	Phono amp MM/MC, & PSU
Credo HMP003	388	Pre	N	-	-	Y	N	-	Class A headphone amp
Credo MMP002	439	Pre	N	-	-	N	N	-	Mic amp, phantom power
Credo IMP702	499	Int	N	70	6L	-	N	44,6,31	
Credo IMP703	538	Int	N	70	MM/MC, 6L	-	Y	44,6,31	As above, with remote
Credo CMP004	799	Pre	N	-	6L	-	N	44,6,31	3 outputs
Credo CMP005	1119	Pre	N	-	6L	-	N	Y	Remote controlled pre
Credo PMP154	1699	Pwr	N	150	-	-	-	-	
Credo PMP303	1699	Pwr	N	30	-	-	N	-	Class A power amp
Credo PMP102	2181	Pwr	N	100	-	-	N	44,21,31	Class A power amp
Credo PMP252	2509	Pwr	N	250	-	-	N	44,21,31	
Creek P42	250	Pre	-	-	4L,2T	Y	-	42,6,20	Plug-in modules available
Creek A42	250	Pwr	-	50	-	-	-	42,6,20	
Creek 4240	250	Int	N	40	3L,1T	Y	N	42,6,20	Optional phono input
Crimson 620	395	Pwr	N	40	-	-	-	-	
Crimson 610	395	Pre	N	-	MM/MC,2L,1T	N	N	-	Star earth
Crimson CS610	395	Pre	N	-	MM/MC,2L,1T	N	N	9,10,35	
Crimson CS610B	395	Pre	N	-	MM/MC,3L,1T	N	N	-	
Crimson CS620	395	Pwr	N	40	-	-	-	9,10,35	
Croft Micro	299	Pre	N	-	MM,3T,1T	N	N	-	
Croft Micro	400	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Series 5	549	Pwr	N	35	-	-	-	-	Ultralinear design
Croft Charisma	599	Pre	N	-	MM,3T,1T	N	N	-	
Croft Integrated	599	Int	N	35	MM,3L,1T	N	N	-	
Croft Charisma	700	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Series X	800	Pwr	N	25	-	-	-	43,10,36	OTL amp, triode
Croft Enigma	999	Pre	N	-	MM,3T,1T	N	N	-	
Croft Enigma	1100	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Series 6	1300	Pwr	N	120	-	-	-	43,10,36	Triode facility
Croft Series III R	1599	Pwr	N	35	-	-	-	-	OTL, regulated PSU
Croft Series III R	1600	Pwr	N	45	-	-	-	50,20,25	OTL amp, triode
Croft Absolut 1	1999	Pre	N	-	MM,3T,1T	N	N	-	
Croft Series IIR	5500	Pwr	N	100	-	-	-	-	Monoblock OTL
Dawn Audio Cmd 2 by 20	890	Pwr	-	200	-	-	-	38,11,26	Single monoblock
Dawn Audio Prelude +50	951	Pre	N	-	MM/MC,2L,2T	N	N	38,9,26	Pre out line driver
Denon PMA-250 III	160	Int	N	30	MM,3L,1T	Y	N	44,10,28	UK design
Denon PMA-350 II	220	Int	N	50	MM,3L,2T	Y	N	44,12,28	UK design
Denon PMA-480R	220	Int	N	50	MM,3L,2T	Y	Y	44,12,29	
Denon PMA-450	250	Int	N	60	MM,3L,2T	Y	N	44,14,36	UK design
Denon PMA-880R	300	Int	N	75	MM,3L,2T	Y	Y	44,16,40	
Denon AVC-1530	480	Int	Y	70	MM,2L,2T	Y	Y	44,14,34	
Denon AVC-3020	730	Int	Y	80	MM,4L,4T	Y	Y	44,16,43	Learning remote
Denon AVC-3530	1000	Int	Y	110	MM,4L,4T	Y	Y	44,16,43	Learning remote
DNM 3 Start	850	Pre	N	-	MM/MC,2L,1T	N	N	27,13,16	
DNM 3A Start	1200	Pre	N	-	MM/MC,2L,1T	N	N	27,13,16	
DNM PA1	1450	Pwr	N	45	-	-	-	27,13,18	Triwire output
DNM 3B Primus E	2050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	
DNM 3B Twin E	3050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	
DNM PA2BE	3550	Pwr	N	90	-	-	-	27,13,18	Triwire output
DNM 3B Six E	4050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	
DNM PA2BS	4450	Pwr	N	90	-	-	-	27,13,18	Triwire output
DNM PA2BS-1	4800	Pwr	N	90	-	-	-	27,13,18	Triwire output
DPA DSP200S	495	Pre	N	-	5L,1T	N	N	-	
DPA DPA200S	750	Pwr	-	60	-	-	-	-	Bridgable
EAR EAR802	1440	Pre	N	-	MM,2L,2T	N	N	-	Tube
EAR EAR802MC	1580	Pre	N	-	MC,2L,2T	N	N	-	Tube
EAR G88	5770	Pre	N	-	MM/MC,3L,2T	N	N	-	
ECA Vista	760	Pre	N	-	4L,1T	N	N	39,10,39	Phase coherent design
ECA Lectern	760	Pwr	-	50	-	-	-	39,10,30	Phase coherent design
ECA Prisma	760	Pre	-	-	MM,MC	-	-	39,10,23	Phono stepup
Electrocompaniet ECP-1	502	-	N	-	MM/MC	-	-	24,7,16	Adjustable MC input
Electrocompaniet EC-4 Line	1332	Pre	N	-	5L,2T	-	-	48,9,23	
Electrocompaniet EC-3MM	1556	Pre	N	-	MM,4L,2T	-	-	48,9,23	
Electrocompaniet EC-3 MC	1865	Pre	N	-	MC,4L,2T	-	-	48,9,23	
Electropaniet AW100DM	2018	Pwr	N	100	-	-	-	48,13,36	High current (80A)
Electropaniet ECI-1	2081	Int	N	100	5L,2T	-	-	45,13,36	High current (80A)
Electropaniet AW250DM	4370	Pwr	N	250	-	-	-	48,22,45	High current (100A)
EMF Audio Sequel	349	Int	N	50	MM,4L,1T	Y	N	43,85,28	
Exposure XX	625	Int	N	40	4L,2T	N	N	43,85,35	
Exposure XIX	725	Pre	N	-	5L	N	N	43,85,35	
Exposure XV	725	Int	N	40	MM,MC,3L,2T	N	N	43,85,35	
Exposure XIV	750	Pre	N	-	MM,MC,3L,2T	N	N	48,8,30	Digital in
Exposure XVIII	750	Pwr	N	60	-	-	-	43,85,35	
Exposure XVII	775	Pre	N	-	MM,MC,3L,2T	N	N	43,85,35	
Exposure XVIII (pr)	1500	Pwr	N	60	-	-	-	43,85,35	2x mono monoblock
Exposure IV	1800	Pwr	N	80	-	-	-	48,13,35	
Forte Audio Model 40	1250	Pre	N	-	MM/MC/2L,2T	N	N	-	
Forte Audio Model 5	1295	Pwr	-	100	-	-	-	-	
Forte Audio Model 7	1295	Pwr	-	75	-	-	-	-	Class A monoblock
Forte Audio Model 4	1795	Pwr	-	60	-	-	-	-	Class A
Forte Audio Model 6	1795	Pwr	-	150	-	-	-	-	
Fullers Pre 1	599	Pre	N	-	MM/5L,1T	N	N	48,9,30	Optional MC stage
Fullers Pre 1+	649	Pre	N	-	6L,2T	N	N	48,9,30	No phono option - hard wired
Fullers A10	1200	Pwr	-	10	-	-	-	48,13,30	Single ended Class A

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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Fullers Audio A1	1200	Pwr	-	12	-	-	-	-	Single ended Class A
Gamma Phonostage	599	Pre	N	-	-	N	N	14,14,30	Add on for Gamma preamps
Gamma Acoustics ERA	1999	Pre	N	-	-	-	N	44,17,30	
Gamma Space Reference	3499	Int	N	18	-	-	N	43,22,31	Line integrated
Gamma Acoustics Spage	3499	Pwr	N	18	-	-	N	43,22,31	
Gamma Era Reference	3499	Pre	N	-	-	-	N	44,17,30	
Gamma Acoustics Rhythm	4999	Pwr	N	25	-	-	N	38,30,53	Single ended Class A
Gamma Acoustics Aeon	6999	Pwr	N	30	-	-	N	29,21,53	Single ended Class A, mono
Gamma Aeon Signature	8999	Pwr	N	30	-	-	N	29,21,53	Single ended Class A, mono
Gamma Era Signature	16000	Pre	N	-	-	-	N	44,24,39	
Gamma Space Signature	19999	Pwr	N	18	-	-	N	44,21,53	Single ended Class A, mono
Grant CD10	482	Pre	N	-	4L	N	N	-	
Grant G100P	764	Pre	N	-	MM,2L,1T	N	N	-	
Grant G50A	1128	Pwr	-	60	-	-	-	-	Monoblocks
Grant G100AMS	1528	Pwr	-	100	-	-	-	-	
Grant G350A	3455	Pwr	-	350	-	-	-	-	
Grant G200AMS	3760	Pwr	-	200	-	-	-	-	Monoblocks
Grundig V210	130	Int	N	50	MM,5L,1T	Y	Y	36,12,35	Pre-main split
Grundig V1	150	Int	N	50	MM,5L,1T	Y	Y	43,14,30	Tone defeat
Grundig V310	170	Int	N	70	MM,5L,1T	Y	Y	36,12,30	Pre-main split
Grundig V2	200	Int	N	80	MM,5L,1T	Y	Y	43,14,30	Tone defeat
Grundig V3	250	Int	N	120	MM,5L,1T	Y	Y	43,14,30	Pre-main split
GT Audio Pre	1500	Pre	N	-	MM,3L,1T	N	N	-	Regulated HT/LT PSU
GT Audio Pwr	2000	Pwr	N	30	-	-	N	-	Triode switchable (15w)
Harman-Kardon HK6250	279	Int	N	33	MM,3L,2T	N	N	45,11,37	
Harman-Kardon PA2100	349	Pwr	-	45	-	-	-	45,11,37	
Harman-Kardon HK1400	399	Int	N	40	MM/MC,3L,2T	N	N	45,11,37	
Harman-Kardon HK6350	399	Int	N	25	MM,6L,2T	Y	Y	45,11,37	
Harman-Kardon HK6550	429	Int	N	60	MM/MC,3L,2T	Y	N	45,14,37	
Harman-Kardon AP2500	499	Pre	N	-	MM/MC,6L,2T	N	N	45,11,35	
Harman-Kardon PA2200	579	Pwr	-	70	-	-	-	45,14,38	
Harman-Kardon HK6650	749	Int	Y	70	MM/MC,4L,2T	Y	Y	45,14,37	Video circuitry
Harman-Kardon HK6850	899	Int	Y	85	MM/MC,4L,2T	Y	Y	45,16,40	Video circuitry
Harman-Kardon PA2400	899	Pwr	-	120	-	-	-	45,16,41	
Harman-Kardon HK6950	1299	Int	Y	120	MM/MC,5L,2T	Y	Y	45,16,40	Video circuitry
Heybrook Integra	550	Int	N	70	4L,1T	Y	Y	-	
Inca Tech Oberon Pre	350	Pre	N	-	MM/MC,6L,2T	N	N	43,8,22	CD direct & Two outputs
Inca Tech Oberon Pwr	400	Pwr	-	70	-	-	Y	43,8,22	Two inputs
Inca Tech Oberon	450	Int	N	-	MM/MC,6L,2T	Y	N	43,8,22	Preout, biwire
Jadis DEFY-P60	3774	Pre	N	-	MM/MC,4L,1T	-	-	43,17,30	Tube
Jadis JPL	4720	Pre	N	-	5L,1T	-	-	43,17,30	Tube

The Forefront of Technology

aiwa
DIGITAL AUDIO & VIDEO



Model No: **ADF-450**

- *Dolby B & C • Dolby HX-Pro • Feather touch IC Logic Control*
 - *Amorphous alloy head • Record Mute*
- *Anti-Modulation Tape Stabiliser (AMTS) • Fine Bias adjustment*
- *System remote capable • 8 point LED Level Indicator • Music Sensor*
 - *Timer Operation • Auto tape selector • PC.OCC Wire*

Considerable time and effort has gone into the creation of the Bill Hutchinson Innovation Award Scheme, drawing from more than two decades of experience and expertise. The Innovation Award is designed to assist you in identifying state of the art equipment that matches your expectations whilst being of build quality that ensures many years of enjoyment. A long-term association with a professional dealer has real benefits and will serve as your personal contact for information and advice on the Manufacturers latest Innovations.

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Key to amplifiers
Price - typical retail, to nearest pound.
Power - output power in watts, per channel, RMS.
Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape.
A/V - includes Dolby Surround or Pro Logic decoder and amplification.

Type: Int - integrated, Pre - preamplifier, Pwr - power amplifier.
Headphone - Y - yes, N - no.
Remote - Y - yes, N - no.
Size - width x height x depth in cm.
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.



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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
LFD Linestage LSO	469	Pre	N	-	5L,1T	N	N	30,6,37	Zero feedback
LFD Powerstage PAO	469	Pwr	N	50	-	N	N	30,6,37	Stereo MOSFET
LFD Integrated Zero	479	Int	N	50	5L,1T	N	N	30,6,37	Hand made, custom parts
LFD Int Zero (Ph)	650	Int	N	50	MM/MC,5L,1T	N	N	30,6,37	Phono stepup, zero feedback
LFD MC1 Phonostage	699	Pre	N	-	MC	N	N	30,7,36	Discrete circuit
LFD LS1 Linestage	749	Pre	N	-	4L,1T	N	N	48,7,33	Zero feedback
LFD PA1 Powerstage	749	Pwr	N	60	-	N	N	48,7,33	MOSFETs, custom parts
LFD PPS	899	Pre	N	-	2L,1T	N	N	13,6,27	Switched attenuator, passive
LFD Integrated 1	999	Int	N	65	MM/MC,4L,1T	N	N	48,7,37	More powerful Int Zero
LFD Phonostage MC2	1099	Pre	N	-	MC	N	N	30,7,36	Hand tuned MC1
LFD Linestage LS2	1250	Pre	N	-	4L,1T	N	N	48,7,37	Hand tuned LS1
LFD Powerstage PA2	1250	Pwr	N	75	-	N	N	48,7,33	Hand tuned PA1
LFD Linestage LS2P	1499	Pre	N	-	MM/MC,4L,1T	N	N	48,7,37	As LS2 with phono stage
LFD Linestage LSB	1750	Pre	N	-	4L,1T	N	N	48,7,37	Balanced LS2
LFD Powerstage PA2M	1750	Pwr	N	100	-	N	N	30,7,37	Mono PA2
LFD Disc Preamp	3999	Pre	N	-	MC	N	N	30,5,36	Battery powered
Linn Majik-1 (Line)	524	Int	N	33	4L,2T	Y	N	32,8,33	Works as pre/int amp, tuner
Linn LK100	549	Pwr	N	50	-	-	-	32,8,33	Stereo
Linn Majik-1 (Phono)	593	Int	N	33	MM,MC,3L,2T	Y	N	32,8,33	As line Majik
Linn Kaim Pro	998	Pre	N	-	4L, 2T	N	N	32,8,33	Multi-room compatible
Linn Kaim	1398	Pre	N	-	MM, MC 3L,2T	N	N	32,8,33	Multi-room compatible
Linn Klout	1895	Pwr	N	80	-	-	-	32,8,33	Stereo, tri-wire connectors
Lumley Reference PP70	325	Pre	N	-	6L,1T	-	N	36,46,6	Passive, for ST40 or ST70
Lumley Reference PP40	325	Pre	N	-	6L,1T	-	N	29,40,6	Bolts onto ST40 or ST70
Lumley Reference PP1	325	Pre	N	-	6L,1T	-	-	29,44,6	Passive
Lumley Reference LV1	1000	Pre	N	-	6L,1T	N	N	29,44,6	Active valve circuit
Lumley Reference ST40	1250	Pwr	N	40	30,40,17	N	N	-	Pentode, 6 ohms optimised
Lumley Reference PV1	1500	Pre	N	-	MM,5L,1T	N	N	-	Phono version of LV1
Lumley Reference ST70	1950	Pwr	N	70	-	N	N	36,46,18	Switchable triode/pentode
Lumley Reference M120	3200	Pwr	N	120	-	-	-	29,44,18	monoblocks, triode/pentode
Lumley Reference M500	12000	Pwr	N	-	-	-	-	35,80,30	monoblocks, triode/pentode
Luxman L570	3750	Int	N	50	MM/MC,4L,3T	N	N	44,18,47	Class A
Lynwood Opal	685	Int	N	80	7L,1T	N	N	-	-
Lynwood Ruby	985	Pwr	N	120	-	-	-	-	-
Magnum IA120	249	Int	N	50	MM,5L,2T	Y	N	-	-
Magnum Quartet	329	Int	N	36	MM,3L,2T	Y	N	-	-
Magnum MF125	515	Pwr	N	140	-	-	-	-	Monoblocks
Magnum MF300	595	Pwr	N	180	-	-	-	-	Monoblocks
Magnum Class A	599	Int	N	60	MM/MC,3L,1T	N	N	-	-
Magnum MA500	1295	Pwr	N	280	-	-	-	-	Monoblocks
Marantz PM-32	140	Int	N	40	MM,3L,1T	Y	N	42,14,28	-
Marantz PM-44SE	180	Int	N	45	MM,3L,2T	Y	N	42,14,28	Audiophile components
Marantz PM44SEII	200	Int	N	45	MM,3L,2T	Y	N	42,14,28	-
Marantz PM-43	200	Int	N	55	MM,3L,2T	Y	N	42,14,30	-
Marantz MA-500	250	Pwr	N	125	-	-	-	9,15,45	D-bus, monoblocks, bridgable
Marantz PM-53	250	Int	N	65	MM,3L,2T	Y	Y	42,14,30	-
Marantz PM-52SE	300	Int	N	70	MM/MC,3L,2T	Y	N	42,16,34	Audiophile components
Marantz PM-54SE	300	Int	N	65	MM/MC,3L,2T	Y	N	42,16,34	Audiophile components
Marantz PM-63	300	Int	N	70	MM,3L,2T	Y	Y	42,14,30	-
Marantz PM-700AV	450	Int	Y	45	MM,5L,2T	Y	Y	42,16,34	Dolby Pro Logic
Marantz PM-80 II	480	Int	N	100	MM/MC,4L,2T	Y	N	42,17,34	-
Marantz AV-500	550	Pre	Y	-	MM,7L,2T	N	Y	42,10,34	Dolby Pro Logic
Marantz PM-80SE	650	Int	N	110	MM/MC,3L,3T	Y	N	42,17,34	Audiophile components
Mark Levinson No 25	2950	Pre	N	-	MM,3L,2T	N	N	-	-
Mark Levinson 29	3450	Pwr	N	50	-	-	-	-	-
Mark Levinson 27.5	5399	Pwr	N	100	-	-	-	-	-
Mark Levinson No 26	5450	Pre	N	-	MM,3L,2T	N	N	-	-
Mark Levinson 23.5	7399	Pwr	N	200	-	-	-	-	-
Mark Levinson 20.6	15790	Pwr	N	100	-	-	-	-	Monoblocks, Class A
Matisse Fantasy	2300	Pre	Y	-	6L,2T	N	N	-	Line stage
Matisse Reference	3500	Pre	Y	-	MM/MC,5L,2T	N	N	-	-
McIntosh MC7100	959	Pwr	N	100	-	-	-	-	-
McIntosh C712	1249	Pre	N	-	6L, 2T	Y	Y	-	-
McIntosh C38	1995	Pre	N	-	MM, 5L,3T	Y	Y	-	Multi-room, balanced out
McIntosh MC7150	2159	Pwr	N	150	-	N	N	-	-
McIntosh C40	2695	Pre	N	-	MM, 6L, 3T	Y	N	-	Balanced in/out
McIntosh C39	2795	Pre	Y	-	MM, 10L (6 Vid)	Y	Y	-	Two zone, THX compatible
McIntosh MC7106	2895	Pwr	Y	100	-	N	N	-	Six channel THX amp
McIntosh MC7300	2995	Pwr	N	300	-	N	N	-	-
McIntosh MC275	3595	Pwr	N	75	-	N	N	-	Classic valve amp
McIntosh MC2600	5195	Pwr	N	600	-	N	N	-	-
McIntosh MC1000	8995	Pwr	N	100	-	N	N	-	Monoblocks
Meridian 501	595	Pre	N	-	MM,4L,T	Y	N	33,9,34	MC option, system handset
Meridian 555	595	Pwr	N	60	-	Y	N	33,9,32	Stereo
Meridian 562	625	Pre	N	-	MM,8L,T,6D	N	N	33,9,34	Digital main out, MC option
Meridian 551	695	Int	N	55	MM,4L,T	Y	N	33,9,34	MC option
Meridian 501V	745	Pre	Y	-	MM,4L,T	Y	N	33,9,34	As 501, plus video switching
Meridian 562V	825	Pre	Y	-	MM,8L,T,6D	N	N	33,9,34	As 562, plus video switching
Meridian 601	2750	Pre	N	-	MM,4L,T	Y	Y	-	DSP tone control, MC option
Metaxas Ikarus II	1350	Int	N	40	MM/MC,3L,1T	N	N	40,7,40	-
Metaxas Charisma	1525	Pre	N	-	MM/MC,3L,2T	-	N	36,6,29	Separate PSU
Metaxas Iraklis	1625	Pwr	N	50	-	-	-	43,18,37	-
Metaxas Marquis	2250	Pre	N	-	MM/MC,3L,2T	-	N	29,7,45	Separate PSU
Metaxas Solitaire	2350	Pwr	N	130	-	-	-	52,19,42	-
Metaxas Opulence	5500	Pre	N	-	MM/MC,3L,2T	-	N	39,7,45	Separate mains isolated PSU

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see p123

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Metaxas Soliloquy	5990	Pwr	N	100	-	-	-	52,19,42	Pair monoblocks
Michell Iso	393	Pre	N	-	MM or MC	N	N	small	Phono stage
Michell Argo	689	Pre	N	-	3L,1T	N	N	33,7,19	2 pairs outputs
Michell Iso HR	850	Pre	N	-	MM or MC	N	N	small	Phono stage
Michell Alecto Stereo	1150	Pwr	N	50	-	N	N	32,20,36	-
Michell Argo HR	1300	Pre	N	-	3L,1T	N	N	36,8,22	2 pairs outputs
Michell Alecto Mono	1879	Pwr	N	100	-	N	N	32,20,36	-
Michi RHC-10	795	Pre	N	-	5L	-	-	47,8,34	Passive
Michi RHQ-10	995	Pre	N	-	MM,MC	-	-	47,8,34	Phono equaliser
Michi RHA-10	995	Pre	N	-	5L	-	Y	47,8,34	Active
Michi RHB-10	1550	Pwr	N	200	-	-	-	47,19,37	-
Mission Cyrus III	500	Int	N	50	MM,5L,1T	Y	N	22,8,36	PSX-R outboard PSU option
Moth 30 Passport	149	Pre	N	-	3L,1T	N	N	-	-
Moth 30 RIAA	199	Pre	N	-	MM/MC,	N	N	-	-
Moth 30 Series Power	239	Pwr	N	30	-	-	-	-	-
Moth 30 Active	249	Pre	N	-	4L,1T	N	N	-	-
Moth 30 RIAA 100VA	299	Pre	N	-	MM/MC	N	N	-	-
Moth 30 Active 100VA	349	Pre	N	-	4L,1T	N	N	-	-
Mus-Fid The Preamp	219	Pre	N	-	4L,2T	N	N	44,8,32	XLR, opt phono/digital board
Musical Fidelity A1.3	329	Int	N	25	MM,MC,3L,1T	N	N	41,6,25	Near Class A, tape monitor
Mus-Fid Preamp 8	349	Pre	N	-	MM/MC,3L,1T	N	N	41,6,25	Tape monitor, chrome finish
Mus-Fid Typhoon	349	Pwr	N	45	-	-	-	44,8,32	XLR in, bridgeable
Musical Fidelity A120	549	Int	N	40	MM/MC,3L,2T	N	N	44,10,35	Class A
Musical Fidelity MAG5	950	Pwr	N	65	-	-	-	41,6,25	Class A
Musical Fidelity F22	999	Pre	N	-	5L,1T	N	Y	49,12,33	Optional phono/digital boards
Musical Fidelity FX	1099	Pwr	N	90	-	-	-	49,12,38	Bal/unbalanced in
Musical Fidelity A1000	1399	Int	N	50	MM/MC,3L,1T	N	N	49,13,36	Separate PSU
Musical Fidelity F15	1899	Pwr	N	100	-	-	-	49,19,38	Bal/unbalanced in/hybrid
Musical Fidelity F18	3999	Pwr	N	220	-	-	-	49,19,67	Bal/unbalanced in/hybrid
NAD 302	169	Int	N	25	MM,3L,2T	Y	N	-	-
NAD Monitor 1000	199	Pre	N	-	MM/MC,3L,2T	Y	N	-	-
NAD 304	229	Int	N	35	MM,4L,2T	Y	N	-	-
NAD Monitor 2100	299	Pwr	N	60	-	-	-	-	-
NAD Monitor 1000S	319	Pre	N	-	MM/MC,3L,2T	Y	N	-	-
NAD 306	329	Int	N	50	MM,4L,2T	Y	N	-	-
NAD Monitor 2700	459	Pwr	N	150	-	-	-	-	THX approved
NAD Monitor 208	799	Pwr	N	250	-	-	-	-	THX approved
Naim NAP90/3	375	Pwr	N	30	-	-	-	32,56,30	Latest style. Suits 92
Naim NAC92	405	Pre	N	-	5 (L or T)	N	N	44,56,30	Latest style. Suits 90/3
Naim NAC72	622	Pre	N	-	2MM/MC, L,2T	N</			

The Forefront of Technology



Model No: **UX-C7**

JVC

- Components: 2 units • Power Rating (RMS): 2xW
- Bass Enhancement :Active Hyper • Timer: 2 way
- Digital Tuner Pre-sets: 30 • Dolby noise reduction: B
- Auto reverse • 2 way bass reflex speaker system

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Type: Int - integrated, Pre - preamplifier, Pwr - power amplifier.
Headphone - Y - yes, N - no.
Remote - Y - yes, N - no.
Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.



Key to cassette decks
Price - typical retail, to nearest pound.
Type - T - twin transports, allowing tape to tape dubbing, sequential play etc, S - Single transport, AR - auto-reverse.
Dolby - B (10dB noise reduction), C (20dB), S (24dB). B is standard for prerecorded material.

Heads - 2 - combination record/play heads; 3 - independent record/play heads, allowing real time off tape monitoring.
Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Pioneer A-202	170	Int	N	35	MM,2L,2T	Y	N	42,11,29	
Pioneer A-302R	200	Int	N	30	MM,3L,2T	Y	Y	42,13,34	
Pioneer A-300X	230	Int	N	30	MM,4L,2T	Y	N	42,13,36	
Pioneer A-400	280	Int	N	50	MM/MC	Y	N	42,13,36	
Pioneer A-400X	300	Int	N	50	MM/MC4.2	Y	N	42,13,36	
Pioneer A-502R	300	Int	N	55	MM,3L,2T	Y	Y	42,13,36	
Pioneer A-502R-G	310	Int	N	55	MM,3L,2T	Y	Y	42,13,36	Satin gold A-502R
Pioneer A-602	350	Int	N	70	MM/MC	Y	N	42,17,44	
Pioneer VSA-701S	500	Int	Y	55	MM,2L,2T,5V	Y	Y	42,17,42	Dolby Pro Logic
Pioneer C-73	550	Pre	N	-	MM/MC,3L,1T	Y	N	46,17,42	
Pioneer VSA-D802S	600	Int	Y	55	MM,2L,2T,5V	Y	Y	42,17,42	Dolby Pro Logic
Pioneer M-73	750	Pwr	N	110	-	Y	N	46,17,43	Class A/B switchable
PS Audio 6.1	799	Pre	N	-	4L,1T	N	N	43,6,19	Outboard PSU
PS Audio Phono Link	799	Pre	N	-	MM/MC	N	N	43,6,19	Outboard PSU
PS Audio 5.6	1090	Pre	N	-	MM/MC,3L,2T	N	N	43,6,19	Outboard PSU
PS Audio 100 Delta	1499	Pwr	-	120	-	-	-	42,15,35	
PS Audio 200 Delta	2279	Pwr	-	200	-	-	-	42,15,45	
PS Audio 200b Delta	2490	Pwr	-	200	-	-	-	42,15,45	
PS Audio 250 Delta	2980	Pwr	-	250	-	-	-	42,15,45	Monoblocks
QED Vector One	250	Pre	N	-	4L,1T	N	N	-	
QED C-300CD	259	Pre	N	-	MM/MC,4L,1T	N	N	-	
QED C-300PA	329	Pre	N	-	MM/MC,4L,1T	N	N	-	
QED A270CD	369	Int	N	55	MM,MC,3L,1T	Y	N	-	
QED Vector Reference	399	Pre	N	-	5L,1T	N	N	-	
QED A270PA	429	Int	N	55	MM/MC,4L,1T	N	N	-	
Quad 306	350	Pwr	N	70	-	N	N	33,7,21	Stereo power amp
Quad 34	398	Pre	N	-	MM,2L,T	N	N	33,7,21	Optional MC phono input
Quad 606	690	Pwr	N	140	-	N	N	33,14,24	Stereo power amp
Quad 66	863	Pre	N	35	MM,4L,2T	N	Y	33,8,26	Variable inputs, inc R/C
R Developments Kalypso	499	Int	N	15	5L	-	-	-	
R Developments Romulus	998	Int	N	35	5L	-	-	-	
Rega Brio	198	Int	N	30	MM,3L,1T	N	N	43,7,15	
Rega Elex	359	Int	N	50	MM,3L,1T	N	N	43,7,25	
Rega Elicit	730	Int	N	70	MM,MC,3L,1T	N	N	43,7,25	
Roksan ROK-L2	995	Pre	N	-	4L,1T	N	N	-	
Roksan ROK-S1	1495	Pwr	N	-	-	N	N	-	
Roksan ROK-L1	2250	Pre	N	-	4L,1T	N	N	-	
Roksan ROK-M1	4500	Pwr	N	-	-	N	N	-	Pair monoblocks
Rose RV-23	450	Pre	N	-	MM,2L,1T	N	N	33,9,26	Tube, zero feedback
Rose RV-23S	525	Pre	N	-	MM/MC,2L,2T	N	N	33,9,26	Tube, separate PSU
Rose RP-190 (Dual Mode)	550	Pwr	N	75	-	-	-	33,9,30	Low feedback monoblock (x2)
Rotel RC970BX	150	Pre	N	-	3L,2T	Y	N	44,8,29	
Rotel RA930AX	175	Int	N	30	MM,3L,1T	Y	N	44,9,31	
Rotel RA935BX	225	Int	N	50	3L,2T	Y	N	44,10,35	Separate listen/rec selectors
Rotel RB970BX	225	Pwr	N	60	-	-	-	44,8,29	
Rotel RA960BX2	325	Int	N	60	MM/MC,3L,2T	Y	N	44,9,35	Separate listen/rec selectors
Rotel RC980BX	350	Pre	N	-	MM/MC,3L,2T	Y	N	44,7,33	
Rotel RA980BX	425	Int	N	100	MM/MC,3L,2T	Y	N	44,12,34	Separate listen/rec selectors
Rotel RB980BX	450	Pwr	N	120	-	-	-	44,12,33	
Rotel RC990BX	500	Pre	N	-	MM/MC,3L,2T	Y	Y	44,7,33	
Rotel RB990BX	750	Pwr	N	200	-	-	-	44,12,38	
Sansui AU-X117	170	Int	N	30	MM,3L,1T	Y	N	-	
Sansui AU-X3172	275	Int	N	40	MM,3L,1T	Y	N	-	
Sansui AU-X417R	280	Int	N	45	MM,3L,2T	Y	N	-	
Sansui AU-X517R	450	Int	N	60	MM/MC,3L,2T	Y	Y	-	
Sansui AU-Alpha 607	1300	Int	N	90	MM/MC,2L,1T	Y	Y	-	
Sansui AU-Alpha707	1500	Int	N	90	MM/MC,4L3T	Y	Y	-	Built in BS DAC
Sentec PP9 RIAA MM	500	Pre	N	-	MM	N	N	5,12,23	Phono step-up - MM
Sentec PP9 RIAA MC	600	Pre	N	-	MC	N	N	5,12,23	Phono step-up - MC
Sentec SC9	800	Pre	N	-	4L,2T	Y	N	34,7,15	
Sentec PA9	1000	Pwr	N	60	-	-	-	20,8,30	Monoblocks
Shearne Phase II	549	Int	N	50	4L,2T	N	N	-	
Shearne Phase 1 Pre	1099	Pre	N	-	MM/MC/4L,2T	N	N	-	
Shearne Phase 1 Power	1199	Pwr	-	80	-	-	-	-	Dual mono
Sherwood AI 2210	60	Int	N	30	MM,3L,1T	Y	N	-	
Sherwood AI 1110	100	Int	N	55	MM,4L,1T	Y	N	-	
Sherwood AI 2010	120	Int	N	30	MM,4L,2T	Y	N	-	
Sherwood AI 3010	140	Int	N	40	MM,4L,2T	Y	N	-	
Sherwood AI 5010	170	Int	N	70	MM,3L,2T	Y	N	-	
Sherwood AM/AVP8500	800	-	Y	230	-	Y	Y	-	A/V Pre/power amp
Sirius Control Unit	720	Pre	N	-	6L,2T	N	N	23,5,19	Passive preamp
Sirius 7B	2492	Pwr	N	200	-	N	N	30,23,19	1x monoblock
Sonic Link DM20	349	Int	N	25	MM,3L,1T	Y	N	23,8,43	
Sonic Link DM20 Gold	598	Int	N	30	MM/MC,3L,1T	Y	N	23,8,43	
Sonic Link DM30	725	Int	N	25	MM/MC,3L,1T	N	N	23,8,43	
Sony TAF211B	150	Int	N	30	MM/2L	Y	N	43,14,31	Source direct
Sony TAF242B	200	Int	N	60	MM/2L	Y	N	43,14,31	
Sony TAF444E	250	Int	N	40	MM,3L,2T	Y	N	43,15,38	MOSFET power stage
Sony TAF542E	300	Int	N	90	MM/MC,3L,2T	Y	N	43,15,38	UK optimised sound
Sony TA-AV570B	400	Int	Y	70	MM,4L,5T	Y	N	43,15,36	Dolby Pro Logic
Stemfoort Audio SF60	549	Int	N	60	4L,1T	N	N	43,8,35	Passive line amplifier
Stemfoort Audio SF100	849	Int	N	100	4L,1T	N	N	43,8,40	Passive line amplifier
Synergy 3080	0	N	Y	15	MM	N	N	-	
Teac A-X1030	180	Int	N	40	MM,3L,2T	Y	N	44,13,36	Mic input
Teac A-X3030	220	Int	N	60	MM,3L,2T	Y	N	44,13,36	Mic input

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see p123

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Teac A-X5030	260	Int	N	75	MM/MC,3L,2T	Y	N	44,16,36	
Technics SU-VZ220	150	Int	N	40	MM,2L,1T	Y	N	43,13,32	A/B speaker select
Technics SU-VZ320	190	Int	N	50	MC/MM,3L,2T	Y	Y	43,13,32	
Technics SU-A600	200	Int	N	40	MC/MM,3L,2T	Y	N	43,13,32	
Technics SU-A700	250	Int	N	45	MC/MM,3L,2T	Y	Y	43,13,32	
Technics SU-A800	330	Int	N	55	MC/MM,3L,2T	N	Y	43,14,37	
Technics SU-A900	400	Int	N	90	MC/MM,3L,2T	N	Y	43,14,37	
Technics SU-C2000	700	Pre	N	-	-	N	Y	45,13,35	
Technics SE-A2000	1050	Pwr	-	100	-	-	Y	45,19,44	Meters, R-Core, MOS AA
Tesserac TAADA	1500	Pre	N	-	MM/MC	N	N	-	
Tesserac TALA	1500	Pre	N	-	5L,1T	N	N	-	
Tesserac TAHA	1800	Pre	N	-	MC	Y	N	-	
Tesserac TAP-A	5300	Pre	N	-	MM,3L,2T	N	N	-	
Tesserac TAMP-60	7350	Pwr	-	60	-	-	-	-	2x Monoblocks
Thule IA50	599	Int	N	50	4L,1T	N	N	-	Fully balanced operation
Thule IA100	899	Int	N	50	4L,1T	N	N	-	Fully balanced operation
TOCA 'A'22	1500	Pwr	N	22	-	-	-	42,15,18	Class A
TOCA 'A' 1	2000	Pre	N	-	MM/MC,4L,2T	Y	Y	42,8,24	
TOCA 'A'50	2500	Pwr	N	50	-	-	-	42,15,18	Class A
Triangle TE60	549	Int	N	60	5L,1T	Y	N	-	
Triangle Nemo Allion 02	1550	Int	N	80	5L,2T	N	N	-	
Tube Tech Seer Line	575	Pre	N	-	5L,1T	N	N	35,8,25	
Tube Tech Seer Phono	649	Pre	N	-	MM,4L,1T	N	N	35,8,25	
TT Unisis Power Amp	1099	Pwr	N	30	-	N	N	35,17,27	Power amp to match Unisys
Tube Tech Prophet	1199	Pre	N	-	4L,1T	N	N	35,8,25	Two box pre, separate PSU
TT Unisis Super Line	1399	Int	N	30	4L,1T	N	N	35,17,27	Line level version of Unisys
Tube Tech Unisis	1399	Int	N	30	MM,3L,1T	N	N	35,17,27	
Tube Tech Genesis	2599	Pwr	N	100	-	N	N	35,15,27	2x monoblocks
Tube Tech Synergy	3900	Int	N	150	5L,1T	N	Y	47,18,47	
Woodside SC27 Line	705	Pre	N	-	2L,1T	N	N	-	
Woodside SC27 MM	881	Pre	N	-	MM,2L,1T	N	N	-	
Woodside ISA230 Disc	899	Int	N	30	MM,2L,1T	N	N	-	
Woodside ISA230 Line	899	Int	N	30	4L,2T	N	N	-	
Woodside ISA 2.40	949	Pwr	-	40	-	-	-	-	
Woodside SC27 MC	999	Pre	N	-	MC,2L,1T	N	N	-	
Woodside MA50 Class A	1224	Pwr	-	50	-	-	-	-	1 channel monoblock
Woodside STA35	1323	Pwr	-	35	-	-	-	-	
Woodside SC25 Line	1420	Pre	N	-	2L,2T	N	N	-	
Woodside SC26 Phono	1931	Pre	N	-	MM/MC,3L,2T	N	N	-	
Yamaha AX-470	200	Int	N	95	MM,MC,3L,2T	Y	N	-	
YBA Integre Line	999	Int	N	45	4L,1T	-	N		

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- PIONEER PDS-703 - CD PLAYER - INNOVATION WINNER '94
- MARANTZ 1020 - LYFE STYLE SYSTEM - INNOVATION WINNER '94
- AIWA AD-450 - CASSETTE DECK - INNOVATION WINNER '94
- KEF 100 - CENTRE SPEAKERS - INNOVATION WINNER '94
- JVC UX-C7 - AV AMPLIFIER - INNOVATION WINNER '94

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Key to cassette decks
Price - typical retail, to nearest pound.
Type - T - twin transports, allowing tape to tape dubbing, sequential play etc; S - Single transport, AR - auto-reverse.
Dolby - B (10dB noise reduction), C (20dB), S (24dB). B is standard for prerecorded material.

Heads - 2 - combination record/play heads; 3 - independent record/play heads, allowing real time off tape monitoring.
Size - width x height x depth in cm.
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.



Key to compact disc players, transports and DACs
Price - typical retail, to nearest pound.
DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH, Hybrid - combines multibit and single bit.
Outputs Digital: Opt - optical (usually Toslink), El - electrical (usually coaxial S/PDIF).

Remote Control - Y - yes, N - No.
Size - width x height x depth in cm.
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	Dolby NR	Dolby HX Pro	Heads	Size	Special
CASSETTE DECKS							
JVC TD-W208BK	170	T	B,C	Y	2	44,13,33	Twin, one recording deck
JVC TD-W308BK	200	T,AR	B,C	Y	2	44,13,33	Twin, one recording deck
JVC TD-V562BK	220	S	B,C	Y	3	44,13,33	Cassette stabiliser
JVC TD-W708BK	250	T,AR	B,C	Y	2	44,13,33	Twin record/play
JVC TD-V662BK	270	S	B,C	Y	3	44,13,33	Dual capstan
Kenwood KX-3050	170	S	B,C	Y	2	44,12,37	Tape path stabiliser
Kenwood KX-W4060	180	T	B,C	Y	2	44,13,30	Computer controlled recording
Kenwood KX-W6060	200	T	B,C	Y	2	44,13,30	Auto bias
Kenwood KX-5530	220	S,AR	B,C	Y	2	44,12,30	Auto bias
Kenwood KX-5050	230	S	B,C	Y	2	44,12,30	Auto bias
Kenwood KX-W8060	260	T	B,C	Y	2	44,13,30	Auto bias
Kenwood KX-7050	330	S	B,C	Y	3	44,13,30	Auto tape calibration
Kenwood KX-7050S	400	S	B,C	Y	3	44,13,30	Auto tape calibration
Kenwood KX-9050S	550	S	B,C	Y	3	44,13,30	Auto tape calibration
Marantz SD-53	200	S	B,C	Y	2	43,14,30	D-bus
Marantz SD-415 II	210	T	B,C	Y	2	43,14,30	D-bus, mic mixing
Marantz SD-63	250	S	B,C	Y	3	43,14,30	D-bus
NAD 602	200	S	B,C	Y	2	-	Play Trim
NAD Monitor 6100	299	S	B,C	Y	2	-	Play Trim, remote cntrl, Dyneq
Nakamichi DR-3	400	S	B,C	N	2	43,10,32	-
Nakamichi DR-2	600	S	B,C	N	3	43,10,32	Diffused resonance transport
Nakamichi DR-1	850	S	B,C	N	3	43,10,32	Manual azimuth calibration
Nakamichi CR-7E	1995	S	B,C	N	3	44,14,30	Auto tape calibration, R/C
Nakamichi Dragon	2350	AR	B,C	N	3	45,14,30	Auto azimuth correct
Onkyo TA201	200	S	B,C	Y	2	46,12,13	-
Onkyo TA-RW313	250	T	B,C	Y	2	46,12,31	-
Onkyo KR-609	350	AR	B,C	Y	-	-	Mini component
Onkyo TA250	350	S	B,C	Y	3	46,12,31	-
Onkyo K-W606	370	T,AR	B,C	Y	2	28,12,32	Mini component
Onkyo K-611	430	AR	B,C	Y	-	3	Mini component
Pioneer CT-S220	170	S	B,C	Y	2	42,13,28	System remote sockets
Pioneer CT-W420R	200	T,AR	B,C	Y	2	42,13,25	Logic, double auto reverse
Pioneer CT-S320	200	S	B,C	Y	2	42,13,28	Auto tape setup
Pioneer CT-W620R	250	T,AR	B,C	Y	2	42,13,25	Auto tape setup
Pioneer CT-S420	250	S	B,C	Y	3	42,13,28	Auto tape setup, CD synch
Pioneer CT-S520	280	S	B,C	Y	3	42,13,28	Remote control CT-S420
Pioneer CT-W820R	300	T,AR	B,C	Y	2	42,14,25	Remote control, parallel recor
Pioneer CT-S620	330	S	B,C	Y	3	42,14,38	Slant Z-mechanism
Pioneer CT-S620-G	340	S	B,C	Y	3	42,14,38	Satin gold CT-S620
Pioneer CT-M601R	380	AR	B,C	Y	2	42,14,38	Five tape continuous record/pl
Pioneer CT-920S	680	S	B,C,S	Y	3	42,14,38	Slant Z-mechanism
Pioneer CT-9175	1000	S	B,C,S	Y	3	44,15,38	Copper plated chassis
Sansui D-X117HX	220	S	B,C	Y	2	-	-
Sherwood DS1150	80	S	B,C	N	2	-	-
Sherwood DS1010C	100	S	B,C	Y	2	-	Mic input
Sherwood DD1030C	100	T	B	N	2	-	-
Sherwood DS3010C	120	S	B,C	Y	2	-	-
Sherwood DD3010C	150	T	B,C	Y	2	-	-
Sherwood DS5010DC	170	S	B,C	Y	2	-	-
Sony TCFX211B	100	S	B,C	N	2	43,12,29	-
Sony TCK 215B	130	S	B,C	Y	2	43,12,31	Tape calibration
Sony TCK311B	130	S	B,C	Y	2	43,12,31	Auto calibration
Sony TCW445B	150	T	B,C	Y	2	43,12,31	Full logic control
Sony TCK415B	180	S	B,C	Y	3	43,12,31	UK optimised sound
Sony TCWR545B	200	T	B,C	Y	2	43,12,29	Auto calibration
Sony TCWR645S	250	T	B,C,S	Y	2	43,12,31	UK optimised sound
Sony TCK511S	250	S	B,C,S	Y	3	43,12,31	UK optimised sound
Sony TCK611S	300	S	B,C,S	Y	3	43,12,30	UK optimised sound
Teac V-600	150	S	B,C	Y	2	-	Fine bias
Teac W-700R	220	T,AR	B,C	Y	2	44,15,29	-
Teac V-1010	250	S	B,C	Y	3	44,15,29	Fine bias
Teac V-3010	350	S	B,C	Y	3	44,15,36	Copper chassis, remote
Teac V-2020S	380	S	B,C	Y	3	44,15,29	Tape calibration
Teac W-6000R	450	T,AR	B,C	Y	2	44,15,33	Pitch control, remote
Teac R-9000S	500	AR	B,C	Y	3	49,15,36	Remote control
Teac V-8000S	700	S	B,C,S	Y	3	48,15,36	Direct drive, tape cal, remote
Technics RS-TR232	180	T,AR	B,C	Y	2	43,14,29	Play transport unidirectional
Technics RS-BX404	180	AR	B,C	Y	2	43,13,29	Mic inputs, auto tape cal
Technics RS-TR333	200	T,AR	B,C	Y	2	43,14,29	-
Technics RS-BX646	230	S	B,C	Y	3	43,13,30	Auto tape cal, remote ready
Technics RS-TR515	250	T,AR	B,C	Y	2	43,14,29	Optical quick reverse
Technics RS-BX747	300	S	B,C	Y	3	43,13,30	Fine bias adj, THC lo-red base
Technics RS-TR979	380	T,AR	B,C	Y	2	43,13,28	Both decks record, quick rev
Yamaha KX-650	260	S	B/C	Y	3	-	-
Yamaha KX-W952	500	T	B,C	Y	2	-	-

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD PLAYERS						
Aiwa XC-300	150	1bit	0	Y	-	-
Aiwa DX-M100	150	1bit	-	Y	-	Mid size
Aiwa XC-750	200	1bit	-	Y	-	Peak search, record calibratio
Aiwa XC-950	250	1bit	-	Y	-	Peak search, record calibratio
AMC CD6	349	BS	E,0	Y	-	-
Arcam Alpha 5	450	MB	E	Y	43,8,27	-
Arcam Delta 270	800	Hybrid	2E	Y	43,9,28	-
Audiomeca Kreatura	1199	MB	E	Y	25,14,39	Heavily modified CDM
Aura CD50	400	BS	E	Y	43,7,34	-
Aura CD50CHR	450	BS	E	Y	43,7,34	Chrome finish
AVI S2000MC	999	MB	E	Y	-	-
Cams CD200 Mk II	150	1bit	-	Y	42,9,29	-
Cambridge Audio CD200	150	MB	N	Y	42,9,29	Can play in reverse order
Denon DCD-595	180	MB	-	Y	44,11,29	Digital attenuator
Denon DCD-695	200	MB	E	Y	44,11,28	-
Denon DCD-890	270	MB	E	Y	44,12,29	UK specified components
Denon DCD-1290	330	MB	0	Y	44,13,32	UK specified components
Denon DCD-2560	600	MB	E,0	Y	44,13,35	5-fold PSU
Eclipse CD101	80	MB	-	Y	36,8,29	-
Eclipse CD420	100	MB	-	Y	42,8,29	-
Eclipse CD720	120	MB	-	Y	42,8,29	-
Goodmans Delta 700	110	MB	N	Y	-	-
Goodmans GCD360R	120	MB	N	Y	-	-
Grundig CD210	120	BS	E	Y	36,8,30	30 mem, random repeat
Grundig CD1	140	BS	E	Y	44,9,30	-
Grundig CD2	190	BS	E	Y	44,9,30	-
Grundig CD3	240	BS	E	Y	44,9,30	FTS, display off, fade, DAC7
Harman-Kardon HD7325	299	BS	E,0	Y	45,10,33	-
Harman-Kardon HD7425	349	MB	E	Y	45,10,33	-
Harman-Kardon HD7525	449	MB	E	Y	45,10,33	-
Harman-Kardon HD7625	549	MB	E	Y	45,10,33	-
Harman-Kardon HD7725	799	MB	E,0	Y	45,10,33	-
Jadis JS-1	8068	MB	-	-	-	-
JVC XL-V174BX	140	1bit	-	Y	44,10,28	-
JVC XL-V274BK	160	1bit	-	Y	44,10,28	-
JVC XL-M408BK	300	1bit	-	Y	44,13,32	Six disc
JVC XL-Z1050TN	500	1bit	E	Y	45,11,34	-
Kenwood DP-2050	170	1bit	-	Y	44,10,26	Central mechanism
Kenwood DP-R4060	200	1bit	-	Y	44,12,38	Five disc carousel
Kenwood DP-3050	200	1bit	-	Y	44,10,26	High precision master clock
Kenwood DP-M6060	270	1bit	-	Y	44,12,36	Multiplex CD 6+1 disc
Kenwood DP-5050	270	1bit	-	Y	44,12,31	High rigidity chassis
Kenwood DP-7050	350	1bit	0	Y	44,12,31	High rigidity chassis
Krell CD DSP11 5000	5000	MB	2E	Y	42,13,28	Has digital in, balanced out
Linn Mimik	798	DS	E	Y	32,8,33	BNC digital
Linn Karik	1497	DS	E,0	Y	32,8,33	BNC digital
Luxman D500X's	3750	MB	0	Y	44,12,39	Top loading
Marantz CD-53	200	BS	E	Y	43,9,30	New transport, DAC, circuit
Marantz CD-52 II	230	BS	E	Y	42,12,30	Selected passive components
Marantz CD-63	250	BS	E,0	Y	42,9,30	As CD-53
Marantz CD-52 II SE	300	BS	E	Y	42,12,28	Selected passive components
Marantz CD-72SE	600	BS	E,0	Y	42,12,28	As CD-52, 4V output
Marantz CD-10	1200	BS	E,0	Y	46,14,36	Twin DAC-7, heavy build
McIntosh MCD7008	1895	MB	E	Y	-	Seven disc multiplexer
Meridian 506	795	DS	E,0	N	33,9,34	-
Meridian 606	1350	1bit	3E,0	N	-	-
Meridian 508	1350	DS	E,0	N	33,9,34	-
Metaxas PHOS	1750	BS	E,0	Y	42,16,42	-
Micro-Seiki CD-M2DC	3695	MB	E	Y	-	-
Micro-Seiki CDM2000X	4689	MB	E	Y	-	-
Micromega Stage 1	450	BS	E	Y	43,28,88	Upgradable
Micromega Stage 2	600	BS	E	Y	43,28,88	Upgradable
Micromega Stage 3	800	BS	E	Y	43,28,88	Upgradable
Micromega Trio	6000	BS	E	Y	34,48,31	AES/Toslink digital output
Mission DAD5	300	BS	E	Y	37,11,29	Integrated CD player
Mission DAD7	900	MB	E	Y	22,8,36	-
Mission Discmaster	1900	MB	E	Y	22,8,36	Two box player
Musical Fidelity CDT	519	MB	N	N	41,7,25	Tube output stage, top loading
Musical Fidelity FCD	1499	BS	2E,0	Y	49,12,33	XLR balanced out, tube o/p sta
NAD 501	180	BS	-	N	-	-
NAD 502	220	M	E	Y	-	-
NAD Monitor 5000	309	M	E	Y	-	-
Naim CD3	898	MB	-	Y	32,6,30	1 box
Naim CD1	1677	MB	-	Y	43,16,30	One box, no digital output, to
Naim CD5	3254	MB	-	Y	43,16,30	Two box, no digital output, to
Nakamichi MB-4S	299	MB	-	Y	43,10,27	Multi-CD, 16 x 4 oversampling
Nakamichi CD4	380	MB	E	Y	43,10,32	-
Nakamichi MB3	650	MB	-	Y	43,10,38	Multi CD, 18x8 oversampling
Nakamichi MB2	850	MB	E	Y	43,10,38	Multi-CD, 20x8 oversampling
NVA TES	1500	BS	E	Y	-	

THE hi-fi ROOM

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Key to compact disc players, transports and DACs
 Price - typical retail, to nearest pound.
 DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH, Hybrid - combines multibit and single bit.
 Outputs Digital: Opt - optical (usually Toslink), El - electrical (usually coaxial S/PDIF).

Remote Control - Y - yes, N - No.
 Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD PLAYERS						
Onkyo DX750	350	1bit	E	Y	46,11,31	
Orelle CD480	400	MB	E	Y	44,10,28	DC coupled
Orelle CD160	750	MB	E	Y	44,7,32	Passive filtering, DC coupled
Orelle CD260 II	900	MB	E	Y	44,7,32	Audiophile components, DC cpd
Philips CD732	140	BS	E	Y	44,11,30	
Philips CD920	160	BS	E	Y	44,11,30	
Philips CD930	200	BS	E	Y	44,13,30	
Philips CD935	230	BS	E	Y	44,13,38	Five disc CD player
Pioneer PD-102	150	1-bit	-	N	42,11,28	Display off
Pioneer PD-202	170	1-bit	-	Y	42,11,28	As 101, variable output & remo
Pioneer PD-S502	230	1-bit	-	Y	42,11,29	Stable Platter Mechanism
Pioneer PD-S602	270	1-bit	0	Y	42,11,29	SPM, optical out
Pioneer PD-M602	270	1-bit	-	Y	42,11,30	Six disc
Pioneer PD-S702	300	1-bit	0	Y	42,13,27	SPM, Legato Link filter
Pioneer PD-M701	330	1-bit	-	Y	42,13,30	Six disc
Pioneer PD-S802	350	1-bit	E,0	Y	42,14,27	SPM, Legato Link filter
Pioneer PD-M901	450	1-bit	-	Y	42,13,33	Six disc, DSP soundfield contr
Pioneer PD-DM802	450	1-bit	-	Y	42,14,31	Dual magazine 12-disc
Pioneer PD-S901	499	1-bit	E,0	Y	42,13,33	SPM, Legato Link, Twin DAC
Pioneer PD-TM3	500	1-bit	-	Y	42,18,35	Triple magazine, 18-disc
Pioneer PD-77	1100	1-bit	E,0	Y	44,13,33	Satin gold finish
Pioneer PD-95	2500	1-bit	E,0	Y	44,16,34	Balanced out, Legato, SPM
Quad CD67	825	DS	E	Y	33,8,26	For use with 66 system
Roksan ATT-DP2P	1495	DS	E	Y	46,12,35	Player, four level isolation
Rotel RCD-945AX	230	BS	E	Y	44,10,32	
Rotel RCD-965BX	300	BS	E	Y	44,10,32	Audiophile components
Rotel RCD-965BX D	375	BS	E	Y	44,10,32	Discrete output
Rotel RCD-965BX LED	425	BS	E	Y	44,10,32	Discrete & slit foil caps
Sansui CD-270	180	BS	N	N	-	
Sansui CD-117K II	200	MB	N	N	-	
Sansui CD-X217i	200	MB	E	N	-	
Sansui CD-X317	250	BS	E,0	Y	-	
Sansui CD-X617	350	BS	E,0	Y	-	
Sentec Diana	1100	MB	E,0	N	12,5,23	20 bit
Sherwood CD3020R	130	BS	Y	N	-	
Sherwood CD5010R	160	BS	Y	N	-	
Sherwood CDC5030	200	1bit	N	Y	44,10,38	Five disc carousel
Sony CDP-M302	130	1bit	N	Y	36,10,33	Midi-size, full remote control
Sony CDP-312	150	1bit	-	Y	43,10,29	Digital servo
Sony CDP-C325M	230	1bit	N	Y	36,10,39	Midi size, 5-disc player
Sony CDP-C345	230	1bit	-	Y	43,13,39	Five disc player
Sony CDP-715E	250	1bit	0	Y	43,11,30	UK optimised sound
Sony CDP-915E	300	1bit	0	Y	43,11,36	UK optimised sound
Sony CDP-CX100	800	1bit	0	-	43,13,38	100 disc autochanger
Teac CD-P3500	200	BS	E	Y	44,12,28	
Teac CD-P4500	280	BS	E	Y	44,12,29	Digital attenuator
Teac VRDS-7	600	BS	E,0	Y	45,15,34	Twin BS
Teac VRDS-10	770	BS	E,0	Y	45,15,34	Twin DAC7, balanced output
Teac VRDS-20	1300	BS	E,0	-	50,15,34	Twin DAC7, balanced output
Teac X-1	2500	MB	-	Y	46,14,40	Balanced out, 4x20bit
Teac X-1S	3500	MB	0	Y	46,14,40	Balanced out, 4x 20bit
Technics SL-PG360A	140	M	N	Y	43,10,29	Remote control capable
Technics SL-PG440A	170	M	N	Y	43,10,29	4-DAC
Technics SL-PG560A	180	M	0	Y	43,11,30	Selected audio parts
Technics SL-PS620A	200	M	0	Y	43,12,29	
Technics SL-PS740A	250	M	0	Y	43,13,29	Centre tray
Technics SL-PS840	420	M	0	Y	43,13,34	Advanced MASH converter
Technics SL-P2000	1000	M	0	Y	45,13,33	THCB base, R-Core transformer
Wadia 6 Player	3995	MB	E,0	Y	35,14,41	Digital volume, AT&T, balanced
Yamaha CDX-670	290	BS	E,0	Y	-	
Yamaha CDC-635	300	BS	-	Y	-	
Yamaha CDX870	330	BS	0	Y	-	
Yamaha CDX-1000	599	BS	E,0	Y	-	
YBA 2	2999	MB	E,0	Y	43,10,33	Outboard power supply

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD TRANSPORTS						
Arcam Delta 250	750	-	2E, 0	Y	43,9,28	BNC out. Has sync lock input
Audiolab 8000CDM	1250	-	E,0	Y	45,8,36	Precision master clock
Audiomeca Kreatura	999	-	E,0	Y	25,14,39	Heavily modified CDM
Audiomeca Mephisto	1999	-	Y	Y	43,15,33	Integral platter, layer suspen
Counterpoint DA-11E	1495	-	E,0	Y	-	
DPA T1 Transport	895	-	-	Y	-	'Deltran' clock locking (with
Jadis JCdT	8000	-	-	Y	-	Top load
Krell MD-20 trans	4999	-	E,20	Y	42,13,28	Top load, AT&T optical out
Krell MD-10 trans	7990	-	2E,0	Y	42,13,28	
Krell DT-10 trans	9090	-	2E,0	Y	42,13,28	Front loader
Meridian 200	895	-	E,0	Y	32,32,10	
Meridian 500	975	-	E,0	Y	32,33,9	
Meridian 602	1750	-	E,0	Y	32,33,10	
Micromega Drive 1	600	-	E,0	Y	43,28,88	Upgradable, AES/EBU out
Micromega Drive 2	900	-	E,0	Y	43,28,88	Upgradable, AES/EBU out

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see page 123.



Key to compact disc players, transports and DACs
 Price - typical retail, to nearest pound.
 DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH, Hybrid - combines multibit and single bit.
 Outputs Digital: Opt - optical (usually Toslink), El - electrical (usually coaxial S/PDIF).

Remote Control - Y - yes, N - No.
 Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD TRANSPORTS						
Micromega T-Drive	1200	-	E	Y	22,28,88	Tray loading, AES/EBU out
Micromega Duo CD3-1	1350	-	E,0	Y	34,9,31	Top loading, AES/EBU out
Micromega Duo CD2-1	2500	-	E,0	Y	34,9,31	Top loading, AES/EBU out
Orelle CD10-T	799	-	E	Y	44,10,32	Isolated PSU, silver wiring
PS Audio Lambda tr	1990	-	E	Y	38,8,34	AT&T, AES/EBU optional
Roksan ATT-DP2	1295	-	E	Y	46,12,35	Four level isolation
Roksan ATT-DP2A	1490	-	E	Y	46,12,35	AT&T optical
Teac P-700	900	-	E,0	Y	23,14,40	Half width, anti-resonance cha
Teac P-2	3500	-	E,0	Y	23,14,49	
Teac P-2S	4300	-	0,E	Y	23,14,49	Gold plate circuit boards
Theta Data Basic	1990	-	E	Y	42,8,34	AT&T, AES/EBU option
Theta Data II NTSC	3290	-	E	Y	42,12,40	AT&T, AES/EBU option
Wadia 8	3195	-	-	Y	35,16,41	
Wadia 7	9995	-	-	Y	35,16,46	

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
D/A CONVERTERS						
Arcam Black Box 50	450	Hybrid	E,0	-	43,7,28	Two inputs, sync lock
Audio A DAC-in-the-box	200	MB	E	-	-	
Audio Alchemy DDEv1.0	420	BS	E,0	-	-	Upgradable external PSU
Audio Note DAC1	600	MB	E,0	Y	-	
Audio Note DAC3	1650	MB	E/0	Y	-	
Audio Research DAC2	3940	MB	-	-	48,14,26	20bit, 8x o/s
Audiolab 8000DAC	750	BS	-	-	45,8,36	Balanced AES/EBU input
AVI S2000MD	549	MB	-	-	-	
Beard DAP-2 DAC	999	BS	E,0	Y	-	Hybrid tube
Beard DAP-1	1250	MB	-	-	-	
Counterpoint AD20	255	MB	-	-	-	DACCard for DA-10E
Counterpoint CS18	355	MB	-	-	-	DACCard for DA-10E
Counterpoint BB69	595	MB	-	-	-	DACCard for DA-10E
Counterpoint UA20	995	MB	-	-	-	DACCard for DA-10E
Counterpoint DA-11E	1495	-	E,0	Y	49,6,27	Optional AT&T & AES/JUB balanc
Counterpoint DA-10E	1675	-	E,0	Y	-	Interchangeable DACs, optional
DPA Little Bit II	450	BS	E,0	-	-	
DPA Bigger Bit	695	BS	E,0	-	-	
DPA PDM256	2995	-	-	-	-	Unique DPA DX64 DAC
DPA PDM10924	5995	-	-	-	-	Unique DPA DX128 DAC
EMF Audio Crystal	500	BS	-	-	-	
Krell Studio 2	3198	MB	-	-	42,13,27	AT&T in
Krell Studio	4450	MB	-	-	42,6,32	AT&T in
Krell Reference 64	14300	MB	-	-	42,13,39	AT&T in
Linn Numerik	1075	MB	-	-	32,8,33	
Meridian 563	695	DS	3E,0	N	33,9,34	
Metaxas Mas DAC	2800	MB	E,0	Y	26,15,45	External PSU, 20 bit
Micromega Microdac	349	BS	E,0	-	22,5,15	Coax/optical
Micromega DAC	600	BS	-	-	42,28,88	AES/EBU input
Micromega Duo BS2	600	BS	-	-	8,28,9	AES input
Micromega T-DAC	800	BS	-	-	22,28,88	Four inputs
Micromega Duo Pro 2	1350	BS	-	-	34,48,31	AES input
Mission DAC5	300	BS	-	-	7,11,29	Outboard DAC, matches DAD5
Musical Fidelity Tubalog	499	MB	E,0	N	44,8,32	Tube o/p
NVA Dacon	1010	BS	E	N	-	
Orelle DA-180	599	MB	E	N	44,7,28	2 outputs, twin transformers
Perception DAC	695	MB	-	-	-	
Pink Triangle Ordinal	790	BS	E,0	-	23,8,35	Interchangeable DAC & filter
Pink Triangle DaCapo	1450	BS	E,0	-	46,8,35	Interchangeable DAC & filter an
Pink Triangle DC	1500	-	-	-	46,8,35	Massive battery PSU for DaCapo
PS Audio DigiLink II	688	MB	-	-	38,8,16	
PS Audio SuperLink 2	1230	MB	-	-	38,8,16	
PS Audio UltraLink	2390	MB	-	-	38,6,20	AT&T input option
PS Audio Reference L	5490	MB	-	-	38,8,36	AT&T input
Roksan ATT-DA2	549	DS	-	N	22,8,33	DAC 4 inputs, optional AT&T
Sentec Diana	993	MB	E,0	-	-	
Teac D-700	600	MB	E,0	-	23,14,40	Matches P-700, 4x20bit
Teac D-2	2500	MB	-	-	23,14,49	18 bit, balanced output
Theta Pro-Prime	1449	BS	-	-	42,5,23	
Theta Probasic II	2299	MB	-	-	42,5,29	
Theta Pro Gen III	4600	MB	-	-	42,8,34	AT&T input option
Wadia 12	1530	MB	E,0	N	-	Balanced and AT&T outputs
Wadia 15	3790	MB	E,0	Y	35,9,41	Software upgradable
Wadia 64.4	4750	MB	E,0	N	35,8,28	Balanced output
Wadia 9	12790	MB	E,0	Y	44,9,36	Digital volume, separate PSU
Woodside DAC2	509	MB	E,0	-	-	
Woodside DAC1	909	MB	E,0	-	-	

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see page 123.



Key to digital recorders
 Price - typical retail, to nearest pound.
 Type - MD - MiniDisc - DCC - Digital Compact Cassette, DAT - Digital Audio Cassettes.
 Digital In & Out - E - Electrical (usually coaxial S/PDIF), O - optical, (usually Toslink).

DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma. Size - width x height x depth in cm.
 Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.



Key to headphones
 Price - typical retail, to nearest pound.
 Type - Opn - open back, vented or velocity type; gives less environmental isolation, but is usually more natural feeling in extended use. Slid - sealed - the headphones form an air seal around the ears, helping reduce sound leakage. IR - Infra red cordless. Ear - in-ear model.

Weight - without cable. Impedance - in ohms.
 Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	Dig. In	Dig. Out	DAC Type	Size	Special
DIGITAL RECORDERS							
JVC XM-D1BK	900	MD	E,O	E,O	BS	18,5,13	
Marantz DD-82	399	DCC	E,O	E,O	MB/BS	42,15,34	DAC7 output
Marantz DD-92	800	DCC	E,O	E,O	MB/BS	46,15,34	DAC7, zinc side panels
Mendian CDR	4500	CD-R	E,O	E	BS in/	-	
Nakamichi 10007	13000	DAT	E,O	E,O	MB in/	-	
Philips DCC900	250	DCC	E	Y	BS in/	36,11,30	
Philips DCC600	300	DCC	E	Y	BS in/	44,12,30	
Philips DCC900	350	DCC	E,O	Y	BS in/	44,14,30	
Sharp MD-D10E	400	MD	-	Y	-	3,9,11	World's smallest MD player
Sharp MD-M11E	449	MD	O	O	-	3,10,11	
Sony DTC690	600	DAT	E,O	Y	1bit i	43,11,35	UK sound, SCMS
Sony MDS101	700	MD	O	Y	1bit i	23,8,29	Title display, full remote
Sony MBS501	800	MD	E,O	E,O	-	-	Sample rate converter
Sony DTC60ES	800	DAT	E,O	E,O	-	-	SBM
Technics RS-DC8	700	DCC	E,O	E,O	BS	43,12,35	

Model	Price	Type	Weight	Impedance	Special
HEADPHONES					
Kenwood KH-1000	20	Opn	30	32	2m OFC lead
Kenwood KH-959	25	Ear	-	32	3.5mm plug
Kenwood KH-2020	40	Slid	210	32	2.5m OFC lead
Kenwood KH-5000	70	Slid	280	32	2.5m OFC lead
Koss TD60	29	Slid	150	27	
Koss TD65	45	Slid	150	100	
Koss MAC5	45	Opn	100	60	
Koss TD75	59	Slid	330	150	
Koss Porta Pro Jnr	59	Opn	65	60	
Koss Porta Pro 1	65	Opn	65	60	
Koss MAC7	65	Slid	160	60	
Koss Pro 480	115	Clid	250	100	
Koss Pro 4AA	129	Slid	425	230	
Koss JCK200	195	Slid	240	100	Cordless infra-red
Koss JCK300	350	Slid	240	100	Cordless infra red
Koss ESP950	1995	Opn	350	-	Electrostatic
Maxell HP100	4	Ear	3	32	Replacable pads, 1m lead
Maxell HP200	5	Opn	30	32	Replacable pads, 1m lead
Maxell HP-400	8	Ear	4	32	With pouch, 6/3/3.5mm fit
Maxell HP300	8	Opn	40	32	6.3/3.5mm fit
Maxell HP-350	9	Ear	5	32	Winder case, fold plug,
Maxell HP-500	13	Opn	45	22	2.7m lead, 6.3/3.5mm fit
Maxell HP1000	15	Opn	95	32	2.7m lead, digital ready
Maxell HP-4000	20	Ear	5	16	Volume control, winder case
Maxell HP2000	20	Opn	140	32	Volume control digital ready
Maxell HP-3000	30	Sed	120	32	Volume control digital ready
Nakamichi SP7	70	Opn	150	45	
Pioneer SE-5	16	Opn	-	30	2m cable
Pioneer SE-15	20	Opn	-	30	2m cable
Pioneer SE-32	23	-	-	40	Litz cable
Pioneer SE-52	25	-	-	32	Litz cable
Pioneer SE-15V	30	Opn	-	30	5m cable
Pioneer SE-330D	35	Slid	-	35	3m cable, bass boost duct
Pioneer SE-400D	37	Slid	-	35	3m cable
Pioneer SE-500D	48	Slid	-	35	3m cable
Pioneer SE-700D	60	Slid	-	35	3m cable
Ross RE-233	5	Opn	25	8	Micro
Ross RIH-150	6	Ear	5	16	Inner ear headphone
Ross RE-235	6	Opn	5	16	Personal stereo
Ross RE-234	6	Opn	5	16	Personal stereo
Ross RE-229	6	Opn	35	8	Folding
Ross RE-2030	6	Opn	5	8	Personal stereo
Ross RMH-300	7	Opn	51	8	Lightweight
Ross RE-280	7	Ear	10	16	Vertical inner ear
Ross RE-246	7	Opn	5	16	Micro stereo phones
Ross RE-223	7	Slid	155	8	Stereo/mono
Ross RMH-500CD	9	Opn	48	16	Lightweight
Ross RIH-360CD	9	Ear	16	16	Vertical inner ear
Ross RE-2060CD	9	Opn	5	16	Inner ear headphone
Ross RMH-310TV	10	Opn	51	8	For video and TV
Ross RIH-550	10	Ear	5	16	Inner ear, with volume control
Ross RIH-460CD	12	Ear	16	16	Vertical inner ear, volume pot
Ross RDH-200CD	13	Slid	150	8	Closed back
Ross RDH-100CD	15	Slid	144	8	CD headphone
Ross RDH-300CD	17	Slid	155	8	CD headphone
Ross RDH-400CD	22	Slid	186	8	Digital headphone
Sennheiser HD16	8	Opn	45	32	Mini, 1.2m lead, dual plug
Sennheiser HD36	11	Opn	62	32	Mini, 1.2m lead, dual plug
Sennheiser HD56	13	Opn	72	32	Mini, 1.2m lead, dual plug
Sennheiser Vegas	25	Opn	118	32	3m lead, 3.5/6.3mm
Sennheiser Manhattan	25	Opn	118	32	3m lead, 3.5/6.3mm
Sennheiser HD60TV	35	Opn	118	32	6.8m lead (inc vol control)
Sennheiser HD440 II	35	Opn	125	60	3m lead, 3.5/6.3mm
Sennheiser HD320	40	Opn	120	60	3m lead, 3.5/6.3mm
Sennheiser HD330	55	Opn	120	100	3m lead, 3.5/6.3mm
Sennheiser HD340	65	Opn	120	100	3m lead, 3.5/6.3mm
Sennheiser HD25 SP	80	Slid	115	85	3m lead, 6.3mm plug
Sennheiser HD520 II	90	Opn	210	300	3m lead, 3.5/6.3mm
Sennheiser HD530 II	100	Opn	210	300	3m lead, 3.5/6.3mm
Sennheiser HD540 II	120	Opn	195	300	3m lead, 3.5/6.3mm
Sennheiser Set 90/UK	130	Ear	40	-	Infra-red cordless
Sennheiser HD560 Ovaton II	140	Opn	210	300	3m lead, 3.5/6.3mm
Sennheiser HD25	140	Slid	140	70	1.5m lead, 3.5/6.3mm
Sennheiser S450	150	Opn	160	-	Infra-red cordless - hi-fi
Sennheiser Set 180/UK	150	Ear	43	-	Infra-red cordless
Sennheiser IS550	180	Opn	170	-	Infra-red cordless
Sennheiser HD 580	190	Opn	260	300	3m lead, 3.5/6.3mm
Sennheiser Charleston	224	Opn	210	140	3m lead, dual plug, leather tr
Sennheiser HE60/HEV70	998	Opn	260	-	Electrostatic with energiser
Sennheiser Orpheus	9652	Opn	365	-	Electrostatic, valve energiser
Sony MDR-E515EX	8	Ear	5	-	1m lead, mini plug
Sony MDR-007 Mk II	8	Opn	36	-	2m, 3.5/6.3mm plug
Sony MDR-009	10	Opn	40	-	2m, 3.5/6.3mm plug
Sony MDR-W07L	11	Ear	13	-	1m mini plug
Sony MDR-E505	12	Ear	-	-	

Model	Price	Type	Weight	Impedance	Special
HEADPHONES					
Aiwa HP-V141	7	Ear	5	16	Bass resonator ducts
Aiwa HP-A160	7	Opn	45	32	Banded, 3.5/6.3mm
Aiwa HP-JB33	8	Opn	18	16	Vertical ear fit, ultra light
Aiwa HP-V143	9	Ear	5	16	Bass resonator ducts
Aiwa HP-A260	9	Opn	54	32	Banded, bass resonator ducts
Aiwa HP-V145	10	Ear	5	16	Carrying case included
Aiwa HP-V147	10	Ear	5	16	Bass resonator ducts
Aiwa HP-X201	13	Slid	230	-	Dual plug
Aiwa HP-A360	13	Opn	65	40	Banded, bass resonator ducts
Aiwa HP-X301	20	Slid	230	-	3m lead, dual plug
Aiwa HP-VX303	25	Slid	230	-	In-line controls, dual plugs
Aiwa HP-X705	40	Slid	130	-	Dual plug, 2m ext cable
AKG K2	23	Opn	70	200	Mini
AKG K33	25	Opn	90	50	
AKG K44	42	Opn	90	50	
AKG K135	46	Opn	160	150	
AKG K141	74	Opn	225	600	
AKG K240 Monitor	82	Opn	240	600	
AKG K270	112	Slid	250	75	
AKG K280 Parabolic	117	Opn	250	75	
AKG K400	118	Opn	250	120	
AKG K270 Studio	121	Slid	250	75	
AKG K500	138	Opn	250	120	
AKG K340	191	Opn	380	400	
AKG K1000	646	Opn	270	120	
Audio Technica ATH-309	36	Opn	140	30	
Audio Technica ATH-MAX	39	Opn	140	30	
Audio Technica ATH-909	60	Opn	200	600	
Audio Technica ATH-01	80	Opn	200	600	
Audio Technica ATH-910	90	Slid	200	600	
Audio Technica ATH-900	245	Opn	240	32	
Beyer DT311	45	Opn	120	40	
Beyer DT331	49	Opn	120	250	
Beyer DT411	59	Opn	120	250	
Beyer DT431	69	Opn	250	250	
Beyer DT-511	85	Opn	200	40	
Beyer DT990	119	Opn	200	600	
Beyer DT801	129	Slid	250	250	
Beyer DT100	135	Slid	350	600	
Beyer DT1770 Pro	140	Slid	250	600	
Beyer DT811	159	Opn	245	250	
Beyer IRS790	165	Opn	120	-	Cordless infra-red
Beyer DT990 Pro	169	Opn	250	600	
Beyer DT-901	179	Slid	280	250	
Beyer IRS890	199	Opn	120	600	
Beyer DT911	199	Opn	275	500	
Jacklin Float Model 1	75	Opn	400	200	
Jacklin Float Model 2	99	Opn	400	200	
Jacklin Float ELS	399	Opn	600	8	Electrostatic
JVC HA-M3	6	Slid	33	32	1.2m dual plug lead
JVC HA-F15	9	Opn	6	16	Mini 1.2m, 3.5/6.3mm plug
JVC HA-X55	12	Slid	45	32	2m dual plug lead
JVC HA-D410	15	Slid	90	32	2m, 3.5/6.3mm plug
JVC HA-X77	16	Slid	40	32	2m dual plug lead
JVC HA-F35	16	Opn	6	32	Mini 1.2m, 3.5/6.3mm plug
JVC HA-X99	17	Slid	50	32	2m dual plug lead
JVC HA-D510	20	Slid	110	32	3m, 6.3/3.5mjacks
JVC HA-D610	25	Slid	120	32	3m, 6.3/3.5mjacks
JVC HA-D690	40	Slid	220	32	3m, 6.3/3.5mjacks
JVC HA-D710	55	Slid	210	32	3m, 6.3/3.5mjacks
JVC HA-D910	65	Slid	220	32	3m, 6.3/3.5mjacks
JVC HA-D1000	250	Slid	340	32	5m, 6.3/3.5mjacks
Kenwood KH-535	15	Ear	-	32	3.5mm plug
Kenwood KH-757	20	Ear	-	32	3.5mm plug

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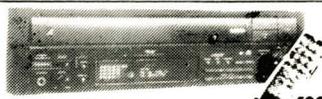


XC950

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- WHAT HI FI? *****
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- TOP FLIGHT A/V AMP
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- 35 WATTS CENTRE
- 2 x35 WATTS REAR
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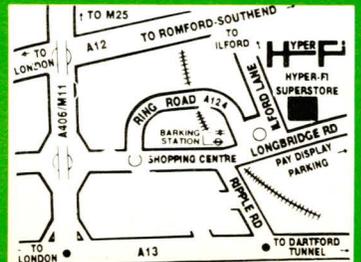
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AMPLIFIERS

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XA950	£119.95
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PMA350H	£219.95
PMA480R	£219.95
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PMA880R	£299.95
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KA4040R	£169.95
KA5040R	£169.95
KA3020SE	£169.95
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PM52	£149.95
SP50 ED	£149.95
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PM52SE	£299.95
PM54SE	£299.95
PM700ED	£399.95
NAD	
302ED	£129.95
304ED	£169.95
306	P.O.A.
NAKAMICHI	
1A3	£169.95
1A2	P.O.A.
1A1	P.O.A.
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FA930	£149.95
PIONEER	
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A102	£99.95
A351R	£149.95
A300XED	£149.95
A400	P.O.A.
A676G	£179.95
A400X	P.O.A.
A602	£249.95
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TA220ED	£119.95
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TA244E	P.O.A.
TA2540E	£169.95
TA2542ED	£169.95
TA2670ES	£299.95
TAAV570B	P.O.A.
TAAV670	£329.95
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SUV2320	£139.95
SUA600K	P.O.A.
SUVX600	£149.95
SUA700K	P.O.A.
SUA800K	£329.95
SUA900K	P.O.A.
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AX470	P.O.A.
AXV401	£139.95
AX570	P.O.A.

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KRV6050ED	£299.95
KRV7050ED	£349.95
KAV8500	£469.95
KAV7700ED	£469.95
MARANTZ	
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PM700ED	£349.95
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CLD2700	£299.95
VSA740	£349.95
VS7015	P.O.A.
VS4802S	P.O.A.
YSK452	P.O.A.
CLD1850	P.O.A.
CLD2850	P.O.A.
CLDM5	P.O.A.
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RS960AX	£399.95
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STRD511ED	£189.95
STRD790	£199.95
STRD611	P.O.A.
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TAAV670	£329.95
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SAGX550LK	P.O.A.
YAMAHA	
DSPA500	P.O.A.
DSPA2070	P.O.A.
DSPE200	P.O.A.
DSPE1000	P.O.A.
RXV470	P.O.A.
DSPA970	P.O.A.
NSE80	P.O.A.
NSE80	P.O.A.
NSE110	P.O.A.
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XT950	£89.95
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TU580	£119.95
PTU380RD	£189.95
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KT3050LED	£129.95
KT6040	£169.95
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ST40	£119.95
ST50L	£139.95
ST72LED	£199.95
NAD	
402ED	£149.95
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FT910	£79.95
FT930	£99.95
FT920	£99.95
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F202L	£99.95
F676	£119.95
F550RDS	£119.95
F301RDS	£149.95
F502RDS	P.O.A.
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RT950BXXED	£149.95
RT930AX	£159.95
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STS211B	P.O.A.
STS170	£119.95
STS311B	P.O.A.
STS570ES	£199.95
STS505ES	P.O.A.
STS770ES	£199.95
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ST610LED	£99.95
STG630RDS	P.O.A.
STGT550	P.O.A.
ST610L	£109.95
STG90LKED	£199.95
STGT650	P.O.A.

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TX350	£129.95
TX610	£199.95
TX950	£149.95
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DRA345R	£249.95
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RX506VBK	£149.95
KENWOOD	
KRA5040	£149.95
KRV6050	£289.95
KRV6060	£299.95
KRV7050ED	£349.95
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NAD	
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SK102	£149.95
SK202R	£179.95
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SONY	
STRD390	£149.95
STRD311	£179.95
STRD590	£189.95
STRD511ED	£189.95
STRD790	£199.95
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SAGX230DLK	£179.95
SAGLX550LK	P.O.A.
SAGX350LK	£329.95
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RX360	£359.95
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DX57	£199.95
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ADF450ED	£99.95
ADWX727ED	£149.95
ADF810	£149.95
ADWX828ED	£169.95
ADWX929ED	£199.95
ADFX50ED	£199.95
XKS7000	£299.95
XKS900	£399.95
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DRM540	£159.95
DRM610	£169.95
DRS810	P.O.A.
DRM710ED	£219.95
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KX5050	P.O.A.
KX5030	£129.95
KXW8040	£149.95
KX9050S	P.O.A.
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SD53ED	£169.95
SD63ED	£199.95
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DR3	P.O.A.
DR2	P.O.A.
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CTS210	£69.95
CTS310	£89.95
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CTS520	£169.95
CTS510	£169.95

CTS620

CTS810	£199.95
CTS610	£199.95
CTW820R	£249.95
CTS900S	£399.95
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TCFX211	£59.95
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TCK311ED	£109.95
TCK370	£119.95
TCVWR435	£129.95
TCK470	£149.95
TCVWR535B	£169.95
TCK5115	£159.95
TCC5	£229.95
TCK6115	P.O.A.
TCVWR635	£249.95
DTC690	£399.95
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RSBX404ED	£139.95
RSTR232KED	£139.95
RSTR333KED	£159.95
RSBX446KED	£179.95
RSTR151KED	£199.95
RSBX747KED	£249.95
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KXW262	£149.95
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KX650	£229.95
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SONY	
PSLX100B	£54.95
PSLX150B	£99.95
PSLX431B	£149.95
TECHNICS	
SLD822K	P.O.A.
SL1200	P.O.A.
SL1210	P.O.A.
SPEAKERS	
B & W	
DM600MP	P.O.A.
DM610MP	P.O.A.
DM620MP	P.O.A.
CELESTION	
CELL1	P.O.A.
CELL3	P.O.A.
3RD DIM	£99.95
CELL5	£129.95
DITTON 1	£139.95
DITTON 2BL	£149.95
CELL7	£169.95
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CELL9 OAK	£199.95
CELL15BL	£249.95
CELL15OAK	£299.95
5000	£399.95
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AT40	£249.95
AT60	£299.95
AT80	£399.95
VS10	P.O.A.
VS12	P.O.A.
AT100	£499.95
VS1515	P.O.A.
JPW	
MINIM WL	£49.95
MINIM BL	P.O.A.
SUBWOOFER	P.O.A.
SONATA WL	£69.95
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P1	P.O.A.
AP2	P.O.A.
AP3	P.O.A.
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780SE	£239.95
762i	£249.95
781	£249.95
763	£379.95

764i

765i	£479.95
767i	£679.95
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MA14GIL	£399.95
MA800G BL	£399.95
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STUD 10	£699.95
MA1800 RO	£699.95
STUD 15	£799.95
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MS5.10.SBL	£49.95
MS10	P.O.A.
MS5.10.BL	£99.95
MS20	P.O.A.
MS30	£169.95
MS5.50RO	£329.95
MS5.50BL	£349.95
MS40	P.O.A.
MS50	P.O.A.
NAD	
801	P.O.A.
802ED	£169.95
804ED	£289.95
SONY	
SSA109	£49.95
APP181ES	£199.95
SS570ES	£319.95
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603.2ED	£99.95
605.2ED	£129.95
607.2ED	£149.95
609.2ED	£169.95
611.2ED	£349.95
613.2ED	£499.95
615.2ED	£599.95
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Delta 30 II	£49.95
Diamond 5	£59.95
CRS3ED	£59.95
CRS5	£129.95
CR5	£129.95
CR7	£199.95
CR9	£299.95
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GE 7030ED	£199.95
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SEQ411	£99.95
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SHGES90K	P.O.A.
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LCX10	£349.95
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UXC7	£309.95
UXA55R	£319.95
KENWOOD	
MSA7	£329.95
PM30T	£269.95
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AKAI	
MX92	£249.95
MX95	£249.95
MX570	



Key to headphones
Price - typical retail, to nearest pound
Type - Opn - open back, vented or velocity type; gives less environmental isolation, but is usually more natural feeling in extended use. Slid - sealed - the headphones form an air seal around the ears, helping reduce sound leakage. IR - infra red cordless. Ear - in-ear model.

Weight - without cable.
Impedance - in ohms.
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	Weight	Impedance	Special
HEADPHONES					
Sony MDR-A009	12	Opn	-	-	
Sony MDR-E515V	12	Ear	5	-	1m lead, mini plug
Sony MDR-V50	13	Slid	-	-	
Sony MDR-E525	15	Ear	5	-	1m lead, mini plug
Sony MDR-24	15	Opn	-	-	7m, 3.5/6.3mm plug
Sony MDR-W12L	16	Ear	-	-	1.2m mini plug
Sony MDR-008TV	17	Opn	-	-	5m, 3.5/6.3mm plug
Sony MDR-E535	18	Ear	5	-	1.2m lead, mini plug
Sony MDR-44	18	Opn	-	-	7m, 3.5/6.3mm plug
Sony MDR-009TV	19	Opn	-	-	5m, 3.5/6.3mm plug
Sony MDR-CD30	20	Slid	-	-	2m, 3.5/6.3mm plug
Sony MDR-E747MP	20	Ear	6	-	1.2m lead, mini plug
Sony MDR-CD50	20	Slid	180	24	2m, 3.5/6.3mm plug
Sony MDR-5747	20	Ear	6	-	1.2m lead, mini plug
Sony MDR-P1TV	22	Slid	-	-	5m, 3.5/6.3mm plug
Sony MDR-A22L	22	Ear	-	-	1.2m mini plug
Sony MDR-CD250EX	28	Slid	-	-	3m, 3.5/6.3mm lead
Sony MDR-CD450	45	Slid	260	24	3m, 3.5/6.3mm plug
Sony MDR-CD550	60	Slid	270	45	3m, 3.5/6.3mm plug
Sony MDR-D33	70	Slid	120	45	1.5m, 3.5/6.3mm plug
Sony MDR-IF210K	80	IR	170	-	Seven meter range infra red
Sony MDR-D55	90	Slid	120	45	1.5m, 3.5/6.3mm plug
Sony MDR-CD750	90	Slid	290	45	3m, 3.5/6.3mm plug
Sony MDR-D77	120	Slid	140	45	1.5m, 3.5/6.3mm plug
Sony MDR-610K	190	IR	470	-	Seven meter range infra-red
Sony MDR-CD1000	200	Slid	330	45	1.5m, 3.5/6.3mm plug
Stax SR34	169	Opn	170	-	
Stax SR Gamma	239	Opn	300	-	
Stax SR84	259	Opn	160	-	
Stax SR Lambda	349	Opn	325	-	
Stax Gamma Pro	399	Opn	300	-	
Stax Lambda Pro	449	Opn	325	-	
Stax Lambda Sig	549	Opn	325	-	
Technics RP-HT77	30	Slid	150	32	3m lead
Technics RP-HT86	40	Slid	150	35	3m lead
Technics RP-HT116	60	Slid	190	35	3m lead
Technics RP-F10	100	Slid	300	32	3m lead
Technics RP-F30	180	Slid	340	32	3m lead
Vivanco SR35 Micro	12	Ear	4	18	For personal stereos
Vivanco SR65 Mini	13	Opn	30	32	For portable CD players
Vivanco SR25 Micro	14	Ear	4	18	Includes case
Vivanco SR45 Micro	15	Ear	4	18	Including volume control
Vivanco SR474	32	Opn	110	36	Soft ear cushions
Vivanco SR606	40	Opn	225	32	3.5/6.3mm plug
Vivanco SR808	55	Opn	250	30	3.5/6.3mm plug
Vivanco SR909	70	Opn	285	600	Remote control lead, all plugs
Vivanco IR900	70	Opn	235	-	Infra-red cordless
Vivanco SR10001/1	110	Opn	265	100	In-front localisation
Vivanco SR9001s	120	Opn	280	-	Infra-red cordless

Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Acoustic Energy Aegis 1	452	2x Pt	86	8	150	21,39,26	Stand mount, metal cone
Acoustic Energy Aegis 2	799	2x Pt	86	8	200	33,106,26	Floor, reflex, metal cone
Acoustic Energy AE1	950	2x Pt	88	8	200	26,30,18	Metal dome/cone, solid enc
Acoustic Energy AE2	1175	2x Pt	91	6	200	24,40,32	Twin bass, metal cone
Acoustic Energy AE3	1650	3x Pt	87	4	250	37,27,63	Simplified metal dome/cone
Advent Mini	99	-	88	8	120	16,28,14	Bookshelf/stand mount
Advent Baby 2	149	2x	89	8	75	26,39,15	Bookshelf/stand mount
Advent Graduate	219	2x	89	8	210	28,44,17	Bookshelf/stand mount
Advent Prodigy	299	-	89	8	300	24,68,20	Floor standing, free space
Advent Legacy 2	349	-	90	8	500	38,67,22	Floor standing, free space
Advent Laureate	499	-	90	8	500	21,80,29	Floor standing, free space
Advent Heritage	579	-	90	8	600	25,89,31	Floor standing, free space
Allison AL100	100	2x	90	4	150	33,24,19	Boundary, stand mount
Allison AL105	170	2x	90	4	150	24,37,21	Boundary, stand mount
Allison MS200	220	-	90	4	75	13,25,14	Boundary, stand mount
Allison AL110	220	-	90	4	150	24,40,23	Floor standing, free space
Allison AL115	280	-	90	4	150	28,51,26	Boundary, stand mount
Allison CD6	300	-	90	4	150	29,29,29	Cuboid, wall mount
Allison CD7	380	-	90	4	150	24,70,24	Floor standing, free space
Allison AL120	420	-	90	4	200	28,61,29	Floor standing, free space
Allison CD8	550	-	90	4	200	27,73,27	Floor standing, free space
Allison AL125	650	-	90	4	200	28,78,29	Open space, free standing
Allison AL130	800	-	90	4	200	32,95,34	Open space, free standing
Allison I.C. 10	2500	-	87	6	200	48,102,27	Floor standing, free space
Allison I.C. 20	5500	-	87	6	400	53,122,31	Floor standing, free space
AMC WM50	120	-	86	8	60	19,28,7	Ceiling mount
AMC WM75	160	-	86	8	80	22,30,9	Ceiling mount
AMC WM100	210	-	86	8	100	26,36,10	Ceiling mount
Apogee Grand	0	Ribbon	86	-	-	71,194,86	Three way ribbon, active sub
Apogee Centaur Minor	1345	Hybrid	88	4	100	30,88,20	Ribbon/dynamic

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see page 123.



Key to loudspeakers
Price - typical retail, to nearest pound.
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Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Apogee Ribbon Wall	1690	Hybrid	89	-	-	27,120,7	Ribbon/dynamic
Apogee Centaur	2300	Hybrid	88	4	150	33,102,25	Ribbon/dynamic
Apogee CDD Subwoofer	3490	Hybrid	87	-	-	63,38,55	Active moving coil sub
Apogee Stage Sub	3645	MC	86	-	-	58,25,42	Active moving coil sub
Apogee Caliper Sig	3995	Ribbon	87	-	-	58,127	Two way
Apogee Stage	4000	Ribbon	86	-	-	55,82,5	Two way
Apogee Centaur Major	4980	Hybrid	88	4	200	40,141,27	Ribbon/dynamic
Apogee Studio Grand	14900	Hybrid	87	-	-	63,160,55	Three way ribbon, active sub
AR M.5	139	2x	88	6	-	18,21,15	Boundary, bookshelf mount
AR Pi One	149	-	90	8	60	19,32,17	Stand mount, boundary siting
AR Fun Partner	170	-	90	6	75	27,15,20	Utility model
AR Pi Two	199	-	90	8	100	27,44,2	Stand mount, boundary siting
AR M1	199	-	88	8	100	28,27,20	Boundary, bookshelf mount
AR Pi Three	219	-	89	8	100	21,51,22	Stand mount, boundary siting
AR Active Partner	230	Active	-	-	-	19,27,15	Utility model
AR Rock Partner	240	-	90	8	100	24,37,22	Utility powered (active)
AR M2	299	-	90	8	125	24,42,36	Boundary, bookshelf mount
AR Subwoofer 1MS	300	-	90	4	180	30,21,48	Compact subwoofer
AR M3	349	-	90	8	125	24,55,40	Boundary, bookshelf mount
AR Powered Partner	350	Active	-	-	15	19,27,15	Stand mount, free space
AR Pi Four	399	-	88	8	125	25,57,27	Stand mount, free space
AR M4	429	-	88	8	150	20,72,40	Floor standing, free space
AR M5	799	-	90	8	175	22,92,27	Floor standing, free space
AR M6	899	-	90	8	200	22,106,27	Floor standing, free space
Arcam Delta 2	300	2x Pt	88	8	75	22,38,28	Stand mount
ATC SCM10	995	2x IB	80	8	300	18,38,26	Minimum 100wpc, non-boundary
ATC SCM20	1461	2x IB	83	8	300	31,72,34	Minimum 100wpc, non-boundary
ATC SCM20 Tower	1999	2x IB	83	8	300	24,103,34	Floor standing SCM20
ATC SCM50	3218	3x Pt	85	8	150	31,72,43	To special order only
ATC SCM100	3683	3x Pt	88	8	-	40,84,53	To special order only
ATC SCM50A	4497	Active	-	8	350	31,72,48	With crossover and amplifiers
ATC SCM100A	5006	Active	-	8	350	40,84,59	With crossover and amplifiers
ATC SCM200A	11499	Active	91	-	850	-	75 kilo
ATC SCM300A	12499	Active	94	-	850	-	75 kilo
Audio Note AN-KB	499	-	90	8	100	28,46,23	Free space, stand mount
Audio Note AN-K/SP	699	-	90	6	100	28,46,23	Free space, stand mount
Audio Note AN-J/B	799	-	93	8	150	38,58,25	Free space, stand mount
Audio Note AN-J/SP	999	-	93	8	150	38,58,25	Free space, stand mount
Audio Note AN-E/B	1299	-	94	8	150	36,84,28	Free space, stand mount
Audio Note AN-E/SP	1599	-	94	8	150	26,84,28	Free space, stand mount
Aura SP-50	400	Pt	87	4	120	21,40,24	Carbon fibre bass unit
B&O Beovox RL1000	215	3x	86	8	60	32,40,13	Simplified RL6000
B&O Beovox CX50	285	2x IB	89	6	100	12,21,21	
B&O Beovox CX100	395	2x IB	89	6	200	12,32,21	
B&O Beovox RL6000	435	3x	87	8	100	41,54,18	Simplified RL7000
B&O Beovox 4500	450	2x Pt	87	8	90	45,38,8	
B&O Beovox RL7000	665	3x	88	8	200	50,70,24	Twin bass
B&O Beolab 4500	1125	Active	-	-	45	45,38,8	Attaches to wall, display
B&O Beolab 6000	1350	Active	-	-	80	20,110,21	Column, two amps, shielded
B&O Beolab 8000	2025	Active	-	-	100	15,132,15	Column, two built in amps
B&O Beolab Penta 3	2375	Active	-	-	150	22,165,34	Line array column, three-way
B&W 2001	120	Pt	87	4	80	18,28,20	Budget hi-fi range, black ash
B&W Solid Team	140	Pt	87	4	75	14,20,14	White & black finish
B&W CWM5	150	2x	89	8	70	16,22,7	In wall
B&W Solid Team Bass	160	Sub	91	4	100	20,45,34	White & black finish
B&W 2002	160	Pt	87	4	80	18,35,20	Budget hi-fi range, black ash
B&W DM600i	190	2x IB	87	4	100	21,36,25	Stand/shelf mount
B&W 2003	190	Pt	89	4	100	20,43,24	Budget hi-fi range, black ash
B&W CWM6	220	2x	89	8	70	23,32,8	In wall
B&W Solid Twin Bass	230	Sub	91	4	150	45,20,60	White & black finish
B&W Solid Monitor	250	Pt	90	8	150	17,24,15	Various colours
B&W DM610i	250	2x IB	89	4	150	24,49,31	Stand/shelf mount
B&W CWM8	250	2x	90	4	100	28,38,9	In wall
B&W 2004	250	Pt	91	4	120	20,65,24	Budget hi-fi range, black ash
B&W Solid Ovale	300	Sat/sub	88	4	100	-	Lifestyle speaker, 3 boxes
B&W Solid Verticale	400	Sat/sub	88	4	100	-	Lifestyle, 3 boxes
B&W DM620i	430	2x ABR	90	4	150	24,75,31	Floor standing
B&W DM630i	700	3x Pt	91	4	200	24,85,41	Floor standing
B&W Matrix 805 V/H	895	Pt	87	8	120	33,33,21	Outboard tweeter (vert/horiz)
B&W DM640i	90						



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LOUDSPEAKERS							
Bose Video RoomMate	300	Active	-	-	60	24,14,16	Self powered AC/shielded, vol
Bose Roomate II	300	Active	-	-	60	24,14,16	Self powered AC/12V DC
Bose 301 VM	380	-	-	8	75	24,43,27	Direct/reflecting technology
Bose 305	430	2x	-	8	100	23,45,28	Tall stand mount, boundary
Bose A'mass AM3 II	500	-	-	4-8	50	36,20,20	Acoustimass technology
Bose 401	500	-	-	4	100	30,30,76	Direct/reflecting technology
Bose SE-5 Ser II System	760	-	-	4-8	100	90,100,18	-
Bose A'mass AM511	760	-	-	4-8	200	49,35,19	Acoustimass direct/reflecting
Bose A'mass AM7	830	-	-	4-8	100	35,49,19	Acoustimass direct/reflecting
Bose 601 MKIII	880	-	-	8	200	32,31,76	Direct/reflecting technology
Bose 901 V1	1650	1x	-	8	-	33,53,32	Direct/reflecting technology
Boston Acoustics HD5	139	2x	89	8	50	25,16,18	Bookshelf, black
Boston Acoustics 325	139	-	90	4	50	17,17,5	Wall/ceiling white flush mount
Boston Runabout	169	-	89	8	50	22,15,16	White indoor/outdoor system
Boston Acoustics HD7	169	2x	90	8	75	36,23,18	Bookshelf, black
Boston Satellites	170	2x	89	8	-	-	Satellite speakers
Boston Acoustics 350	179	-	90	4	50	24,17,6	Wall/ceiling white flush mount
Boston Acoustics 335	179	-	90	8	50	18,9	Wall mount, round
Boston Acoustics HD8	199	-	90	8	75	46,29,20	Stand/shelf, black
Boston 360 Ser II	209	-	89	8	60	22,15,7	Wall/ceiling, white, flush mou
Boston Acoustics HD9	249	2x ABR	90	8	100	62,32,25	Stand/shelf mount
Boston Acoustics 380	249	-	90	8	75	31,24,8	Wall/ceiling white flush mount
Boston Acoustics Voyager	299	-	89	8	60	26,16,17	White indoor/outdoor, metal
Boston Acoustics SW10	449	Sub	-	-	100	34,17,42	Powered subwoofer
Boston SubSat Six	450	Sat/sub	89	8	100	-	Passive subs and two satellite
Boston SubSat 7	549	-	89	8	125	-	PActive sub & 2 satellites
Boston Lynfield 300L	1499	-	83	8	250	23,34,28	Stand mount, black
Boston Lynfield 500L	4449	-	85	5	350	122,23,47	Free stand, separate bass/top
Canon S-30	180	2x Pt	90	6	75	25,31,28	Wide imaging stereo
Canon V-100	210	2x Pt	90	4	75	25,32,17	Corner mount
Canon V-SB100	250	Sub	88	6	150	37,34,21	Subwoofer for V100
Canon S-50	350	2x Pt	89	8	100	25,31,25	Wide imaging stereo
Canon S-70	695	2x Pt	89	6	150	25,78,25	Wide imaging stereo
Castle Trent II	189	Pt	89	8	60	20,34,18	Shelf/stand, nine finishes
Castle Durham II	249	Pt	89	8	75	22,40,23	Shelf/stand, nine finishes
Castle Durham 900	279	Pt	90	8	85	22,40,23	Shelf/stand, nine finishes
Castle York	349	Pt	89	8	100	26,43,22	Shelf/stand, nine finishes
Castle Chester	649	-	90	8	100	23,91,25	Free standing, nine finishes
Castle Howard	999	-	90	8	125	26,104,41	Free standing, nine finishes
Castle Winchester	1499	3x	90	8	150	42,108,23	Free standing, quarter wave
Celestion 1	109	-	86	8	50	16,27,21	-
Celestion CSC	129	-	89	6	75	33,13,15	-
Celestion 3 MKII	129	-	88	8	75	21,31,18	Integrated LF/baffle moulding
Celestion CS135	139	-	86	8	90	52,19,34	-
Celestion CS2	149	-	86	8	60	16,29,22	-
Celestion CS4	169	-	87	8	75	18,33,23	-
Celestion 5 MKII	169	-	89	8	90	25,35,21	Larger version of Celestion 3
Celestion 9	269	-	89	8	100	21,50,25	-
Celestion 15	389	-	89	8	100	21,100,23	-
Celestion SL6Si	429	2x	84	8	120	20,38,27	Compact stand mount, free spac
Celestion CS6	449	-	88	8	100	19,85,31	-
Celestion CS8	499	-	88	8	120	19,100,31	-
Celestion 100	539	-	84	8	120	21,42,26	-
Celestion SL12Si	629	-	86	8	150	20,53,29	-
Celestion SL600Si	820	-	82	8	120	20,37,24	Aerolam lightweight enclosure
Celestion 300	1099	-	84	8	120	21,97,33	-
Celestion 700SE	1435	-	82	8	120	20,37,24	-
Cerwin Vega L-7	150	2x	92	8	75	23,36,23	Bookshelf, high sensitivity
Cerwin Vega VS8	250	2x	94	6	100	28,51,29	Bookshelf
Cerwin Vega SAT-6	300	Sat/sub	95	-	125	22,25,32	3 box satellite/subwoofer
Cerwin Vega VS10	350	3x	95	6	125	33,70,29	Floor standing
Cerwin Vega VS12	550	3x Pt	97	4	250	42,81,38	Floor standing
Cerwin Vega DC10	550	3x Pt	96	-	200	29,94,35	Floor standing
Cerwin Vega DC12	650	3x Pt	98	-	300	36,98,35	Floor standing
Cerwin Vega VS15	700	3x Pt	102	4	400	46,90,47	Floor standing
Cerwin Vega DC15	850	3x Pt	100	-	500	44,103,46	Floor standing
Cerwin Vega 1515	1300	6x Pt	103	4	600	44,135,46	Floor standing, hi sensitivity
Chord Sys Audio 905	249	2x	-	-	-	-	-
Clements 300Si	645	-	89	4-8	90	24,36,36	-
Clements 600Si	995	-	88	4-8	100	24,81,36	-
Clements Reference 1	1695	-	86	8	100	20,43,29	-
Clements Reference 7	3750	-	88	4.5	200	25,114,4	-
Dali 102	250	-	88	6	100	21,32,26	-
Dali 104	400	-	93	4	120	86,22,27	-
Dali 400	700	-	93	4	180	24,97,34	-
Dali Skyline 1000	1600	-	88	-	120	-	-
Dali Skyline 2000	2200	-	88	4	120	51,160,45	-
Dawn Audio Chorus BS	482	2x IB	89	8	-	26,38,21	Bookshelf
Dawn Audio Chorus FS	698	2x IB	89	8	-	26,88,21	Floor standing
Dawn Audio Symphony	1995	3x IB	91	8	-	34,113,32	Floor standing
Denon SCM2	80	IB	87	6	70	19,28,20	UK designed & built
ECA SERV A.2	1850	2x Pt	80	8	150	22,102,30	True ribbon tweeter
Epos ES1	395	Pt	87	8	75	20,38,25	Free space, stand mount
Epos ES14	595	Pt	87	8	100	23,49,29	Free space, stand mount
Faraday FS1	225	-	87	8	75	27,46,25	-

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LOUDSPEAKERS							
Faraday SG	345	-	89	4	75	27,26,25	-
Faraday FS5	575	-	90	4	80	27,46,25	-
Fullers Sultan	399	2xPt	91	8	50	24,51,30	3 finishes
Fullers Sultan H.E.	439	2xPt	98	8	90	24,51,30	High sensitivity, 3 finishes
Fullers Pharaoh 1	649	2xPt	88	8	60	20,30,20	Curved sides, various finishes
Fullers Audio Pharaoh 1	649	-	88	8	70	20,30,20	-
Fullers Sphinx	839	3x	89	8	70	25,91,30	Floor standing, var finishes
Fullers A Sphinx	999	-	89	8	70	25,91,30	-
Fullers Pharaoh 2	1200	3xPt	88	8	80	39,100,31	Pharaoh 1 with added bass encl
Fullers A Pharaoh 2	1200	-	88	8	80	39,100,31	-
Fullers Pharaoh 3	2499	4xPt	88	8	150	46,118,45	Pharaoh + bass & subbass encls
Fullers A Pharaoh 3	2499	-	88	-	-	46,118,45	-
Gamma Acoustics Epoch	1499	-	-	-	-	27,95,36	-
Genelec 1019A	1572	Active	-	-	28	23,31,25	-
Genelec Blamp 1031A	2068	Active	-	-	104	25,39,29	-
Genelec Triamp S30	3055	Active	-	-	108	32,50,32	-
Genelec Triamp 1037A	4982	Active	-	-	191	40,68,30	-
Genexxa GX330	80	-	90	6	50	35,21,24	-
Genexxa GX650	140	-	90	8	60	23,76,26	-
GLL Arena	89	-	87	6	70	26,23,14	-
GLL Maxim	119	-	86	6	100	10,26,17	-
GLL Mezzo	159	-	88	6	100	21,36,25	-
GLL Magnum	199	-	86	6	100	25,42,29	-
Goodmans Active 75	65	Active	-	-	80	-	-
Goodmans M100	80	2x	86	8	75	17,26,20	Bookshelf, close to wall
Goodmans HT100	100	-	86	8	60	25,53,20	-
Goodmans HT170	150	-	92	8	100	25,70,22	-
Grundig MBX310	80	3xPt	-	4	70	18,42,29	3 drivers, 2 way
Grundig BX1	150	2x Pt	-	4	60	23,40,30	16 litre
Grundig BX2	230	3x Pt	-	4	80	24,49,33	22 litre
Grundig BX3	350	2x Pt	-	4	120	24,107,34	53 litre, 3 drivers, 2 way
Harbeth HL-P3	479	IB	83	4	100	19,31,17	Free standing, shielded, biwir
Harbeth BBC LS3/5A	539	IB	82	10	75	19,31,19	Free standing
Harbeth HL-5	999	Pt	86	8	100	63,33,32	Free standing
Harbeth BBC LS5/12A	999	Pt	82	8	120	60,19,22	Free standing, biwire, shielde
Harman-Kardon LS0200	149	-	87	8	50	21,35,30	-
Harman-Kardon LS0300	199	-	88	8	75	21,38,80	-
Helius Sirius IV	830	-	90	4	200	23,61,28	-
Helius Sirius III	1330	Pt	90	8	250	31,97,16	-
Helius Sirius II	1975	Pt	95	4	300	36,107,16	-
Helius Sirius I	2500	Pt	93	4	500	36,107,16	Floor standing, biwire
Heybrook Prima	130	Pt	87	6	60	20,29,18	Bookshelf or stands
Heybrook Solo	189	2x	89	6	75	23,36,23	Boundary design, stands requir
Heybrook HB1	259	2x	90	8	75	29,47,23	Boundary, stands required
Heybrook Trio	359	2x	89	8	75	24,47,25	-
Heybrook Quartet	555	-	90	8	80	24,41,22	-
Heybrook Sextet	1099	3x	88	8	200	27,90,20	With stands
Impulse H7	835	Horn	88	8	70	14,80,29	Floor standing
Impulse H6	1425	Horn	89	8	100	19,91,35	Floor standing
Impulse H5	1675	Horn	93	8	100	27,90,45	Floor standing
Impulse H2	2385	Horn	94	8	100	26,116,45	Floor standing
Impulse H1	3400	Horn	96	8	100	36,103,68	Floor standing
Infinity Ref 10	200	IB	90	6	75	23,37,23	Pedestal
Infinity Ref 20	300	IB	90	6	100	27,47,26	Pedestal
Infinity Inf IV Sat	300	IB	90	6	80	16,24,18	Wall mount, shielded
Infinity Ref 30	400	IB	90	6	100	27,84,25	Floor standing
Infinity Inf Micro	400	Pt/sub	90	6			

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LOUDSPEAKERS							
Jamo BX100	300	3x Pt	91	8	100	22,55,28	Floor or stand mount
Jamo 407	350	2x Pt	88	6	80	22,41,29	Stand mount
Jamo Graphic	350	2x Pt	88	6	60	39,44,8	Wall mount
Jamo Atmosphere	380	2x Pt	88	8	60	27,37,16	Wall mount, doubles as lamp
Jamo D365	390	-	96	4-8	200	46,78,35	
Jamo BX150	390	3x Pt	82	8	150	28,83,31	Floor mount
Jamo Silhouette	400	-	90	5	80	25,122,17	
Jamo SW500 System	430	2x	90	8	140	41,38,53	Passive stereo subwoofer
Jamo BX200	450	3x Pt	83	8	250	43,72,33	Floor mount
Jamo 477	500	2x Pt	86	4	100	19,77,29	Floor standing
Jamo 507	700	3x Pt	88	4	150	22,91,37	
Jamo 707	900	3x Pt	90	4	200	24,104,39	
Jamo Oriol	6000	3x	87	6	300	40,178,30	Floor standing, coupled cavity
JBL Control One	115	2xPt	87	4	150	24,156,14	Shielded, wall mountable
JBL 4208	449	-	89	8	300	29,45,23	
JBL L1	479	2x Pt	87	8	200	25,40,20	Asymmetric, time aligned
JBL HTS-1	629	-	-	-	150	-	
JBL L3	699	2x Pt	89	8	200	30,86,24	Asymmetric, time aligned
JBL HTS-2 system	800	-	-	-	150	-	
JBL HTS-3	999	-	-	-	180	-	
JBL L5	1299	3x Pt	90	6	300	26,45,33	Asymmetric, time aligned
JBL Ti 1000	1500	2x IB	89	4	150	20,30,13	Asymmetric, double wall
JBL L7	1699	4x Pt	89	4	200	11,27,25,45	Asymmetric, time aligned
JBL Ti 2000	2000	3x IB	89	4	200	33,82,30	Asymmetric, double wall
JBL Ti 3000	2499	3x IB	90	6	200	46,105,35	Asymmetric, double wall
JBL L1 5000	3499	3x IB	91	6	300	48,114,38	Asymmetric, double wall
Jordan Watts JHFLG	420	-	-	-	-	-	Flagon pottery colour
Jordan Watts JH200	510	1x IB	86	8	80	19,33,17	Bookshelf or stand mount
Jordan Watts JH400	820	1x IB	86	8	80	28,32,17	Marble finish available £970
J Watts Aspect JH1 +1	2745	2xIB	85	8	100	40,93,23	Matt - alt finishes extra
Jordan Watts JH2K	3230	-	-	-	-	-	
J Watts Classic JH2KM	4250	2x	87	8	150	47,82,34	Line tweeter array
J Watts Classic JH5K	4875	2x IB	89	8	250	47,126,40	Floor stand, line array
J Watts Classic JH5KM	5860	2x	89	8	250	47,125,40	Line driver array
J Watts Classic JH10K	9340	2x IB	92	8	500	47,156,40	Floor stand, line array
Jordan Watts JH10EM	10495	2xIB	92	8	500	47,156,40	Line driver array
JPW Minim SGL SHD	50	2x	87	6	70	13,23,10	
JPW Satellite SGL SHD	50	2x	85	8	70	13,23,10	
JPW Satellite	80	2x	85	8	70	13,24,10	
JPW Minim	80	2x	87	6	70	19,28,20	
JPW Minim Pair Solid	89	2x	87	6	70	19,28,20	
JPW Sonata Vinyl	100	2x	87	8	70	13,23,10	
JPW Sonata	120	2x	87	8	70	23,32,22	165mm bass, 14mm treble
JPW Subwoofer	130	1x	95	8	80	25,51,27	
JPW Sonata Plus	140	2x	87	8	70	23,32,22	165mm bass, 25mm treble
JPW P1 Vinyl	150	2x	89	8	70	13,23,10	
JPW P1	170	2x	89	8	70	26,44,25	200mm bass, 19mm treble
JPW AP2	200	2x	89	8	80	26,44,25	200mm bass, 19mm treble
JPW AP3	230	2x	88	8	100	26,52,29	200mm bass, 19mm treble
JVC SPX220TBK	100	3x Pt	90	8	60	24,66,24	
JVC SPX50BK	120	3x Pt	90	8	60	24,66,24	
JVC SPX770BK	150	3x Pt	90	8	80	28,75,25	
JVC SPX990BK	230	3x Pt	91	8	100	31,86,27	
JVC SX-SW9	300	2xPt	90	6	100	-	Satellite subwoofer system
JVC SX911WD	660	3x Pt	91	6	150	38,63,35	
JVC SX500	700	2x Pt	90	6	180	27,45,28	
KAL Mini-Ref MKII	395	-	86	8	120	23,27,17	
KAL Mini-Tower	619	-	89	6	150	17,90,22	
KAL Compact Ref	650	-	89	8	140	23,36,27	
KAL Tunejal	795	-	89	8	150	23,100,27	
KAL Trans-double	1500	-	89	8	250	23,112,36	
KAL Warlock	1600	-	90	6	250	25,113,36	
KEF K120	169	2x IB	87	8	80	21,34,25	Stand/bookshelf
KEF Q10	199	2x Pt	88	6	100	19,28,24	Uni Q, shielded
KEF K140	239	2x IB	89	8	100	26,49,25	Stand/bookshelf
KEF K160	329	2x ABR	89	8	150	26,75,25	Floor standing
KEF Q30	349	2x Pt	88	6	125	19,70,28	Uni Q, shielded, floor standin
KEF Q60	419	2x Pt	90	6	175	19,102,28	Uni Q,3 shielded, floor standi
KEF Q50	499	3x Pt	89	6	150	19,80,28	Uni Q, shielded, floor standin
KEF 101/3	549	2x	89	4	150	22,50,27	Uni Q bass EQ option
KEF Q80	569	2x ABR	89	8	125	25,86,28	Uni Q floor standing
KEF Q70	699	3x	90	6	175	19,102,28	Uni-Q, shielded, floor standin
KEF Q90	739	3x Pt	89	8	150	25,89,32	Uni Q floor standing
KEF 102/2MS	749	2x	87	6	150	22,33,27	Uni Q, shielded shelf/stand mo
KEF 103/4MS	1199	3x Pt	91	4	200	22,90,31	Uni Q, shielded, coupled cavit
KEF 103/4S	1249	3x CC	91	4	200	22,90,31	'Audiophile' 103/4MS
KEF 104/2	1595	3x	92	4	250	28,90,41	Floor standing, coupled cavity
KEF 105/3	2295	4x Pt	93	4	300	28,111,41	Uni Q, coupled cavity bass
KEF 105/3S	2345	4x Pt	93	4	300	28,111,41	Uni Q, audiophile 105/3
KEF 107/2	3695	3x	92	4	350	33,117,45	Floor standing, Kube equaliser
Kenwood LS-770G	260	Pt	88	4	110	27,48,26	European design
Kenwood LS-300G	300	Pt	82	8	60	21,35,30	European design
Kenwood LS-880G	360	Pt	86	4	160	28,51,26	Titanium tweeter
Kenwood LS-500G	500	Pt	87	4	100	22,44,28	European design
Kenwood LS-700G	1200	Pt	87	4	120	30,90,30	European design

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Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Kenwood LS-1000G	1700	Pt	87	4	160	34,110,38	European design
Keswick Audio Aria	269	2x	88	8	70	21,42,27	Bookshelf
Keswick Audio Volante	499	-	90	8	85	21,85,27	Floor standing
Keswick Audio Figaro	799	-	86	8	125	19,28,27	Features solid timbers
Keswick Audio Alto	999	Sub	87	8	150	19,70,27	To match Figaro
Koss SA10	19	Active	-	-	-	-	High imp
Koss SA30	36	Active	-	-	-	-	High impedance
Linaeum LFX Wood	649	Hybrid	90	-	-	16,22,18	Modified ribbon/dynamic
Linaeum LSII	991	Hybrid	90	-	-	30,150,38	Modified ribbon/dynamic
Linaeum LFX Corian	1399	Hybrid	90	-	-	16,22,18	Modified ribbon/dynamic
Linn Index	259	2x IB	87	8	-	21,44,24	30 watts minimum
Linn Tukan	398	2xIB	87	8	30	19,30,18	Multipurpose
Linn Keilidh Passive	595	2x IB	87	4	60	20,83,28	Floor standing, 60w min
Linn Keilidh Aktiv	1090	2x IB	87	-	-	20,83,28	Floor standing, boundary
Linn Kuber Passive	1298	3x IB	87	4	60	20,90,28	Integral stands, 60w minimum
Linn Kuber Aktiv	1995	3x IB	-	-	-	20,90,28	Integral stands, boundary
Linn Keltik Aktiv	4400	3x IB	-	-	-	26,104,37	Integral stands, boundary
Living Voice Tone Scout	5000	-	99	8	100	64,110,70	Floorstanding, three-way
Living Voice Air Partner	11990	-	99	8	100	64,160,90	Floorstanding, Vitavox drivers
Lowther Fidelio	1299	Horn	96	8	100	29,100,43	
Lowther Academy	1499	Horn	98	4	100	29,100,43	160hm option
Lowther Bel Canto	1899	Horn	97	8	100	28,132,44	Including adjustable stand
Lowther Delphic	2195	Horn	98	4	100	28,137,44	With adjustable stand, 160hm o
Lumley Reference LM4	375	2x	86	6	120	18,36,22	Stand mount
Lumley Reference LM5	499	2x	88	6	150	25,46,21	Stand mount
Lumley Reference LM6	650	2x	88	6	150	25,81,21	Floor standing
Lumley Reference LM3	895	3x	90	8	120	27,87,28	Floor standing
Lumley Reference LM2	2300	4x	88	8	200	33,110,29	Open baffle
Lumley Reference LM1	8500	5x	89	4	500	71,122,40	2 box, oven baffle
MAG Audio Audio A90	3600	Ribbon	80	3.7	300	52,150,8	Two-way full range ribbon
Magnepan SMGA	688	-	90	8	150	-	
Manticore Minaret	450	IB	94	8	100	23,15,11	Nearfield monitor
Manticore Minaret F1	750	IB	94	8	100	23,15,11	Nearfield monitor
Manticore Matisse	1300	-	90	8	200	100,28,22	Fibre/ram cabinets
Martin-Logan Statement	0	Hybrid	87	-	-	23,140,10	ESL/dynamic, biwire,
Martin-Logan Aeriis	2222	Hybrid	89	-	-	23,122,30	Two-way
Martin-Logan Stylos	2495	Hybrid	2x	88	-	23,35,28	In wall
Martin-Logan Sequel II	3222	Hybrid	89	-	-	31,160,29	Dynamic bass/electrostatic, tw
Martin-Logan CLS Iiz	4333	ESL	86	-	-	62,127,32	Full range panel
Martin-Logan Quest	4991	Hybrid	90	-	-	42,160,29	Dynamic bass/electrostatic, tw
M-L Monolith IIP	8730	Hybrid	89	-	-	59,163,28	ESL/dynamic, two-way
M-L Monolith IIX	9354	Hybrid	89	-	-	59,163,26	ESL/dynamic, active crossover
Metaxas Empress	3850	ESL	88	8	100	50,150,8	Full range single panel ESL
Metaxas Czar	8250	ESL	94	8	100	70,230,8	Full range 3-panel ESL
Metaxas Emperor	19500	ESL	99	8	250	100,230,8	Full range, multi-panel ESL
Mission 760i	130	2x Pt	89	6	75	18,30,20	Stand mount, boundary siting
Mission 760i SE	150	2x Pt	89	6	75	18,30,20	Stand mount, boundary siting
Mission 780	200	2x Pt	89	6	75	18,30,26	Stand mount, near wall siting
Mission 762i	250	2x Pt	92	8	125	25,50,29	Stand mount, boundary siting
Mission 751	300	2x Pt	89	6	75	19,32,27	Stand mount, inverted
Mission 763i	380	2x Pt	92	8	125	25,80,29	Floor standing, near wall siti
Mission 752	500	2x Pt	92	8	125	20,84,26	Floor stand, near wall siting
Mission 765i	680	2x Pt	93	4	2		



Key to loudspeakers
Price - typical retail, to nearest pound.
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity, Hybrid - dynamic

bass/ESL or ribbon top.
Sens - output at given power input level.
Impedance - in ohms. Power - maximum recommended amplifier output.
Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.



Key to loudspeakers
Price - typical retail, to nearest pound.
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity, Hybrid - dynamic

bass/ESL or ribbon top.
Sens - output at given power input level.
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Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Orelle Orator II	699	2xPt	91	8	100	27,40,30	Time aligned, biwire
Origin Live OLAV	289	-	88	8	100	20,30,19	
Origin Live OL2B	349	-	88	8	100	19,80,19	Floor standing
Origin Live OL-1A	399	-	86	8	150	20,30,19	
Origin Live OL-2A	469	-	86	8	150	19,80,19	Floor standing
Origin Live OL-1	499	-	86	4	150	20,30,19	
Origin Live OL-2	649	-	86	8	150	19,80,19	Floor standing
Origin Live OL3	975	3x	88	8	150	19,83,23	Floor standing
Origin Live Conqueror	1600	3x	89	8	150	23,87,23	Floor standing
Pentachord Pentode	0	IB	87	8	80	20,74,20	Active crossover, including el
Pentachord P'column	0	IB	87	4	80	21,108,20	Including active crossover, fo
Pentachord B	0	IB	87	8	80	52,35,52	Active crossover, including el
Pentachord A	0	2x IB	87	8	80	21,28,20	Direct coupled
Philips Legend FB720	200	Pt	80	7	75	21,37,31	
Philips DSS930	1300	Active	-	75	-	22,58,33	Active digital loudspeaker
Pioneer CS301	120	3x Pt	90	8	120	27,54,24	Bookshelf
Pioneer CS501	170	3x Pt	90	8	140	31,53,25	Bookshelf
Pioneer CS701	230	3x Pt	90	8	190	35,70,28	Bookshelf
Pioneer S4UK	250	2x Pt	88	6	80	21,37,28	No crossover, UK optimised
Pioneer S6D	270	2x	87	4	80	22,47,28	Bookshelf
Pioneer CS901	280	3x Pt	92	8	220	39,75,29	Bookshelf
Pioneer S80	370	2x	88	4	80	23,56,28	Bookshelf
Pioneer S200	600	2x	89	4	120	26,90,34	Biwire, floor standing
Pioneer S400	950	2x	89	4	160	27,96,38	Biwire, floor standing
Polk S4	200	2x Pt	91	8	100	24,39,18	Stand mount, free standing
Polk M3	200	2x Pt	89	8	100	17,29,21	Multi-app, including wall brac
Polk S6	300	2x ABR	91	8	125	26,54,20	Stand mount
Polk S8	450	2x ABR	90	8	150	29,64,22	Stand mount
Polk S10	600	2x ABR	91	8	200	32,74,26	Floorstanding
Polk LS50	800	2x Pt	89	8	250	27,83,29	Floorstanding
Polk LS70	1200	2x Pt	90	8	250	31,94,37	Floorstanding, biampable
Polk LS90	1700	3x Pt	90	8	250	31,94,37	Floorstanding, biampable
Posselt Alpha I	950	Pt	89	8	60	24,44,28	
Posselt Alpha II	1200	Pt	89	8	90	23,100,27	
Posselt Alpha III	1350	Pt	89	8	100	26,102,30	
Posselt Alpha IV	1500	Pt	89	8	135	27,104,31	
Posselt Albatros	2200	Hrn	93	6	200	31,186,32	Ultra sensitive
Proac Tablet 3	479	-	87	8	100	17,28,23	
Proac Studio 100	699	-	88	8	150	20,40,25	
Proac Response 1 S	919	-	87	8	100	17,30,24	
Proac Response 2	1634	-	88	8	150	23,45,281	
Proac Response 3	3065	-	90	8	300	28,118,30	
Proac Response 3 Sig	4935	-	90	8	300	28,118,30	
Prof Monitor Co TB1	481	2x Pt	90	8	150	20,40,25	Shielded version available
Prof Monitor Co LB1	998	2x	89	4	300	18,53,25	Transmission line
Prof Monitor Co AB1	1598	2x	89	6	400	26,79,43	Transmission line
Prof Monitor Co MB1P	4681	2x	91	8	500	38,87,53	Transmission line
Prof Monitor Co BB5P	6754	2x	91	4	600	43,104,79	Transmission line
Quad ESL-63	2860	ELS	86	8	100	66,93,27	Panel, simulates point source
RCF Mytho1	595	-	88	8	150	28,16,24	
RCF Mytho 2	795	-	90	8	200	38,22,31	
RCF Mytho 5	1295	-	85	8	200	84,16,27	
RCF Mytho 3	1395	-	89	8	250	95,22,31	
RCF Mytho 5	1725	-	89	8	300	95,28,34	
Realistic Minimus 3.5	30	-	8	15	9,15,5		
Realistic Minimus 21	30	-	8	10	15,24,13		
Realistic M' mus 26	56	-	87	8	40	18,28,11	
Realistic Minimus Pro-7	60	2xPt	87	8	50	11,18,11	Revised design
Realistic Minimus Pro-77	100	2xPt	86	8	55	14,22,11	Revised design
Rega Kyte	198	2x	-	8	-	19,31,19	Stand/wall/shelf mount
Rega EL8	298	2x	-	8	-	17,72,20	Floor stand
Rega ELA	450	2x	-	8	-	30,80,20	Floor stand
Rega XEL	1040	2x	-	6	-	20,82,30	Floor stand
Rehdeko RK115	1200	Pt	104	8	-	34,42,28	
Rehdeko RK125	2300	Pt	102	8	-	34,61,28	
Rehdeko RK145	3400	Pt	102	8	-	39,66,29	
Rehdeko RK175	6500	Pt	106	8	-	50,96,37	
REL Strata	499	Sub	-	-	1kw	42,52,31	Active, internal amp
REL Stadium	795	Sub	-	-	1kw	58,52,36	Active, internal amp
REL Stentor	1495	Sub	-	-	1kw	59,56,37	Active, internal amp
REL Studio	2995	Sub	-	-	1kw	69,62,52	Active, internal amp
Richard Allen Min 2	129	-	86	8	100	16,30,20	
Richard Allen Minette Gold	149	-	86	8	100	16,30,20	
Rogers LS2A/2	229	-	87	8	100	23,36,21	Use about 30cm from wall
Rogers LS6A/2	399	-	89	8	150	27,51,28	Stand mount, free space
Rogers Studio 3	449	-	85	8	45	19,30,16	
Rogers LS8/A	499	-	90	8	150	26,86,25	
Rogers P20	750	2x Pt	88	8	150	26,42,30	Stand mount, stands available
Rogers Studio 7	880	-	89	8	150	30,63,30	
Rogers P22	1100	2x Pt	88	8	150	26,85,30	Floor stand, sloping baffle
Rogers LS5/9	1531	-	87	8	100	28,46,27	
Rogers P26	1800	-	86	4	250	25,104,35	Internal bass, floor standing
Roksan Ojan 3	895	Pt	90	8	250	28,76,460	Floor standing, sprung tweeter
Royd A711	115	-	89	8	60	20,31,18	Bookshelf or near wall siting
Royd A7 Series II	115	Pt	89	8	60	31,20,18	Near wall siting

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LOUDSPEAKERS							
Royd Topaz	173	Pt	89	8	100	31,20,18	Near wall siting
Royd Sapphire II	245	Pt	89	8	100	31,20,18	Biwire, near wall siting
Royd The Minstrel	259	Pt	86	8	100	69,18,12	Side port., floor standing
Royd Sintra II	375	Pt	89	8	100	31,20,18	Biwire, near wall siting
Royd The Sorcerer	595	Pt	86	8	120	31,20,18	Front port, near field monitor
Royd The Abbot	665	Pt	90	8	120	81,20,30	Floor standing, free space
Royd The Prior	978	Pt	90	8	150	96,37,26	Floor standing, free space
Ruark Swordsman II	299	2x IB	87	8	100	20,38,27	Bookshelf or stand mount
Ruark Sabre II	385	2x IB	87	8	100	23,37,27	Bookshelf or stand mount
Ruark Templar	479	2x IB	87	8	100	19,70,27	Floor standing
Ruark Talisman II	699	2x Pt	88	8	100	23,84,32	Floor standing
Ruark Broadsword II	849	2x IB	86	8	120	29,43,38	Stand mount
Ruark Crusader II	1495	3x Pt	88	6	150	24,92,32	Floor standing
Ruark Equinox	1749	2x Pt	88	6	150	25,88,34	External crossover
Ruark Accolade	2549	3x Pt	89	8	200	29,100,38	Floor standing
Sansui SP-X111K	125	-	89	6	50	18,30,20	
SD Acoustics SD3	399	Pt	87	8	100	20,38,30	Free standing
SD Acoustics SD5	1235	3x Pt	88	8	200	20,110,30	Ribbon tweeter
SD Acoustics SD1	1650	IB	88	8	250	30,125,30	Open mid, ribbon tweeter
Shahinian Obelisk	2290	3x	-	6	200	37,74,32	1st Shahinian model, floor sta
Shahinian Hawk	4950	Mono sub	-	6	250	37,95,28	Passive
Shahinian Diapason	7950	5x	91	6	300	58,100,38	Omni-directional, floor standi
Sonus-Faber Minuetto	898	2x	88	-	-	23,35,28	Compact, stand mount
Sonus-Faber Amator	1498	2x	88	-	-	20,34,31	Compact, stand mount
Sonus-Faber Electa	1690	2x	88	-	-	38,27,24	Compact, stand mount
Sonus-Faber Amator	2898	2x	88	-	-	37,22,35	Compact, stand mount
Sonus-Faber Guarneri	5500	2x	88	-	-	19,38,38	Compact, limited edition
Sonus-Faber Extrema	5991	2x	88	-	-	55,27,46	"Reference Standard"
Sony SS-E300	50	IB	-	-	-	-	Magnetically shielded
Sony SS-V77	50	-	90	16	-	19,9,14	Full range surround speakers
Sony SS-E500	80	IB	-	-	-	-	Magnetically shielded
Sony SS-J90AV	100	-	-	-	167	-	Shielded centre speaker
Sony SS85E	100	IB	85	4	70	9,32,24	UK optimised sound
Sony SS125E	120	IB	86	4	90	22,38,38	UK optimised sound
Sony SA-W90	350	-	-	-	70	22,49,51	Active subwoofer
Sony SSA1L	450	IB	85	4	120	19,30,32	Bio-cellulose tweeters
Sound-Lab Dynastat	3790	Hybrid	88	8	350	44,183,41	Oak or walnut finish £3990
Sound-Lab Pristine II	6990	ESL	88	8	300	72,153,69	Steel frame, black
Sound-Lab A3	11990	ESL	88	8	300	79,61,23	Any finish
Sound-Lab A1	13990	ESL	88	8	400	91,208,27	Curved panel, any finish
Spendor LS3/5A	630	3x	83	8	40	19,30,16	BBC inspired location monitor
Spendor S20	760	-	84	8	70	22,38,26	On stands, free space
Spendor SP2/3	970	-	88	8	80	28,55,33	On stands, free space
Spendor SP1/2	1330	-	89	8	90	30,63,30	
Spendor S100	1965	2x	89	8	100	37,70,43	
Spendor SP7/1	2000	2x	88	8	80	85,30,35	
Spendor SP9/1	3300	3x	89	8	100	106,37,44	
Spica TC50	649	IB	86	4	50	33,39,29	Free space, on stands
Spica TC50SE	849	IB	86	4	50	33,39,29	Free space, on stands
Spica TC50SEFX	949	IB	86	4	50	33,39,29	Free space, on stands
Spica Angelus	1295	IB	87	8	200	53,117,26	Free space, floor standing
Tannoy 603II	139	-	86	4	70	23,34,16	Free space, floor stand
Tannoy 605II	169	-	87	6	90	28,40,19	Gold anodised tweeter
Tannoy 607II	219	-	88	6	100	32,50,23	Gold anodised tweeter
Tannoy 609II	294	-	89	5	120	33,50,23	Dual concentric
Tannoy 611II	429	-	91	4			

SEVENOAKS SUPERFI



DISPLAY & DEMONSTRATIONS

The moment you step through the door of a Sevenoaks Hi Fi or Superfi branch you're going to be better looked after.

With over 21 years experience in Hi Fi, Video and TV retail, we're here to make sure you get the equipment that best suits your needs and your budget.

You'll find a wide range of products with the emphasis on quality rather than country of origin. Not only is everything we sell on display, but it's also available for demonstration. Each of our branches has dedicated demonstration facilities to help you enjoy choosing your equipment.

AFTER SALES CARE

Each of our Sevenoaks Superfi branches is served by a dedicated Central Service Department. Approved by all the leading manufacturers, our team of fully trained engineers is capable of repairing 99% of all faults - in our own workshops. Once the repair is complete we give you a 3 month warranty. The kind of back up you'd expect from the leading independent Hi Fi retailers in the country.



ADDED VALUE



Full selection of Hi Fi Press Award Winners



Free CDs on selected CD Players



CD Vouchers available on selected purchases



Free TDK Tapes on selected Cassette Deck purchases



Free 007 stands and cable on selected speaker purchases



Free Headphones worth £ 40 on selected Hi Fi Separates over £500



0% Finance available on selected Hi Fi Separates (not suggested systems)



Dedicated listening rooms in all our branches



If you thought this level of service might be expensive - you'd be wrong. Our prices are the most competitive around and our added value offers famous throughout the industry.

SUGGESTED SYSTEMS

The suggested systems priced below all include the popular NAD 5120 turntable but an alternative turntable or CD Player is available at extra cost. Please see CHOICES list below for further details.

Speakers	Amplifiers				
	Pioneer A203 Technics SUVZ220K	NAD 302 Marantz PM44SE MkI Technics SUVZ320K	Kenwood KA3020SE Harman HK6150 Technics SUA600K Marantz PM44SE MkII	NAD 304 Pioneer A300X	Technics SUA700K
JPW Sonata V Celestion I JPW Minim NAD 801	264.95	296.95	319.95	344.95	359.95
Celestion 3 MkII JPW Sonata W Mission 760i	288.95	319.95	344.95	368.95	384.95
Tannoy Profile 631 Mission 760i SE NAD 800	304.95	336.95	359.95	384.95	399.95
Tannoy Profile 632 Celestion 5 MkII B&W DM600 Mon Audio 1	328.95	359.95	384.95	408.95	424.95
Celestion 7 MkII NAD 802	359.95	392.95	416.95	439.95	456.95

CHOICES

The following Compact Disc Player or Turntable may be ordered instead of the NAD 5120 in the above systems:-

CD PLAYERS

Aiwa XC300 Add £ 19
Denon DCD615 Add £ 79
Denon DCD825 Add £ 119
Marantz CD52II Add £ 59
Marantz CD52IIE Add £ 139
Marantz CD53 Add £ 79

Marantz CD63 Add £ 139
NAD 501 Add £ 79
NAD 502 Add £ 99
Pioneer PDS703 Add £ 149
TEAC CDP3500 Add £ 79
Technics SLPG440AK Add £ 59

TURNTABLES

Dual CS503.2 Add £ 59
Dual CS505.4 Add £ 89
NAD 533 Add £ 89
Project 0.5 Add £ 49
Technics SLBD22K Add £ 49
Thorens TD280 IV Add £ 99

PRICE PROMISE

We always try to ensure our prices are competitive. In the unlikely event of an identical product being available from a local authorised dealer at a lower price, we will beat that price by up to £ 20. To qualify it must be a verifiable offer on product that is in stock, brand new and in a sealed box.

No Added Value Offers apply on price beat sales

PRICE BEAT VALUES:

£ 110 - £ 500	= £ 10
£ 501 - £ 1,000	= £ 15
£ 1,001+	= £ 20

0% FINANCE

We offer 0% finance on a wide range of Hi Fi separates. **Package 1:** 10% deposit followed by 6 equal monthly payments. Example: Cost £ 600. Deposit £ 60 plus 6 payments of £ 90. **Package 2:** 25% Deposit followed by 9 equal monthly payments. Example: Cost £ 600. Deposit £ 150 plus 9 payments of £ 50. **Package 3:** 50% deposit followed by 12 equal monthly payments. Example: Cost £ 840. Deposit £ 420 plus 12 payments of £ 35. All Options: Minimum balance £ 400. Subject to status. 0% APR. Personal shoppers only. Written details on request.

26 BRANCHES NATIONWIDE SEE

THE SPECIALIST

HI FI PRODUCT SELECTION

AMPLIFIERS

Arcam Alpha 5	£ 229.95
Arcam Alpha 6	£ 329.95
Arcam Delta 290	£ 479.95
Aura VA80	£ 279.95
Aura VA100 Black	£ 329.95
Audiolab 8000A/II	£ 479.95
Audiolab 8000C/II	£ 459.95
Audiolab 8000M (each)	£ 699.95
Audiolab 8000P/II	£ 649.95
Audiolab 8000 PPA	£ 799.95
Cyrus III (Selected branches)	£ 499.95
Cyrus PSXR (Selected branches)	£ 299.95
Denon PMA250III	£ 159.95
Denon PMA350 II	£ 219.95
Denon PMA450 SE	£ 269.95
Denon PMA480R	£ 219.95
Denon PMA880R	£ 299.95
Denon UPA F10	£ 279.95
Exposure EXP20	£ 624.95
Exposure EXP15 MM	£ 724.95
Exposure EXP17 MM	£ 774.95
Exposure EXP18	£ 749.95
Harman Kardon HK1400	£ 399.95
Harman Kardon HK6150	£ 199.95
John Shearne Phase II	£ 549.95
Kenwood KA3020SE	£ 199.95
Marantz PM32	£ 139.95
Marantz PM44MkI SE	£ 179.95
Marantz PM44 MkII SE	£ 199.95
Marantz PM54SE	£ 299.95
Musical Fidelity A1000	£ 1399.95
Musical Fidelity A1 Mk III	£ 329.95
Musical Fidelity F15	£ 1899.95
Musical Fidelity F22	£ 999.95
Nad 302	£ 179.95
Nad 304	£ 239.95
Nad 306	£ 349.95
Pioneer A203	£ 149.95
Pioneer A300X	£ 229.95
Pioneer A400X	£ 299.95
Quad 66 inc RI	£ 862.95
Quad 34	£ 398.95
Quad 306	£ 349.95
Quad 606	£ 689.95
Rotel RA930AX	£ 174.95
Rotel RA935BX	£ 224.95
Rotel RB970BX	£ 224.95
Rotel RC970BX	£ 149.95
Technics SUA600K	£ 199.95
Technics SUA700K	£ 249.95
Technics SUA900MkII K	£ 399.95
Yamaha AX380	£ 199.95

MINI/MICROS

Aiwa, JVC, Sony & Technics	* P.O.A.
Denon D65 Ex Speakers	£ 569.95
Denon D90 Ex Speakers	£ 669.95
Denon D110 Ex Speakers	£ 799.95
Denon D250 Ex Speakers	£ 929.95
Denon DF10 Ex Speakers	£ 999.95

TUNER AMPS

Denon DRA365RD	£ 249.95
Denon DRA545RD	£ 319.95
Marantz SR53	£ 199.00
Nad 701	£ 259.95
Nad 705	£ 329.95

CASSETTE / DCC DECKS

Aiwa ADF450	£ 119.95
Aiwa ADF850	£ 229.95
Aiwa ADWX727	£ 169.95
Aiwa ADWX828	£ 199.95
Aiwa ADWX929	£ 249.95
Denon DRM540	£ 159.95
Denon DRM740	£ 259.95
Denon DRS810	£ 299.95
Denon DRW760	£ 249.95
Denon UDR F10	£ 269.95
Marantz SD53	£ 199.95
Marantz SD63	£ 249.95
Nad 602	£ 199.95
Nakamichi DR1	£ 849.95
Nakamichi DR2	£ 599.95
Nakamichi DR3	£ 359.95
Philips DCC300	£ 174.00
Philips DCC600	£ 194.00
Pioneer CTS430S	£ 199.95
Pioneer CTW603RS	£ 229.95
Sony TCK411 3-Head	£ 139.00

Sony TCK511S Dolby S £ 179.00

Sony TCK611S Dolby S £ 249.00

Technics RSTR373K	£ 179.95
Technics RSTR474K	£ 199.95
Yamaha KX380	£ 169.95
Yamaha KX580	£ 249.95

AUDIO VISUAL

B&W, Canon, Celestion, Denon, JBL, Kef, Kenwood, Marantz, Mon Audio, Mordaunt Short, Pioneer, Technics, Yamaha and Sony. Refer to our AV Ad.

SPEAKERS

B & W DM600i	£ 189.95
B & W DM610i	£ 249.95
B & W DM620i	£ 429.95
B & W 805	£ 895.95
B & W 804	£ 1495.95
Castle Chester	£ 649.95
Castle Howard	£ 999.95
Castle Durham II	£ 249.95
Castle Durham 900	£ 279.95
Castle Trent II	£ 199.95
Castle York	£ 349.95
Celestion 1	£ 109.95
Celestion 3 Mk II	£ 129.95
Celestion 5 Mk II	£ 169.95
Celestion 7 Mk II	£ 219.95
Denon SCE313	£ 159.95
Heybrook HB1/3	£ 259.95
Heybrook Prima	£ 129.95
Heybrook Quartets	£ 555.95
JPW Sonata Veneer	£ 129.95
JPW Sonata Vinyl	£ 99.95

JPW Minim £ 59.00

Kef R101.3	£ 549.95
Kef R102.2	£ 749.95
Kef R103.4	£ 1199.95
Kef R104.2	£ 1595.95
Kef R105.3	£ 2295.95
Kef R107.2	£ 3695.95
Kef Q10	£ 199.95
Kef Q30	£ 349.95
Kef Q50	£ 499.95
Mission 751	£ 299.95
Mission 752	£ 499.95
Mission 753	£ 699.95
Mission 760i	£ 109.95
Mission 760iSE	£ 129.95
Mission 761i	£ 179.95
Mission 780SE	£ 239.95
Mon Audio 201	£ 249.95
Mon Audio 202	£ 399.95
Mon Audio 1 Gold	£ 189.95
Mon Audio 7 Gold	£ 249.95
Mon Audio 14 Gold	£ 469.95
Mordaunt Short MS10	£ 129.95
Mordaunt Short MS20	£ 179.95
Mordaunt Short MS30	£ 249.95
Mordaunt Short 0.5	£ 99.95
Nad 800	£ 149.95
Nad 801	£ 99.95
Nad 802	£ 229.95
Nad 804	£ 329.95
Quad ESL 63	£ 2859.95
Quad Gradient SW63	£ 1699.95
Rogers LS2A-2	£ 249.95
Rogers LS4A-2	£ 329.95
Rogers Studio 3	£ 499.95
Ruark Crusader II	£ 1495.95
Ruark Equinox	£ 1749.95
Ruark Swordsman Plus	£ 299.95
Ruark Sabre	£ 384.95
Ruark Talisman II	£ 699.95
Ruark Templar	£ 479.95
Systm 931	£ 299.95
Systm 935	£ 399.95
Systm 939	£ 699.95
Tannoy Profile 631	£ 149.95
Tannoy Profile 632	£ 189.95
Tannoy Profile 633	£ 319.95
Tannoy Profile 636	£ 419.95
Tannoy Profile 637	£ 499.95
Tannoy Profile 638	£ 599.95
TDL RTL1	£ 199.95
TDL RTL2	£ 299.95
TDL RTL3	£ 399.95
TDL NFM	£ 119.95
Wharfedale	P.O.A.

TURNTABLES

Dual CS503-2 inc. cart	£ 169.95
Dual CS435 inc. cart	£ 129.95
Dual CS505-4 inc. cart	£ 199.95
Nad 5120 inc. cart	£ 119.95

Nad 533	£ 199.95
Project 0.5 inc cart	£ 144.95
Project 1 inc cart	£ 184.95
Project 6 inc cart	£ 435.95
Systemdek IIX 900 (ex)	£ 229.95
Technics SLBD22K	£ 159.95
Technics SL1210 II	£ 429.95
Thorens TD280 Mk IV inc. cart	£ 199.95
Thorens TD166/RB250	£ 299.95

TUNERS

Arcam Alpha 5	£ 219.95
Arcam Delta 280	£ 349.95
Audiolab 8000T	£ 699.95
Cyrus (Selected Branches)	£ 399.95
Denon TU260L	£ 119.95
Denon TU380RDS	£ 189.95
Denon TU580RD	£ 219.95
Denon UTU F10	£ 229.95
Marantz ST40L	£ 139.95
Marantz ST53L	£ 169.95
Nad 402	£ 169.95
Pioneer F203 RDS	£ 129.95
Pioneer F502 RDS	£ 249.95
Quad 66FM	£ 532.95
Rotel RT930AX	£ 174.95
Rotel RT950BX	£ 224.95

Sony STS311RDS £ 159.00

Teac TX4030	£ 119.95
Yamaha TX480L	£ 139.95

CD PLAYERS

Aiwa XC300 £ 99.00

Aiwa XC750 £ 94.00

Arcam Alpha One	£ 299.95
Arcam Alpha 5	£ 449.95
Arcam Black Box 50	£ 449.95
Arcam Delta 270	£ 799.95
Arcam Delta 250 Trans	£ 749.95
Audio Alchemy DAC inc box	£ 199.95
Audiolab 8000 CDM	£ 1249.95
Audiolab 8000 DAC	£ 749.95
Aura CD50	£ 399.95
Cyrus (Selected Branches)	P.O.A.
Denon DCE615	£ 179.95
Denon DCD825	£ 219.95
Denon DCD1290	£ 329.95
Denon UCD F10	£ 239.95
Kenwood	P.O.A.
Marantz CD10	£ 1199.95

Marantz CD52 II Award Winner £ 149.00

Marantz CD52 II SE	£ 299.95
Marantz CD53	£ 199.95
Marantz CD63	£ 249.95
Marantz CD72SE	£ 599.95

Marantz CD10 Graded £ 899.00

Musical Fidelity CDT	£ 519.95
Musical Fidelity FCD	£ 1499.95
Nad 501	£ 179.95
Nad 502	£ 229.95
Nakamichi MB4S	£ 299.95
Philips CD 710	£ 119.95
Philips CD 720	£ 129.95
Philips CD 740	£ 169.95
Philips CD 750	£ 199.95
Pink Triangle Ordinal	£ 789.95
Pink Triangle Da Capo	£ 1449.95
Pioneer PD203	£ 159.95
Pioneer PDS503	£ 199.95
Pioneer PDS703	£ 249.95
Pioneer PDS802	£ 349.95
Quad 67	£ 824.95
Roksan	P.O.A.
Rotel RCD945AX	£ 229.95
Rotel RCD965BX	£ 299.95
Sony	P.O.A.
Teac CDP3500	£ 199.95
Teac VRD57	£ 599.95
Teac VRD510	£ 769.95
Teac VRD520	£ 1299.95
Teac P700/D700	£ 1499.95
Technics SLPD667 Multi	£ 179.95
Technics SLPD867 Multi	£ 199.95
Technics SLPD440AK	£ 169.95

Yamaha CDX870 £ 199.00

All prices are valid until at least August 31st, 1994

SEVENOAKS HI FI BRANCHES AT:

SEVENOAKS 0732 459555
109-113 London Road
BRIGHTON 0273 733338
55 Preston Street
CANTERBURY 0227 462787
20a Lower Bridge Street
CHATHAM 0634 846859
4 Railway Street

new CHELSEA 071 352 9466
403 Kings Road, SW10

CHELTENHAM 0242 241171
A/V ONLY 24 Pittville Street

CROYDON 081 665 1203
373 London Road

ENFIELD 081 342 1973
7 Genotin Road

ESSEX 0376 501733
1 The Grove Centre
Witham

GUILDFORD 0483 36666
73b North Street

LEICESTER 0533 557518
94 Granby Street

OXFORD 0865 241773
41 St Clements

TUNBRIDGE WELLS
0892 531543
28-30 St Johns Rd

WATFORD 0923 213533
478 St Albans Road

WOOLWICH 081 855 8016
162 Powis Street

new WORCESTER
0973 223362

2 Reindeer Court

MAIL ORDER 0732 458985

SUPERFI BRANCHES AT:

BIRMINGHAM 021 631 2675
67 Smallbrook, Queensway

new COVENTRY 0203 223254
16 Spon Street

DERBY 0332 360303
56 London Road

HULL 0482 24051
4 Dock Street

LEEDS 0532 449075
7 King Edward Street

LINCOLN 0522 520265
271a High Street

LONDON 071 388 1300
2-4 Camden High Street

NOTTINGHAM 0602 412137
15 Market Street

SHEFFIELD 0742 723768
1 Rockingham Gate

The Moor
STOKE ON TRENT
0782 265010

51 Picadilly, Hanley

OVER FOR FULL DETAILS ▶

SEVENOAKS
SUPERFI

MUSICAL EXPRESSION



John Shearne

"A valve amp without the bottles", is how John Shearne's 'Class B' integrated amplifier has been described. The delightful contrast of the deep blue marble fascia and chrome control knobs adds to the flavour.

The warm extended bass and rose tinted mid-range will set the toes tapping for the most seasoned audiophile.

That's not all - we also have Audiolab, Exposure, Cyrus, Musical Fidelity and Quad for you to consider.

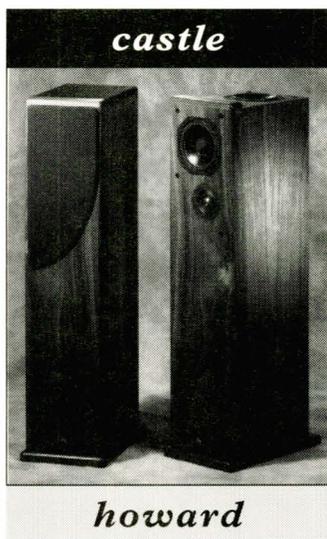


Teac

This elegant two box CD transport (P700) and DAC (D700) combination performs with refined sophistication.

Behind the Gold-Anodised fascias of their shoe-box styling, lies an uncompromising vibration-free Rigid Disc Clamping System (VRDS and the latest 20-bit Digital Filter.

At Sevenoaks-Superfi you can audition the VRDS range which includes **VRDS7, 10, 20, P700, D700.**



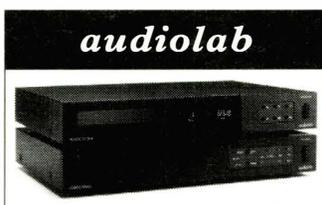
Castle

The superb natural, articulate sound and beautiful presentation of the Castle **Howard** enhances the reputation of this dedicated manufacturer, combining craftsmanship and technology.

Throughout the range, which includes models like the **Chester, York, Trent II,**

Durham 900, there is a choice of nine real wood veneers, providing hand-made quality, at realistic prices.

There are many other quality loudspeakers from Ruark, Kef Reference, TDL, Monitor Audio, Mission and Heybrook.



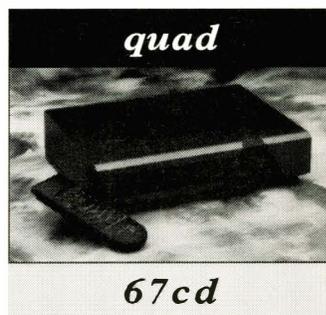
Audiolab

Never a company to do things by half measures, when Audiolab introduced a CD Transport to partner their Award-Winning DAC, their meticulous approach to CD reproduction resulted in a product of outstanding sound quality to match the rest of their range - **8000A, 8000C, 8000P, 8000M** and **8000 T**. Our other Audiophile CD players, transports and DAC's include Roksan, Arcam, Cyrus, Audio Alchemy, Musical Fidelity and Teac.

STAX

The **Lambda, Gamma** and **Professional** Series of Ear Speakers and Energisers-

Quality headphones for the discerning listener.



Quad

For over 50 years the name Quad has meant quality. Throughout the world, many hundreds of thousands of satisfied customers have endorsed this statement. The secret of the Quad's success is their constant search for improved musical reproduction and original style. True to these ideals the **67 CD** incorporates the latest technology and innovative looks.

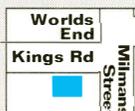
To audition other models from the range like the **66 & 34** Pre Amps, **606 & 306** Power Amps, **FM66, FM4** Tuners and **ESL63** (Electrostatic loudspeakers), contact your local branch.

At Sevenoaks Superfi you'll also find top quality tuners from names like Audiolab, Musical Fidelity and Cyrus, plus cassette decks from Nakamichi, Sony and many, many more.

26 BRANCHES THROUGHOUT



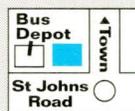
SEVENOAKS
109-113 London Road
0732 459555
Sevenoaks Hi Fi



CHELSEA
403 Kings Road, SW10
071 352 9466
Sevenoaks Hi Fi



ESSEX
1 The Grove Centre, Witham
0376 501733
Sevenoaks Hi Fi



TUNBRIDGE WELLS
28-30 St Johns Road
0892 531543
Sevenoaks Hi Fi



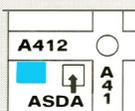
BRIGHTON
55 Preston Street
0273 733338
Sevenoaks Hi Fi



CHELTENHAM
24 Pittville Street
0242 241171
Sevenoaks Hi Fi



GUILDFORD
73b North Street
0483 36666
Sevenoaks Hi Fi



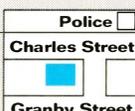
WATFORD
478 St Albans Road
0923 213533
Open Sunday
Sevenoaks Hi Fi



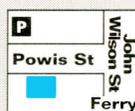
CANTERBURY
20a Lower Bridge Street
0227 462787
Sevenoaks Hi Fi



CROYDON
373 London Road
081 665 1203
Sevenoaks Hi Fi



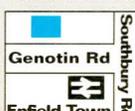
LEICESTER
94 Granby Street
0533 557518
Sevenoaks Hi Fi



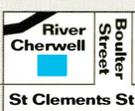
WOOLWICH
162 Powis Street
081 855 8016
Sevenoaks Hi Fi



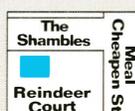
CHATHAM
4 Railway Street
0634 846859
Sevenoaks Hi Fi



ENFIELD
7 Genotin Road
081 342 1973
Sevenoaks Hi Fi



OXFORD
41 St Clements
0865 241773
Sevenoaks Hi Fi



WORCESTER
2 Reindeer Court
0973 223362
Sevenoaks Hi Fi

MINIS & MICROS

OPTIONS

Once you've chosen the mini micro system you want, choose the price option that suits you best. We've developed a four tier system that is geared to the level of service you require.

OPTION 1

Full RRP less 10% discount for cash and carry customers. Standard manufacturers warranty

OPTION 2

Full RRP, to include delivery, installation, 1 year parts and labour warranty and home call out.

OPTION 3

Full RRP, to include a 3 year parts and labour warranty on cash and carry basis.

OPTION 4

Full RRP plus £ 100, to include delivery, installation, 5 year parts and labour warranty and home call out.

INSTALLATION / CALL OUT CONDITIONS

Install must be adjacent to mains/aerial point. Customers must live within 7 miles of local branch

TECHNICS

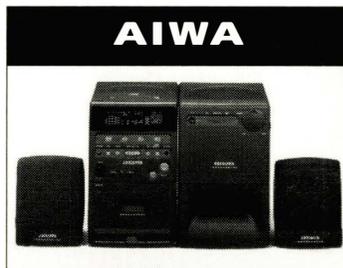


SCCH 950

The compact size and tidy appearance of the latest mini and micro systems hide the fact that these miracles of modern miniaturisation provide a big sound. Systems now boast more powerful amps, powered subwoofers, and many other features that enable the best of them to produce a sound big enough to fill a room.

So whether you're looking for a first class secondary system, or you want a big sound in a small package, you'll find what you're looking for at Sevenoaks Superfi.

AIWA



LCX9

JVC



UXT 1

We stock top name systems including Sony, JVC, Aiwa, Technics, Kenwood and Pioneer. 'OPTIONS' not available on Denon.

PRICE PROMISE

We always try to ensure our prices are competitive. In the unlikely event of an identical product being available from a local authorised dealer at a lower price, we will beat that price by up to £ 20. To qualify it must be a verifiable offer on product that is in stock, brand new and in a sealed box.

No added value offers apply on price beat sales.

PRICE BEAT VALUES:

£110 - £500 = £10

£501 - £1,000 = £15

£1,001+ = £20

GUARANTEES

All the products we sell are brand new, fully guaranteed and maintained by our own Central Service Department .

**SUPERFI
CENTRAL
SERVICE
DEPARTMENT
0602 420414**

**SEVENOAKS
CENTRAL
SERVICE
DEPARTMENT
0732 459105**

**MAIL ORDER
HOTLINE
0732 458985**

THE COUNTRY...

BIRMINGHAM
67 Smallbrook, Queensway
021 631 2675
Superfi

COVENTRY
16 Spon Street
0203 223254
Superfi

DERBY
56 London Road
0332 360303
Superfi

HULL
4 Dock Street
0482 24051
Superfi

LEEDS
7 King Edward Street
0532 449075
Superfi

LINCOLN
271a High Street
0522 520265
Superfi

LONDON
2-4 Camden High Street
071 388 1300
Superfi

NOTTINGHAM
15 Market Street
0602 412137
Superfi

SHEFFIELD
1 Rockingham Gate, The Moor
0742 723768
Superfi

STOKE ON TRENT
51 Picadilly, Hanley
0782 265010
Superfi

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**SEVENOAKS
SUPERFI**



Key to receivers
Price - typical retail, to nearest pound.
A/V - minimum requirements - Dolby Surround/Pro-Logic circuitry.
Power - watts/channel, both channels driven RMS 8ohms, 20Hz - 20kHz.
Wavebands - FM, L - long wave, M - medium wave.
Presets - number thereof.
In/outputs - MM/MC - moving coil/moving magnet, L - line, T - tape.

V - audio input or tape circuit with video signal routing.
Remote - control.
Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.



Key to systems
Price - typical retail, to nearest pound.
Sources - CD - compact disc, R - radio tuner, Tu - turntable, T - cassette tape.
V - video signal routing (composite and/or S-Video).
Power - output power in watts, per channel, RMS.

Size - main unit dimensions - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Triangle Alcante	999	-	92	4	200	22,100,22	Suits low power valve amp
Triangle Icare	1350	-	92	8	250	99,22,28	
Triangle Calisto	1850	-	90	8	300	104,22,22	
Triangle Altair	2450	-	92	8	300	35,120,30	Proprietary tweeter
Triangle Octant	3550	-	94	8	300	42,150,19	Ultra high sensitivity
UKD Operetta	595	Pt	88	8	70	22,30,26	Solid mahogany, stand mount
UKD Callas	750	Pt	88	8	120	34,22,32	Solid mahogany, stand mount
UKD Super Pavarotti	875	Pt	88	8	150	23,55,23	Solid mahogany, stand mount
UKD Caruso	1850	Pt	88	8	200	22,97,28	Solid walnut, floor standing
Vandersteen 2Ce	1395	4x	88	7	160	41,101,27	Free standing, phase aligned
Visonic David 5001	132	-	-	4-8	50	10,17,10	
Visonic Sub 4	154	-	-	4-8	100	36,49,31	
Visonic David 6001	163	-	-	4-8	60	13,20,12	
Visonic David 8001	228	-	-	4-8	80	16,25,17	
Wharfedale Centre Cube	45	Pt	87	8	75	14,13,12	Shielded centre speaker
Wharfedale Modus Cube	69	Pt	87	8	75	14,17,12	Shielded
Wharfedale CRS3	89	2x Pt	89	8	100	22,38,17	Stand/boothshelf mount
Wharfedale D30.2	99	Pt	89	8	100	22,38,17	Stand/bookshelf mount
Wharfedale Modus Centre	99	Pt	87	8	75	46,14,12	Shielded centre speaker
Wharfedale Modus Micro	99	2x Pt	86	8	75	14,23,12	Shielded
Wharfedale Diamond V	129	Pt	87	8	100	18,26,20	Stand mount, near wall
Wharfedale CRS5	129	2x Pt	89	8	140	26,48,20	
Wharfedale Modus Mini	129	ABR	86	8	75	14,39,12	Shielded two-way
Wharfedale Modus Sub-Bass	139	Pt	88	8	200	57,23,26	Two channel double tuned sub-w
Wharfedale 415	149	IB	87	8	100	24,35,20	
Wharfedale CRS7	199	Pt	91	8	150	26,60,21	
Wharfedale 425	199	IB	88	8	100	26,40,25	
Wharfedale 535	249	IB	90	8	120	27,48,29	
Wharfedale CRS9	299	Pt	93	8	160	31,80,28	Floor standing, three way
Wilson X1 Grand Slam	0	3x	94	-	-	-	Three-way reference
Wilson Puppy II	5500	Sub	91	-	-	25,53,35	Passive subwoofer for WATT
Wilson WATT III	7645	2x	91	-	-	27,31,36	
Wilson WHOW II	12500	Sub	98	-	-	88/65,36	Active subwoofer for WATT
Yamaha NS-C80	99	-	90	6	80	14,45,17	
Yamaha NS-E80	120	-	90	6	50	27,20,7	
Yamaha NS-C110	149	-	90	6	120	15,47,18	
Yamaha NS10M	250	-	90	8	100	21,38,20	
ZYP AI	199	IB	88	8	50	14,22,12	Wall mount
ZYP A1T	219	IB	88	8	50	14,22,12	Magnetically shielded
ZYP A2S	299	IB	88	8	50	22,14,12	Studio nearfield monitor

Model	Price	A/V	Power	Wavebands	Presets	In/outputs	Remote	Size	Special
RECEIVERS									
Sony STRD311	230	Y	60	FM,M,L	30	MM,2L,2T	Y	43,14,30	System remote
Sony STRD511	280	Y	50	FM,M,L	30	MM,3L,2T	Y	43,14,30	Dolby Pro Logic
Sony STRD611	330	Y	60	FM,M,L	30	MM,3L,2T	Y	43,14,30	Dolby Pro Logic
Teac AG-V3020	450	Y	95	FM,M	30	MM,4L,3T	Y	44,16,38	Dolby Pro Logic
Technics SA-GX130DL	230	N	60	FM,M,L	30	MM,2L,2	Y	43,13,31	
Technics SA-GX230DL	270	Y	80	FM,M,L	30	MM,2L,2T	Y	43,13,31	Non-Dolby
Technics SA-GX350L	330	Y	80	FM,M,L	30	MM,4L,1T	Y	43,14,36	Dolby Pro Logic
Technics SA-GX550L	450	Y	100	FM,M,L	30	MM,3L,1T	Y	43,16,36	Dolby Pro-Logic
Yamaha RX-360	240	N	40	FM,M	-	MM,3L,1T	Y	-	
Yamaha RX-V470	400	Y	50	FM,M	-	MM,6L,2T	Y	-	Dolby Pro Logic

Model	Price	Source	Power	Size	Special
SYSTEMS					
Alwa NSX-270	280	CD,R,2T	20	-	Mini, remote
Alwa NSX-400	300	CD,R	25	-	Mini, single box
Alwa NSX-340	300	CD,R,2T	25	-	Mini, 3-CD player
Alwa LCX-7	300	CD,R,T	15	14,24,26	Micro
Alwa NSX-430	330	CD,R,2T	40	-	Mini, inc front surround spkrs
Alwa NSX-520	350	CD,R,2T	40	-	Mini, 3-CD player
Alwa NSX-450G	350	CD,R,T	25	-	Mini, CD Graphics
Alwa LCX-9	350	CD,R,T	10	14,24,26	Micro, with powered subwoofer
Alwa Z-650	370	CD,R,Tu,2T	20	-	Midi
Alwa NSX-540	400	CD,R,2T	55	-	Mini, front surround spkrs
Alwa Z-1100	400	CD,R,Tu,2T	30	36,48,35	3 CD player
Alwa LCX-10	400	CD,R,T	8	14,24,26	Micro, as LCX-10 with surround
Alwa NSX-550G	430	CD,R,2T	40	-	Mini, CD Graphics
Alwa D636	450	CD,R,2T	40	-	Mini, 3-CD, front surround
Alwa NSX-D737	500	CD,R,2T	50	-	Mini, 4-mode DSP
Alwa Z-D300M	600	CD,R,Tu,2T	40	36,54,35	Midi, three CD, separates
Alwa NSX-D939	750	CD,R,2T	50	-	Dolby Pro Logic, incl speakers
Alwa Z-D7000M	800	CD,R,Tu,2T	65	36,63,35	Midi, DSP, Dolby Surround
Alwa D9100M	900	CD,R,Tu,2T	75	-	Dolby Pro-Logic, inc speakers
Akai MX115	399	CD,R,2T	35	27,39,26	Graphic equaliser
Akai RX590	449	CD,R,2T,P	38	27,31,33	3x CD player, Dolby B
Akai MX115T	449	CD,R,P,2T	35	27,48,31	As MX115, with mini turntable
Akai RX590T	499	CD,R,2T,P	38	27,40,33	As RX590, with mini turntable
Akai RX690	549	CD,R,2T	50	27,40,33	3x CD player, Dolby B&C
Akai RX690T	599	CD,R,2T,P	50	27,49,33	As RX690 with mini turntable
Akai RX890	799	CD,R,2T	67	27,42,33	Virtual Room Simulator, RDS
Akai RX890T	849	CD,R,2T,P	60	27,51,33	As RX690, with mini turntable
Akai RX890 Compo	999	CD,R,2T,P	60	64,78,35	RX890 with stand & AP 950
Amstrad Micro 1000	170	CD,R,T	-	15,20,13	10 presets, FM, MW, LW
Amstrad Mini 2000	200	CD,R,T	-	28,21,57	Five band equaliser
Amstrad CD3-500	230	CD,R,2T	5	-	Three disc CD player, FM, MW
Amstrad Micro 2000	250	CD,R,T	-	17,28,23	10 presets, FM, MW, LW
Amstrad Mini 3000	280	CD,R,2T	-	26,32,49	RDS tuner, mic mixing
Amstrad Mini 5000	300	CD,R,2T	-	26,32,25	Three disc CD, mic mixing
Arcam Alpha 5	1200	CD,R	40	43,23,30	Based on Arcam separates
Arcam Alpha 6	1300	CD,R	50	43,23,30	Including Alpha 6 R/C amp
Arcam Delta	2810	CD,R,T,D	75	43,37,34	Fully remote controllable
B&O Beosystem 7000	245	CD,R,Tu,T	100	42,8,33	Components, speakers extra
B&O BeoSound Century	995	CD,R,T	-	75,37,17	Wall mounted active speakers
B&O Beocenter	1400	CD,R,T	80	76,11,34	Audio master for extended syst
B&O Beosystem 2500	2150	CD,R,T	-	83,36,16	Active speakers, lifestyle sys
B&O Beosystem 2300	2150	CD,R	-	83,36,16	As 2500, without cassette
Denon D-65/S	640	CD,R,2T	30	27 wide	Includes optional UK speakers
Denon D-90/S	740	CD,R,Tu,T	30	27 wide	RDS, inc optional UK speakers
Denon D-110/S	870	CD,R,Tu,2T	40	27 wide	RDS, inc optional UK speakers
Denon D-250/S	1000	CD,R,Tu,2T	50	27 wide	RDS, inc optional UK speakers
Dual MS3700	600	CD,R,1T	50	-	
Dual MS2500	600	CD,R,2T	35	-	
Goodmans System 700	600	CD,R,2T	50	-	
Grundig MC10	300	CD,R,T	25	18,36,29	Mini, Dolby NR
Grundig M10	330	CD,R,2T	22	27,37,34	Five band graphic & full remot
Grundig M20	430	CD,R,2T	35	25,37,30	Spectrum analyser
Grundig Fine Arts S1	740	CD,R,2T	50	44,45,30	
Grundig Fine Arts S3	760	CD,R,2T	50	44,37,30	Separates system
Grundig Fine Arts S2	880	CD,R,2T	80	44,45,30	Separates system
Grundig Fine Arts S4	1130	CD,R,T	120	44,45,30	
Grundig Fine Arts S5	1300	CD,R,2T	120	44,41,30	
Hitachi AX10	330	CD,R,2T	20	23,29,-	Inc graphic equaliser
Hitachi AX12	350	CD,R,2T	20	45,34,63	Live Surround
Hitachi AX10	380	CD,R,2T	20	23,29,-	Inc graphic equaliser
JVC Adagio S20	370	R,CD,2T	30	25,27,35	Live Surround
JVC Midi-W48CD	430	R,CD,2T	30	36,50,34	Live Surround
JVC Adagio S30	430	R,CD,2T	32	25,27,35	Live surround, Karaoke
JVC Adagio C33	450	R,CD,2T,V	30	25,33,34	Live surround, 7CD disc system
JVC Midi-W58CD	500	R,CD,2T	50	36,48,25	Bass compensator
JVC Adagio S50R	500	R,CD,2T	40	25,36,35	Live surround, RDS
JVC Adagio C55	600	R,CD,2T,V	36	24,36,34	Advanced 7CD disc system
JVC Adagio S60R	600	R,CD,2T	45	28,36,35	Panoramic surround, RDS
JVC Midi-W78CD	750	R,CD,2T	60	36,57,29	Two channel surround

Model	Price	A/V	Power	Wavebands	Presets	In/outputs	Remote	Size	Special
RECEIVERS									
B&O Beomaster 7000	835	N	75	FM,M,L	20	MM,2L,2T	Y	-	
Denon DRA-345R	250	N	45	FM,M	24	MM,3L,1T	Y	44,12,32	System remote
Denon DRA-545RD	320	N	60	FM,M	24	MM,3L,2T	Y	44,12,32	RDS
Denon AVR-1000	520	Y	70	FM,M	16	MM,2L,2T	Y	44,15,33	Auto input balance
Dual CR9000RS	200	N	55	FM,M,L	30	MM,4L,2T	Y	44	
Grundig R21	170	N	50	FM,M,L	59	MM,5L	Y	36,12,30	Gain switch, remote
Grundig R2	250	N	50	FM,M,L	59	MM,5L	Y	44,14,30	RDS, Radio text, remote
Harman-Kardon HK3300	379	N	20	FM,M	-	MM,3L,2T	Y	45,13,35	
Harman-Kardon HK3400	499	N	35	FM,M	-	MM,3L,2T	Y	45,13,35	
Harman-Kardon HK3500	699	N	50	FM,M	-	MM,4L,2T	Y	45,13,35	
Harman-Kardon HK3600	799	N	75	FM,M	-	MM,4L,2T	Y	45,13,35	
Harman-Kardon AVR-30	999	Y	50	FM,M	16	MM,3L,3T,6V	Y	45,13,35	Dolby Pro Logic
JVC RV212BX	200	N	40	FM,M,L	40	MM/MC,4L,3T	Y	44,13,34	
JVC RX-212XBK	200	N	50	FM,M,L	40	MM,3L,1T	Y	44,13,34	4ch surround
JVC RX-308BK	250	N	50	FM,M,L	40	MM,3L,1T	Y	44,13,34	4 channel surround
JVC RX-508VBK	350	Y	50	FM,M,L	40	MM,1L,3T	Y	44,13,34	5ch Dolby Pro Logic
JVC RX-808VBK	600	Y	70	FM,M,L	40	MM,1L,3T	Y	44,16,40	5ch Dolby Pro Logic
JVC RX-1010VTN	920	Y	120	FM,M	-	MM/MC,4L,3T	Y	44,13,34	Dolby Pro Logic
Kenwood KR-A4060	230	N	80	FM,M	20	MM,3L,2T	Y	44,13,33	RDS
Kenwood KR-V6060	350	Y	100	FM,M	20	MM,3L,2T	Y	44,15,40	RDS
Kenwood KR-V7050	400	Y							



Key to systems
Price - typical retail, to nearest pound.
Sources - CD - compact disc, R - radio tuner, Tu - turntable, T - cassette tape.
V - video signal routing (composite and/or S-Video)
Power - output power in watts, per channel, RMS.

Size - main unit dimensions - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Source	Power	Size	Special
SYSTEMS					
JVC Adagio G7	800	R, CD, 2T, V	50	28,43,28	Panoramic surround
JVC Adagio G9	1000	R, CD, 2T, V	55	28,43,28	Panoramic surround
Kenwood UD-302	400	CD, R, 2T	33	27,36,31	3-disc carousel
Kenwood UD-501	600	CD, R, T, 2T	32	27,41,31	Presence modes
Kenwood M-47	600	CD, R, Tu, 2T	45	36,62,38	
Kenwood M-28MG	600	CD, R, T, 2T	30	36,56,38	Five disc CD carousel
Kenwood UD-551	650	CD, R, 2T	32	27,41,31	Multi CD
Kenwood UD-701	750	CD, R, V, 2T	32	27,41,31	Dolby Surround
Kenwood M-47G	750	CD, R, Tu, 2T	45	36,62,38	Graphic equaliser
Kenwood UD-751M	800	CD, R, V, 2T	32	27,41,31	Multi CD
Kenwood M-57MG	850	CD, R, Tu, 2T	45	36,62,38	Multi-CD, graphic equaliser
Kenwood M-76AG	950	CD, R, V, Tu, 2T	60	36,62,38	Dolby Surround
Kenwood UD-901	1000	CD, R, V, 2T	42	27,41,31	Dolby Pro Logic
Kenwood M-77MG	1000	CD, R, V, Tu, 2T	60	36,62,38	Multi-CD
Kenwood HD-1000	1000	CD, R, T	40	27,40,35	MD & equaliser options
Kenwood M-97G	1250	CD, R, V, Tu, 2T	85	36,64,38	Dolby Pro Logic
Kenwood M-97MG	1300	CD, R, V, Tu, 2T	85	36,64,38	Multi-CD
Marantz 1010	900	CD, R, 2T	45	42,77,31	System Link Operation
Marantz 1020	1000	CD, R, 2T	45	42,77,31	Motorised Front Panel
Nakamichi S'space 7	1495	CD, R	40	-	Multi-CD, aux & tape input
Onkyo L-909	1200	MM, 3L, 2T	70	-	Component system, 4ohm rated
Panasonic SC-DH30	250	CD, R, 2T	5	-	
Panasonic SC-CH11	300	CD, R, 2T	20	-	
Panasonic SC-CH33Z	370	CD, R, 2T	30	-	
Panasonic SC-CH150	430	CD, R, T	20	18,25,28	51cm wide, including speakers
Philips FW21	300	CD, R, 2T	12	26,30,22	
Philips AS44CD	329	CD, R, 2T	20	36,38,29	
Philips AS540CD	379	CD, R, 2T	40	36,398,29	
Philips FW41	400	CD, R, 2T	30	26,30,25	
Philips AS640CD	429	CD, R, 2T	30	36,38,29	Five disc CD
Philips FW370	900	CD, R, DCC	75	36,50,35	DCC midi
Philips FW91	999	CD, R, DCC	60	26,35,26	DCC mini
Philips FD920	999	CD, R, DCC	43	44,50,30	Full size separates
Philips FS380	1000	CD, R, DCC	100	44,50,30	DCC midi
Pioneer N-25	299	CD, R, 2T	20	-	Double cassette, three-disc CD
Pioneer N-50W	349	CD, R, 2T	50	-	One touch Karaoke, smart timer
Pioneer J-200	399	CD, R, 2T	11	-	Mic mixing, five band equalise
Pioneer N-70W	399	CD, R, 2T	70	-	Double auto-reverse cassette,
Pioneer N-70W/M	449	CD, R, 2T	70	-	Multi-play version of N-70W
Pioneer N-100W	499	CD, R, 2T	100	-	Double auto-reverse cassette,
Pioneer J-300	549	CD, R, 2T	40	-	Single play CD with Smart tune
Pioneer N-100W/M	549	CD, R, 2T	100	-	Multi-play version of N-100W
Pioneer J-400M	649	CD, R, 2T	50	-	Six-disc multipay, Dolby Surr
Pioneer Impresso-3	749	CD, R, T	35	-	Separate components, CD with S
Pioneer J-500	779	CD, R, 2T	65	-	Dolby Surround, seven band equ
Pioneer J-500M	829	CD, R, 2T	65	-	Six-disc multipay version of
Pioneer J-V600	879	CD, R, 2T	65	-	Dolby Pro Logic A/V system, Mo
Pioneer Impresso-7	899	CD, R, T	45	-	As Impresso 3, with RDS tuner
Pioneer J-700	999	CD, R, 2T	115	-	CD with Stable Platter mechani
Pioneer J-V600LD	1199	CD, R, 2T	65	-	Includes PAL/NTSC LaserDisc pl
Samsung SCM6550	230	CD, R, Tu, 2T	5	35,33,29	Midi, remote control
Samsung MAX335	230	CD, R, 2T	10	25,32,26	Mini, remote control
Samsung SCM8100	300	CD, R, Tu, 2T	20	36,37,29	Midi, remote control
Samsung MAX370	300	CD, R, 2T	20	25,32,24	Mini, remote control
Samsung SCM8300	350	CD, R, Tu, 2T	20	36,37,29	Midi, equaliser, 5 CD carousel
Samsung SCM9100	430	CD, R, Tu, 2T	30	36,47,29	Midi, remote control
Sansui MS6901	420	CD, R, 2T	50	18,26,34	
Sanyo SYS 220	300	CD, R, 2T	15	36,36,37	
Sanyo MS1	300	CD, R, T	25	22,21,22	
Sanyo DC D10	300	CD, R, 2T	15	27,36,32	
Sanyo DC-D15	350	CD, R, 2T	15	27,36,32	10 disc CD player
Sanyo DC-D40	400	CD, R, 2T	30	27,36,32	10 disc CD player
Sanyo SYS915	430	CD, R, 2T	30	36,43,36	Four-disc CD player
Sharp Midi C2400	230	CD, R, 2T	10	61,32,31	Remote 3 disc CD changer
Sharp System-S360E	230	CD, R, 2T	10	27,32,33	Remote control
Sharp System-CD150E	260	CD, R, Tu, 2T	10	36,48,36	30 tuner presets
Sharp Midi CDR160	270	CD, R, 2T	10	76,40,38	X-bass boost feature
Sharp System-S370E	270	CD, R, 2T	25	27,32,33	Five band equaliser
Sharp System CD170E	280	CD, R, Tu, 2T	10	36,40,36	Remote control, auto-reverse
Sharp Mini S3460	300	CD, R, 2T	30	63,32,30	3 mode programmed equaliser
Sharp Midi CDR260	300	CD, R, 2T	25	76,40,38	3 mode programmed equaliser
Sharp System-08E	330	CD, R, T	12	15,19,26	Ultra compact
Sharp Mini C4450	350	CD, R, 2T	20	63,32,30	3 disc CD changer
Sharp Micro XL12	399	CD, R, 1T	50	48,23,31	
Sharp Mini S6470	399	CD, R, 2T	100	63,32,30	
Sony MMC450	300	CD, T, Tu, 2T	20	22,29,27	
Sony Compact 190	330	CD, R, Tu, 2T	9	35,48,34	
Sony MHC 650	380	CD, T, Tu, 3T	35	22,28,26	Full remote
Sony Compact 195	389	CD, R, Tu, 2T	9	35,49,41	
Sony Compact 290	400	CD, R, Tu, 2T	30	35,48,35	
Sony Compact 295	450	CD, R, Tu, 2T	30	35,49,41	Full remote
Sony MHC C50CD	500	CD, T, Tu, 3T	30	22,33,32	Five-disc CD
Sony MHC Z900	500	CD, T, Tu, 3T	40	22,28,26	Electronic EQ
Sony Compact 490	500	CD, R, Tu, 2T	40	35,59,36	Five-disc CD
Sony MHC C70CD	600	CD, T, Tu, 3T	40	22,39,31	Five-disc CD

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see page 123.

Denon D-110/S 870 CD, R, Tu, 2T 40 27 wide RDS, inc optional UK speakers



Key to tuners
Price - typical retail, to nearest pound.
Bands - FM - VHF, stereo and hi-fi capable, M - Medium wave, low quality, mono, L - Long Wave, low quality, mono, N - Nicam digital TV stereo sound.
Presets - total number of presets on all bands.

RDS - Radio Data System, which provides station IDs and sometimes other data on the FM waveband.
Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Source	Power	Size	Special
SYSTEMS					
Sony Compact Plus 590	800	CD, R, Tu, 2T	60	43,48,39	Five-disc CD, electronic EQ
Sony MHC4900	600	CD, T, Tu, 3T	60	22,41,28	
Sony MHC 5900AV	1000	CD, T, Tu, 3T	60	22,41,28	UK sound
Sony Compact Plus 745A	1000	CD, R, Tu, 2T	60	43,48,39	Full size, separate components
Sony Compact Plus 995A	1500	CD, R, Tu, 2T	60	43,47,42	Dolby Pro Logic, LaserDisc
Technics SC-CH404	500	CD, R, Tu, 2T	35	27,42,34	Mini, including speakers
Technics SC-CH505	600	CD, R, 2T	50	27,42,34	Mini Karaoke, including speake
Technics SC-CH575	650	CD, R, 2T	50	27,42,34	Mini, multi-changer
Technics CD-X120	700	CD, R, 2T	40	36,41,32	Midi, including speakers
Technics SC-CH750	800	CD, R, 2T	50	27,42,34	Mini, DSP, including speakers
Technics CD-X320	800	CD, R, Tu, 2T	50	36,41,32	Midi, including speakers
Technics CD-X520	900	CD, R, Tu, 2T	60	36,41,32	Midi, including speakers, basi
Technics SC-CH9090	1000	DCC, CD, R	60	27,42,34	DCC equipped mini system
Technics SC-CH950	1000	CD, R, 2T	60	27,42,34	Pro Logic, soundfield speakers
Yamaha CC70	600	CD, R, 2T	50	28,33,34	YST active bass

Model	Price	Bands	Presets	RDS	Size	Special
TUNERS						
Aiwa XT-003	120	FM, M, L	30	N	-	
Aiwa XT-950	150	FM, M	24	N	-	
Arcam Alpha 5	220	FM	16	N	43,8,27	
Arcam Delta 150	230	Nicam	8	-	43,7,27	Stereo TV tuner
Arcam Delta 280	350	FM	20	N	43,7,28	
Audiolab 8000T	700	FM, M, L	39	N	45,8,36	Switchable IF, muting, mono
Aura TU50	300	FM	16	N	43,6,27	Chrome finish + £50
Day Sequerra FM Ref	5457	FM	-	-	-	
Day-Seq S B' dcast Mon	14640	FM	-	-	-	
DCC TU-260L	120	FM, M, L	20	N	44,8,24	Low impedance output
Denon TU-580RD	220	FM, M	30	Y	44,8,29	Variable IF bandwidth
Goodmans GST650	90	FM, M, L	36	Y	-	
Goodmans Delta 700	100	FM, M, L	36	N	-	
Grundig T310	130	FM, M, L	59	Y	36,8,30	RDS, Radiotext, PTY, clock
Grundig T1	130	FM, M, L	59	N	44,9,30	Namable inputs, gain switch, r
Grundig T2	170	FM, M, L	59	Y	44,9,30	RDS Radiotext, clock, remote
Grundig T4	210	FM, M	59	Y	44,9,30	Radiotext, PTY, remote
Harman-Kardon TU9200	219	FM, M	70	-	45,8,38	
Harman-Kardon TU9400	299	FM, M	24	-	45,8,33	
Harman-Kardon TU9600	499	FM, M	24	-	45,8,33	
JVC FX362BX	140	FM, M, L	40	N	44,8,30	
JVC FX1010TN	300	FM, M, L	40	N	44,10,30	
Kenwood KT-1050L	110	FM, M, L	30	N	44,8,26	
Kenwood KT-2050L	140	FM, M, L	30	N	44,8,26	Built-in timer
Kenwood KT-3050L	170	FM, M, L	39	Y	44,10,28	IF selector
Kenwood KT-6050	300	FM, M	39	Y	44,10,33	IF switch, two antennae
Linn Kremlin	1995	FM	80	N	32,8,33	Dual aerial capability
Magnum DYNALAB FT11	550	-	-	-	-	
Magnum DYNALAB FT101	825	-	-	-	-	
Magnum FT101 Etude	1250	-	-	-	-	
Marantz ST-53	170	FM, M, L	59	N	42,9,30	D-bus
Marantz ST-63	200	FM, M, L	59	Y	42,9,30	D-bus
Marantz ST-72L	300	FM, M, L	59	Y	42,10,34	D-bus, IF switch, local switch
McIntosh MR7083	1995	FM, M	16	N	-	Interface to McIntosh remote c
Meridian 504	595	FM	30	N	33,9,34	System handset
Meridian 604	1350	FM	30	N	-	
Michi RHT-10	895	FM	16	N	47,8,34	Remote control
Mission Cyrus FM7	400	FM	29	N	22,8,36	Rmote control bus
Mus-Fid T1 MK II	299	FM	8	N	44,8,32	Autoseek, mono switching
Musical Fidelity FT	899	FM	20	N	49,12,33	Remote control, bandwidth limi
Naim NAT03	499	FM	-	N	21,16,30	
Naim NAT02	910	FM	-	N	21,16,30	
Naim NAT01	1453	FM	-	N	21,16,30	
Onix BWD1	420	FM	-	N	75,23,37	In-house front end
Onkyo T-401	160	FM, MW	40	N	46,8,31	
Onkyo T-409	230	FM, MW	30	N	-	Mini component
Onkyo T-450RDS	260	FM, MW	30	Y	46,9,31	
Onkyo T-411RDS	280	FM, MW	30	Y	-	Mini component
Onkyo R-811RDS	420	FM, MW	30	Y	-	Mini component, incl timer
Philips FT930	160	FM, M, L	40	Y	44,11,30	
Pioneer F-202L	130	FM, M, L	36	N	42,8,29	
Pioneer F401L	180	FM, M, L	36	N	42,9,32	
Pioneer F-301RDS	200	FM, M	36	Y	42,8,25	
Pioneer F-502RDS	250	FM, M	40	Y	42,9,34	
Pioneer F-502RDS-G	260	FM, M	40	Y	42,9,34	
Pioneer F93	650	FM, M	40	N	46,11,36	
Quad FM4	434	FM	7	N	33,7,21	

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Key to turntables.
Price - typical retail, to nearest pound.
Speeds - 33, 45 and/or 78 revolutions per minute.
Type - A - Auto, that is, automatic play initiation, and arm return at end of side.
S - Semi, arm lift or arm return at end of side. M - Manual.

Size - width x height x depth in cm.
Special - Cartridge and/or arm included etc.
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to the Directory on page 123 for full test results.



Key to cartridges.
Price - typical retail, to nearest pound.
Type - MM - moving magnet (output typically 1mV/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec).
Output - in mV/cm/sec.
Int. stylus - Y for removable/replaceable styli and N for fixed styli.

Fit - N for normal half inch mountings, T for T4P plug in types.
Weight - in grams.
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to the Directory on page 123 for full test results.

Model	Price	Bands	Presets	RDS	Size	Special
TUNERS						
Sherwood TX1010C	100	FM,M	30	N	-	
Sherwood TX3010C	120	FM,M	30	N	-	
Sony STS211LB	130	FM,M,L	30	N	43,9,30	Station naming
Sony STS311LB	200	FM,M,L	30	Y	43,9,30	RDS EON, 'Autobetical' select
Sony STS505ES	250	FM,M,L	30	Y	43,9,35	UK optimised sound
Teac T-X4030	120	FM,M	20	N	44,9,28	
Technics ST-6T350L	140	FM,M,L	30	N	43,7,30	
Technics ST-GT550L	190	FM,M,L	39	N	43,7,31	Remote control capable
Technics ST-GT650L	230	FM,M,L	39	Y	43,10,31	Class AA, remote control ready
Yamaha TX-350L	130	FM,M,L	40	N	-	
Yamaha TX-470	160	FM,M	40	N	-	

Model	Price	Type	Speeds	Size	Special
TURNTABLES					
SME Model 20	2683	M	33/45/78	42,16,32	Precision turntable
SME Model 20A	3763	M	33/45/78	42,15,32	As above, with SME Series V arm
SME Model 30	10166	M	33/45/78	45,22,35	Flagship turntable
SME Model 30A	11399	M	33/45/78	45,22,35	As above, with SME Series V arm
Sony PSLX1504H	90	S	33/45	43,10,36	Player, with MM cartridge
Sony PSLX431B	150	A	33/45	43,11,36	Player, auto rec size select
Systemdek I/920	136	M	33/45	-	Semi-suspended deck
Systemdek IIX/900	230	M	33/45	-	Fully suspended design
Systemdek I/920/Moth	235	M	33/45	-	As above with RB250 arm
Systemdek IIXE/900	330	M	33/45	-	As above with separate PSU
Technics SL-BD20	140	S	33/45	43,10,38	Belt drive, includes T4P cartr
Technics SL-BD22	160	S	33/45	43,10,38	Belt drive, includes T4P cartr
Technics SL-1210MkII	430	M	33/45	46,17,36	Quartz DD, no cartridge
Technics SL-1200MkII	430	M	33/45	43,10,38	Quartz DD, includes T4P cartri
Thorens TD-180/AT91	180	S	33/45/78	-	Eletric belt, inc Stanton 500 c
Thorens TD-280 IV/UK	200	S	33/45/78	-	Electronic belt drive, AT95E
Thorens TD-166 VI/UK	200	M	33/45	-	Blank armboard, cut to shape,
Thorens TD-166 VII/UK	270	M	33/45	-	Inc TP50 manual arm, AT95E
Thorens TD-166 VIII/UK	300	M	33/45	-	With Rega RB250 arm, no cart
Thorens TD-3001BC	630	M	33/45	-	No arm, various armboards avai
Thorens TD-2001	700	S	33/45	-	Includes Thorens TP90 arm, no
Thorens TD-3001/UK	770	M	33/45	-	Suspended, V, Rega arm no cart
Thorens TD-520	900	S	33/45/78	-	Thorens TP90, pitch control, n
Townshend MkIII Rock	799	M	33/45	-	Headshell end arm damping
Voyd The	1570	M	33/45	51,16,42	Original three-motor model
Voyd 0.5	3368	M	33/45	51,16,42	Upgraded standard Voyd
Voyd Reference	6500	M	33/45	51,16,48	Turntable, polycarbonate platt
VPI HW-19Mk3/PLC	2150	M	33/45	-	External PSU, belt driven
VPI HW-19Mk4/PLC	2950	M	33/45	-	As above, TNT platter/bearing
VPI TNT Junior	3500	M	33/45	-	Poor mans TNT Series 3
VPI TNT Series 3	6000	M	33/45	-	Unique platter and drive
Wilson Benesch	1550	M	33/45	-	High-tech turntable

Model	Price	Type	Speeds	Size	Special
TURNTABLES					
Akai AP A950	179	M	33/45	44, 12,35	Inc cartridge
Alphason Sonata	835	M	33	-	Motor unit, suspended
Alphason Sonata/Atlas	1235	M	33/45	-	Motor unit inc PSU
Alphason Symphony	1860	M	33/45	-	Motor unit & PSU
Ariston Pro-1200	160	M	33/45	-	Semi-pro disco deck
Audiomeca Romance	1675	M	33/45	-	With Romeo unipivot arm
Audiomeca J1	2500	M	33/45	50, 40, 2	Top of the range model
Audiomeca J1/SL5	4250	M	33/45	50, 40, 2	With parallel tracking arm
B&O 7000	505	Auto	33/45	42,8,33	Inc MMC2 cartridge, RIAA pream
Basis Ovation	4950	M	33/45	58,42,14	Lead/brass, record clamped
Basis Debut Gold Std	7250	M	33/45	58,42,19	Belt drive, high mass, four po
Basis Debut Suction	8550	M	33/45	58,42,19	Includes suction platter
DNM Rota 1	2850	M	33/45	59,14,37	Includes arm and cartridge
DNM Rota 2	4000	M	33/45	59,14,37	Includes arm and cartridge
Dual CS3700	85	S	33/45	36, 36, 9	Mid-sized turntable
Dual CS435	130	F	33/45	44, 36, 1	Turntable includes cartridge
Dual CS503-2	170	S	33/45	44, 13, 3	Turntable includes cartridge
Dual 505-4 UK	200	S	33/45	44, 15, 3	Turntable inc cartridge
Dual CS750-1	350	S	33/45/78	44, 14, 3	Turntable includes cartridge
Dual Golden One	500	S	33/45/78	44, 14, 3	Piano finish CS750-1
Genexa Lab-710	60	M	33/45	-	Includes MM cartridge
Genexa Lab-810	70	S	33/45	-	Includes MM cartridge
Goodmans Delta 700	55	S	33/45	-	Part of Delta system
Kenwood KD-491F	100	A	33/45	44,10,39	Includes cartridge
Kuzma Stabi/PS	1200	M	33/45	51, 18, 4	Belt driven, external PSU
Kuzma Stabi Ref/PS	3000	M	33/45	-	Two motor, belt driven
Linn Basik	349	M	33/45	45,14,36	Complete with Akito arm
Linn LP12 Basik	745	M	33	45,14,36	Non-crystal motor drive
Linn LP12 Valhalla	894	M	33/45	45,14,36	Electronic PSU, upgradable
Linn LP12 Lingo	1345	M	33/45	45,14,36	Outboard high grade PSU
Manticore Madrigal	570	M	33/45	46,36,12	Turntable
Manticore Mantra	780	M	33/45	46,36,12	Turntable
Manticore Magister	3800	M	33/45	57,46,18	Special order only
Michell Mycro	397	M	33/45	46,14,34	
Michell Mycro/arm	539	M	33/45	46,14,34	Includes Rega RB300 arm
Michell Gyrodek	697	M	33/45	53,19,41	Optional outboard PSU
Michell Gyrodek/arm	839	M	33/45	53,19,41	Includes Rega RB300 arm
Moth Alamo	175	M	33/45	-	Comes with RB250 arm
Moth Turntable	199	M	33/45	-	Split-plinth design
NAD 5120	110	S	33/45	-	Includes arm
N'ham Spacedeck	600	M	33, 45	-	
N'ham Illusion	600	M	33/45	-	
N'ham HyperSpacedeck	1200	M	33/45	-	
N'ham Graphic	1200	M	33/45	-	
N'ham Mentor	2200	M	33/45	-	75lb alloy or graphite platter
N'ham Mentor Ref	4800	M	33/45	-	150lb platter, graphite top
Origin Live Oasis-S	899	M	33	-	Suspended turntable
Pink Triangle Export GTI	890	M	33/45	46,15,37	Suspended turntable, acrylic p
Pink Triangle Anniv	1695	M	33/45	45,15,37	Two box reference deck
Pink Triangle Anniv/PSU	2050	M	33/45	45,15,37	Battery PSU version of above
Pioneer PL-225	120	S	33/45	42,10, 36	Belt drive, fitted cartridge
Pioneer PL-335	150	A	33/45	42,10,36	Belt drive, fitted cartridge
Pro-ject 0.5	145	S	33/45	42, 11, 3	With Ortofon OM5 cartridge
Pro-ject 1	185	M	33/45	42, 11, 3	With Ortofon S10 cartridge
Pro-ject 1 (E)	209	S	33,45	42,11,32	Semi-auto version of Pro-ject
Pro-ject 2	249	M	33/45	46, 12, 3	Metal/glass platter, clamp
Pro-ject 2/Ortofon	275	M	33/45	46, 12, 3	With Ortofon MC1 cartridge
Pro-ject 6	379	M	33/45	46, 17, 3	Suspended turntable
Pro-ject 6/Ortofon	435	M	33/45	46, 17, 3	As above, with Ortofon MC15
Pro-ject 6/Sumiko	699	M	33/45	46, 17, 3	With Sumiko arm
Rega Planar 78	198	M	78	45,13,37	As Rega Planar 2, 78 only
Rega Planar 2	198	M	33/45	45,13,37	Includes RB250 arm
Rega Planar 3	260	M	33/45	45,13,37	Includes RB300 arm
Rivelin Audio Eclipse	1595	M	33/45	45,13,38	Motor unit
Roksan Radius	495	M	33/45	46,12,35	Motor unit
Roksan Radius/Tabriz	695	M	33/45	45,13,36	As above, with Roksan arm
Roksan TMS	2500	M	33/45	46,12,35	Reference motor unit
Sherwood PS1870	70	S	33/45	-	Budget turntable with arm

Model	Price	Type	Output	Int stylus	Fit	Weight	Special
CARTRIDGES							
Arcam C77	30	MM	4mV	Y	N	-	Conical stylus
Arcam C77MG	40	MM	4mV	Y	N	-	As C77 with metal body
Arcam E77	50	MM	4mV	Y	N	-	Elliptical stylus
Arcam E77MG	60	MM	4mV	Y	N	-	As E77, with metal body
Arcam P77	63	MM	4mV	Y	N	-	'Profile' stylus
Arcam P77MG	73	MM	4mV	Y	N	-	As P77, with metal body
Audio Note lo IIV	1395	MC	-	N	N	-	Silver wired
Audio Note lo Ltd V	2950	MC	-	N	N	-	Needs PSU
Audio Technica AT-91	13	MM	-	Y	N	-	
Audio Technica AT-95E	19	MM	-	Y	N	-	
Audio Technica AT-101EF	20	MM	-	Y	N	-	
Audio Technica AT-110E	24	MM	-	Y	N	-	
Audio Technica AT-420E	40	MM	-	Y	N	-	
Audio Technica AT-450E	62	MM	-	Y	N	-	
Audio Technica AT-OC3	104	MC	-	N	N	-	
Audio Technica AT-OC5	146	MC	-	N	N	-	
Audio Technica AT-OC30	619	MC	-	N	N	-	Nude micro linear stylus
Audio Technica ART-1	944	MC	-	N	N	-	
Audioquest MC5	250	MC	1.4mV	N	N	-	High output MC, line contact
Audioquest 404i	500	MC	0.5mV	N	N	-	Boron cantilever
Audioquest B200L	800	MC	0.5mV	N	N	-	Boron tube cantilever
Audioquest 7000NSX	1295	MC	0.3mV	N	N	-	Boron tube cantilever
Benz-Micro The Glider	600	MC	1mV	N	N	-	
Benz-Micro H200	700	MC	2mV	N	N	-	
Benz-Micro M090	700	MC	0.9mV	N	N	-	
Benz-Micro L040	700	MC	0.4mV	N	N	-	
Benz-Micro MC-3i	850	MC	0.3mV	N	N	-	
Benz-Micro Wood Ref	1100	MC	0.3mV	N	N	-	Bruyere housing
Benz-Micro Ruby Ref	1400	MC	0.3mV	N	N	-	Bruyere housing
Denon DL110	70	MC	-	N	N	-	Elliptical stylus
Denon DL160	90	MC	-	N	N	-	
Denon DL103	100	MC	-	N	N	-	
Denon DL304	200	MC	-	N	N	-	Elliptical stylus
Dynavector 50X MkII	159	MC	-	N	N	-	High output elliptical MC
Dynavector 10X4 MkII	189	MC	-	N	N	-	High output elliptical MC
Dynavector 23RS MkII	375	MC	-	N	N	-	Micro ridge stylus
Dynavector 17D2 MkII	449	MC	-	N	N	-	Micro ridge stylus
Dynavector XX-1L	998	MC	-	N	N	-	Micro ridge stylus
Dynavector XX-1	998	MC	-	N	N	-	High output, line contact MC
Glanz GMC-10LX	69	MC	0.3	Y	N	5	
Glanz GMC 20E	99	MC	0.5	Y	N	6	
Goldring Elan P	17	MM	5.0mV	Y	T	6	T4P version of Elan
Goldring Elan	17	MM	5.0mV	Y	N	4	Rigid body
Goldring Elektra	25	MM	5.0mV	Y	N	4	Elliptical stylus
Goldring 1006	50	MM	6.5mV	Y	N	6	Elliptical stylus
Goldring 1012GX	65	MM	6.5mV	Y	N	6	Gyger II stylus
Goldring 1022GX	85	MM	6.5mV	Y	N	6	Gyger I stylus

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see page 123.

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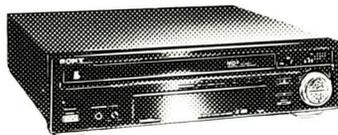
Voyd 0.5	3368	33/45	M	51,16,42	Upgraded standard Voyd
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Kiseki Lapis Lazuli	5000	-	-	-	MC, gemstone body
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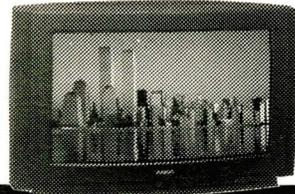
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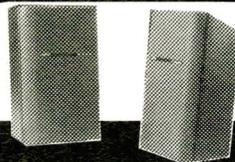
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Canon S30	£179.99	£149.99	£30.00

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Technics RSDC10 DCC (2 only)	£699.99	£399.99	£300.00
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Pioneer CTS 420	£249.99	£199.99	£50.00
Sony TCK411	£199.99	£159.99	£40.00

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Sony Compact 209	£499.99	£369.99	£130.00

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Aiwa NSX500	£369.99	£299.99	£70.00
Sony MHC3800	£749.99	£599.99	£150.00

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Key to cartridges.
Price - typical retail, to nearest pound.
Type - MM - moving magnet (output typically 1mV/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec).
Output - in mV/cm/sec.
Int. stylus - Y for removable/replaceable styli and N for fixed styli.

Fit - N for normal half inch mountings, T for T4P plug-in types.
Weight - in grams.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	Output	Int. stylus	Fit	Weight	Special
CARTRIDGES							
Goldring Eroica LX	100	MC	0.5mV	N	N	6	As Eroica, low output
Goldring Eroica	100	MC	2.5	N	N	6	Gyger II stylus
Goldring 1042	105	MM	6.5mV	Y	N	6	Gyger S stylus
Goldring Elite	200	MC	0.5mV	N	N	6	van den Hul, silver wire
Goldring Excel	549	MC	0.5mV	N	N	8	van den Hul I stylus
Goldring Excel GS	599	MC	0.5mV	N	N	8	Gyger S, hand built
Grado ZTE+1	27	MM	-	Y	N	-	Moving flux, high output
Grado ZCE+1	37	MM	-	Y	N	-	Moving flux
Grado Z3E+1	47	MM	-	Y	N	-	Moving flux
Grado ZF1+	82	MM	-	Y	N	-	Moving flux
Grado Signature 8MZ	250	MM	-	Y	N	-	Moving flux
Grado Signature MCZ	375	MM	-	Y	N	-	Moving flux
Grado Signature TLZ	650	MM	-	Y	N	-	Moving flux
Grado Signature XTZ	975	MM	-	Y	N	-	Moving flux
Kiseki Blue GS	499	MC	0.4mV	N	N	8	
Kiseki Purpleheart	749	MC	0.4mV	N	N	11	
Kiseki PHS	899	MC	0.4mV	N	N	8	
Kiseki Blackheart	1995	MC	0.3mV	N	N	11	
Kiseki Lapis Lazuli	5000	MC	0.4mV	N	N	8	Gemstone body
Koetsu Red T	1550	MC	-	N	N	-	High-output MC
Koetsu Red K Sig	1998	MC	-	N	N	-	Selected, re-tuned Red T
Koetsu Urushi	2200	MC	-	N	N	-	Metal alloy body
Koetsu Signature	3218	MC	-	N	N	-	Rosewood body
Linn K5	54	MM	4.5mm	Y	N	-	
Linn K9	109	MM	4.5mm	Y	N	-	
Linn K18/II	197	MM	4.5mV	Y	-	-	Metal body
Linn Klyde	449	MC	150uV	N	N	-	Alloy body
Linn Arkiv	998	MC	150uV	N	N	-	Three point mt, machined body
London Decca Maroon	199	MM	5.0mV	N	N	8	Original mounting
London Decca Gold	239	MM	5.0mV	N	N	8	Elliptical stylus
London Decca Maroon Dp	259	MM	5.0mV	N	N	10	Deccapod mounting
London Decca Gold Dpd	299	MM	5.0mV	N	N	5	Elliptical stylus, Deccapod
London Decca S Gold	339	MM	5.0mV	N	N	7	Original mounting
London Decca S Gold Dp	399	MM	5.0mV	N	N	10	Deccapod mounting
London Decca Jubilee	999	MM	5.0mV	N	N	5	0.5 inch mounting
Lyra Lydian	649	MC	-	Y	N	-	
Lyra Clavis	1298	MC	-	Y	N	-	
Lyra Parnassus	1995	MC	-	Y	N	-	
Militek Aurora	299	MC	2.0mV	N	N	9.5	High output MC
Militek Olympia	399	MC	2.0mV	N	N	9.5	As Aurora, sapphire cantilever
Nagaoka MP-11	24	MM	-	Y	N	-	Elliptical stylus
Nagaoka TS11	70	MM	-	Y	N	-	Line contact stylus
Nagaoka TS12 Boron	80	MM	-	Y	N	-	As MP-11, with boron cantilever
N'ham Tracer I	98	MM	-	-	-	-	
N'ham Tracer II	175	MM	-	-	-	-	
N'ham Tracer III	350	MM	-	-	-	-	
N'ham Tracer IV	550	MM	-	-	-	-	
Ortofon OMP-5E	16	MC	-	Y	T	-	
Ortofon OM-5E	16	MM	-	Y	N	-	
Ortofon OM3E/U	20	MM	-	Y	-	-	With headshell
Ortofon OM3E/U	20	MM	-	Y	N	-	
Ortofon OM3E/S	20	MM	-	Y	-	-	With headshell
Ortofon OM Pro S	21	MM	-	Y	N	-	Budget disco cartridge
Ortofon OM10 Super	25	MM	-	Y	N	-	Elliptical stylus
Ortofon Night Club	32	MM	-	Y	N	-	Spherical stylus
Ortofon 510	32	MM	-	Y	N	-	
Ortofon Night Club	37	MM	-	Y	N	-	Elliptical stylus
Ortofon Concord Pro	40	MM	-	Y	N	-	For professional use
Ortofon Concord NC	55	MM	-	Y	N	-	Professional, spherical stylus
Ortofon 520P	55	MM	-	Y	N	-	
Ortofon 520	55	MM	-	Y	N	-	Elliptical stylus
Ortofon OM20 Super	60	MM	-	Y	N	-	
Ortofon MC1 Turbo	60	MC	-	Y	N	-	
Ortofon Concord NC	60	MM	-	Y	N	-	Spherical version of Concord
Ortofon OM30 Super	80	MM	-	Y	N	-	Fine line stylus
Ortofon MC10 Super	85	MC	-	N	N	-	
Ortofon 530P	85	MM	-	Y	T	-	
Ortofon 530	85	MM	-	Y	N	-	Elliptical stylus
Ortofon Quartz	110	MC	-	N	N	-	High output MC cartridge
Ortofon MC3 Turbo	110	MC	-	N	N	-	
Ortofon MC15 Super II	110	MC	-	N	N	-	
Ortofon 540	110	MM	-	Y	N	-	
Ortofon Quasar	350	MC	-	N	N	-	High-output elliptical MC

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see page 123.

Kiseki Lapis Lazuli 5000

MC, gemstone body



Key to cartridges.
Price - typical retail, to nearest pound.
Type - MM - moving magnet (output typically 1mV/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec).
Output - in mV/cm/sec.
Int. stylus - Y for removable/replaceable styli and N for fixed styli.

Fit - N for normal half inch mountings, T for T4P plug-in types.
Weight - in grams.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	Output	Int. stylus	Fit	Weight	Special
CARTRIDGES							
Ortofon MC2000II	650	MC	-	N	N	-	
Ortofon MC3000II	950	MC	-	N	N	-	'Replicant' stylus
Ortofon MC5000	1500	MC	-	N	N	-	Sapphire cantilever
Ortofon MC7500	2000	MC	-	N	N	-	75th Anniversary model
Pickering TE-15	20	MM	-	Y	N	-	Tracks 1.5gm
Pickering VE-15	25	MM	-	Y	N	-	Tracks 1 - 3gms
Pickering T-E	25	MM	-	Y	T	-	Elliptical
Pickering V15-DJ	28	MM	-	Y	N	-	Disco model
Pickering TL-E	35	MM	-	Y	T	-	
Pickering XV15-350C	40	MM	-	Y	N	-	Conical stylus
Pickering TL-2E	45	MM	-	Y	T	-	
Pickering XV15-625E	50	MM	-	Y	N	-	
Pickering XV15-1800-DJ	50	MM	-	Y	N	-	Professional cartridge
Pickering TL-2-S	55	MM	-	Y	N	-	Line contact stylus
Pickering XV15-757S	60	MM	-	Y	N	-	Line contact stylus
Pickering XV15-625DJ	60	MM	-	Y	N	-	Broadcast cartridge
Pickering XV15-1800S	70	MM	-	Y	N	-	Line contact stylus
Pickering TL3S	80	MM	-	Y	T	-	
Pickering XEV-3001E	95	MM	-	Y	N	-	Elliptical stylus
Pickering XLZ-3500	100	MM	-	Y	N	-	
Pickering TL-4-S	100	MM	-	Y	T	-	
Pickering TL-3003	145	MM	-	Y	T	-	
Pickering XLZ-4500	150	MM	-	Y	N	-	Line contact
Pickering TL-4004	175	MM	-	Y	T	-	
Pickering XSV-5000U	200	MM	-	Y	N	-	High output
Pickering XLZ-7500	200	MM	-	Y	N	-	Hybrid, low impedance
Pickering TLZ-7500-S	200	MM	-	Y	T	-	
Rega Bias	34	MM	-	-	N	-	
Rega 78	34	MM	-	-	N	-	for 78rpm records
Rega Super Bias	52	MM	-	-	N	-	
Rega Elys	74	MM	-	-	N	-	
Roksan Corus Black	130	MM	-	Y	N	-	
Roksan Shiraz	800	MM	-	N	N	-	
Shure ME70B	18	MM	6mV	Y	N	-	Conical stylus
Shure M92E	22	MM	5mV	Y	-	-	Dual T4P & normal fit
Shure SC35C	28	MM	5mV	Y	N	-	For broadcast use
Shure M44C	33	MM	9mV	Y	N	-	Professional, spherical stylus
Shure M44-7	33	MM	9mV	Y	N	-	Professional, spherical stylus
Shure M44G	35	MM	6mV	Y	N	-	Professional, spherical stylus
Shure ME95ED	38	MM	5mV	Y	N	-	Elliptical stylus
Shure M55E	42	MM	6mV	Y	N	-	Professional, spherical stylus
Shure M104E	44	MM	5mV	Y	-	-	DualT4P & normal fit
Shure ME97HE	60	MM	4mV	Y	N	-	Hyper elliptical stylus
Shure M110HE	74	MM	4mV	Y	-	-	Dual T4P & normal fit
Shure V15V-MR	265	MM	3mV	Y	N	-	Micro ridge stylus
Stanton 500EL	34	MM	-	Y	N	-	Elliptical stylus
Stanton 500AL II	34	MM	-	Y	N	-	Spherical stylus
Stanton 680AL/X	50	MM	-	Y	N	-	Spherical stylus
Stanton 680EL/X	56	MM	-	Y	N	-	Elliptical stylus
Stanton 890AL/X	82	MM	-	Y	N	-	Professional cartridge
Sumiko Oyster	30	MM	-	Y	N	-	
Sumiko Black Pearl	50	MM	-	Y	N	-	
Sumiko Pearl	70	MM	-	Y	N	-	
Sumiko Blue Point	100	MC	-	N	N	-	High output MC
Sumiko BPS	250	MC	-	N	N	-	Nude stylus
Transfiguration AF-1 Mk II	1595	MC	230uV	N	N	-	MC, transformer & preamp
Transfiguration Supreme	1995	MC	200uV	N	N	-	Yokeless ring magnet system
van den Hul MM-1	275	MM	-	-	N	-	
van den Hul MM-2	325	MM	-	-	N	-	
van den Hul DDT-II	675	MC	-	N	N	-	Silver coils
van den Hul MC-10	775	MC	-	N	N	-	Silver coils
van den Hul MC-One	975	MC	-	N	N	-	Selected version of MC-10
van den Hul MC-One/Hi	1100	MC	-	N	N	-	High output version of MC-10
van den Hul MC-Two	1300	MC	-	N	N	-	As MC-One/Hi, higher output
vdH Grasshopper III	2300	MC	-	N	N	-	
vdH Grasshopper III	2300	MC	-	N	N	-	
vdH Grasshopper III	2950	MC	-	N	N	-	
vdH Grasshopper III	3200	MC	-	N	N	-	
vdH Grasshopper III	3200	-	-	N	N	-	
vdH Grasshopper III	3500	MC	-	N	N	-	
Virtual Reality Aciore	199	MC	-	N	N	-	
Virtual Reality Etile	299	MC	-	N	N	-	
Virtual Reality Lexe	899	MC	-	N	N	-	

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see page 123.

Kiseki Lapis Lazuli 5000

MC, gemstone body



Key to tonearms
Price - typical retail to the nearest pound
Type - F - fixed armtube/headshell, A - interchangeable armtube, H - interchangeable headshell
Base type - S - SME fit, L - Linn/Alphason fit, P - proprietary fit
Effective length - from pivot point to headshell in millimetres.

Weight range - the range of cartridge masses that the arm can accept in grams.
Special - characteristics of the arm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	Base type	Effective len	Wt. range	Special
ARMS						
Air Tangent Tangent 10B	8000	F	-	-	-	Air-bearing
Air Tan Tangent Ref. Sig.	10000	F	-	-	-	Remote version of above
Alphason Xenon	286	F	L	229	3-20	1-piece titanium armtube
Alphason Xenon MCS	370	F	L	229	3-20	vdH silver wiring
Alphason HR100S	490	F	L	229	3-20	Superior quality bearing
Alphason HR100S MCS	550	F	L	229	3-20	vdH silver, top bearings
Audiomeca SL5	1999	-	-	-	-	Parallel tracking
Decca LI Arm	49	H	L	212	5-12	Damped
Decca LIR Arm	99	H	L	212	5-12	Rewired version of LI
Dynavector 507	1400	-	-	-	-	Biaxial design
Graham 1.5T	2550	-	S	-	-	SME base, unipivot
Helius Orion 3 S1 Copper	395	P	P	254	-	
Helius Orion 3 S1 Silver	515	P	P	254	-	
Helius Orion 3 S2 Copper	575	P	P	254	-	Bi-metal tube
Helius Orion 3 S2 Silver	695	P	P	254	-	Bi-metal tube
Helius Cyalene 2	1395	P	P	254	-	Silver wired, pivoted
Kuzma Stogi	600	-	-	-	-	Effective mass 13gm
Kuzma Stogi Ref	1000	-	-	-	-	Effective mass 12.5gm
Linn Akito	209	F	L	229	-	Statically balanced
Linn Ekos	1297	F	L	229	-	Dynamically balanced
Manticore Musician	320	F	L	230	-	
Manticore Magician	650	F	L	230	-	Polished armtube finish
Manticore Magician	720	F	L	305	-	Polished armtube finish
Moth Arm	95	-	-	-	-	Rebadged Rega RB250
Moth Mk III	146	-	-	-	-	Rebadged Rega RB300
Naim ARO	794	-	-	-	-	Unipivot
N'ham Space	350	-	-	-	-	Optional silver wiring, unipiv
N'ham Mentor	750	-	-	-	-	Silver wiring, unipiv
N'ham Alien	1200	-	-	-	-	Graphite tube, unipivot
Rega RB250	95	F	R	237	-	Scaled down RB300
Rega RB300	139	F	R	237	-	Pivoted arm
Roksan Tabriz ZI	330	-	-	-	-	'Intelligent' counterweight
Roksan Artemiz	690	F	-	-	-	Flagship arm
SME Series III S	230	A	S	233	0-12	Economy version of Series III
SME 3009 Ser II Imp	255	F	S	231	3-7	Fixed headshell, low mass
SME 3009 S2 Ser II Imp	278	H	S	231	3-8	Detachable headshell, medium m
SME Series III S	320	A	S	233	0-13	Ultra-low mass for hi-complan
SME Series II 3009-R	424	H	S	233	0-28	Heavier version of Ser II S2 I
SME Series II 3010-R	434	H	S	239	0-25	Detachable headshell, 10 inch
SME Series II 3012-R	466	H	S	308	0-25	Detachable headshell, 12 inch
SME Series 300-309	568	H	S	232	6-17	Ser V derivative with detach h
SME Series 300-310	581	H	S	238	6-17	10 inch (nom) version of 300-3
SME Series 300-312	661	H	S	308	5-14	12 inch (nom) version of 300-3
SME Series IV	827	F	S	233	5-16	Economy version of Series V
SME Series V	1232	F	S	233	0-14	Flagship model
Townshend Excalibur	799	F	P	220	3-14	Outtrigger headshell damping
Wheaton Tri-Planar 4	2750	-	-	-	-	With terminal box
Wheaton Tri-Planar 4C	3000	-	-	-	-	As above with Cardas cable
Wilson Benesch ACT1	975	-	-	-	-	Carbon-fibre armtube, unipivot
Zeta	469	-	-	-	-	Pivoted
Zeta	555	-	-	-	-	Pivoted, vdH wired

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Please let us know if you spot any omissions or errors in the Buyer's Guide.

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The DIRECTORY



The original and best review based hi-fi guide

This is the legendary Directory, the second part of the new look Hi-Fi Choice Buyer's Guide, based entirely on comprehensive technical and subjective reviews. Each entry carries the weight of our exhaustive test procedures and should be read in conjunction with the prices and specifications given in our index starting on page 87.

The *Hi-Fi Choice Directory* was conceived as a reference guide to all the audio products reviewed by *Choice* that are currently available. The products are split into categories, each with its own introduction containing information about the product type and its applications. They are particularly relevant to the uninitiated first time buyer and help sort out the order of priorities when buying a piece of equipment.

Each product along with its current retail price is placed in its respective category in alphabetical order. The prices of the products are updated on a

regular basis, although it should be noted that our value ratings are based on the product's price at the time of review.

Sound quality

This column contains the ratings for the standard achieved in our listening tests. The sound quality ratings range from Poor to Excellent. Their meaning and order are as follows:

P	POOR
A-	AVERAGE-
A	AVERAGE
A+	AVERAGE+
G-	GOOD-
G	GOOD
G+	GOOD+
VG	VERY GOOD
E	EXCELLENT

With P being the worst and E the best rating within a section.

One important point to remember is that these cannot be used to compare products from different categories. For example, a cassette deck rated Excellent in sound quality will not usually offer the same

Finding that component

Before you shop, follow our top eight tips for better buying:

1. Check out the components' recommended retail prices in the *Directory*.
2. Find out as much as you can about the products you want by reading *Hi-Fi Choice's* reviews and lab tests.
3. Visit local dealers that stock some of the brands you want to hear and try to find one that seems sympathetic to your needs.
4. Don't discount a dealer's suggestions just because the products don't have rave reviews.
5. Take your own software (records, CDs, tapes) along for a demonstration of the equipment that the dealer recommends.
6. Listen at the sort of volume you would normally use at home — systems often sound more impressive when played loud.
7. If you are unsure about something or want to hear an alternative, just ask.
8. Audition a system for a reasonable amount of time, say three quarters of an hour or so, before making a decision.

standard of fidelity as a similarly rated turntable or CD player. Unless you have first generation masters of course.

Comments

The Comments column contains a potted summary based on the original review, emphasising the salient points of a product's character and sonic performance. The space available doesn't allow for great detail but we have attempted to put across the essence of the review. Obviously, important information on compatibility or auxiliary equipment used in the test cannot be included, and we would advise you to refer to the original review for this.

Please note that these comments are those of our own reviewers and not, as is the case with some magazines, those of the manufacturer.

Features

Product features are shown with a combination of figures and blob charts, with headings at the top of each column indicating the appropriate category, a blob

indicating the existence of a particular feature.

There are different headings for each section and the more complicated categories are explained in the individual introductions. Where figures are used the unit of measurement is shown in the heading.

Back issues

The final column refers to the issue of *Hi-Fi Choice* which featured the complete review.

How to use this guide

Perhaps the most influential symbols in the *Directory* are the little red triangles ▲ found in the value column at the beginning of each entry where appropriate.

Products that make the grade are awarded the Best Buy or Recommended accolade.

▲▲▲ A product carrying the Best Buy swingtag is of excellent quality and good value for money in its price category.

▲ Recommended products are runners up, but still definitely worth considering within their price bands.

Please note however, that an expensive Recommended product will nearly always sound better than an inexpensive Best Buy.

An ideal situation would be to choose suitably priced ▲▲ Best Buy or ▲ Recommended products from relevant categories and create a Best Buy system. However, due to the variety in tonal balance that exists in many audio products, and differences in taste, system building is unfortunately not that simple. These ratings make a useful guideline for shortlisting components, but only experiencing the actual combination will tell you whether it works for you.

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Yamaha CDX-670	£290	£239
Yamaha CDX-660	£249	£199
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Rotel RD-945AX	£149	£125
Rotel RD-955AX	£199	£165
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Yamaha KX-360	£199	£169
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Pioneer F-676	£199	£149
Pioneer F-757	£279	£209
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Technics ST-G470	£149	£123
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Rotel RA-940BX	£199	£175
Rotel RA-920AX	£129	£105
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Technics SU-V2320	£169	£145

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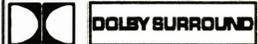
AMPLIFIERS

DENON (2 Yr Guarantee)	
PMA-250II	30wpc
PMA-350II	50wpc
PMA-480R	50wpc
KENWOOD	
KA-1030	65wpc
KA-3050R	45wpc
KA-4050R	70wpc
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KA-5050R	95wpc
KA-7050R	100wpc
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TA-AV370	70wpc
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DSP-E200	3 Chn
DSP-E580	3 Chn NEW
DSP-A780	5 Chn NEW
DSP-A970	7 Chn
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DRM-710	3 Head
DRS-610	Hx-Pro
DRS-810	3 Head
DRW-760	Hx-Pro
KENWOOD	
KX-3050	Hx-Pro
KX-5050	3 Head
PIONEER	
CT-S420	3 Head
CT-S620	3 Head
CT-W503R	A Rev NEW
CT-W603R	Hx-Pro NEW
CT-W803RS	Rem Con NEW
SONY	
TC-K611	Dolby S Best Hvr
TECHNICS	
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TU-580	RDS Sys
KENWOOD	
KT-2060	3 Band
KT-3050	RDS Sys
SONY	
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TECHNICS	
ST-610	24 Mem
ST-GT550	Rem Con
ST-GT650	RDS Sys

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Hitachi AX-15	£449	£380
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Kenwood M77MG	£999	£900
Kenwood M57MG	£849	£705
Kenwood UD551M	£649	£585
Sony 759CD	£1099	£935
Sony DCM51	£299	£255
Technics CDX120	£699	£595
Technics SCCH950	£999	£849
Pioneer J30	£749	£599
Pioneer J50	£1149	£919
Pioneer N33	£379	£300
Pioneer N93M	£1049	£839

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Amplifiers

The amplifier sits at the heart of the system, processing the outputs from all the various music sources as necessary and then driving the loudspeakers. These two (quite separate) functions are integrated into a single box at the low-to-middle price points; separated pre- and power amplifiers, even separate power supplies, become increasingly common as one moves upmarket.

There is a substantial difference between specialist (sound quality oriented) amplifiers and the consumer electronics styled models. The former are bleakly simple, avoiding all unnecessary features to provide the most direct signal path in the interests of sound quality. The latter range

from models with basic tone controls to those with remote control (including volume), surround sound options etc.

We include our measured power output (RMS, 8ohm load, 1 channel driven) – but again, paradoxically, this doesn't necessarily correspond to the loudness capability of the amplifier, which has as much to do with the elegance of the overload characteristics within a given system (valve amplifiers invariably sound more powerful than their rating would suggest).

Apart from output the facilities listing shows how many line (that is inputs besides those for phono cartridges) inputs a product has and

includes tape inputs. The MM and MC blobs indicate which types of cartridge can be accommodated. Integrated, preamp and power amp indicate the type of amplifier and in some instances that a pre/power combination has been tested. In such instances the price given is for both components. The remote control and headphone socket blobs indicate the existence of these facilities.

An increasing number of amplifiers are supplied without RIAA disc stages, or with the phono stage as an optional extra. If you use a turntable, make sure that it has a MM or MC stage to suit your cartridge.

Amplifiers

Product	Price	Comments	Output W&L	Line inputs	MM	MC	Integrated Preamp	Power amp	Headphone socket	Remote control	Issue No.
▲ Albany AP4/S508	850	A- A disappointing sound from a pre/power amp that's hamstrung by a variety of technical oversights. Albany has done better.	46	4	•	•	•	•	•	•	116
▲ Albany PP1	430	G+ Available with or without various MM/MC options, the 'basic' PP1 has an attractively warm, earthy sound.	48	4	•	•	•	•	•	•	104
Alchemist Kraken	310	A Class-A objet d'art that's far too sensitive to RF interference. Can sound cold and fierce as a result.	54	5	•	•	•	•	•	•	116
▲ Alchemist Kraken APD7/APD8	775	G A quirky Class A number with an equally warm and colourful sound. Hardly accurate but entertaining nonetheless.	49	4	•	•	•	•	•	•	124
AMC CVT3030	529	A A well meaning and affordable attempt to mix transistors with valves, albeit one that only really shines with simple musical styles.	35	5	•	•	•	•	•	•	116
Arcam Alpha 5	230	A+ A pared-down version of the Alpha 6 that suffers little penalty in power but a significant forfeit in sound quality.	60	5	•	•	•	•	•	•	134
▲ Arcam Alpha 6	300	VG A new MOSFET design with a subtle and melodic sound that takes a conservative view of powerful dynamics	68	6	•	•	•	•	•	•	129
▲ Arcam Delta 110S/120.2	1070	VG Now in mkII guise this established combination has matured into a very articulate, powerful if dry-sounding amplifier.	109	4	•	•	•	•	•	•	124
▲ Arcam Delta 290	450	VG Combines the dryness and restraint of Arcam's older models with a refreshing sense of detail, dynamics and musical colour.	99	5	•	•	•	•	•	•	116
▲ Art Audio Quintet	1156	VG Switchable triode/ultralinear output stage. In triode mode these are 15 of the sweetest watts around. Surprisingly gutsy	15/25							•	109
Audio Innovations Series 200	850	G Turns in a fuller and more substantial performance via MM rather than CD. Otherwise its sound can seem slightly bleached.	10	5	•	•	•	•	•	•	109
▲ Audio Innovations Series 300II	500	G+ Under-powered and over-distorted yet capable of realising an open and captivatingly expressive sound. Sensitive speakers are a must	9	4	•	•	•	•	•	•	97
▲ Audio Innovations Classic 25	699	G+ Warm, cuddly and immensely musical kit amp that almost transcends 'hi-fi' with its sheer listenability	24	5	•	•	•	•	•	•	126
▲ Audio Innovations Series 700	999	G+ Valve amp that can turn the roughest of digital sounds into music, both understated and graceful. Sensitive speakers are a must	24	5	•	•	•	•	•	•	116
▲ Audio Note Oto SE	1500	VG Transparent, very dynamic, excellent clarity and subtlety with limited power make for a very clean sounding amp	9.5	3	•	•	•	•	•	•	126
▲ AudioNote Ongaku	43125	E A single ended, zero negative feedback, triode, line level integrated amp and a half. Probably the best amplifier in the world!	27	6	•	•	•	•	•	•	Col
▲ Audiogram MB1	500	G+ It'll successfully tackle the most difficult of speakers and still provide a very warm, rich and euphonic sound.	46		•	•	•	•	•	•	116
▲ Audiolab 8000A	450	VG Recent updates have maintained its competitiveness with a thoroughly refined, consistent and very disciplined sound.	80	5	•	•	•	•	•	•	129
Audiolab 8000C/8000P	1100	G Very distinctive, almost stark neutrality that will not appeal to all listeners. Good value engineering, nevertheless	157	7	•	•	•	•	•	•	97
▲ Aura VA-100 Evolution	300	G+ Might overheat when driving insensitive, low-impedance speakers but was applauded for its sense of scale and drama via CD	81	5	•	•	•	•	•	•	109
▲ Beard Audio CA35/P35mkII	2390	VG Good build quality and finish and a characteristic valve sound make a first class amplifier capable of great musical enjoyment	35	4	•	•	•	•	•	•	63
Beard CA506	1695	G+ A versatile valve preamp, the bass sounded lively if a touch softened, while the treble was detailed but lacked a little sparkle	4	•	•	•	•	•	•	•	50
▲ Conrad-Johnson PV-10A	1250	E Fabulous preamplifier. Beautiful imaging, superb detail, plenty of gain on the phono stage; classy build quality too.	4	•	•	•	•	•	•	•	78
▲ Conrad-Johnson Premier 7	11000	E The 'Seven is designed without compromise, and is clearly one of the finest (valve) preamplifiers money can buy.	4	•	•	•	•	•	•	•	Col
Creek 4240	249	G- Bearing no relation to earlier Creek designs, this radical re-think is very much more successful via MM than CD.	49	4	•	•	•	•	•	•	134
▲ Denon PMA-250III	160	A- Pretty high resolution for the price, occasionally loses its grip but is generally engaging and enjoyable	55	3	•	•	•	•	•	•	121
▲ Denon PMA-350II	220	G+ In-depth modifications have brought the original PMA-350 out of its shell with a powerful, up-front and compelling performance.	89	5	•	•	•	•	•	•	134
▲ Denon PMA-450	250	G+ Denon's latest integrated amp swept the board with its big, brassy if somewhat extravagant sound.	99	5	•	•	•	•	•	•	116
▲ DPA Digital DSP-200S/DPA-200S	1245	E The very dramatic but exceptionally detailed and transparent sound of this combination belies its modest power rating.	48	5	•	•	•	•	•	•	124
▲ EAR 802/509mkII	4200	VG Extremely well made and combining the sonic strengths of both transistors and valves this EAR combo warrants attention	100	6	•	•	•	•	•	•	63
EMF Audio Sequel	349	G+ A fresh start for Mike Creek has resulted in the Sequel, a minimalist amp with a very refined but mildly restrained sound	47	4	•	•	•	•	•	•	109
Exposure XX	625	A Line only integrated with good sense of timing but limited hf extension. Likely to be very system dependent.	43	4	•	•	•	•	•	•	121
▲ Harman Kardon HK1400	400	G+ HK's first line-only amplifier exudes a relaxed but confident sound that is only troubled by the most dense of recordings.	52	7	•	•	•	•	•	•	129
▲ Harman Kardon HK6250	280	G+ Heavily based on the cheaper HK6150, this version offers slightly more power with a similarly gutsy and expressive sound	51	5	•	•	•	•	•	•	116
Harman Kardon HK6550	430	A- Follow up to 6500 is disappointing with grainy hf and limited depth. Quite powerful but ultimately not up to the mark	69	6	•	•	•	•	•	•	121
Harman Kardon HK6850	900	G This monster is derived from the HK6800 with a similarly deep and powerful sound but a rather steep price tag	101	6	•	•	•	•	•	•	109
▲ Jadis JP30/JA30	12204	E French tubes. Beautiful build, nostalgic styling and delightful sounding midrange transcend limitations at frequency extremes	30	4	•	•	•	•	•	•	60
JVC AX-R562	250	A- More fuss and bluster than detail and dynamics was how one listener concisely described this less than wonderful model	90	5	•	•	•	•	•	•	121
▲ JVC AX-Z1010	650	G+ One of the best behemoths: a big amp with a big, boppy and unclouded sound and a couple of ancient 16-bit DACs for good measure!	124	6	•	•	•	•	•	•	109
▲ Kenwood KA-3020	170	G+ An unassuming little amplifier that turns in a remarkably balanced and entertaining sound. Lively, detailed and engaging	66	5	•	•	•	•	•	•	97
Kenwood KA-3020SE	230	G+ A lower-powered but more load tolerant version of the KA-3020 with an up-beat yet very comfortable and generous sound.	39	5	•	•	•	•	•	•	134
Kenwood KA-4050R	280	A- Respectable but ultimately uninspiring model whose remote control is its main asset.	85	5	•	•	•	•	•	•	121
Kenwood KA-5050R	350	A A listenable but neither particularly communicative or captivating amplifier that puts features ahead of sound.	103	6	•	•	•	•	•	•	129
▲ Lecson Quattra	420	G Underpowered but with the flexibility of four independent power amps. Very deep, captivating sound with 3D soundstaging.	40	5	•	•	•	•	•	•	92
Linn Majik-I	593	A The cornerstone of Linn's modular hi-fi system has many innovations to its credit but its sound is vague and confused.	33	6	•	•	•	•	•	•	129
▲ Magnum Class A	599	G+ Lashings of rich and compelling music, trading a hint of lushness for stark accuracy. An unexpected find. Phono stage option	55	7	•	•	•	•	•	•	116
Magnum Quartet	329	A- An integrated model that incorporates four monoblocks optimised for bi-wiring, but sound is sandy in the treble.	72	5	•	•	•	•	•	•	121
Marantz PM-44SEmkII	200	A- Two generations on from the PM-40SE, Marantz' latest £200 contender provides a disappointingly grey view of music.	56	5	•	•	•	•	•	•	134

Amplifiers continued

Product	£Price	Comments	Line inputs	MM	MC	Integrated	Preamp	Power amp	Remote control	Headphone socket	Issue No.
▲ Marantz PM-52SE	300	G+ The SE premium pays for a degree of fluency that draws you into the music and keeps you there. Rather nice	95	6	•	•	•	•	•	•	121
Marantz PM-80mkII	480	G- Less the revision and more an entirely new amp, this model sounds at its sweetest and most agreeable in the 31W Class A setting.	130	5	•	•	•	•	•	•	129
▲ Moth Series 30	587	G+ A modular system capable of cracking results. The passive preamp and power amp combination warrant a Best Buy in their own right.	35	4	•	•	•	•	•	•	109
▲ Musical Fidelity Preamp/Typhoon	568	G+ A combination that plays everything close to its chest but bridge the power amp and you'll witness an explosion of detail.	62	6	•	•	•	•	•	•	116
▲▲ NAD 302	170	G+ A spritely and uplifting performance. Sounds loud but never intrusive or fatiguing.	39	5	•	•	•	•	•	•	116
▲▲ NAD 304	230	G+ Equally effective with CD and vinyl this is another successful and entertaining NAD amplifier for your shortlist	50	6	•	•	•	•	•	•	121
NAD 1000S/208	1120	A+ One of the beefiest amplifiers we've ever tested. Unfortunately it sounds too restrained and lightweight.	314	5	•	•	•	•	•	•	124
▲ Nakamichi IA-3	350	G A minimalist outing for the cassette heroes that's very confident if a tad restrained.	62	3	•	•	•	•	•	•	121
▲ NVA AP-20	340	G+ Utilitarian amplifier sounds gentle and restrained but is euphonic and utterly engaging. Optional phono stage	35	4	•	•	•	•	•	•	109
Onix OA-21S/SOAP	730	G- Via MM disc this amp comes alive with a fresh and vibrant sound though its CD input sounds utterly dead by comparison.	60	4	•	•	•	•	•	•	97
▲ Philips FA-930	200	A+ Radical styling hides a digital switching facility plus full remote control over what is Philips' best effort to date	99	5	•	•	•	•	•	•	109
▲ Pioneer A-303R	200	G A remote-controlled amp with a surprisingly fresh and uncomplicated sound that bests much of its audiophile competition	56	5	•	•	•	•	•	•	134
Pioneer A-300X	230	A+ This revamped version of the A-300 was also more confident sounding via CD than MM, yet our panel were still left unmoved.	55	5	•	•	•	•	•	•	116
▲▲ Pioneer A-400	280	VG Pioneer's design concept snaps into focus with an amp that seems to bubble with musical detail. A budget bench-mark	71	5	•	•	•	•	•	•	92
▲▲ Pioneer A-400X	300	VG This looks like the established A-400 but uses new circuitry to encourage a gentler if no less enthralling sound.	68	5	•	•	•	•	•	•	129
▲ QED A270CD/PA	370	G+ Recent updates have bolstered the output of the A270 without adding to its colorations. The PA phono option is a touch expensive	61	5	•	•	•	•	•	•	97
▲ QED C300/P300	630	G A cost-effective combo, limited in its resolution but less beguiling as a result. Disc stage is sweeter but samey	58	3	•	•	•	•	•	•	85
Quad 34	398	A Well-built durable preamp, filtering and above average tone controls but was found lacking in sound quality (viz: detail/dynamics)	4	•	•	•	•	•	•	•	44
Quad 66/606	1553	G Amplifiers with a classic lineage but compromised by an equally dated, soft and undynamic sound.	138	6	•	•	•	•	•	•	124
Rational Audio	175	A+ Wacky Czechoslovakian amp offers a very open and fluid sound via CD but its MM performance depends on cartridge load impedance.	129	3	•	•	•	•	•	•	92
Rega Elex	359	A Minimalist amplifier that sounds too forward, hard and unforgiving for its own good. Shows plenty of promise, however.	51	4	•	•	•	•	•	•	116
▲ Rose RV-23	450	G+ Beautifully built British 'hybrid'. You can spend more to get a more transparent sound but it's hard to criticise at the price	3	•	•	•	•	•	•	•	77
▲▲ Rotel RA-930BX	200	VG A gilded version of the classic RA-930AX with a dark and luxurious sound that's reminiscent of Rotel's heyday.	50	4	•	•	•	•	•	•	134
▲ Rotel RA-935BX	225	G A line only winner that lets a lot of music through and never lets things get out of hand. Could be a touch more enthusiastic	58	5	•	•	•	•	•	•	121
Rotel RC-980BX/RB-980BX	800	A Plenty of watts per pound, sound is expansive but lacks a sense of poise, of control and fine detail - a disappointment	143	5	•	•	•	•	•	•	109
▲▲ Sansui AUX-417R	280	G+ Unusually clean and precise with more subtlety than is usually attributed to remote control amps.	53	5	•	•	•	•	•	•	121
Sherwood AI-2210	80	P Lightweight in all respects this is better than you'd find on a midi and at least its reasonably painless.	47	4	•	•	•	•	•	•	121
Sonic Frontiers SFC-1	1500	G+ Smooth, sophisticated Canadian valve amp with a decent direct input and more features than average	54	6	•	•	•	•	•	•	126
Sugden A21a	469	G The modern-day relative of Sugden's original Class A amp and one that offers a smooth, easy-going sound.	25	•	•	•	•	•	•	•	92
Technics SU-VZ220	130	A- Cheap, cheerful and pretty flexible to boot the SU-VZ220 quickly sounds thin, splashy and relentless when the going gets tough	50	4	•	•	•	•	•	•	109
Technics SU-A800mk2	350	A A quick audition might convince you the '800mk2 is something special, but longer term listening shows it's little but bluff.	79	5	•	•	•	•	•	•	134
Woodside ISA230	900	A Smooth and inoffensive valve amplifier if one that lacks the sparkle and euphony required for a truly entertaining sound.	27	5	•	•	•	•	•	•	116
Woodside SC26/STA35	3254	G+ Synergistic pairing with a cool, controlled sound, good focus and transparency. More about poise than grunt	35	5	•	•	•	•	•	•	100
YBA Integre	1199	G+ Audiophile spec French integrated with good resolution and nice phono stage.	57	4	•	•	•	•	•	•	121
▲ YBA 1 pre/power amp	8000	E Well finished pre/power amp offers front rank stereo staging and transparency, and is capable of driving the most difficult loads	85	5	•	•	•	•	•	•	62
▲ YBA 2 pre/power amp	3849	G+ Superbly finished with very good space and transparency, slightly softened bass. Needs transformer for MC cartridges	70	5	•	•	•	•	•	•	56
YBA 3 pre/power amp	2449	G This duo produced see-through, ethereal stereo images that were more convincing towards the centre of the soundstage	56	4	•	•	•	•	•	•	72



AV amplifiers

In practice an A/V amplifier provides all the standard CD, tuner, tape, aux and phono inputs offered by a standard stereo amplifier. In addition many also incorporate an AM/FM tuner section, making them A/V receivers.

More importantly a modern A/V amplifier includes a Dolby Pro Logic decoding chip along with extra circuitry to effect the rear channel delay. Naturally there's at least four channel's worth of amplification under the bonnet to feed the five loudspeaker outputs (Front L and R, Centre and

Rear mono L+R).

Some A/V amps offer other surround modes like simulated stereo, Hall surround (L+R is fed to the rear) and Matrix surround (L-R is fed to the rear). Others use an element of Digital Signal Processing (DSP) to steer the Dolby Pro-Logic or permit a variable rear channel delay. Some also include DSP options like Jazz, Church, Hall and Stadium modes which use different delay and steering levels to generate different 'sound fields'.

From left to right the headings below indicate

how many watts per channel each amp has for its front, centre and surround outputs.

Surround modes indicates how many different surround effects are available and includes DSP. The audio inputs are for both hi-fi and AV components. S-type and phono video inputs are for VCRs, Laserdisc players and CTVs, S-type being the better of the two.

Subwoofer outputs are of the phono socket variety for active subs, and AM/FM tuner denotes if the unit is effectively a receiver.

AV amplifiers

Product	£Price	Comments	Surround output W/8Ω	Centre output W/8Ω	Surround output W/8Ω	Video input S-type	Video input phono	Subwoofer output	AM/FM tuner	Issue No.	
Denon AVC-3530	999	VG A true heavyweight with a richly detailed sound and flexible features to match	142	141	46	10	9	5	5	•	125
Harman Kardon AVR30	999	G+ Limited surround options are offset by a very secure sound with excellent control over effects.	74	75	30	7	10	6	0	•	125
Kenwood KA-V8500	699	G- Can sound a tad forced and immediate but is remarkably well-equipped with digital soundfield options.	62	63	37	10	11	6	5	•	125
Marantz PM-700AV	450	A+ Sounds just great through front and centre channels but surround is very weak.	69	52	51	3	7	6	3	•	125
Philips FR940	450	A- Perhaps as a result of the mismatch between front/centre channels, the FR940 proved a great disappointment on dem.	180	24	24	6	8	4	0	•	125
Pioneer VSA-D802S	600	A- The disappointingly grey sound lacks attack and confidence, undermining the tension of movie soundtracks.	53	55	32	9	9	5	3	•	125
Technics SA-GX550	450	VG A surprisingly gutsy and involving performance from a modestly-priced package.	48	48	49	2	5	2	0	•	125
Yamaha DSP-A2070	1100	G+ The ultimate in A/V flexibility with full manual control over ever conceivable soundfield.	101	99	35	24	10	6	6	•	125

Cables



Cables are not accessories but an integral part of your system. You can make do without accessories but no conventional system will function without cables. Inevitably some cables are greater than others. The best cable for your system will only be found through trial and error, but hopefully by combining our recommendations with those of a dealer you will end up with something that suits both your pocket and your system. Generally speaking budget to spend about ten per cent of the total system cost on cables.

Analogue interconnects are the leads that

connect source components to amplifiers and pre to power amps. The cables in this section are priced for a one metre terminated pair. Symmetrical indicates where a twisted pair of conductors are used.

Coaxial means that there is a central 'hot' conductor and a shield that carries the negative signal. Stranded cables have multiple strands and solid core use individually insulated strand(s). Copper and silver indicates whether these metals are used as conductors.

Digital interconnects connect CD transports to

DACs, and are traditionally coaxial with a 75ohm impedance. They come in optical and electrical varieties, the former being made of plastic or glass and the latter in coaxial or alternative configurations. The prices shown are for a terminated linear metre

Speaker cables are used between the amplifier and speaker. Our prices are for a terminated 5metre pair. Resistance and capacitance are indicated as low (L), medium (M) or high (H). Neither high resistance nor high capacitance cables are suitable for long runs.

Analogue interconnects

Product	£Price	Comments	Symmetrical	Coaxial	Stranded	Solid core	Copper	Silver	Issue No.
Audio Note AN-A	29.50	A- A well-rounded and cuddly sound from a high-ish resistance interconnect. Lacks a sense of scale and dynamics		•		•		•	108
Audioquest Ruby Hyperlitz	70	A+ A crisp, fast and articulate-sounding cable if one that's a little too pointed for our listeners		•			•	•	108
▲ Audioquest Lapis Hyperlitz	329	E An expensive cable that justifies its tag with a beautifully poised sound - natural, relaxed and very compatible.		•			•	•	108
Audio Technica AT620	28	A Plenty of cable for the money but its performance is distinctly lightweight, lacking depth and subtlety			•	•		•	108
Chord Chameleon	59	A+ An unpredictable cable with an 'anomalous treble' that can sound harsh one moment and oddly recessed the next!			•	•		•	108
▲ Chord Solid	115	VG What looks like a military RF cable actually provides a slightly forward but incisive and intimately detailed performance			•		•	•	108
▲ Cogan-Hall Intermezzo Ref	185	E A user-hostile cable with a tight, convincing bass allied to a very relaxed and involving mid/treble.		•			•	•	108
Cogan Hall Intermezzo E-M	320	G+ This bigger, thicker and thoroughly unwieldy 3-core version of the Intermezzo Reference actually sounds a little coarser		•			•	•	108
▲▲ DNM Interconnect	40	VG Fresh, transparent and packed full of detail, this slither of a cable scored a direct hit with our listeners		•			•	•	108
Goldring 'Studio Quality'	20	A- A bog-standard OFC coaxial cable that might otherwise be given away with a new amp or CD player. Cheap but nothing special.			•	•		•	108
▲ Isoda Electric HA-08-PSR	199	G+ This odd-ball cables utilises a mix of copper, brass and aluminium strands to achieve a very distinct sound		•		•		•	108
▲ Madrigal HPC	215	VG A very unusual cable design with a business-like approach to music-making that barely conceals its underlying 'fizz'.		•		•		•	108
Magnan Type Vi	595	A+ With a series resistance some 500-1000 times higher than average, the furry sound of the Type Vi will alter from system to system.			•			•	108
▲ Monster Interlink 500	60	G+ Plenty of hype to keep the marketing bandwagon rolling plus a lively and lucid balance to cheer up the enthusiast		•		•		•	108
▲ Moth Ley Line Black	100	G+ The cheapest of Moth's Ley Line series uses just two twisted conductors to achieve a very solid and confident sound.		•			•	•	108
Moth Ley Line Grey	200	G+ The four twisted conductors of this cable actually mark a downturn in audio quality		•			•	•	108
▲ Panasonic RP-CA910	50	G This conventional coax employs plenty of hi-tech materials which encourage an even-handed balance. A good upgrade.			•	•		•	108
▲ Silver Sounds 12/2 and 12/3	99/150	VG Both these cables share a similarly open, transparent and dynamic sound though the latter is arguably the better integrated		•		•		•	108
Sonic Link Yellow	60	A An interesting non-copper cable with an up-front sounded described as 'heavy-handed and pushy'.			•		•		108
▲ Sonic Link Violet	99	G+ Another nickel-based cable but with a very much better-balanced sound than Sonic Link Yellow		•		•			108
Straight Wire Laser Link	50	A+ Thanks to its high parallel capacitance this interconnect helps remove ultrasonic noise. Unfortunately it still sounds very odd!		•		•		•	108
Straight Wire LSI-Encore	90	A+ A solid-sounding cable with a strong mid and bass but a disappointingly sat-upon treble		•		•		•	108
▲ Tara Labs Prism	36	G 6N-purity copper, aero-grade insulation and spaced solid-core conductors all add-up to a slightly bright but frisky sound		•			•	•	108
▲▲ Tara Labs Quantum CD	63	G+ Praised by our panel for its lack of obvious vices, Quantum CD encourages a sweet and positive sound.		•			•	•	108
Tara Labs Quantum II	99	G Bass power and extension is the key to the sound of this unusual and hi-tech cable		•			•	•	108
▲ van den Hul The Source	70	G+ Accurately reflects the life of the music without detail forcibly from the speakers			•	•		•	108
van den Hul MC D-102mkIII S	80	A+ A rather coloured sound thanks to its full and resonant bass but spoiled overall by a dirty treble		•		•		•	108

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Digital interconnects

Product	£Price	Comments	Type	Plastic	Glass	Coaxial	Non-coaxial	75Ω	Issue No.
▲▲ Audioquest Video Z	50	E The very best available with an expressive sound but generous price to sweeten the pill	Electrical			•			108
Audioquest Digital PRO	90	A+ A silver cable with all the drive of Video Z but lacking its clean-cut transparency	Electrical			•			108
Audioquest Optilink Z	100	A Good level of midband detail but frequency extremes lack depth and extension	Optical		•				108
Bandridge AL560	20	P The disappointingly heavy and muddled sound of this basic fibre thwarts any recommendation	Optical	•					108
Chord Codac	34	A A connection with a stranded inner core and a sound that lacks integration	Electrical			•			108
▲▲ DPA Digi-link	27.50	VG Can seem slightly impassive but there's no avoiding its exceptionally detailed sound	Electrical			•			108
DPA Opti-link	20	P Very similar to Bandridge AL560 with an equally naff sound	Optical	•					108
Kimber PSB DigiLink	24	A- An analogue interconnect inappropriately pressed into digital service. A visible deterioration in the digital signal results.	Electrical				•		108
Kimber KC-1 DigiLink	52	A This cable adopts a woven construction with the addition of a conductive screen. Music lacks detail and spirit.	Electrical				•		108
Kimber KC-AG DigiLink	222	A- An asymmetric cable using silver conductors that deviates from the 75ohm standard. Not ideal for digital applications.	Electrical				•		108
▲ Kimber Opti-Link	70	G Hardly cheap for what appears to be a bog-standard PMMA fibre, yet it sounds a little brighter and livelier than most.	Optical	•					108
▲ Monster Cable Datalink 100	45	G+ A colourful coaxial interconnect with an equally colourful and up-beat sound. Very compatible.	Electrical			•			108
▲ Monster Cable Interlink LS100	45	G Well constructed stepped-index fibre with polished ends and rugged connectors. Slightly lean, fuzzy but engaging performance	Optical	•					108
Moth Leyline Datalink	140	A- A thin, coaxial version of Leyline Black with a rather hard and unforgiving character. Too expensive.	Electrical			•			108
▲▲ QED DigiFlex	19	VG A top performance, low-loss 75ohm coax with a very open, almost liquid quality that allows its music to ease naturally across.	Electrical			•			108
Sonic Link Brown Digital	35	A- A solid-core, twisted-pair interconnect that deviates from the 75ohm standard and provides an equally unbalanced sound	Electrical				•		108
Straight Wire Silver link	60	G+ A genuine attempt to get things right with a silver-plated, multi-strand coax. Yet it still sounds too dry and mechanical	Electrical			•			108
▲ van den Hul MC Videolink 75	30	VG An AV-cum-digital cable that comes very close to besting QED's DigiFlex. Still some emphasis of vocal sibilants, however	Electrical			•			108

Speaker cables

Product	£Price	Comments	Resistance	Capacitance	Stranded	Solid core	Copper	Silver	Issue No.
▲ Audio Note AN-B	165	G+ A very high capacitance Litz-style cable whose sound may well act as a taming influence in many systems	M	H			•	•	109
Audio Note AN-D	100	A Supplied in linear, non-polarised lengths that should be twisted into stereo pairs. Sounds rather gritty and forward	L	L	•			•	109
▲ Audio Note AN-SP	1270	VG Some 15 individually-insulated silver strands go to make up this very civilised but exceptionally detailed-sounding cable	H	L		•		•	109
▲ Audioquest F-14	44.50	A+ Ideal for laying flat under carpets, F-14 encourages a slightly warm and vibrant sound	M	L		•		•	109
Audioquest Type 4	75	A+ Four 18-gauge OFHC copper conductors wound in a Litz-fashion increases capacitance but restrain the cable's 'bite'	M	H		•		•	109
Audioquest Midnight Hyperlitz	260	G Very similar to Type 4 but with a delicate smoothness that contrasts with the brighter sound of cheap cables	L	H		•		•	109
▲ Bandridge LC7259 & LC7401	20/30	A Two very traditional figure-of-eight cables. The thinner version (LC7259) sounds lighter and coarser than LC7401	L	L	•			•	109
Bandridge LC8258 & LC8408	30/50	A- Two versions of the Silverflex series that, sadly, encourage very little sense of poise or decorum in their music	L	L	•			•	109
▲ Cogan-Hall Intermezzo Full-Range	465	VG Extra care must be taken to prevent shorting this user-hostile cable. Nevertheless it sounds superb!	L	L		•		•	109
▲ DPA IS19	275	G+ Shares the clear, neutral and transparent sound of the older 8S without the tremendous clarity of Gortex Black-16	L	L		•		•	109
DNM Rainbow	84	A+ The high impedance of this simple ribbon cable has an influence on the treble response of some speakers. Lacks 'oomph'	H	L		•		•	109
Heybrook Heywire	66	A This well-meaning facsimile of earlier ribbon-style cables ends up sounding lumpy and uneven	H	L		•		•	109
Isoda Electric HA-20	400	A+ This unorthodox cable employs a combination of copper, brass and aluminium strands. It sounds 'oddy impure'!	M	L	•			•	109
▲▲ Mission Stranded	20	G+ This Swedish-made cable proved a real hit with our listeners - a slick performer and Best Buy upgrade	L	M		•		•	109
Monitor PC KC27/KC34	40/60	A Two heavyweight multi-strand cables with a thick and chesty (10027) or light and wispy (10034) balance. Take your pick	L	L	•			•	109
Monster Powerline 3 Plus	75	A- The archetypal 'old-style Monster Cable' that labours under a soggy bass and untidy treble	L	M	•			•	109
Naim NAC A5	44	A- Described as a 'dinosaur of a cable' by our listening panel, this stiff rod of wire has little application outside of a Naim system	L	L	•			•	109
QED Bi-wire 79-Strand	35	A Reminiscent of curtain track, this bi-wire version of 79-strand is unfortunately saddled with a 'loud, hard and untidy' balance	L	L	•			•	109
▲ Silver Sounds 12/2	300	E Tonally accurate and exquisitely detailed, this cable opens a very transparent window on the music	L	H		•		•	109
▲ Silver Sounds 16/4	200	VG A prime choice for bi-wire systems even if this cable does lack the full finesse of its sister 12/2	M	H		•		•	109
Sonic Link Grey	80	G- A spaghetti-thin cable composed of silver-plated OF-copper and PTFE insulation. Lacks bass impact and treble 'air'.	H	M		•		•	109
▲ Straight Wire Waveguide 1.5	20	G A conventional multi-stranded cable with a refreshingly up-beat, crisp but slightly lean-sounding balance	M	M	•			•	109
▲ Straight Wire Flex-4	50	G+ Another very quick and dynamic-sounding cable from Straight Wire. A little short on subtlety but very engaging nonetheless.	L	H	•			•	109
Tara Labs Quantum III	238	G An imaginatively-named cable that encourages an equally colourful sound. Described as 'dark and fruity' by our panel!	L	H		•		•	109
van den Hul MC The Clearwater	50	A Despite its evocative title, the Clearwater turns out to be a disappointingly 'murky sounding' cable	M	L	•			•	109
van den Hul MC The Magnum	265	A Touted as vdH's most prestigious twinlead speaker cable, the Magnum sounds surprisingly soft and old-fashioned	L	L	•			•	109
▲ van den Hul MC The Wind	330	VG Blown-in from the continent, vdH's 'Wind' kicks up a storm with its lush midrange and bone-crunching bass!	L	M	•			•	109

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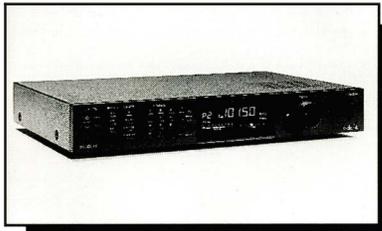
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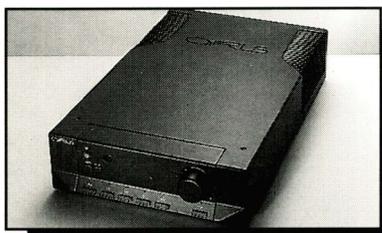
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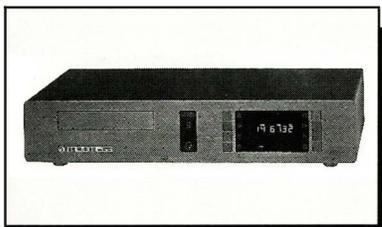
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Bartletts Suggested Systems

The Bartletts Suggested Systems listed below are supplied with the Marantz CD 53, an alternative CD player or Turntable is available, see below for price details. All systems are supplied with 8 metres of 79 strand loudspeaker cable. QED 4mm plugs are available at a cost

of £1.00 each. Carriage charge for delivery to an address on the UK mainland is £12.00 per order. All items are sent fully insured. Prices were correct at time of printing but are subject to change without notice. All systems come with a 2 year parts & labour guarantee. E&OE.

	Celestion 1	Mission 760i Celestion 3 II Mordaunt Short MS 10	Tannoy 603 II Mission 760ise	Mission 761i B&W DM 600i Celestion 5 II Tannoy 605 II Mordaunt Short MS 20	Tannoy 607 II Celestion 7 II Nad 802	Rogers LS 2a2 B&W DM 610i	Mission 762i Cerwin- Vega VS 8 Mission 780 SE	Rogers LS 4a2 Tannoy 609 II
Marantz PM 44 SE	378.95	417.96	433.95	456.95	487.95	503.95	518.95	550.95
Nad 302	355.95	394.95	409.95	433.95	464.95	479.95	495.95	526.95
Nad 304	401.95	440.95	456.95	479.95	511.95	526.95	542.95	573.95
Harman Kardon 6150	378.95	417.95	433.95	456.95	487.95	503.95	518.95	550.95
Harman Kardon 1200	480.95	524.95	542.95	568.95	604.95	617.95	630.95	674.95
Technics SUA 600	378.95	417.95	433.95	456.95	487.95	503.95	518.95	550.95
Pioneer A 300X	401.95	440.95	456.95	479.95	511.95	526.95	542.95	573.95

Options

The following CD players or turntables can be ordered instead of the Marantz CD 53 in the above systems:

CD Players

Denon DCD 595	Deduct	£20.00	Denon DCD 695	Add	Nil	Denon DCD 890	Add	£70.00
Marantz CD 52 IISE	Add	£100.00	Marantz CD 63	Add	£50.00	Nad 501	Deduct	£20.00
Nad 502	Add	£20.00	Sony CDP 711	Add	£50.00	Sony CDP 911	Add	£100.00
Yamaha CDX 470	Add	Nil	Yamaha CDX 570	Add	£45.00	Yamaha CDX 670	Add	£90.00

Turntables

Dual CS 503-2	Deduct	£20.00	Dual CS 505-4	Add	£30.00	Technics SLBD 22	Deduct	£50.00
Thorens TD 280	Add	Nil						

Bartletts

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OPTION 2

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OPTION 3

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[Certain restrictions apply to Bartletts Options: Suggested Systems are excluded. Credit is subject to status (written details upon request) Bartletts are licenced credit brokers. E&OE.]

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Cassette decks



The bad odour of copyright theft hangs around the compact cassette, but there is no doubt it is the world's most versatile and ubiquitous music storage medium. Buffs may wrinkle their noses, but are happy to use cassette decks to make up tapes for the car or personal.

There is no problem in connecting a cassette deck to any normal amplifier, but some care needs to be taken in choosing the best tapes for a specific machine. (Trial and error is one effective technique, but many decks have manual bias adjustment and some match up to the tape automatically.) Lab

performance and sound quality often go hand in hand, and are frequently somewhat dependent upon factory alignment. The mechanical integrity of the mechanism is another crucial factor, that is reflected in the price.

The columns on the right indicate when the facilities shown in the headings are available on a deck. Dolby B and C offer varying degrees of noise reduction and the HX Pro system gives significant treble improvements with ferric (Type I) tapes. Dolby S increases the level of noise reduction with less signal degradation than B or C. Three-head

recorders allow you to listen to a recording as it's being made, a useful quality control function. Bias adjustment allows you to fine tune the deck to suit different types of tape when recording. Auto calibration is an automatic system for setting bias and Dolby levels.

Twin deck offers the option to dub tapes or to play two cassettes simultaneously. Autoreverse is a useful convenience feature, but usually with some mechanical compromise. In the case of twin decks a blob is inserted in this column even if only one tape transport autoreverses.

Cassette decks

Product	Price	Comments	Dolby B	Dolby C	Dolby HX Pro	Dolby S	3 Head	Bias adjust	Auto calibration	Twin deck	Autoreverse	Issue No.
▲▲ Aiwa AD-F410	120	A Comparable to AD-F500 but cheaper: Good all round performance, well adjusted, useful basic and not so basic features	•	•	•							99
▲▲ Aiwa AD-F810	230	G First class budget 3-head machine with a dual capstan transport that really works at reducing the 'fudge' factor	•	•	•							99
▲▲ Aiwa AD-WX828	200	G- Equipment levels strong, and sound is both vivid and presentable, but control system daunting.	•	•	•						•	123
▲▲ Aiwa AD-WX929	230	A Superbly equipped twin deck that works and works well - remote control	•	•	•	•					•	117
▲ Aiwa XK-S9000	700	G+ Fabulous build, clunky transport and sharp, refined sound quality with Dolby S or B and metal tapes	•	•	•	•	•	•	•			105
Akai DX-57	220	G Eschews fancy gadgets for a good transport and decent electronics. Sound quality is firm and tidy but avoid Dolby C.	•	•	•	•	•	•	•			105
▲ Akai GX-95II	440	G+ Sharp, clear and articulate sounding deck, with superb performance extending to frequency extremes	•	•	•	•	•	•	•			99
Akai GX-R35	220	A Middling sound quality at best with Dolby B; deteriorates with Dolby C	•	•	•	•	•	•	•			99
▲ Akai GX-W45	320	A Costly but musical high-spec dual deck, doesn't like modern high energy Type IIs and IVs. Good stability and clarity	•	•	•						•	111
▲ Arcam Delta 100	850	E Superb transport and a ripe, spacious sound. The Dolby S installation more successful than most. Some replay incompatibility	•	•	•	•	•	•	•			111
Denon DRM-710	260	A Although this is a fair performing model, the design has lost some of the competitive edge of its predecessor, the DRM-700.	•	•	•							105
▲ Denon DRS-610	200	G Unique loading mechanism provides stability, and the deck has a crisp, clean quality. Occasionally anaemic bass.	•	•	•							111
Denon DRS-810	300	G- Drawer loading deck, carefully designed, yet lacking in subtlety on audition.	•	•	•							127
Goodmans Delta 700W	100	P Compact and ultra-basic twin deck which is rough and bass shy, with less than stable tape path.	•								•	123
Harman/Kardon DC5500	600	A Workmanlike sound quality offset by high price and inexplicable shortcomings like 'forgetful' Dolby switching and no timer support.	•	•	•						•	117
▲ Harman/Kardon TD4400	350	G Simple features plus excellent engineering make this a model of integrity.	•	•	•							127
Harman/Kardon TD4600	700	A Original Dolby S deck has improved over the years and now sounds very acceptable. A strong, solid sounding deck - but expensive.	•	•	•	•						117
JVC TD-R452	180	A- Tidy, stable but ultimately rather soul-less experience. Auto-reverse is useful though.	•	•	•							117
JVC TD-X352	150	A- Disappointingly amorphous sound despite decent measured results.	•	•	•							117
▲ JVC TD-V562	200	G+ Ultra-sophisticated transport at a silly price; sound quality is stable but slightly opaque.	•	•	•							123
▲ Kenwood KX-3050	170	A Acceptable sound quality marred only by a loss of midband analysis and slightly edgy treble.	•	•	•							117
Kenwood KX-5530	220	A- Neat looking, well equipped deck, adequately engineered but somewhat lacking musically. Worth considering if auto-reverse is a must	•	•	•						•	105
▲▲ Kenwood KX-7050S	400	VG Very well equipped and fine sounding deck, includes well implemented Dolby S	•	•	•	•	•	•	•			127
NAD 602	200	G Minimalist deck for the audiophile market. Unfortunately engineering is minimalist too	•	•	•							127
▲ Nakamichi DR-3	400	VG Refined, exquisitely detailed and solid sounding 'budget' Nakamichi 2-header.	•	•								123
▲▲ Nakamichi DR-2	600	VG Accomplished design with simple features (manual tape select!) but superb sound/serviceability.	•	•							•	127
▲ Nakamichi DR-1	850	VG Typically idiosyncratic Nakamichi with manual everything, Good azimuth adjustment and dynamic, authoritative sound.	•	•								117
Philips DCC600	500	A+ Simplified circuit and mechanism, but the Philips badly needs a D/A converter transplant	•	•								123
Pioneer CT-S420	250	A+ Poor replay compatibility, but otherwise satisfactory, if slightly uneven performer.	•	•	•	•	•	•	•			127
▲ Pioneer CT-S520	280	G Decent if slightly coloured middle ranker with FLEX to revitalise old or soggy sounding tapes.	•	•	•	•	•	•	•			123
Sansui D-790WR	170	P Modestly poor sounding but simple to use twin deck. Type II tapes show large response errors.	•								•	123
Sansui D-X117WR	220	P Bass is thin and coloured, and the sound lacks dynamics, pitch accuracy and overall stability - the sound is neither stable nor solid.	•	•	•							111
Sherwood DD-3010C	120	P Good range of features, let down by poor transport and iffy electronics.	•	•	•							117
▲▲ Sony (WMD6C) Pro Walkman	290	G+ One of the finest sounding cassette decks on the market today. A mandatory Best Buy, which also fits in your pocket	•	•								60
▲ Sony TC-K611S	300	G Cheapest Dolby S three header yet, yet slightly let down by lack of attention to detail	•	•	•	•	•	•	•			127
Teac R-9000	500	G Much better than average auto-reverse deck, well worth considering. Nicely engineered too.	•	•	•	•	•	•	•			105
▲ Teac V-8000S	700	G Superb stability and real subtlety, this must be the best TEAC yet. The only disappointment was the Dolby C	•	•	•	•	•	•	•			105
▲ Teac V-7010	800	G+ Heavyweight (in every sense) design, immaculately crafted, impeccable sound, but not for grannie.	•	•	•	•	•	•	•			127
▲▲ Technics RS-BX646	230	G+ Unusually well built and non-microphonic deck with sophisticated facilities and lucid midband.	•	•	•	•	•	•	•			127
▲ Yamaha KX-650	260	G Fine audio manners, especially in the midband and treble, mark this high class deck out from the crowd	•	•	•							99

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CD players

Now over a decade old, this all digital music source is well established despite high disc prices and the opposition of some hi-fi enthusiasts. Compact Disc's strengths over conventional vinyl are complete freedom from surface noise, ease of use, and more robust software.

However, many vinyl enthusiasts still find CDs sound less involving than top quality vinyl. But, with the dominance of CD in the high street, even vinyl die-hards need a CD player today.

The columns on the right indicate when the facilities shown in the headings are available on a CD player: DAC type indicates the type of converter chip used in each player, 16, 18 and 20-bit are multi-bit types, all the others are bitstream variants. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound, but it is an important one. Remote control is not yet universal, and we have included a tick box, more to show which machines don't have

one than which do. The existence of electrical and/or optical digital outputs is important for future upgrading with an outboard DAC, as a rule electrical outputs are the most desirable. Phase inversion in the digital domain is rare on one box players but can make quite a big difference if you've got golden ears. Headphone sockets are useful but beware of those without volume controls. Track entry keypads are those with calculator style buttons which makes track access much quicker.

CD players

Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Headphone socket	Track entry keypad	Variable output	Remote control	Issue No.
▲ Aiwa XC-300	150	A+ Cheap, cheerful and gratifyingly free of digital 'nasties', well-equipped but safe rather than thrilling on the sonic front.	Toshiba BS	•	•	•	•	•	•	107
Aiwa XC-750	200	A A refined version of the XC-700, sadly it has lost the magic of the original	PDM Bitstrm	•	•	•	•	•	•	119
▲ AMC CD6	349	G+ Based on the same 1-Bit circuit as Rotel's RCD-965BX but with a raunchier, beefier but less transparent sound.	PDM Bitstrm	•	•	•	•	•	•	124
Arcam Delta 270	800	G+ The dry but tightly-focussed and supremely detailed sound of this player will either beguile or aggravate, depending on taste!	Hybrid	•	•	•	•	•	•	124
Aura CD-50	400	G- Based on an older Philips board with new CDM9 transport, this is a slim player with an innocuous sound	SAA7321	•	•	•	•	•	•	119
AVI S2000MC	999	G+ A stylish, midi-width player with an exceptionally refined and comfortable sound. Lacks passion	20-bit	•	•	•	•	•	•	119
▲ Denon DCD-595	180	G Lacks the 695's pitch control but provides a smoother sound by way of recompense	18-bit	•	•	•	•	•	•	128
▲ Denon DCD-695	200	G A rough diamond with a raunchy sound to match. Pitch feature will be of interest to budding musicians.	18-bit	•	•	•	•	•	•	124
Denon DCD-890	270	G- Similar to the DCD-1290 in its execution, sounds lively and powerful but lacks subtlety.	18-bit	•	•	•	•	•	•	112
Denon DCD-1290	330	G- Looks the business but sound is a real five-minute wonder. Its compelling fizz lasts about as long as a firework.	18-bit	•	•	•	•	•	•	107
Dual CD1080RC	220	A- Strange-sounding player with a top-heavy treble that does little to redress its lack of vibrancy and emotion	MASH/PWM	•	•	•	•	•	•	107
▲ Genexxa CD-4900	129	A A little thin on detail, build quality and dynamics but thin on price too!	MASH/PWM	•	•	•	•	•	•	124
▲ Goodmans Delta 700	110	A+ A 16-bit alternative to the CD650II that furnishes a colourful and animated sound	16-bit	•	•	•	•	•	•	128
Grundig Fine Arts CD2	190	A- A stylish-looking player with a disappointingly vague approach to music-making	SAA7350	•	•	•	•	•	•	128
▲ Harman Kardon HK7725	800	VG This flagship implementation of RLS sounds impressively bold and dynamic - a genuine rock 'n roller!	18-bit RLS	•	•	•	•	•	•	124
▲ Harman Kardon TL8600	700	G+ A refined and more flexible version of the TL8500 multiplayer with a significantly more expressive sound	MASH/PWM	•	•	•	•	•	•	132
JVC XL-Z1050	500	A Technically advanced and luxuriously equipped, this player remains rather bland and unsatisfying on audition	PEM Bitstrm	•	•	•	•	•	•	119
Kenwood DP-3050	200	A+ A slightly over-cooked version of the DP-3040 with a highly civilised but uninteresting sound.	NPC Bitstrm	•	•	•	•	•	•	124
Kenwood DP-7050	350	A Kenwood's first sowing of Philips' Bit Stream technology has fallen on stony ground judging by its dry and awkward sound	PDM Bitstrm	•	•	•	•	•	•	119
▲ Linn Karik	1497	VG Based on Linn's original CD transport, this player sounds dry but very positive, detailed and engrossing	Crystal BS	•	•	•	•	•	•	119
▲ Marantz CD-52II	230	G Launched to usurp the position of its own CD-52SE, the '52II is less colourful but equally appealing	PDM Bitstrm	•	•	•	•	•	•	119
▲ Marantz CD-52IISE	300	G A new mains transformer plus the full complement of internal mods has recaptured the frothy if startling sound of the original '52	PDM Bitstrm	•	•	•	•	•	•	119
Marantz CD-72SE	600	G+ A recommendation just eluded the grasp of this superbly built player thanks to its very polished but restrained sound.	bitstream	•	•	•	•	•	•	112
Mission DAD5	300	A+ Similar to Philips' 600-series: lively, plenty of space and full of 'bounce' but a little too eager to impress in the short term	bitstream	•	•	•	•	•	•	107
▲ Musical Fidelity CDT	5019	G+ Oddball player with a cheap top-loading transport and appalling digital gubbins yet saved by the euphony of its valves!	hybrid	•	•	•	•	•	•	112
▲ NAD 502	220	G This updated version of the 5425 has traded the spontaneity of its forebear for a more precise but mechanical style of music	MASH/PWM	•	•	•	•	•	•	119
Nakamichi CD-4	380	A- This looks new enough but sounds little better than the older CD Player 4 upon which it is firmly based.	18-bit	•	•	•	•	•	•	124
▲ Nakamichi MB-4s	300	G Entry-level MusicBank player that sounds like it's come from a studio control room: plenty of dynamics and detail but little stereo depth	16-bit	•	•	•	•	•	•	132
Onkyo DX-C110	350	G- A big and beefy 6-disc carousel that strides confidently through rock and pussyfoots around gentle ballads	Bitstream	•	•	•	•	•	•	132
▲ Philips CD732	140	A+ A cross between Philips CD690 and CD920 is no more technically accomplished but encourages a very lively and entertaining sound	SAA7341	•	•	•	•	•	•	128
▲ Philips CD920	160	A+ A new budget player with an appalling technical record but a surprisingly clean if understated sound	SAA7341	•	•	•	•	•	•	119
Philips CD930	200	G- Featuring digital circuitry similar to Marantz's players but a sound that's a little too ripe and soft.	PDM Bitstrm	•	•	•	•	•	•	112
▲ Philips CD950	350	G+ Philips' top 900-series player is the first to employ its advanced DAC7 chipset. Sounds very crisp, clear and confident.	DAC7	•	•	•	•	•	•	112
Pioneer PD-102	150	A Smooth and littered with plenty of underlying detail, this budget player remains distinctly unadventurous	PFM Bitstrm	•	•	•	•	•	•	128
Pioneer PD-S802	350	G Once again Pioneer's LLC topology only served to split and confuse the listening panel. It's good, but quirky!	PFM BS	•	•	•	•	•	•	124
▲ Pioneer PD-M701	330	G+ A 6-disc multichanger from the originators of the breed. A little untidy perhaps, but still sounds fresh, dynamic and exciting	PDM Bitstrm	•	•	•	•	•	•	117
Pioneer PD-M901	450	A Another 6-disc multichanger based on the PD-M701 but with the addition of various 'Sound Field' options. Listening is hard work	PDM Bitstrm	•	•	•	•	•	•	117
▲ Pioneer PD-S901	500	G+ The very refined but confident, crisp and powerful sound of the '901 snatches Pioneer's LLC concept from the jaws of defeat	PFM Bitstrm	•	•	•	•	•	•	119
▲ Quad 67	790	E Deceptively sleek in appearance but with a powerful, fluid and captivating sound reminiscent of Meridian's 206.	Crystal BS	•	•	•	•	•	•	124
▲ Rotel RCD-945AX	230	G Based on the same CD-player-on-a-chip as Philips CD690 but with improved execution and build.	SAA7341	•	•	•	•	•	•	124
▲ Rotel RCD-965BX	300	E An exceptionally refined bitstreamer: transparent, exquisitely detailed and powerfully emotive. A landmark player	PDM Bitstrm	•	•	•	•	•	•	100
Sansui CD-X317	250	A Not in the same class as older CD-X311mkII. Same technology but the sound is neither as responsive or engaging	MASH/PWM	•	•	•	•	•	•	107
Sansui CD-X617	350	A This 'double-DAC' version of the CD-X317 is more impressive, sounding light and tizzy with pop but dull with classical CD's	MASH/PWM	•	•	•	•	•	•	112
Sansui CD-Alpha 717DR	1560	G+ A beautifully constructed if rather dated flagship player with an equally sedate and unadventurous sound.	MASH/PWM	•	•	•	•	•	•	124
▲ Sherwood CD-3020R	130	G Although this budget wonder has little respect for musical convention, what emerges is still remarkably entertaining	NPC bitstrm	•	•	•	•	•	•	119
▲ Sherwood CD-5010R	160	G+ A warm, detailed and enjoyable performance from a solidly built but affordable package.	PDM Bitstrm	•	•	•	•	•	•	124
Sherwood CDC-5030R	200	A- The replacement for the successful 5-disc CDC-5010R sounds messy, disjointed and generally unpleasant. A great disappointment	Bitstream	•	•	•	•	•	•	132
Sony CDP-X303ES	550	A+ A disappointingly lean and inconsistent result from a player that puts the 'high' in technology if not fidelity	PLM Bitstrm	•	•	•	•	•	•	124

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CD players continued

Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Variable output	Headphone output	Track entry keypad	Remote control	Issue No.
Sony CDP-C345	230	A+	Sony's Hybrid Pulse DAC sounds great in the CDP-311 but in this 5-disc carousel it provides a mere skeleton of a performance	PLM Bitstrm	•				• •	132
Sugden SDT-1	850	A	Bearing in mind Sugden's SDA-1 converter lies at the heart of this player, its unpredictable performance is disappointing	16-bit	• •					119
Teac CD-P3500	200	A	A well-meaning attempt to pare-down the CD-P4500 results in a similar looking player with a thoroughly uninspiring sound	PDM Bitstrm	• •				• •	112
▲ Teac CD-P4500	280	G	TEAC's first genuine 1-bit player its sound described as having a certain 'organic warmth', very composed and easy-going.	PDM Bitstrm	• •				• •	107
Teac VRDS-10	770	A+	A basic analogue stage compromises the potential of TEAC's superb engineering and digital electronics. Lacks bass energy	DAC7	• • •					119
▲ Technics SL-PG340A	150	A+	No more or less impressive than the old SL-PG320A, this new version is attractive enough if slightly restrained	MASH/PWM					• •	128
▲ Technics SL-PG440A	170	G	This mix of the SL-PG520 and '420 fails to benefit from the strengths of either and only just achieves recommendation.	MASH/PWM	•				• • •	124
▲ Technics SL-PG520A	180	G+	A cracking player. Superb clarity and dynamics, thrilling but musically involving too	MASH/PWM	• •				• •	107
▲▲ Technics SL-PS620A	200	G+	A costlier, tarted-up version of the SL-PG520A that loses very little in the way of clarity, sparkle or in compelling dynamics	MASH/PWM	• •				• •	112
Woodside WS2	1095	G+	Responded well to our jazz and classical selection but sounding bright and grainy with the pop CD's	16-bit	• •					95
Yamaha CDX-670	290	G-	Yamaha has retained the CDX-660 casework but cut costs with a new multi-task IC that's not entirely de-bugged.	PDM Bitstrm	• •				• • •	124



CD transports and DACs

A CD player can be split into two basic components; the disc drive or transport, and a device which turns the digital bitstream coming off the disc into an analogue audio signal. This is called a digital to analogue converter or DAC. Although most players are contained in a single box, expensive players are usually two box affairs.

Although many of these units will be purchased as matching pairs, a DAC can also be

used to upgrade an existing CD player. Thus an early machine with a satisfactory transport can be rejuvenated by adding an outboard DAC.

The columns on the right indicate the facilities available on a transport or DAC. Remote control is self explanatory. The existence of electrical and/or optical digital in and outputs is pretty fundamental to transports and DACs, as a rule electrical outputs are the most desirable. Class 1 transports are those with an output whose crystal clock accuracy that's

better than ± 50ppm (parts per million), certain DACs won't lock onto transports with a lower clock accuracy. DAC type shows the specific converter chip employed. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound. Phase inversion in the digital domain can make quite a big difference if you've got a high resolution system and golden ears.

CD transports

Product	£Price	Comments	Remote control	Electrical digital output	Optical digital output	Class 1	Issue No.
▲ Arcam Delta 250	750	G+	Arcam's best effort yet is a new design based on the Philips CDM9 transport; specification includes Sync Lock facility.	•	•	•	130
▲ Counterpoint DA-11E	1495	VG	By rights this transport should be highly incompatible yet it delivers a remarkably vivid and natural sound.	•	•	•	130
▲ Meridian 200	895	G+	Broadly compatible and offering a light, fresh and very bubbly sound that is both natural, engaging and unfatiguing	•	•	•	96
TEAC P-2	3500	G	Beautifully styled and constructed but sound is bleached and generally less inspiring than that of the P-10	•	•	•	96
TEAC P-2s	4300	A+	The latest version of Teac's luxury P-2 transport sounds as over-engineered as it looks.	•	•	•	130
▲ Theta Data Basic	1990	G+	A mild-mannered transport capable of marvellous results with lively-sounding outboard converters.	•	•	•	130
Wadia 8	3195	G	Includes a budget version of Teac's VRDS mechanism in a fancy case; just too expensive for the performance on offer.	•	•	•	130

DACs

Product	£Price	Comments	Remote control	Electrical dig output	Optical digital output	Class 1	Issue No.
▲▲ Arcam Black Box 50	450	VG	A very measured and sophisticated sound from a DAC that leaves plenty in reserve to accommodate future upgrades.	Hybrid	•	•	127
▲ Audio Alchemy DAC-in-the-Box	200	G	Despite its slightly veiled sound this giveaway DAC may still rescue the oldest of players from obsolescence.	18-bit	•	•	127
▲▲ Audio Alchemy DDE v1.0	420	VG	A very sweet and seductive sounding unit that gives good results with a wide range of CD players/transports	Bitstream	•	•	101
Audiolab 8000DACmkII	750	G	Just as smooth and refined as its predecessor yet, sadly, still manages to obscure the passion or fire of music.	DAC7	•	•	127
Audio Note DAC 1	600	G	An oddball DAC with manual de-emphasis switching. Needs a high preamp input impedance if bass is not to suffer.	20-bit	•	•	127
Audio Synthesis DSM-M	1234	G+	A weighty but neutral and highly calculated performer, best suited to transports like the P-10, despite Sync Lock facility.	20-bit	•	•	113
Beard DAP-1	1250	A-	Clad in a wooden case this marriage of digital technology and valves has hit the rocks, a disappointingly flat sound	16-bit	•	•	113
DPA Digital Little Bit II	400	G	A new on-board mains filter promotes a smoother and richer sound at the expense of some life and vitality.	SAA7350	•	•	127
▲ DPA Digital Bigger Bit	695	G	With either P-10 or Meridian 200 transports it delivers a very taut and dynamic sound, bathed in an open acoustic	DAC7	•	•	103
▲ Meridian 563	695	G+	Warmer but no less detailed than the earlier 200-series, the 563 really comes into its own with top-flight CD transports.	Crystal	•	•	127
Meridian 606 DAC7	1350	G	By refining the 203's sound further Meridian have also tempered its vibrancy and 'life'. Fickle with other transports	DAC7	•	•	101
Micromega Duo BS2	600	G	Has a tendency to sound light, airy and 'fast' but it can also become a little hard or - fatiguing with some digital outputs	SAA7321	•	•	101
Micromega Microdac	300	A+	Described as a modest but entertaining performer, achieving its sweetest balance with Arcam's D170.3 transport.	SAA7321	•	•	113
▲ Mission DAC5	300	G+	Another modest DAC but one capable of a lean but clean and detailed sound that's typical of the DAC7 breed.	DAC7	•	•	113
▲ Musical Fidelity Tubalog	499	G+	The animated character of the Tubalog ensures it's a great upgrade on budget CD players.	18-bit	•	•	127
▲▲ QED Digit	139	G+	Bearing in mind its expressive but very forgiving performance the Digit is almost embarrassingly cheap	PDM Bitstrm	•	•	113
Select Systems Dacula	400	G	The overly warm and heavy bass of this DAC is quite atypical of the Crystal Bit Stream DAC.	Crystal	•	•	127
▲ Sugden SDA-1	749	G+	A pleasant surprise from the fuddy-duddies of audio, judging by its 'masses of high resolution detail and tremendous dynamics'	TDA1541	•	•	113
Woodside DAC1	909	G	Fine but slightly dated and costly package in performance terms - but flexible, musical and t well built	16-bit	•	•	87
▲ Woodside DAC2	509	G+	Offering a sharp and dynamic sound, all the more captivating for its lack of graininess and 'tizz'. A reliable upgrade	16-bit	•	•	101

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Transport/DAC combos

Product	£Price	Comments	DAC type	Track entry	Headphone socket	Variable output	Remote control	Optical digital output	Electrical digital output	Issue No.
▲▲ Arcam Delta 250/Black Box 50	1200	VG A very sophisticated combination that sounds silky-smooth without appearing soft or sugar-coated. A bargain two-box player.	Hybrid	•	•	•	•	•	•	133
Audio Alchemy DDS/DTI/XDP/P52	2047	A+ A multi-box combination with a Bit Stream DAC that is fundamentally more inspiring than its partnering transport.	DAC7	•	•	•	•	•	•	120
▲ Cyrus Discmaster/Dacmaster	1900	G+ A powerful-sounding and perhaps slightly heavy-handed combination that cuts right to the heart of its music.	20-bit	•	•	•	•	•	•	133
DPA Digital T-I/PDM2mkII	3245	G An ingenious combination that includes a clock-feed from the DAC to CD transport. Capable of astonishing results	DAC7	•	•	•	•	•	•	120
DPA Digital T1/PDM 256	3890	G A highly advanced duet with adjustable dither facility. Sadly its different settings only usher-in different compromises.	Bit Stream	•	•	•	•	•	•	133
▲ EAD T-1000/DSP-1000	2195	VG A two-box player based on Pioneer's Stable Platter CD transport. Its music always sounds fast, furious and fascinating.	20-bit	•	•	•	•	•	•	120
Linn Karik/Numerik	2495	G+ Partnering Linn's Numerik DAC with its Karik CD player (as transport) provides a dry, dynamic but also slightly dirty sound.	20-bit	•	•	•	•	•	•	120
Meridian 200/263	1390	G Now updated with Crystal Bit Stream technology, this popular duet has unfortunately lost much of the charm and poise of the original.	Bit Stream	•	•	•	•	•	•	120
Meridian 500/563	1670	A+ Combined with its own 500 transport, the recommended 563 sounds disappointingly thin, brash and uncomfortable.	Crystal	•	•	•	•	•	•	133
▲ Meridian 602/606	3100	VG Meridian's top-of-the-range two-box player looks and sounds both distinctive and elegant, the perfect partner for a cultured system!	DAC7	•	•	•	•	•	•	120
▲ Monarchy Audio DT-40A/M-33	3090	VG An intriguing combination that provides a beefy and enthusiastic performance via its balanced AES/EBU connection.	20-bit	•	•	•	•	•	•	133
Proceed PDT3/PDP3	5214	G+ The third in a series of unusual transport/DAC combinations and a pairing that retains a powerful, confident and rugged sound	20-bit	•	•	•	•	•	•	120
▲ PS Audio Lambda/Ultralink Two	4900	VG In direct contrast with its appearance, this duet positively sparkles with colour and resonant detail.	20-bit	•	•	•	•	•	•	133
▲▲ Teac P-700/D-700	1500	VG They may lack the resolution of high-end colleagues but still sound warm, bubbly and perpetually entertaining.	20-bit	•	•	•	•	•	•	120
Teac P-2s/D-2	6000	A- Teac's VRDS statement looks a million dollars but sounds rather thin and uninviting. A great disappointment.	18-bit	•	•	•	•	•	•	133
Theta Data Basic/Cobalt 307	2696	G+ A cautious and slightly over-refined combination that fails to make the best of either component.	Hybrid	•	•	•	•	•	•	133



DAT players

DAT, or digital audio tape, has been on the market for quite some time now but has never really 'made it' as a consumer medium, probably due to the fact that very little prerecorded software has been made available. In the last year or so it has begun to carve itself a niche at the top end of the market replacing reel

to reel tape recorders as the audiophile's tape based medium.

The DAT standard specifies a 48kHz sampling rate, which is higher than CD, so direct copying in the digital domain is only possible on those machines with dual sampling frequencies, ie 48kHz and 44.1kHz. Some machines also record at 32kHz

to give a longer recording time for a given length of tape, this is shown in the LP mode column.

The optical and electrical in/outputs in the column headings are for digital signals, analogue in/outputs are universal. The AES/EBU and S/PDIF socketry is for connection to professional components and typically DAT machines with this

DAT players

Product	£Price	Comments	Remote control	Optical in/out	Electrical in/out	AES/EBU in/out	S/PDIF in/out	LP mode	Issue No.
JVC XD-Z1010TN	900	A+ Ambitious but ultimately disappointing deck with an opaque musical delivery and more features than you can shake a stick at	•	•	•	•	•	•	111
Panasonic SV-3700	1111	A Slick, powerfully equipped, this pro DAT has a clear, quick and colourful sound somewhat lacking in weight and substance	•	•	•	•	•	•	111
Tascam DA-30	1199	A+ Interesting pro DAT deck with solid, tangible sound quality which is nevertheless lacking in analysis	•	•	•	•	•	•	111



Headphones

There are a variety of different approaches to headphone design. Amongst the more expensive models, electrostatic drivers are used in open-backed phones. The majority of these come with some form of transformer which usually takes the signal from the speaker terminals on the amplifier, but some can run from a pair of tape out sockets.

The more down to earth (see affordable) models feature dynamic, or moving coil, drivers in circular open or closed backed designs. The advantage of open backs seems to be a correspondingly open sound, but one can also of course hear external noises. Closed-back designs are useful in situations where it is necessary to block out background noise, but they aren't

generally as good sonically.

Another means of distinguishing different types is the way they sit on your head. There are three styles: circumaural models enclose the ear and rest on the side of the head; supra-aural designs feature a flat pad which presses on the outer ear (pinna); and intra-aurals rest inside the ear itself, and are popular with personal stereos.

Headphones

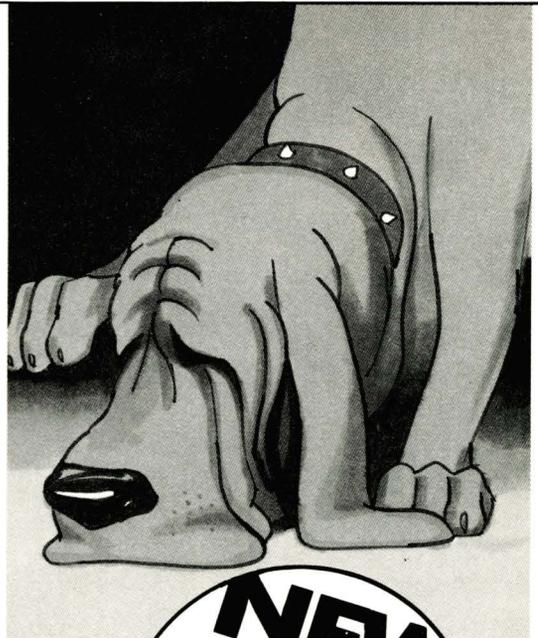
Product	£Price	Comments	Type	Open back	Closed back	Dynamic	Electrostatic	Issue No.
AKG K44	42	A Good quality personal oriented phone, could have a better sense of space but is musically quite communicative	Supra-aural	•	•	•	•	99
AKG K70	30	A Cossetting on the ears, but not on the brain, thanks to coarse, shut-in sound.	Supra-aural	•	•	•	•	133
AKG K135	46	A The K135s don't live up to the usual AKG standards, though they do have the ability to reproduce rhythm well	Supra-aural	•	•	•	•	63
▲ AKG K240 Monitor	82	G Something of a classic, these AKGs are very user friendly in all respects; sonically on the warm side of neutral	Circumaural	•	•	•	•	63
▲ AKG K280 Parabolic	117	G+ A very revealing and unusual twin driver design that uses the same principle as a satellite dish to beam sound into the ear	Circumaural	•	•	•	•	63
▲ AKG K340	191	E Heavyweight cans in most respects, the K340 with its electrostatic tweeter is a very revealing headphone	Circumaural	•	•	•	•	75
▲ AKG K400	118	VG Comfortable over long sessions. Sound is exquisitely detailed, dynamic and uncoloured	Supra-aural	•	•	•	•	121
▲ AKG K500	138	G+ Open and clear, they reproduced music with impressive definition, balance is on the light side but transparency is high	Circumaural	•	•	•	•	111
▲ AKG K1000	646	E One of the best dynamics on the market, hooks directly to speaker outputs and makes much of the competition sound lame	Extra-aural	•	•	•	•	99

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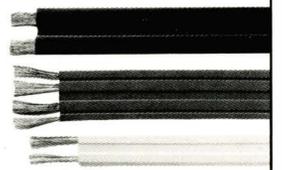
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SPK 300	7-core blue cable having 13 strands per core (each strand laminated). Requires soldering.

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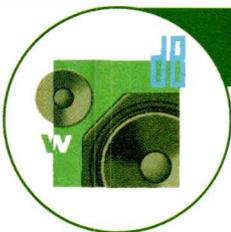
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Headphones continued

Product	£Price	Comments	Type	Open back	Closed back	Dynamic	Electrostatic	Issue No.
Audio-Technica ATH-M2a	28	A No bass, little treble and acceptable midband from low-weight, comfortable model	Supra-aural			•	•	133
▲ Audio-Technica ATH-910	90	G The closed-back 910s are an improvement on the 909s with a nice rhythmic quality rarely found with headphones	Circumaural			•	•	55
Audio-Technica ATH-9000	246	G Electrets which connect to the amps speaker outputs, it sounds a little too smooth but would suit aggressive amps	Circumaural	•				111
Beyer DT311	45	A+ Uncharacteristically tight, unrefined sound quality from otherwise well engineered 'phone	Supra-aural		•		•	133
Beyer DT411	59	G A reasonable but not very thrilling headphone that doesn't really offer enough at the price	Supra-aural		•		•	111
▲ Beyer DT911	199	VG Probably too revealing for many headphone amps these are very subtle and fine if expensive cans	Circumaural		•		•	111
▲ Beyer DT990	119	VG A significant pair of dynamic headphones; they have a smooth and yet revealing neutral sound that is hard to criticise	Circumaural		•		•	55
▲ Jecklin Float Electrostatic	399	E These electrostatics have an openness of sound rarely found in the breed, with good dynamic range to boot	Circumaural			•	•	55
▲ Jecklin Float Model One	75	G+ Whilst very unusual in appearance, the Floats give remarkable sound quality and openness at a reasonable price	Circumaural			•	•	55
▲ Jecklin Float Model Two	99	G+ Helmet shaped and pretty unflattering but open sounding and comfortable in the long term. Lacks adjustment	Circumaural			•	•	63
JVC HA-D690	40	A Competent but rather undistinctive cans, a bit middle of the road and well suited to aggressive sources	Supra-aural			•	•	111
JVC HA-D910	65	A Broadly acceptable if unexciting design with low level losses and some colourations	Circumaural			•	•	121
Kenwood KH-1000	20	A- First step up from a true mini: a near miniature which is cheap, comfortable and inoffensive	Supra-aural		•		•	121
Koss TD/60	30	A- AM radio like bandwidth limitations and colourations, and rather flaky build	Supra-aural			•	•	133
Maxell HP-3000	30	P Solid, smooth sounding but congested and undynamic. Includes in-lead controls.	Supra-aural			•	•	133
▲ Pioneer SE-400D	37	G- Acceptable if unexciting all-rounder, with good long-term comfort levels.	Supra-aural			•	•	133
▲ Ross RC-300CD	20	P In-lead controls are the highlights of this shoddy, sometimes aggressive sounding design.	Supra-aural			•	•	133
▲▲ Sennheiser HD320	40	E Superb value: articulate, accurate and musically effective, but location on ears can be uncertain.	Supra-aural		•		•	133
▲▲ Sennheiser HD440 II	35	A+ Still the one by which others at the price are measured, though now slightly leaden sounding, cold treble	Supra-aural		•		•	121
Sennheiser HD 540II	120	G+ A good but not great headphone that due to its high impedance and efficiency should work well with most sources	Circumaural		•		•	111
▲▲ Sennheiser HD560 Ovation II	140	VG Characteristic slightly heavy sound, but still the benchmark at this price level. High class sound and comfort	Circumaural		•		•	121
▲ Sony MDR-CD1000	170	G+ A fine sounding and comfortable headphone that's likely to work well with most sources	Circumaural			•	•	111
▲ Sony MDR-CD3000	350	G+ Better than most of the headphone outputs around so hard to make the most of, potentially up there with the electrostatics	Circumaural			•	•	99
▲▲ Sony MDR-CD350	30	G Very impressive, possibly the most open sounding cheap closed back can around, lightweight in balance but transparent	Circumaural			•	•	99
▲ Sony MDR-CD450	45	G- Fair acoustic isolation and comfortable circum-aural construction, moderate sound quality	Circumaural			•	•	133
▲▲ Sony MDR-CD550	60	G+ A very competent headphone, creates a remarkable sense of space for a closed back design and sounds natural to boot	Circumaural			•	•	99
▲ Sony MDR-CD750	90	G+ Reasonably comfortable and eminently listenable these Sonys have characteristically good bass power and relaxed hf	Circumaural			•	•	111
Sony MDR-CD850	100	A+ Very comfortable, and reasonable sound - better than most sealed designs - though hardness intrudes	Circumaural			•	•	121
▲ Stax Gamma pro/SRD-X pro	678	E The Gamma pros are like a stethoscope for your hi-fi, revealing subtleties that many loudspeakers fail to resolve	Circumaural		•		•	63
▲ Stax Lambda Signature/SRM-T1	1644	E The Signature when combined with the SRM-T1 valve driver must be the most transparent headphone available	Circumaural		•		•	72
▲ Stax SR Gamma	239	G+ The next model down the Stax range from the Lambda, the Gamma is an excellent headphone with little to criticise but the price	Circumaural		•		•	55
▲ Stax SR Lambda Pro/SRD-7SB	674	G+ An industry reference, frighteningly revealing, bringing across more information than loudspeakers costing twice as much	Circumaural		•		•	55
▲ Stax SR Lambda Pro/SRM-1	1239	E Extracts layers of information that other headphones only hint at. The SRM-1 has more edge than the SRM-T1	Circumaural		•		•	75
Technics RP-F10	100	A Another very comfortable sealed model, modest sound isolation and uneven sound favouring bass	Circumaural			•	•	121
▲ Vivanco SR606	40	G+ Although slightly overblown at times, this model is easy on the ears and essentially enjoyable.	Circumaural		•		•	133
▲▲ Vivanco SR808 Classic	55	G A new mid price reference from a new and interesting source. Good all round, no obvious shortcomings	Supra-aural		•		•	121



Loudspeakers

Last item in the hi-fi chain, to some extent the loudspeaker is merely the slave of what has gone before, capable only of reproducing a signal as good as it is fed. Nevertheless the distortions (colorations and stereo effects) introduced by loudspeakers (and rooms) tend to be more immediately obvious than those anywhere else in the chain, so careful choosing according to taste is very important.

The average loudspeaker consists of a smallish

enclosure, much of which may have begun life as part of a tree, plus a couple of drive units hidden behind a removable grille. Inside the box lurks a simple electrical circuit known as a crossover, which divides the incoming (full range) signal into the right bits for the drivers to handle. Variations on the above formula are specifically identified in the entries. The designer's primary task is to balance the 'sensitivity' of the loudspeaker (how loud it goes for a given electrical input) against the

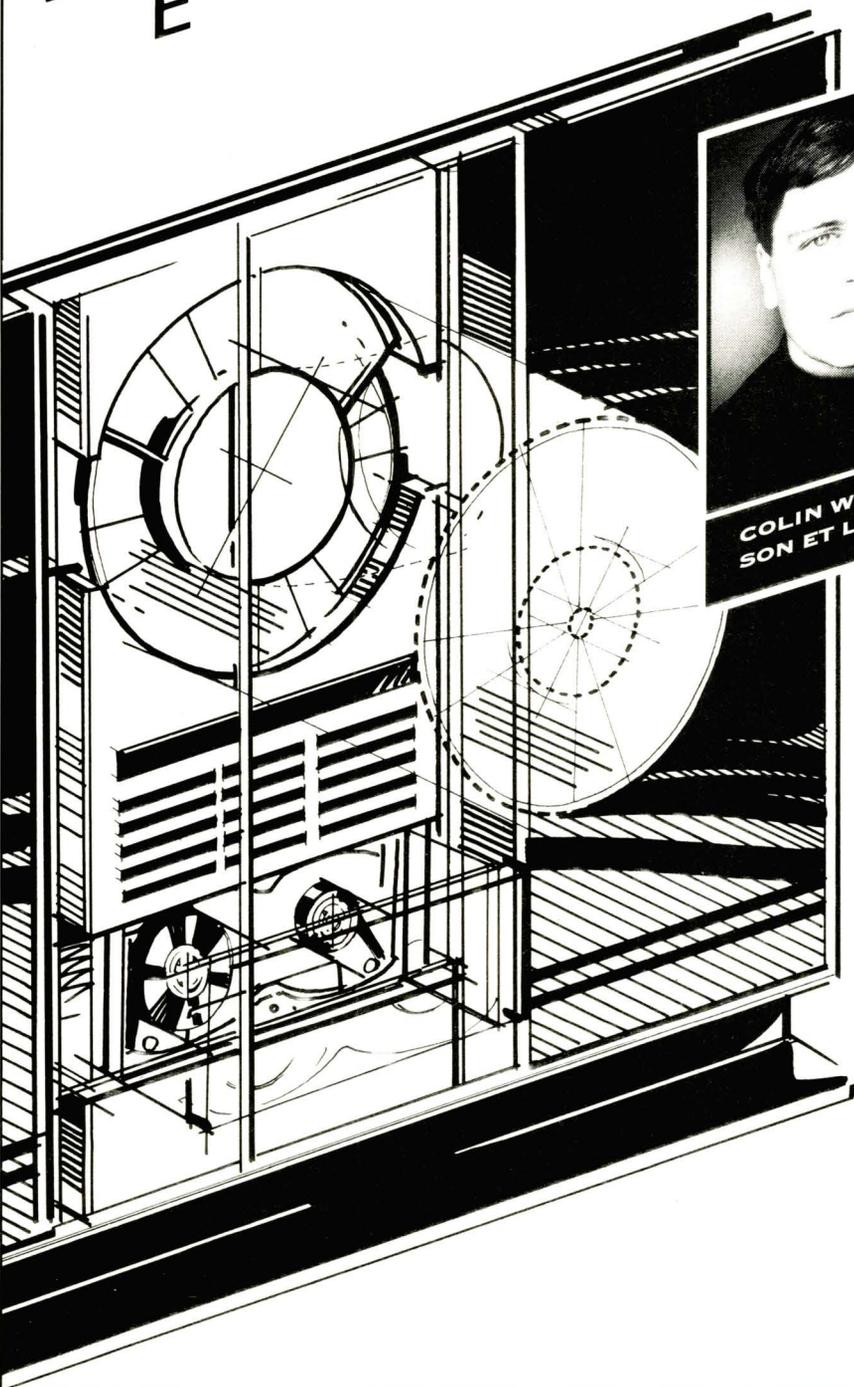
bass extension (how low does it go), shown as 'bass from', for the given box size. After that such subtleties as coloration (or lack of it) and dispersion come into the equation.

Careful placement of the loudspeakers within the room is as important as the initial choice of model. See siting columns for guidance. For good stereo they need to be more or less the same distance from nearby walls. Models not ticked as 'floorstanding' will require rigid stands.

Loudspeakers

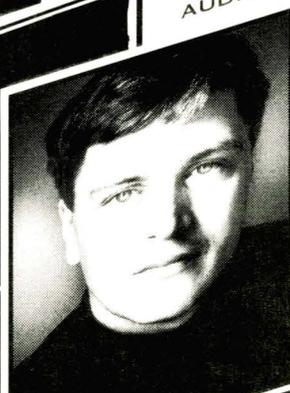
Product	£Price	Comments	Size: HxWxD (cm)	Bass from (Hz)	Site close to wall Sensitivity (dB)	Site in free space	Floorstanding	Issue No.
▲ Acoustic Energy Aegis 1	452	G Rich and slightly heavy balance doesn't mask fine mid/treble coherence and transparency. Entry level for all-metal drivers	39x21x26	28	84		•	118
Acoustic Energy AE1	950	G Amongst the best miniatures around, shows exceptional mid focus and coherence, but is pricey and could be more agile.	29.5x18x25	48	84		•	102
▲ Acoustic Energy AE3	1650	G+ Solid, authoritative and impressively accurate - if a shade ponderous and slow	63x26.5x37	23	85		•	86
▲▲ Allison AL100	100	A Loud and lively budget wall-mount is bigger and beefier than most of the competition, if lacking some subtlety and refinement	33.5x24x21.5	30	87	•		94
Allison AL105	170	A- Pretty enough in appearance, sonically the AL105 doesn't really make the grade at the £150 asking price	37x24x21	45	87	•		78
▲ Allison AL110	220	G- Compact bookshelf model is a little dry and mid forward, but bass is extended and solid	40x24.5x22.5	28	86		•	102
Allison AL120	420	A Pretty well balanced if slightly mid forward, but sound quality is a little disappointing for the price	63x28x27	30	88		•	98
Allison MS 200	220	A- Small and solid as a brick, this micro-miniature has limited bass and bright balance, but sounds agile and communicative	25.5x14.5x15	50	85	•		106
▲ Apogee Caliper Signature	3995	G+ Power hungry full range ribbon panels have remarkable transparency and delicacy, loudness and 'grunt' are a bit lacking	122x70x6.5	30	81		•	81
▲ Arcam Delta 2	300	G Pretty luxury compact sounds a shade forward and coloured but has dynamic and lively bass for its size	37.5x22.5x27.5	40	87		•	94

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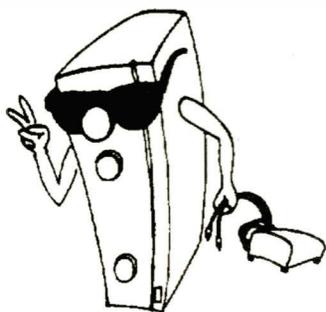
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Loudspeakers continued

Product	£Price	Comments	Size: HxWxD (cm)	Bass from (Hz)	Sensitivity (dB)	Site in free space	Site close to wall	Floorstanding	Issue No.
ATC SCM20	1461	G+ Massively built, invariably informative but the rather forward presentation can be uncomfortable	44x24x31	28	82			•	86
▲ Audio Note AN-E/B	1300	G+ Lovely coherence, great midband dynamics and transparency, extended bass and high sensitivity — pity it's so darn ugly!	80x36x28	20	91			•	106
▲ Audio Note AN-J/B	799	G+ Light damping and local unevenness adds some coloration, but doesn't spoil the very lively, dynamic and coherent sound	58.5x33x24.5	25	90			•	110
Aura SP-50	400	A Two very tasty drivers rather outclass the cabinetwork; a capable but slightly dull compact stand mount	40x22x25	30	87			•	126
▲ B&W 2001	120	A Cunningly concealing its (very real) limitations, this is just about the smoothest and best balanced miniature around	29x18x21	48	87			•	118
B&W 2003	190	A- Flashy and assertive ghetto blaster styling is not reflected in the rather bland, if well balanced sound	43x21x25	30	88			•	122
▲ B&W DM620i	399	A+ Good material value, this compact floorstander has a beautifully voiced midband, less happy bass tuning	77x24x32	40	89			• •	126
▲ B&W Matrix 801	3500	G+ Lacks the transparency of the best panels, and the drama of the best dynamics, but is something of an acoustic tour de force	77/99x56x43	<20	86	•		•	81
▲ B&W Matrix 805	845	G Stylish, with remarkable imaging properties, good balance and low coloration, though less successful at musical communication	42x26x22.5	30	87			•	98
▲ Bose 305	430	G- A bit of an oddball, fine dynamic liveliness and a good room match more than make up for the strange stereo imaging and treble	28x45x23	40	88	•			78
Bose 401	500	A Cheaply built but distinctively styled semi-omni floorstander suffers from heavy midbass but still sounds lively and open	78.5x30x28.5	28	89			• •	110
Bose 901 MK6	1650	A The pre-equalised multi-driver 901 is cleverly engineered to deliver exceptional loudness	33x54x32	28	89			•	86
Boston HD5	139	A Tiny and prettily shaped miniature has an attractive lack of boxiness, but is a little short of drama and dynamic drive	25x16x18.5	30	86	•			110
▲ Boston Acoustics SW10	449	G- Clever powered subwoofer system integrates well and improves system loudness and power handling	50x28.5x42	35	NA	•	• •		126
▲ Cabasse Bisquine	600	G+ Classy French large bookshelf speaker has great coherence and dynamic grip, but a rather mid-forward overall character	48x26x30.5	30	91			•	110
▲ Cabasse Skiff	1500	G+ Large floorstanding three-way gives great sensitivity and bass extension with fine dynamic grip	100x30x36	25	92			• •	122
▲ Canon S-30	180	A+ Clever and unusual moulded design has attractive lively coherence, along with 'wide imaging stereo' effect	27x22.5x23.5	50	88	•			114
▲ Canon S-50	250	A+ Only a small cone miniature at heart, the fascinating styling and extended sweet spot feature make it utterly original.	30x24(diam)	48	84			•	102
▲▲ Castle Chester	650	G+ A brilliant throwback, using horn-type approach to provide startling midrange dynamics and coherence.	94x23x27	45	87			•	98
Castle Durham	250	A Like the slightly larger York, the very pretty presentation is not reflected in a similarly sweet sound	40x22x24	48	88			•	118
▲ Castle Howard	999	G+ Ably fills the price/size/sound gap between Chester and Winchester; a spacious semi-omni with a rich, laid back balance	104x23x35	25	87			• •	132
▲ Castle Trent II	190	A Very classy finish for the price, plus a sound that passes muster without setting anything much alight	33.5x18x20	50	88	•			122
▲ Castle Winchester	1499	G+ Unconventional and beautifully crafted, large for its bass extension but engagingly agile and attractively open and airy	114x24x47	25	87			• •	90
Castle York	349	A+ Pretty little real wood compact has an engaging transparency, good balance and fine timing, could do with more authority	43x22x26	30	86				110
▲▲ Celestion 1	109	A Pretty basic performance but at a very basic price — it all sounds a bit scrappy and untidy, but its heart's in the right place	27.5x16x21	50	87			•	114
▲▲ Celestion 3 MkII	130	A+ Smooth and polished by budget speaker standards, if a bit laid back for some tastes	31x18.5x20	45	87			•	130
Celestion CS135	139	A- Compact hideway passive subwoofer lacks serious bass extension; for high sensitivity speakers only	52x19x34	45	88	•	• •		128
▲ Celestion 15	389	G Big box and bang for your bucks, short on subtlety and control, but long on both enthusiasm and perceived vinyl wood grain	103x20.5x25.5	28	90			• •	114
Celestion 9	269	A Nicely presented and fair material value, with impressively flat bass-to-mid balance	49.5x20.5x24	30	89			•	102
Celestion SL12Si	629	A Elements of fine sound quality, but this 'grown up' SL6 variation has a lumpy response alongside its improved power handling	53x20x27	50	85			•	66
Celestion SL600Si	820	G Has certain remarkable qualities that some will find irresistible, but needs careful system and room matching	27x20x23	52	82			•	68
Celestion SL6Si	429	A+ This stereotype luxury compact can sound a bit dull and congested, but really opens up on Slate Audio stands; favours CD	37.5x20x25	30	86			•	94
Celestion 300	1099	G Splendid bass extension and fine panel-like openness and transparency, but dynamics and timing are suspect, balance very laid back.	100x21x31	<20	86	•	•		118
Dali 102	230	A Attractive bookshelf model has fine midband focus and bass extension, but treble's a bit restrained and bass a bit detached	37x21x25	30	86			•	114
Dawn Chorus FS	698	G Compact floorstander with superb coherence but rather forward midband. Would suit smaller rooms best	91x26x21	30	86			• •	11
Dynaudio Contour 1.3	1199	G Heavyweight luxury finish bookshelf model has good scale and weight but is pricey and a bit ponderous	38x20.5x29	28	86			•	122
▲ Epos ES11	395	G+ Integral baffle/driver to give a remarkable combination of low coloration, transparency and speed; bass is a bit shy	37.5x20x25	45	86			•	94
▲ Epos ES14	595	G+ Substantial stand mount delivers delightful midrange focus and delicacy with good bass control. System sensitive	49x22.5x29	25	85			•	98
▲ Faraday FS1	225	A+ Concrete box on a budget, works surprisingly well despite cheap drivers, wood veneers here Direct sale only	47x27x28	45	86			•	114
Faraday FS5	575	G Pricey and ugly, but with its own sonic charm, thanks to substantial influence of the concrete enclosure has upon the sound	46x27x26	28	90			•	102
Faraday Siren	375	A- Interesting if ugly high mass concrete cabinet is let down by imbalance of ageing driver combination	46x27x27	48	87			•	94
▲ GLL Maxim	119	A Budget miniature offers well balanced strengths and few weaknesses at a very realistic price; a bit feeble	26x17x20	30	85	•			122
Harbeth LS3/5A	539	A Still a classic miniature, though not to every taste, and none the better for the recent update under our listening conditions	30.5x19x16	60	81			•	66
▲ Harbeth HL-P3	479	G Very limited loudness but impressive full-range scale from uncoloured and very well balanced but time-smearing sub-miniature	31x19x17	23	82			•	118
▲ Harman-Kardon LS 0200	150	A Laid back to a fault but entertaining nonetheless, and a big box for the price	38x21x29	30	86			•	130
▲ Heybrook Prima	130	A+ Neat and discreet miniature delivers fine coherence, pace and timing, though balance is a trifle forward and bass a bit light	29x19.5x18	50	86	•			110
▲ Heybrook Quartet	555	G Beautifully presented and built large bookshelf model with good sensitivity and a lively, forward sound	41x24x23	48	89	•			122



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WHF? APRIL 1993
PIONEER A400X

Loudspeakers continued

 Size: HxWxD (cm)
 Site close to wall
 Sensitivity (dB)
 Bass from (Hz)
 Floorstanding
 Issue No.

Product	£Price	Comments	Size: HxWxD (cm)	Sensitivity (dB)	Bass from (Hz)	Floorstanding	Issue No.
▲ Heybrook Sextet	1099	G+ Engagingly coherent and a highly analytical, partly due to distinct and t always comfortable upper-mid forwardness	96x27x20	25 85	•	•	102
▲ Heybrook Solo	189	A+ Discreetly styled, sounds a little untidy in both bass and treble but handles complex rhythmic material much better than most	36x23x22	28 87	•		90
▲ Heybrook Trio	359	G Same drivers as HBS1 in prettier real wood enclosure give a sweeter and more forgiving if less committed sound	47x24x25	45 89	•		118
Impulse H7	785	A Ultra-compact horn has fine midband contrasts but very little bass and detached treble; gives amplifiers a hard time	87x15x30	45 85	•	•	132
Infinity Kappa 6.1i	995	A Good extension and laid back balance from high-tech drivers in classy cabinet, but bass is fat and slow and dynamics unconvincing	97x30x24	25 89	•	•	132
Infinity Modulus	795	A+ Carefully conceived and beautifully built. Undeniably attractive in the mid and treble, it failed to handle the bass as well	30x18x26	45 84	•		86
▲ Infinity Reference 10	200	A An engaging and lively sound from a prettily finished and substantial small bookshelf size model	36x23x23	50 87	•		98
Infinity Reference 20	300	A Well presented and balanced with good bass control, but somehow lacks convincing cohesion and agility.	46x27x24	27 88	•		102
▲ Infinity Reference 30	400	G Budget price floorstander has good overall balance and bass extension, but is rather coloured and uneven	86x27x24	25 89	•	•	122
Infinity Infinitesimal sub	499	A Cute but pricey amplified subwoofer is too small to deliver real bottom octave grunt	34x34x34	40 NA	•	•	128
Jamo 707	900	G- Superb styling and cosmetics but indifferent build and engineering quality; decent balance apart from detached bass	105x26x39	25 88	•	•	130
Jamo Cornet 40.3	130	A Pretty presentation and a strong box, but poor driver fixing. Decent if bright sound	32x20x22	48 86	•		132
JBL Control 1 Plus	250	A Sub-miniature with forward midrange and real bass; highish price partly justified by near-indestructible Pro build	23x15.5x14	50 89	•		90
JBL L1	479	G Good power handling, decent transparency and deep but current hungry bass from a compact and solid enclosure	40x21x25.4	47 87	•		121
JBL ti1000	1500	G Ultra-engineered, beautifully crafted bookshelf model. Performance compromised by over enthusiastic midbass output from port	44x30x28	45 89	•		118
▲ Jordan JH400	590	A+ Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50 83	•		106
▲ JPW AP2	180	A Offers real wood veneer at a bargain price; performance is cleaner but broadly comparable to P1 Vinyl overall	43.5x25.5x26	45 86	•		106
▲ JPW AP3	225	A+ Pretty good stereo and well balanced overall it had its own character which is well suited to vinyl replay	52x25x29.5	57 90	•		46
▲▲ JPW Gold Monitor	80	A Great sound for pound value through bass and midband, but the top end's rather coarse	27x18x18	50 85	•		130
▲ JPW Minim	79	A- Very civilised but dynamically limited, the Minim is well suited to the smaller room and where limited loudness is acceptable	27.5x18x19.5	28 85	•		82
▲▲ JPW Mini Monitor	60	A- Ultra cheap Richer Sounds special is lightweight and short of welly, but a snip for surround sound use	27x18x17	50 85	•		122
▲ JPW P1	155	A+ Honest and basically articulate if not very sophisticated, resolution is good but can sound a little wearing in bright systems	44x25.9x26.1	60 89	•		59
▲▲ JPW P1 Vmyl	135	A A lot of highly competent loudspeaker for the price, with a safe sound that's unlikely to disappoint.	43.5x25.5x26	32 87	•		102
▲▲ JPW Sonata	115	A+ Well balanced and integrated, offers fine sound if limited bass and dynamic range, plus real tree wood at a nearly silly price	32x23x20	55 86	•		71
JPW Sonata Plus	135	A- This luxury variation on the redoubtable Sonata theme features a metal dome tweeter, and isn't the better for it	32x23x21	30 87	•		90
▲ JRT AD1	500	G+ A fair share of cosmetic deficiencies do little to spoil the impressive coherence and timing	59.5x28x36	28 86	•		86
▲ JRT AD1 Micro	389	G Delightful life and coherence, gives surprising impression of scale; some aggressive tendencies but very open to system tuning	28x17x21	50 87	•		94
▲ Jordan JH400	504	A+ Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50 83	•		106
▲ KEF 104/2	1595	G+ A reference point for dynamics, preferred without KUBE, suited to many rooms. Good stereo, high sound level	90x28x41.5	50 92	•	•	60
KEF K120	169	A Physically pretty and sonically competent but undistinguished bookshelf size model has good sensitivity but limited extension	34x20.5x26	45 87	•		106
KEF Q30	349	A Fine focus from Uni-Q driver, but lacks drive and time coherence; acoustically smaller than it looks	73x19x29	44 88	•	•	126
KEF Q80	569	A+ Uni-Q floorstander has good stereo and fine midband coherence, but bass lacks extension, drive and resolution	85x24.5x26.5	45 87	•	•	106
KEF Q90	739	A Generous floorstander has even balance and decent extension but fails to communicate excitement and involvement effectively	90x25x32	25 88	•	•	118
KEF AV1	2499	G- Awesomely built, finished and powerful subwoofer lacks the subtlety and unintrusiveness for top class hi-fi applications	43x56x50	<20 NA	•	•	128
▲ Kenwood LS-770G	260	G Impressively communicative bookshelf model has fine vigour, scale and dynamics, if not the smoothest sound around	48x27x25	25 89	•		106
▲ Kenwood LS-500G	500	G Japanese designed and built luxury compact delivers an invigorating and exciting sound; an interesting contrast to some lazier models	45x23x26	48 89	•		118
▲▲ Legend II	200	G Liveliness, coherence and fine information retrieval justifies the odd looking moulded baffle construction	37x21x30	48 88	•		122
▲ Linn Index II/KuStone	374	G Stand and speaker looks and sounds very good, good bass extension and control, fine dynamic range. Clean, clear if a shade slow	44x21x23.5	28 86	•		90
▲ Linn Kaber	1298	G+ Dry, bright balance emphasises superb dynamic range and transient precision, but can sound unforgiving	89x19x29	25 85	•	•	118
▲ Linn Keilidh	579	G+ Stunning timing and coherence and awesome bass drive, especially with ceramic plinth; sounds a bit shut in	83x20x27.5	22 87	•	•	114
Living Voice Air Partner	11990	E Formidable horn design with astounding transparency, dynamics and speed. Its idiosyncracies are compensated by sheer energy	165x64x92	40 101	•	•	117
▲ Lumley Monitor Reference 3	895	G+ Lovely free stander suffers from indifferent bass alignment, but is fast, coherent, solid and very informative indeed.	87x27.5x28	30 90	•		106
Lumley Monitor Reference 4	375	A All metal diaphragm and real wood at fair price; balance uneven — upper mid forward with suspect bass tuning	36x17x23	44 86	•		126
Magneplanar SMGa	668	A Tonally 'rich', in the right room it proved a satisfactory musical experience	122x48x4.5	56 85	•	•	46
Meridian Argent 1	995	G+ Beautifully built, finished and shaped, has fine bass extension and virtual absence of 'boxiness'; needs a big amplifier	33x27x27	28 83	•		98
Meridian Argent 2	875	G Beautiful high-tech 'large compact' delivers extended, smooth and neutral sound with fair speed. Slate Audio stands essential	48.5x21x29.5	23 85	•		94
Meridian M30	950	A Pricey active speaker, easy on the ears and worth considering especially where space is at a premium	38.5x18x32	40 NA	•		46
▲ Mission 753	700	G+ Gorgeous presentation and potential for open transparency. Floorstander with lots of drivers that gives lots of loudness	90x22x30.5	45 88	•	•	114
▲ Mission 760i	130	A+ Attractive little wall-mount miniature has livelier dynamics and bass drive than most of its type, but sounds as little shut in	29.5x18x20	48 87	•		110
▲ Mission 760i SE	150	A+ Tweaked 760i variation is one the prettiest and best balanced babies around; a demanding amp load	29.5x18x20	50 87	•	•	130
Mission 764i	480	A Generous and handsome floorstander looks fine material value for money, but good scale sound has lazy tendencies	89x25x32	22 86	•	•	118
Mission 765i	680	A+ Big heavyweight floorstander has good sensitivity and bandwidth, but somehow lacks agility, authority and dynamic grip	102x25x33	22 91	•	•	110
Mission 751	300	A Attractive luxury miniature has great sonic potential, but our review samples have been marred by sample variations	32x17x27	45 86	•		126
Monitor Audio MA1200 Gold II	1200	G Pricey but classy floorstanding variation on MA800 theme; beautifully voiced midband, heavy midbass	93.5x17x27	28 85	•	•	122
▲ Monitor Audio Studio 6	800	A+ Pretty but pricey metal diaphragm compact has clear and transparent midband but is ultimately lacking in vim, vigour and drive.	35x22x25	45 86	•		118
▲ Mordaunt-Short MS-10	130	A Hi-tech baby has fine bass/mid integrity but the top end is less appealing	30.5x18.5x21	50 86	•		130
Mordaunt-Short SW-1	150	A- Prettily finished and inexpensive passive subwoofer is only really useful with sub-miniature speakers	24x58x25	40 85	•	•	128
Morel Bassmaster 602	1200	G+ Superbly built compact stand-mount, did well in listening tests but suffers (enjoys?) upper midband peak	24.5x40x22.5	25 84	•		114
NAD 801MM	100	A- A rather undistinguished sub-miniature with low sensitivity and indifferent sound quality	27x18x18	48 84	•		130
▲ NAD 804	320	A+ Good value compact floorstander sounds lively and coherent, but quite coloured due to uneven balance too	75x20x26	25 89	•	•	126
▲ NVA Cube 1	720	G+ Attractive, semi-omni is very sturdily built, and gives an idiosyncratic but unusually open, spacious and informative sound	33x32x32	52 85	•		71
▲ NVA Cube 2	480	G A rude but exciting miniature, with unusually accomplished bass capabilities for its size	28.5x27x28.5	48 85	•		82
NVA Cubix	1400	G Too idiosyncratic for recommendation, the Cubix possesses remarkable bass extension for its size, but is tricky to optimise	60x32.5x32.5	28 84	•		78
Naim IBL	895	G This tiny floorstanding wall mount delivers outstanding dynamics, speed and detail, marred by pronounced upper mid forwardness	80x18x15-20	30 84	•	•	94
▲ Naim SBL	1708	G+ Impressive scale, full bandwidth, coherent, attractively discrete, coloured midband, very well balanced and agile	88x26.5x17-27	25 86	•	•	102

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Loudspeakers continued

THE DIRECTORY

Size: HxWxD (cm) Site in free space Site close to wall Floorstanding Issue No.

Product	£Price	Comments	Size: HxWxD (cm)	Site in free space	Site close to wall	Floorstanding	Issue No.
▲ Neat Petite	525	G+ Far from perfect, but one of the most entertaining and enjoyable speakers around, colorations notwithstanding.	30.5x20x18	33	86	•	102
▲ Origin Live OL2A	469	G Compact floorstander sounds open, transparent and evenly balanced; needs a big amp but enjoys hard driving	82x19x19	25	85	• •	122
Origin Live OL1	499	G Luxury miniature has very good overall balance, sacrificing sensitivity to achieve remarkable bass extension for the box size	30.5x19x21	25	82	•	106
Pioneer S-4UK	250	A+ Carefully developed minimalist audiophile design has some vigour but suffers an intrusive upper mid peak	37x21x28	50	87	•	122
Polk LS70	1200	A+ High sensitivity and lots of loudness potential, but in-room balance has far too much midbass boom; mid and treble are very laid back	96x31x37	22	91	• •	132
Polk RM 1000W	349	A- Not a true subwoofer at all, but rather the bass section of polk's elegant upmarket three box speaker system	31x52x33	45	90	•	128
▲ Professional Monitor Co LB1	998	G+ Delightful smoothness and transparency, though bass extension and sensitivity are both limited	53.5x18x26	33	86	•	110
Professional Monitor Co AB1	1600	G Bulky stand-mount transmission line has lovely panel-like transparency, slightly shut in balance, and needs a big room	79x27x43	22	89	•	114
▲ Quad ESL-63	2384	G+ This classic electrostatic may not be punchy in the bass, but has strengths that some can't live without	92x66x27	34	84	• • •	60
▲ Rega EL8	298	G Kyte drivers in compact floorstander give more bass but a shade less coherence, good for small rooms and budget systems	75x16.5x21	55	86	•	122
▲ Rega ELA	405	G Very compact floorstander with integral stand has serious coherence and dynamics, but a measure of brightness and untidiness	84.5x20x30	30	86	•	110
▲▲ Rega Kyte	198	G Has splendid timing and coherence, sounds very explicit and informative, if a bit bright and short of grunt	31x19x20	50	87	•	114
▲▲ REL Strata	499	G+ Outstandingly value and performance active subwoofer adds serious bass unintrusively to any small speaker system	52x42x31	<20	NA	• • •	128
▲▲ Rega XEL	1040	VG Looks good, measures well and sounds great too; balance is bright but even, with delightfully bass-to-mid coherence and timing	102x21x33	40	89	•	132
▲▲ Rogers LS2a/2	229	G Balance is a bit warm and rich but 2a/2 has delightful mid-to-treble coherence and transparency, and more welly than Mk1	35.5x23x22	30	84	•	106
Rogers LS4a/2	300	A+ Civilised but a trifle lazy, this large bookshelf model hasn't quite the timing or agility to be particularly engrossing	43x25.5x25.5	25	86	•	110
Rogers LS6a/2	399	G Largish stand-mount is well built, measures well, good material value, but sounds a bit heavy and lacklustre	51x28x29.5	22	87	•	114
Rogers LS8a	499	A+ A mixed bag, with plenty of scale and welly but lacking the subtlety, clarity and agility delivered by some rivals	89x25.5x25	48	91	•	102
▲ Rogers Studio 3	450	G Pricely LS3/5A-derived wall-mount sub-miniature is excitingly coherent if a bit lightweight; no real loudness capabilities	31x19x17	30	83	•	118
▲ Rogers Studio 7	880	G Latest variation on classic BBC-monitor theme looks old fashioned but has beautifully voiced, laid back sound	63x30.5x30.5	30	88	•	122
▲ Roksan Ojan 3	895	G+ Squat, stylish and black, with unusual tweeter decoupling; great bass extension and flat but somewhat uneven balance	78x28x45	<20	85	• • •	132
Royd Topaz	173	A+ Cheerful, articulate and essentially communicative miniature can also sound a trifle scrappy and shut in; well worth trying	30.5x20.5x19	50	87	•	114
Royd Abbot	666	A+ Engaging and dramatic dynamics and fine transient coherence are hampered by a rather coloured mid-forward balance	83x20x34	43	88	• •	118
Ruark Templar	479	A+ Compact floorstander with striking baffle has decent bass/mid but dull treble; could tame over-bright system	73x19x27	25	85	• • •	122
▲ Ruark Talsman 2	700	G Less ideologically committed than some compact floorstanding rivals, its key strength lies in fine all round compromise	86x25x31	30	86	• • •	118
SD Acoustics Ribbon	2950	G+ Amplifier sensitive, Ribbon is a lively and loud hybrid marred by some colorations; some like it, others don't	152x30x(15-30)	30	91	• • •	81
▲ SD Acoustics SD1	1650	G+ A large scale, airy and unusually detailed system with excellent dynamics. A warmer balance than original model	123.5x38.2x32	50	90	• • •	60
▲ SD Acoustics SD3	399	G Port firmly blocked, the new SD3 has the agility and charm of a quality miniature, with good bass extension but low sensitivity	38x19.5x29	25	83	•	106
SD Acoustics SD4	699	G Tall slim floorstander has fine balance, good bass extension and lovely open midband transparency	100.5x20x30.5	25	85	• • •	114
▲ SD Acoustics SD5	1235	G Bass tuning and coherence suspect but forward midband is delightfully smooth; high class drivers include ribbon tweeter	112x20x30	30	86	• • •	132
Shahinian Arc	1062	G Unusual and occasionally wonderful small floorstanding omni; too bright but exceptionally coherent and revealing	69x35x25	24	85	• • •	110
Snell Jill	770	G Dated styling belied by fine sensitivity and bass extension, and a lively if slightly untidy and not quite coherent sound	58x33x25	30	89	•	118
▲ Spendor S20	579	G Maintains Spendor's tradition for peerless mid-to-treble coherence and perspectives. Bass is rather unconvincing.	38x22x26	25	83	•	102
Spica Angelus	1295	A A little bass shy and soft in the bass and lower mid, otherwise tidy, extremely lively and fluid, if uneven overall	116.8x53.3x26	50	86	• • •	60
Spica TC50	649	G This triangular-profile 'grown up' miniature is a shade boxy and laid back but has good rhythmic and musical integrity	40.5x33x29	55	88	•	71
Spica TC50SE	849	G A heavily UK-modified TC50, the SE sounds less boxy and more spacious, but lacks some of the urgency of the standard model	40.5x33x29	55	88	•	71
TDL NFM	120	A- A disappointing underperformer in our tests, at a price that's not very nice either	27x18x18	50	86	•	130
▲ TDL RTL3	400	A+ Bargain price floorstander has rich, heavy and bright sound with good scale and fine basic neutrality	92x20x38	25	88	• • •	126
TDL Studio 0.5	499	G Tiny floorstanding transmission line has good agility but doesn't provide the coherence or even balance of Studio 1	55x20x30	40	85	•	94
▲ TDL Studio 1	699	G Genuinely extended bass from a compact enclosure, very detailed but a shade clinical and detached in presentation	76x23x33	25	84	• • •	78
▲ TDL Studio 1M	899	G+ Transmission line helps bring the best from metal cone driver: lovely transparency and fine bass extension	81x23x33	<20	84	• • •	118
▲ TDL Reference Monitor	1999	G+ Fine solidity and good accuracy, with great bass extension. Needs a big room and can sound a bit lazy and a shade tinkly	118.5x30x47	28	85	• • •	66
Tannoy 603 II	140	A- Pretty looking but altogether rather dull sounding mini-hexagon is less effective than larger brethren	33.5x22x16	45	86	•	130
▲ Tannoy 607 II	220	A Large bookshelf, smart hexagonal box has fine bass for the price, but treble sounds rather shut in	50x32x24	25	88	•	122
▲▲ Tannoy 609 II	295	A+ Large bookshelf size model with dual concentric driver has fine balance and scale with low coloration	50x32x24	22	86	•	126
▲ Tannoy Westminster	6000	G+ These awesome horn loaded speakers are remarkably controlled and impressive, if only suited to a few pockets and rooms	Huge	38	96	• • •	Col
Technics SB-EX2	180	A Nicely presented, well built and decent size enclosure sounds solid but somewhat dull	48x23.5x27	20	86	•	98
▲ Technics SB-RX50	650	A+ A smooth and well balanced loudspeaker, its minor weakness being a mildly excessive low bass	48x30x26	40	86	•	46
▲ Thiel SCS	1069	G+ Luxury piano-gloss compact sets class-leading standards for coherence and communication, can sound a shade dark and shut in	40x22x23	45	87	•	114
Thiel CS1.2	1219	G Elegant compact floorstander has fine balance and dynamic range, but transient timing and dynamics are less convincing	94x27x27	30	86	• • •	118
▲ Totem Model One	995	G Utterly delightful but exasperatingly expensive luxury miniature sets the benchmark for its size	31x16.5x23	28	86	•	122
Vandersteen 2Ce	1395	G+ This compact American floorstander's elegant staggered baffle arrangement contributes to a refreshing freedom from boxiness	100x30.7x25.6	23	87	• • •	86
Visonik David 6001	163	P Sharp styling but the complex grillwork worsens a sound which starts off with too much top and not enough bottom	20x12x13	130	87	•	74
▲ Wharfedale 425	200	A+ Large bookshelf size 505 heir shows fine control and a conservative balance ideally suited to quality systems on a budget	40x27x26	45	87	•	118
▲▲ Wharfedale Delta 30.2	100	A Has a bigger main driver than many, and so packs a bit more welly and loudness. Coloration is rather obvious, but timing is good	38x22x17	48	88	•	98
▲▲ Wharfedale CRS3	89	A+ Loads of fun — a remarkably coherent and lively performer at any price; pity it doesn't look prettier	38x22x18	50	88	•	122
Wharfedale Diamond V	130	A This miniature is smoother than most, but rather stodgy with it, inspiring little enthusiasm among our listeners	27x18x20	50	86	•	114
Yamaha YST-SW50	199	A Bargain price amplified subwoofer is too small for serious bass freaks, but does a fair job for the price	48x21x33	35	NA	• • •	128
▲ Yamaha NS 1000M	1200	G+ Living up to its monitor label, and tonally well suited to digital material, it's superbly crafted and capable of high levels	67.5x37.5x32.5	40	90	•	46
▲ Zyp A1	199	A+ Cute metal cased micro-miniature is quite coloured but great fun, with surprising dynamics and fine wall-loaded room balance	22.5x14.5x13	30	85	•	110

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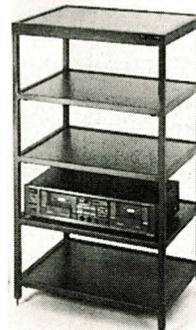
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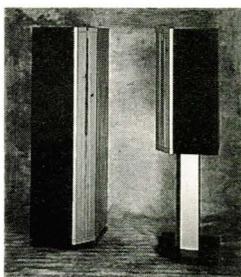
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Suggested Systems

The following suggested system package includes the NAD 5120 Turbtable. Alternative items:
ie CD Player/Turtable/Cassette deck are available options

SPEAKERS	Mission 760i	Tannoy 603 II Celestion 3 II Mission 760 ISE	Mission 761i Tannoy 605II B&W DM60i	Tannoy 607 NAD 802 Mission 780	Mission 762i Tannoy 780SE B&W DM6 10i	Rogers LS42 Tannoy 608II	T/T & C.D. PLAYER OPTIONS
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Systems



Systems is a generic title that we've chosen to describe any form of complete system package. Fundamentally what we're talking about here is midi and mini systems, you know those all singing all dancing, lights blazing systems that hi-fi snobs are allergic to. Sold on the basis of their ability to play virtually all mediums at the flick of a remote control switch stack systems offer a plethora of features, and the dearer the system the more complex they tend to

become. With things like double cassette decks, multi preset tuners, CD players and graphic equalisers supplied as standard the big boys of the stack world offer such luxuries as Surround Sound, separate chassis for different components and occasionally a record player. They usually have a few line inputs for extra sources and a few are available without loudspeakers. As the latter are often the weakest part of a stack system buying good quality speakers separately will bring

worthwhile improvements. The section headings for stack systems include size of the complete stack without speakers and rated output per channel — where a system has more than two channels this is indicated in the comments. Tuner presets and the existence of a remote control are self explanatory. A blob in loudspeakers shows that they supplied, an "o" indicates that they are optional. The final column is for those of you with records to play.

Systems

Product	£Price	Comments	Size: HxWxD (cm)	Rated output Watts	Tuner presets	Remote control	Loudspeakers	Turntable	Issue No.
▲ Denon D110/S	870	G Nearly hi-fi from pretty but pricey silver stack; richer, fuller speakers would help	37x27x33	40	30	•	•	o	125
Goodmans System 700	600	A Separates flexibility and upgraeability in remote midi package; anodyne sound	69x35x37	50	20	•	•	•	125
▲ JVC Adagio G7	799	A Wondrous 2-speaker surround movie sound system, but a very uneven package elsewhere. Four by 20W output	42x28x28	20	40	•	•	•	125
▲ Kenwood HD-1000	1000	E Mini lifestyle system, well built with minimalist facilities and exacting performance standards all round	30x27x35	40	30	•	•	•	131
Marantz 1020	1000	G Component lifestyle system which is as elegant on audition as it is to look at	22x42x32	30	20	•	•	•	131
Onkyo L-909	1200	G Simple yet flexible lifestyle mini system suffers iffy cassette deck set-up, but otherwise satisfies	38x28x32	40	30	•	•	•	131
Philips FW91	999	A+ Good looking and performing package rendered expensive by inclusion of DCC deck	37x26x32	60	30	•	•	•	125
▲ Technics SC-CH950	1000	A+ Classy if rather bland allrounder includes useful Dolby Pro-Logic AV capabilities	42x27x34	60	39	•	•	•	125



Tuners

The radio medium operates at a much lower profile than TV, but in areas outside pop music the BBC service is the envy of the world. Live Prom concerts can rival all other sources from a hi-fi perspective.

Only the FM (VHF) bands give stereo hi-fi sound, though AM (MW & LW) are useful for certain transmissions in the UK.

Something of a hi-fi afterthought, tuners are often selected merely to match a chosen amplifier

cosmetically. However, the task they carry out is far from simple, combining the skills of RF (reception) and audio (signal processing) engineering. The importance of the former will depend on local reception conditions, but money invested in a high quality outside aerial system is well spent.

Tuners come in two basic types. Analogue models tune gradually (and usually manually) across the bands, and can have analogue or digital displays; they are often preferred for sound quality,

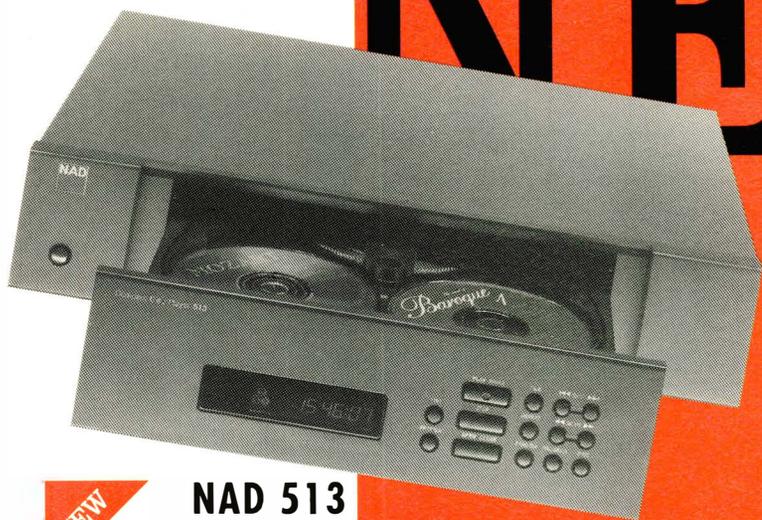
and are certainly best for AM bands. Digital tuners offer convenient automatic tune facilities and preset memories.

The 'Presets' column heading shows how many different frequencies a tuner can memorise for instant station access. FM, LW and MW shows which wavebands a tuner can access. 'Signal strength meters' are useful for aerial alignment. 'Automatic tuning' means that a tuner can seek out signals for you.

Tuners

Product	£Price	Comments	Presets	FM	LW	MW	Signal strength meter	Automatic tuning	Manual tuning	Issue No.
Aiwa XT-003	120	A- Economically designed and built in the UK, but trade-offs have a marked influence on FM and AM sound quality.	30	•	•	•	•	•	•	93
▲ Aiwa XT-950	150	A Decent enough performance all round given the modest price, though RF tweaks have limited value	24	•	•	•	•	•	•	129
Arcam Delta 280	350	G+ Fine sound quality marred by mild synthesiser whine; RF performance only average, remote £60 extra	20	•	•	•	•	•	•	120
▲ Audiolab 8000T	700	VG Unusually combines fine sound quality and RF performance (inc AM); superb ergonomics are a joy to use	39	•	•	•	•	•	•	120
Aura TU-50	300	G Tonally neutral, but with rather poor imaging and a certain woodenness to the sound.	16	•	•	•	•	•	•	109
▲ Denon TU-260L	120	G+ Bare minimum of features. Careful designwork promises a surprisingly open and vivacious sound, so don't overlook it!	20	•	•	•	•	•	•	93
▲ Denon TU-580RD	220	G Fine feature package including remote and RDS, plus excellent RF performance and decent sound quality	30	•	•	•	•	•	•	120
Harman Kardon TU9200	219	A The listening panel appreciated its liveliness, but found it a little muddled.	32	•	•	•	•	•	•	109
▲ Harman Kardon TU9400	299	G+ Striking in appearance and with a sound to match, it comfortably exceeded our expectations. On stereo FM it's HK's best yet.	24	•	•	•	•	•	•	93
Harman Kardon TU9600	499	G Good bass and detail, and good - perhaps slightly enhanced dynamics	24	•	•	•	•	•	•	109
JVC FX-362	140	A- Disappointing all round performance — watch out for aerial input overload in strong signal areas. Tuning knob unspecial	40	•	•	•	•	•	•	129
Kenwood KT2050L	150	A- Decent RF capabilities despite simple front end. Sounds a bit bright and ergonomics are a bit complex	30	•	•	•	•	•	•	129
Kenwood KT-3050L	170	A Excellent RF performance and plenty of features including RDS, but did sound rather ordinary under our conditions	39	•	•	•	•	•	•	120
▲ Linn Kremlin	1995	E Controversially good sound at a very high price. The reviewer's saving up but you should check it out for yourself	80	•	•	•	•	•	•	120
▲ Magnum Dynalab FT101	825	G+ Although expensive for its fairly minimum set of facilities, its excellent sound makes up for what it lacks elsewhere	•	•	•	•	•	•	•	72
Marantz ST-53	170	A+ Sweet sound could well satisfy audiophile sensibilities, but selectivity is not great	59	•	•	•	•	•	•	129
▲ Meridian 604	1350	VG Unique digital convertor makes most sense in Meridian system context; smooth sweet sound with fine front end	30	•	•	•	•	•	•	120
▲ Naim NAT 01	1453	E There may be better sounding tuners in the world, but we have yet to hear one	•	•	•	•	•	•	•	50
▲ Quad FM4	434	G+ Fine sound, excellent ease of use, good build and finish and a more than satisfactory technical performance	7	•	•	•	•	•	•	50
Quad 66	532	G+ Very pretty and compact but technically unadventurous. Smooth sound but only makes sense in Quad system context	19	•	•	•	•	•	•	120
▲ Rotel RT-930AX	175	G- A competent rather than exciting performer, with low audible interference though slightly compressed and muddled sound.	20	•	•	•	•	•	•	108
Sherwood TX-3010C	120	A Lots of features and fine RF discrimination for price. Sound is communicative but inconsistently tacky	30	•	•	•	•	•	•	120
▲ Teac T-X4030	120	A Not exactly special, but still a well balanced, tolerable and capable allrounder at a very reasonable price	20	•	•	•	•	•	•	129
Yamaha TX-350L	130	A- Enticingly pretty and compact presentation but performance isn't great; beware of aerial overload	40	•	•	•	•	•	•	129

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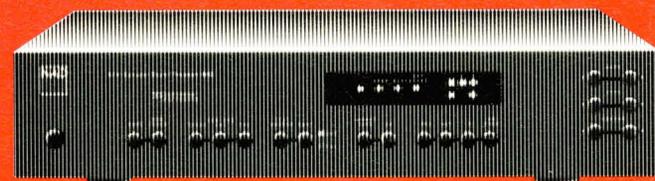
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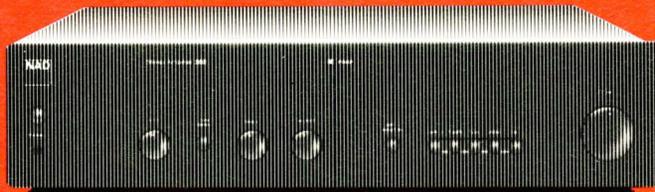
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Turntables – cartridges

Cartridges fall into two groups: high output models, capable of working directly into most amplifiers and categorised as having a normal (N) output, and more expensive low and very low output models (L, VL). Stereotypically, low output cartridges use the moving coil principle of operation, have better mechanical integrity and tighter tolerances, and give better performance but

at much higher cost. With CD now the dominant medium many amplifiers are no longer equipped with the necessary phono input for a cartridge and a separate phono stage is necessary. Valve designs need either an extra head amp or transformer to cope with the low output of moving coil cartridges.

Cartridge/amplifier interfacing can be very subtle, but even basic high output MM designs

benefit in overall balance from optimised amplifier capacitance loading. The mechanical characteristic of cantilever compliance ('springiness') needs to be considered in the light of the effective mass of the tonearm, and to achieve a good match compare the effective mass requirements figures with the actual effective mass of specific arms. 'turntables' and 'tonearms' sections.

Turntables – cartridges

Product	£Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
▲▲ Arcam C77	30	A+ A sensible moving magnet package with good bounce at a competitive price	6-16	N	•		48
▲▲ Arcam C77Mg	40	A Punchy sound quality with plenty of extra energy to liven things up. The solid body seems well worth the extra £10	4-8	N	•		67
▲ Arcam E77Mg	60	A Our sample had a disappointing stylus, but gave a coherent, rich and laid back sound, with good 'scale'	3-8	N	•		48
▲ Arcam P77Mg	73	A+ Preferred to its cheaper partner by virtue of a better tip. Channel balance could have been better	4-9	N	•		48
▲ Audio Note IO IIV	1395	E One of the best, giving 'an extraordinarily relaxing midrange clarity', needs a transformer	8-18	VL		•	100
▲ Audio-Technica ART1	850	VG This is a delicate and very fluid-sounding MC that tracks well, offers very low distortion and exceptionally good separation	9-18	L		•	72
▲ Audio-Technica AT-420E	36	A Better suited to pop recordings, this MM bears some of the sonic hallmarks of the Linn K5	7-14	N	•		67
▲▲ Audio-Technica AT-95E	20	A Clear, dynamic if richly balanced, the magnetic '95E is a definite Best Buy	8-14	N	•		48
▲ Audio-Technica OC-5	130	G For the price, it's unusually effortless and detailed, but it tends to become rather relentless and tiring after a while.	5-14	L		•	103
Audioquest AQ 404i-L	500	G+ Slight harshness detracted from the performance of this otherwise clear-sounding and detailed cartridge	8-16	L		•	84
Audioquest AQ 7000	1295	G+ Stunning stereo imaging and good detail at low levels are spoiled by less-than-perfect tracking and high sensitivity to arms.	6-20	L		•	91
Denon DL103	100	A+ Good performance in bass and general 'life' is seriously let down by its spherical stylus which kills subtle details.	9-22	L		•	103
▲▲ Denon DL110	70	G Firmly recommended as a fine all-rounder, this high-output MC model is likely to perform well in nearly all circumstances	6-16	N		•	48
Denon DL160	90	G Although listeners just preferred the 110, its brother here proved a twin in lab tests and is still "thoroughly competent"	6-16	N		•	43
▲ Denon DL304	200	VG Uncoloured, detailed, neutral, superb tracking; top notch altogether, and a top notch bargain too.	4-12	L		•	103
▲ Dynavector 17D2	298	VG Clear, detailed, neutral and generally very informative - excellent .	6-18	L		•	91
Dynavector XX-1	698	G+ Good, but not immensely competitive at the price, and not helped by comparison with the low output version	7-15	N		•	84
▲ Dynavector XX-1L	698	VG Very clear, very detailed, no troubles with tracking; response lift around 20kHz seems to do no harm	7-13	L		•	84
Empire Benz Micro MC-Gold	150	G Nothing is obviously wrong, but nothing is stunningly right either. Safe, but perhaps a little too safe	7-17	L		•	103
▲ Empire Benz Micro MC-Silver	150	G Ultimately not the peer of the MC Gold is more appropriate to the sort of equipment it's likely to be partnered with	8-18	N		•	103
▲ Empire Benz-Micro MC-3	800	G+ Offers a warmer and very transparent account of the music. Its tracking prowess is slightly limited	5-12	L		•	72
▲ Glanz GMC-10LX	80	A+ Bearing some of the hallmarks of the '10EH, the '10LX is still less competitive in the sonic stakes	7-15	L		•	67
▲ Glanz GMC-20E	129	G+ Very good tracking, smooth sound and good detail. Very slight surface noise enhancement	5-10	L		•	91
▲ Goldring 1012	50	G Slightly harsh sound but plenty of life and quite good detail. Some very high frequency coloration apparent	6-12	N	•		85
▲ Goldring 1022	70	G As with 1012, a touch harsh; detail and transient purity improved, though, and it goes well with electric guitar!	5-11	N	•		85
Goldring 1042	90	G Not terribly subtle, and not such good value alongside 1012 and 1022. Quite lively, though	7-12	N	•		91
▲ Goldring Elan	20	A A lightweight and frisky-sounding MM that appears to be based upon the same body as the Nagaoka mm4	7-15	N	•		67
Goldring Elite	200	G The basics are right, and it will cheerfully tackle any source material, but its sound possesses a certain dirtiness	8-18	L		•	103
Goldring Eroica H	100	G- More confused and coloured than low-output LX, high output less of an issue these days	8-15	N		•	84
▲ Goldring Eroica LX	100	G- Not the most subtle cartridge in the world; can sound edgy at times, but lively and informative	8-14	L		•	84
Goldring Excel	549	G Errs on the warm and heavy side of neutral. Strong bass lines are its forte, but resolution of subtle treble details is weak	6-13	L		•	72
Goldring Excel GS	600	G+ True high end quality in its lack of colorations, but tracking seems indifferent and high levels tend to sound rough and edgy.	9-20	L		•	103
▲ Linn K5	49	A+ Not as crisply focused as the costlier Linn magnetics, the K5 offers a smoother presentation	7-16	N	•		67
▲▲ Linn K9	98	G Linn threw this model into the leading pack by beefing up the Basik's bodywork and adding a super stylus	6-15	N	•		Col
London Maroon	199	A+ Now manufactured under the London brand name this Decca cartridge is as iconoclastic as ever	9-20	N	•		67
London Super Gold	339	A- Immediate and detailed, but very coloured, very nonlinear and questionable effect on records. Devotees swear by it	9-15	N	•		84
▲ Militek Aurora	299	G+ An overall feeling of relaxed ease characterised this clear and atmospheric Kiseki-built cartridge	8-16	N		•	Col
▲▲ Ortofon 510	32	G+ For the price, a good blend of virtues weight, clarity and neutrality.	3-11	N	•		85
▲ Ortofon 520	55	A+ Very sensitive to load capacitance this new Ortofon maintains the company tradition for a lively, effervescent SQ	7-16	N	•		67
▲ Ortofon 530	85	G+ Very clean and assured sound; transients not quite perfectly pure but plenty of detail.	4-11	N	•		85
Ortofon 540	110	A Graced with FGII stylus but possessed of too high a compliance for broad arm matching. It could also sound a little unforgiving	3-8	N	•		67
▲▲ Ortofon MC10 Super	85	G "What a delightfully sweet-sounding cartridge this is . . ." we said	5-15	L		•	48
▲▲ Ortofon MC15 Super	110	G+ A good all-rounder, with outstanding performance in detail retrieval, even if it can be very slightly bright and close-up	10-24	L		•	103
▲ Ortofon MC3 Turbo	110	G Not terribly subtle, but it obviously doesn't aim at that. The 3 Turbo is bright, cheerful and bouncy - take it as it comes!	10-24	N		•	103
▲ Ortofon MC3000 MkII	950	E Low levels of body resonance are a real ear-opener. Nothing to criticise elsewhere; one of the very best	9-16	VL		•	84
Ortofon MC5000	1500	G Review sample could not be fully run-in, limited tracking ability, bright and forward sound, though imaging is excellent	12-20	VL		•	91
Rega Bias	34	A+ Difficult to mount in some arms due to its shallow build, the bias offers a gentle, refined SQ	4-10	N	•		67
▲ Rega Elys	74	G Clearly superior to the Bias, despite their common heritage, the Elys is both more detailed, accurate and musically convincing	8-15	N	•		67
▲ Roksan Corus Black	130	G Recognisably related to Corus Blue, but distinctly more civilised and smoother.	7-12	N	•		91
Roksan Corus Blue	75	G Roksan-specified modified Goldring 1012; slight harshness detracts from otherwise good sound.	7-12	N	•		91
▲ Shure ME97HE	55	A+ It won't turn a sow's ear of a turntable into a silk purse, but will at least keep going and produce an acceptable result	8-20	N	•		48
Shure V15 VMR	220	A+ Initial listening gave promising results, but extended familiarity gave the feeling of a lack of energy and a "shut-in" sound	5-12	N	•		38

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NEW HT-30 Home Entertainment speakers

CANON

S30 + S50
VT100 corner units
*VS100, Sub bass corner units

TANNOY

603 Mk II 120 watts power handling
605 Mk II 150 watts power handling
607 Mk II 175 watts power handling
609 Mk II 200 watts power handling
611 Mk II 250 watts power handling
613 Mk II 250 watts power handling
615 Mk II 300 watts power handling

HiFi SYSTEMS

TECHNICS

All systems inc. speakers and CD
SCCH 404, NEW, Budget Minisystem
SCCH 650, NEW, 50 watts Minisystem
SCCH 655, Multi-play Minisystem
SCCH 750, NEW, 50 watts system with DSP
SCCH 950, NEW, ProLogic Minisystem
SHE 51 equaliser for CDX 120 & CDX 320 systems

KENWOOD

All systems with speakers, CD & remote control
M27 CDS - Now at special unbeatable price!
M28, NEW, with multiplay option M47 G, NEW, 45 watts per ch.
M56 PX, 45 watts per ch.
M57 MG, NEW, 45 watts per ch. Multiplay system
M76 G, 60 watts per ch. inc. equaliser
M77 MG, NEW, 80 watts per ch. Multiplay system
M97 G, NEW, 85 watts per ch. ProLogic system
with multiplay CD option

NEW KENWOOD

Minisystems with Multiplay CD option

UD 302, NEW, budget 3 disc multisystem
UD310/351 M, 25 watts per ch.
UD 501/551 M, 32 watts per ch.
UD 701/751 M, 32 watts per ch., Dolby Surround
UD 901/951 M, 42 watts per ch., Dolby ProLogic
MSA7, NEW, Microsystem
EXTRAS AVAILABLE
P100 record deck for mini HiFi systems
CD6 centre speaker
CM 7ES rear surround speakers, 70 watts
CM 5ES rear surround speakers, 40 watts
SW 900 surround woofer for midisystems
SW 700 super woofer for minisystems
OMNI 7 top speaker

SONY

New systems now in stock ring for special
deals on end of line stock
Compact 190/195 NEW budget system with multiplay option
Compact 290/295 NEW 30 watts system with multiplay option
Compact 490 NEW 40 watts system

SONY MINI HiFi

Inc speakers & remote control & CD
MHC 510CD, NEW, 25 watts per ch
MHC, C50 CD, NEW, MULTIPLAY SYSTEM
MHC 710CD, NEW, 40 watts per ch.
MHC, C70, NEW, CD MULTIPLAY SYSTEM
MHC 450 NEW budget system
MHC 650 NEW 35 watts system

MINI DISC

MZR1 + MZE2, NEW, portables
MDS 501, NEW, full size, mini disc player
MDS 101 for minisystems

JVC NEW SYSTEMS

UX-T1 MICRO SYSTEM with remote
UX-A4 MICRO SYSTEM with remote
ADAGIO S2 MINI SYSTEM 2 way speakers
ADAGIO S3 MINI SYSTEM 3 way speakers
ADAGIO S6 MINI SYSTEM 45 watts per ch.
ADAGIO S7 MINI SYSTEM 50 watts per ch.
ADAGIO S9 MINI SYSTEM Dolby ProLogic
ADAGIO S30 NEW MINI SYSTEM

DAT RECORDERS

SONY

TC DD7, NEW, Budget portable
DTC 690, NEW, Full size deck

TUNERS

TECHNICS

ST 610 24 Presets
STG 70 twin tuner
ST GT550K with RDS
ST GT650K with RDS

KENWOOD

KT 1060, NEW, model
KT 2030, with timer
KT 2050, NEW, model
KT 3050, NEW, model with RDS
KT 6050 remote compatible

SONY

STS211B, NEW, with 30 presets
STS 311B, NEW, with RDS - EON
STS 505ES with RDS

RECEIVERS

TECHNICS

SAGX 130K, 60 watts, 30 presets
SAGX 550K, NEW, Dolby ProLogic
SAGX 230K, 80 watts, VCR input
SAGX 350K, NEW, ProLogic

KENWOOD

KR-A4050 with RDS
KRV 6060, NEW, model with Dolby ProLogic and RDS
KRV 7050, NEW, model with Dolby ProLogic RDS + DSP

SONY

STRD 311B, NEW
STRD 511B, NEW, ProLogic model
STRD 611B, NEW, ProLogic model
Dolby ProLogic, kit, NEW, total surround package

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Turntables – cartridges continued

Product	£Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
van den Hul Grasshopper III/IIA	3200	E Undoubtedly one of the finest cartridges available, it has tremendous bandwidth, energy and finesse	6-10	L		•	122
▲ van den Hul MC One	975	G+ This extended all the positive qualities of the '10 but added greater authority and scale worth it for the extra money	6-12	L		•	60
van den Hul MC One/High	1100	G+ Slight softening on transients was the only real flaw, but it didn't quite seem to have that special touch one expects	8-15	L		•	84
▲ van den Hul MC Two	1300	G+ Connected directly to any standard MM input it rewards with a highly detailed yet fluid and musically convincing portrayal	6-13	N		•	72
▲ van den Hul MC10	775	G+ A neutral balanced performer giving transparent midrange, fine depth and focus with firm extended bass. Gosh!	5-10	L		•	60
▲ van den Hul MM1	275	G+ If woody midrange coloration could be tamed, the excellent imaging and admirable security would make it excellent	7-15	L		•	103



Turntables and tonearms

Specialist turntables are what high fidelity sound is all about, CD may offer silent backgrounds and flat frequency responses but they can't match the dynamics and superlative timing that serious turntable users take for granted. Turntables at the cheaper end of the market (sub-£350) tend to be supplied with matching tonearm, and often include a 'starter' cartridge. Still better quality is found at higher prices amongst the

separate motor units and tonearms. Careful partnering and set-up is essential for these components, but 'sympathetic' combinations exist.

The columns show from left to right, 'arm effective mass' relates to cartridge compatibility with regard to compliance (springiness) and is explained in the 'Cartridges' introduction. 'Suspended subchassis' — decks which have some form of internal isolation, generally in the form of

springs but occasionally more solid materials such as rubber. 'Manual' and 'Automatic' refer to the operational tendencies of the deck/arm combination — automatic high end turntables are as rare as hens teeth. 'Cartridge' — if one is supplied. 'Belt drive' as opposed to direct drive is the preferred method in most quality decks. An 'Electronic PSU' offers switchable speed change and a 'smoother' power supply for better sound.

Turntables

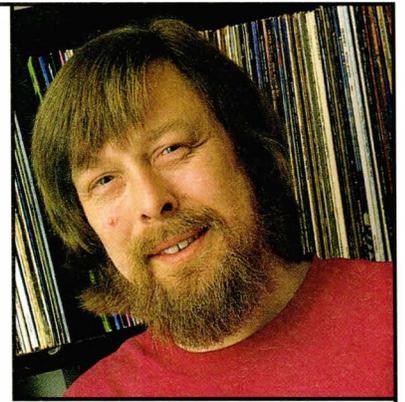
Product	£Price	Comments	Arm effective mass (g)	Suspended subchassis	Manual	Automatic	Cartridge	Belt drive	Electronic PSU	Issue No.
▲ Alphason Sonata/HR100S MCS	1785	G+ Good sound in all areas - bass, clarity and neutrality all in the top class and bettered by very few decks at price	13	•	•			•	•	79
▲ Dual CS-503-2	160	A Not wholly inspiring; generally coarse and wooly sound is at least not offensive, but easily bettered by the CS505-4	10			•	•	•		91
▲ Dual CS-505-4	200	A Consistent sounding and well isolated turntable. It is slightly lacking in balls, compensates with a consistently unmuddled presentation	10			•	•	•		103
▲ Kuzma Stabi/Stogi Reference	2000	G+ Beautifully made solid oak plinth, the Stabi also sounds very clear, detailed and extended. Stogi Reference is very capable.	12	•	•			•		91
▲ Linn Basik	299	A+ Strong midband analysis and imagery, clean if sharp treble is matched to a good if occasionally wooden bass	10		•			•	•	103
▲ Linn LP12 Basik/Akito	904	G Trails the full LP12 significantly, but pace, rhythm, timing etc. still in top class, and bass tauter than of old	10	•	•			•		103
▲ Linn LP12-Lingo/Ekos	2642	G+ The classic reference is improved by the Lingo but charming character remains. Ekos is well made and suited to many decks	9	•	•			•	•	91
▲ Michell Gyrodec	697	G Sweet and natural sounding player, well suited to Rega RB300. Aesthetics, and the acres of clear acrylic are very distinctive	NA	•	•			•	•	55
▲ Michell Syncro	325	G A happy blend of qualities endows the stylish Syncro with a blend of subtlety and force - the mailed fist in the velvet glove	NA	•	•			•		67
▲ Pink Triangle Anniversary	1495	E Possibly the most detailed, clear and neutral deck around. Likeness to master tape is uncanny	NA	•	•			•	•	91
▲ Pink Triangle Export	890	E The PT TOO with built in PS. Retains features of great transparency and neutrality. Review sample had highish motor noise	NA	•	•			•	•	91
▲ Rega Planar 2	185	G A remarkable product at the price, surprisingly articulate and confident	11.5	•				•		48
▲ Rega Planar 3	250	G A long time leader in its category, the '3 (with excellent RB300 arm) sounded nicely 'musical' in a balanced and coherent manner	11.5	•				•		48
▲ Roksan RADIUS/Tabriz zi	740	G Design is subtle, refined and easy on the eye. Musically it offers exceptional performance with a minimum of fuss	9	•				•		103
▲ Systemdek 1.920	235	A- The motor unit is derivative of the Rega Planar 2 with a Moth arm. Up tempo even bright at times but never lacks enthusiasm	12	•				•		115
▲ Systemdek IIX/900	230	G A high performance budget turntable which is particularly strong at fine detail resolution and imagery	NA	•	•			•		103
▲ Systemdek IIXE/900AP	388	G+ The acrylic platter'd IIXE is one of the most capable budget decks on the market, good resolution, dynamics and timing	NA	•	•			•	•	103
▲ SME Model 20A	3763	E Supplied with Series V arm. Engineered to last a lifetime, giving excellent stereo and detail retrieval.	10.5	•	•			•	•	118
▲ Thorens TD-3001/TP90SF	760	G Excellent middle ranking esoterica, with strong all round abilities rather than excellence in particular areas	NA	•	•			•	•	103
▲ Thorens TD166 V/UK/RB250	280	A- Refined and articulate sound with well focused imagery, suitable for use with good MM and budget MC cartridges	11.5	•	•			•		103
Thorens TD2001	650	G- Similar to TD320 but much dearer - why? Sound is comfortable but not very detailed	15	•		•		•		91
▲ Voyd 0.5	3368	E Halfway between standard and Reference Voyds with the latter's platter and bearing. Superb finish, colourful and dynamic sound	NA	•	•			•	•	72
▲ Voyd Reference	5950	E Voyd's flagship, equipped with three substantial motors, a Lexan platter and brute PS. A strong contender for world's best	NA	•	•			•	•	C91
▲ Well Tempered WTAT	1690	G+ Intriguing/challenging design. Musically it is not ideal, but has a limp quality and a lack of artificiality that sets standards	7.5	•				•		67

Tonearms

Product	£Price	Comments	Effective mass (g)	Height adjustment	Pivoted	Parallel tracking	Issue No.
▲ Alphason HR100S	490	VG S-shaped arm sounds smooth, but nevertheless reproduces transients with fine attack	10	•	•		C86
▲ Kuzma Stogi Reference	1000	VG Large, solid and well made arm, gives exceptionally clear sound with just a hint of brightness	12	•	•		79
▲ Linn Ekos	1297	VG Superb, state of the art design which builds significantly on predecessor ltk's strengths	9	•	•		67
▲ Moth arm	95	G+ The ultimate budget arm? Refined, detailed, sweet and natural	12		•		60
▲ Rega RB300	139	VG Despite its modest price it sets exceptional performance standards and could be used on many high end turntables	11.5		•		60
▲ Roksan Tabriz	190	G+ Targetted at the Xerxes, this is a good alternative to the Rega arms in many cases - a trifle bright	9	•	•		91
▲ SME 309	568	VG Beautifully made and finished, fully adjustable, a highly neutral performer	10	•	•		79
▲ SME Series IV	828	VG Superb engineering and finish with a finely balanced sound, impressive stereo focus and low colouration	10.5	•	•		60
▲ SME Series V	1233	E Excellent in all respects, this arm arguably sets the standard for pivoted arms regardless of price	10.5	•	•		60

Personal messages

The Golden Ratio, and a pair of high-class miniature speakers with unique placement, have inspired Paul Messenger to experiment with different speaker positions. He's moved all his furniture and even stuck his head up the chimney.



Regular readers will be well aware that I'm not a great fan of mini speakers, and view any that come my way with pricetags over £1,000 with the deepest suspicion. I feel the market for such expensive tinies is itself small, but as Acoustic Energy, ProAc and subsequently Totem and Sonus Faber have shown, there are customers who want top quality performance alongside minimal bulk.

And even though a bigger loudspeaker will deliver more for the same investment, top quality miniatures have real strengths which no big box can match (provided loudness and bass welly are low priorities). The cabinet is the weakest link in most speakers' armour, and the greater the panel area, the more unwelcome the contribution. Ergo, if you minimise the cabinet and spend lots of money on engineering it elaborately, you will often end up with a better sound.

The miniature speaker that has been tickling my eardrums most pleasingly these past few weeks is the Audio Physic *STEP*, which is crafted in Germany and is being imported via Aanvil Audio, ☎ (0359) 240687, part of the Essex University connection.

The first surprise is that something this small can actually cost £1,300, although that does include a pair of exceptionally neat and purposeful stands, and the end result is undoubtedly stylish in a sombre, understated way. The second surprise was a diagram (see box), which recommended placing the speakers virtually in the middle of the room, and my head (in my room, at least) up the chimney.

Since I derive great interest from any unusual aspects of speaker/room interaction, I adopted the position and was very impressed by the sonic results, although the arrangement is totally incompatible with my lifestyle, especially when the fire is lit during the winter. It does sound remarkably good for at least two obvious reasons, and I dare-

say there may be some people who could handle such a layout.

What it means is that the speakers are about as far from the room's reflective walls as possible, and the result is spectacularly effective clarity and stereophony. Listening with the head close to a wall helps to reinforce the bass, by getting close to the nodes of the room standing waves. Conversely, placing the speakers on the anti-nodes as suggested, should help minimise the excitation of these main room modes.

Even when more conventionally sited, the *STEP* has considerable charm. The lack of scale and weight is occasionally obvious with some material, but for the most part it simply sounds delightfully open and free from boxiness. It also has a dynamic freedom which is quite remarkable from something so small — provided you don't get enthusiastic with the volume control.

But back to that unorthodox placement. I recently received an interesting leaflet on speaker placement by George Cardas of Oregon USA, which covers broadly similar ground. The background information is very sketchy here, but again the recommendation is to mount the speakers well clear of walls and in precisely predetermined positions. Presumably to minimise the effect of the room as before.

This time the listener is also sitting well clear of room boundaries, and the room is arranged the 'normal' way round, speakers facing down the

length rather than across the width, while the ideal locations of speakers and listener are determined mathematically according to the rules of the Golden Ratio or Fibonacci sequence.

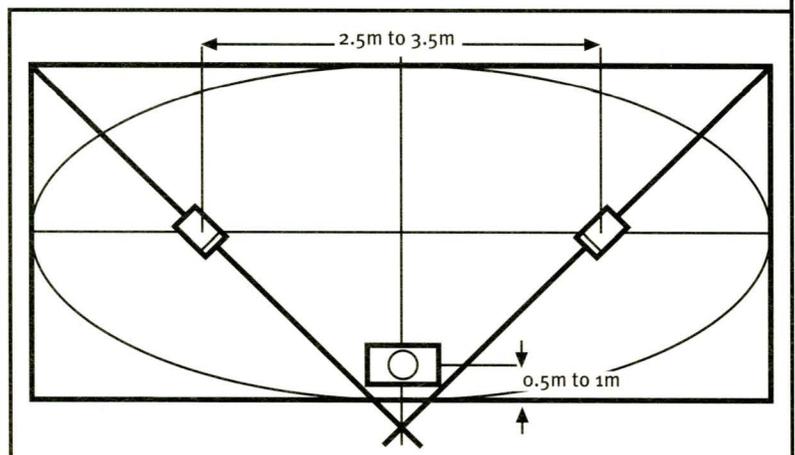
The practical implementation is to apply the ratio Phi (0.618:1 or 1:1.618) to the spacings between speakers, listener and room boundaries. The speaker is assumed to be at the acoustic centre of the main driver cone (which is debatable with ported systems). Both speakers and listener should be 0.618 of the ceiling height in from the end walls, and the speakers should be 0.276 of the room width in from the side walls. Damping at first reflection points is also recommended.

Cardas also refers to the AES (Audio Engineering Society) 'Golden cuboid' ideal listening room, based on the same mathematics, which is 10ft high, 16ft wide and 26ft long — coincidentally quite similar to my own 8.75x14x18-24ft listening room.

Both these siting/seating arrangements are only applicable to speakers with bass alignment for free space (away from wall) positioning. Both are oriented towards extracting the maximum stereophonic performance, and I'm not saying that they will work with any given situation or personal preferences. But they do provide two possible kick-off points with some rational basis, when confronting one of the most difficult and least well understood areas of hi-fi sound reproduction.



The high-quality miniature Audio Physic *STEP* loudspeaker (above) — and where you can stick it (in your listening room, that is).



The highest fidelity. Naturally.

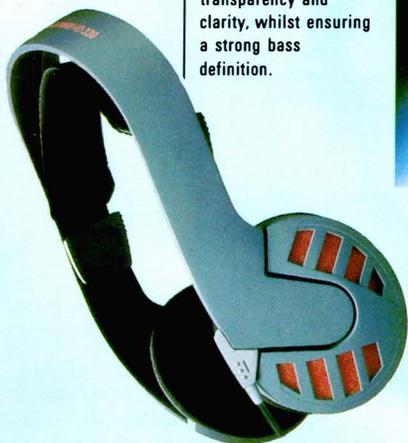
HD 580

Top of the range dynamic headhone using new duofoil diaphragm which virtually eliminates sound colouration.



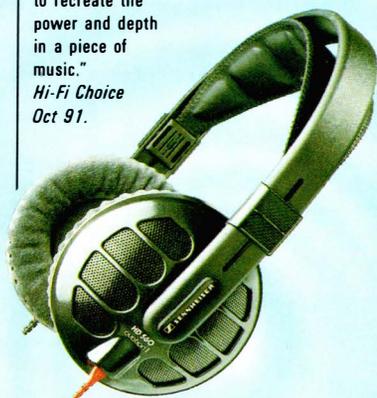
HD 320

Part of the new generation of dynamic hi-fi stereo headphones, the HD 320 has ergonomic styling with a sound quality that is designed to optimise transparency and clarity, whilst ensuring a strong bass definition.



HD 560 II

"A detailed and open headhone with the ability to recreate the power and depth in a piece of music."
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With accurate, detailed response and rich pure tone, recreate the eloquence of the instruments, the vitality of the vocals. Whatever your taste in music you'll appreciate the transparent natural sound quality, balanced by a wide dynamic range.

Now prove it. Try out our headphones for yourself.

You'll be convinced. Naturally.



HD 340

A headhone which produces a roomy and detailed sound whilst incorporating high quality in its design making it lightweight and comfortable to wear.

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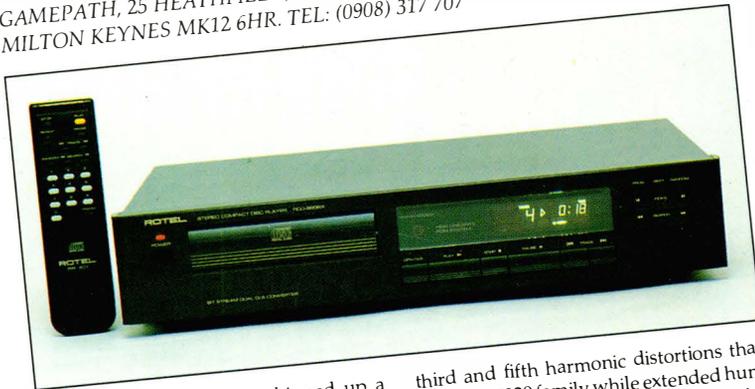
Sennheiser UK Ltd, Freepost, Loudwater, High Wycombe, Buckinghamshire, HP10 8BR. Telephone 0628 850811. Fax 0628 850958

The Critic's Choice

CD PLAYERS

Rotel RCD-965BX

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Rotel's original RCD-865 whipped up a storm, especially from Philips which was a trifled miffed at someone else pipping it to the post with its own technology! And then there were the golden-eared reviewers who thought bitstream would never amount to much anyway.

We know better now of course, and so do the UK arm of Rotel which has spent the intervening two years working on its replacement - the RCD-965BX. Visually it's hardly a departure from the original, though the satin-black alloy fascia with its clear fluorescent display is a little softer on the eye. Extra features include index skipping which joins traditional track skip, search, repeat, random and program play options. There's a new slimline remote too, an attractive little handset that adds direct track access to the tally of widgets.

Inside it's all change with Philips' new SAA7323 PDM DAC replacing the SAA7320 used before. The 7320 family are all single-ended DACs using a total of 256 times oversampling and second order noise-shaping. Nevertheless the SAA7323, with its 352kHz dither, is much closer in execution to the 7320 than the intermediate 7321.

Meanwhile Rotel has a completely new and wholly symmetrical board layout for this combination of SAA7310 decoder, SAA7323 DAC and analogue filter.

Lab report

This player conforms to accepted standards with a nominal 2V output, though its performance elsewhere is still far from conventional. In particular although the SAA7323 DAC avoids the sporadic high-level idle tones of the SAA7320, various fixed signals, including the CLV reference tone of 7.35kHz, are still present. This drone is visible on the -70dB plot and, naturally enough, compromises the signal-to-noise ratio to the tune of about 5dB or so.

Meanwhile the 3D plot highlights the

third and fifth harmonic distortions that mark the 7320 family while extended products can be seen to influence the player's frequency response at low levels. Interestingly, the new 1Hz noise modulation test reveals the 965BX to be the least affected of the group even if figures for linearity and stop-band rejection are far from state of the art.

Sound quality

There was no mistaking the calibre of this player, which was greeted with unanimous applause from our panel. Yet if one over-riding feature of its sound struck our listeners, other than its generally engaging character of course, then this was its sheer poise and elegance in handling all percussive sounds. Whether it was the lone cymbal from Mary Black's Columbus, the harpsichord from Pachelbel's Canon, or the vibes and percussion from Marty Paich, all possessed an uncommon delicacy and clarity.

This sense of control and integration of even the most complex passages seems almost intuitive, for though the music has a comfortable 'at home' feel, the overall presentation is far from over-civilised or dusty. Our listeners complimented the player for its bubbly but incredibly refined performance, the music sparkling with enthusiasm and vitality but always tempered with a remarkably realistic sense of proportion.

More importantly, although our listeners were duly impressed with its technical proficiency, they were utterly transfixed by the sheer conviction and passion of the music itself.

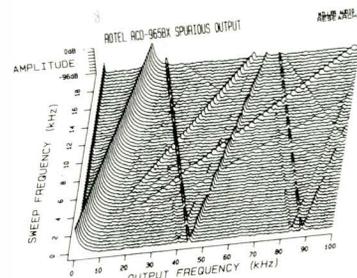
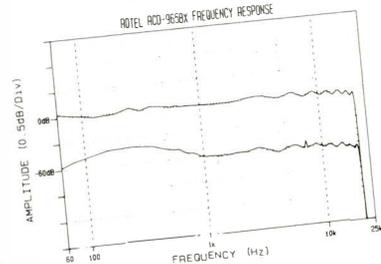
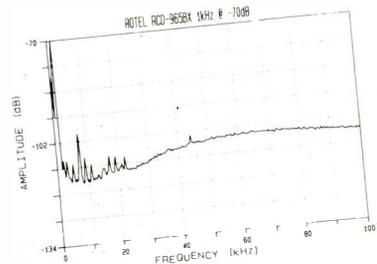
Conclusion

Every group test has its star performer and, this time around, it's Rotel that carries home the honours. The RCD-965BX is a shrewdly balanced player, equipped with a sensible range of facilities, solidly built and engineered to produce the sort

of sound that many high-end products wouldn't have a hope of achieving. This is a Best Buy with knobs on.

TEST RESULTS

	20Hz	1kHz	20kHz
Channel Balance	0.01dB	0.01dB	0.00dB
Channel Separation	92.6dB	101.4dB	96.4dB
THD vs Level, 0dB	-95.5dB	-93.6dB	-70.8dB
-30dB	-79.1dB	-76.7dB	-66.6dB
-60dB	-51.4dB	-47.6dB	-40.1dB
-80dB	-24.2dB	-24.0dB	-17.6dB
-90dB	-4.95dB	-11.2dB	-6.25dB
Dithered, Resolution @	-60dB	-0.07dB	-0.08dB
-80dB	-0.60dB	-0.83dB	-0.95dB
-90dB	-3.52dB	-1.62dB	
-95dB	-1.05dB		
-100dB	2.075V		
Peak Output Level, L	2.077V		
R	0.32dB		
Relative Output Level	2080nm		
Output Impedance	2.1mV @ 11.3MHz		
Radio Frequency Spurious			0.91dB
1Hz Noise Modulation			-95.5dB
CCIR IMD, 0dB			55.2dB
Suppression of stop-band IMD			0.04dB
De-emphasis Accuracy, 1kHz			0.00dB
5kHz			-0.01dB
16kHz			94.3dB
S/N Ratio (A-wtd), w emp, 0LSB			93.1dB
w/o emp, 0LSB			93.6dB
w/o emp, 1LSB			Coaxial
Digital Output			+8.8ppm
Crystal Clock Accuracy			secs
Track Access Time (99)			£300
Typical Retail Price			



HI-FI CHOICE ISSUE 100

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