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## HIGH-END MADNESS!

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## PLUS

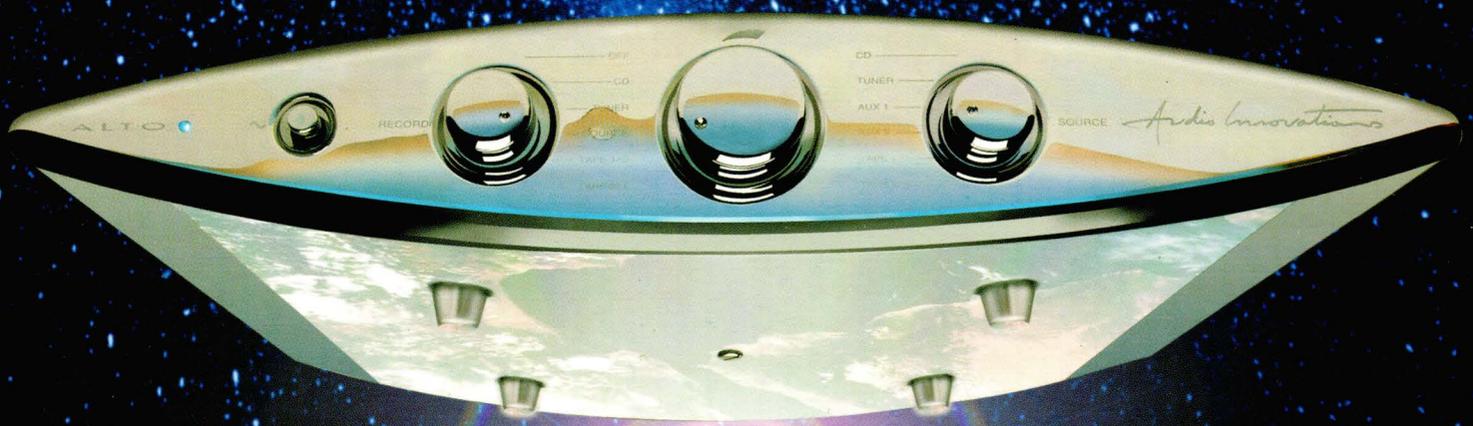
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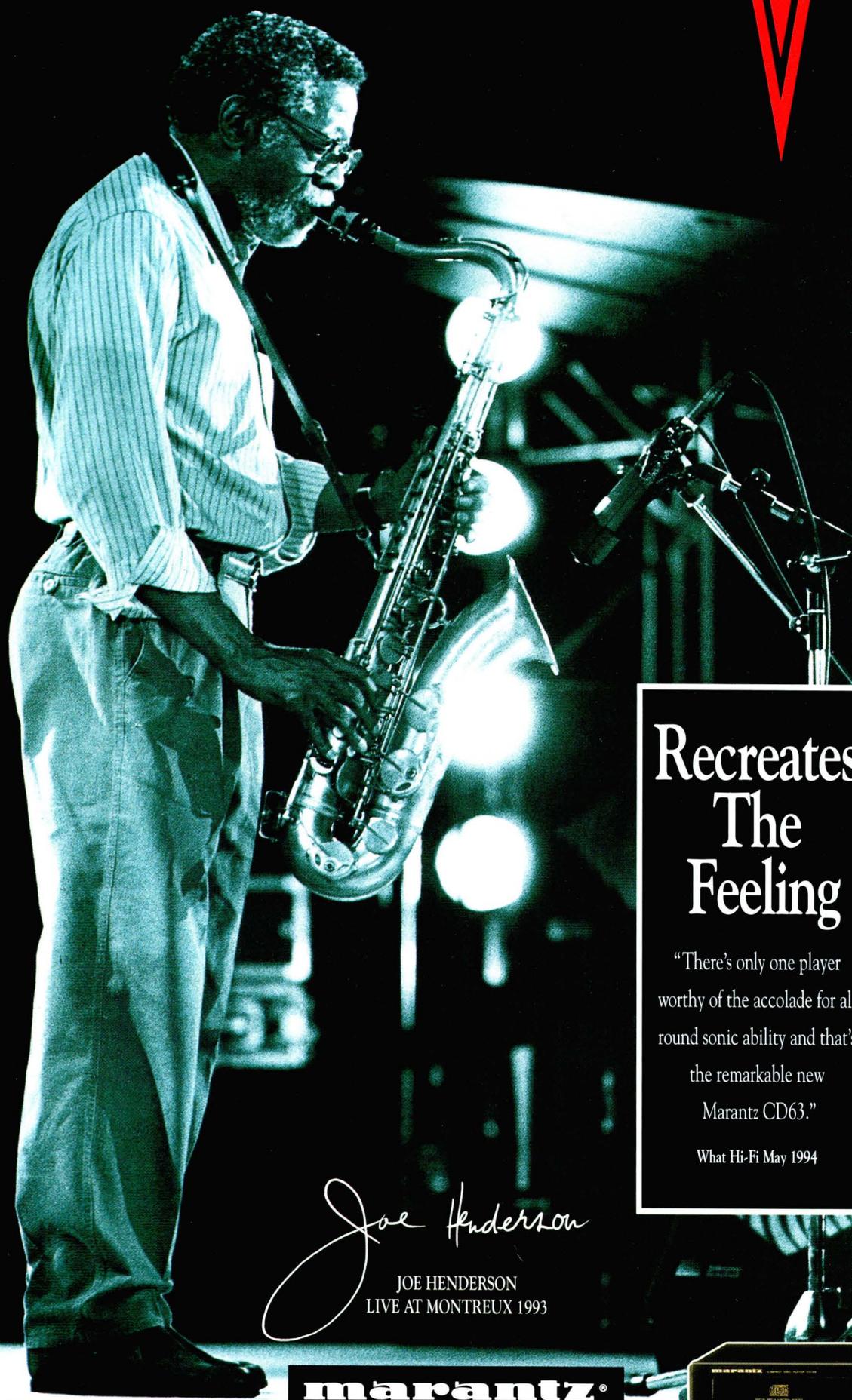
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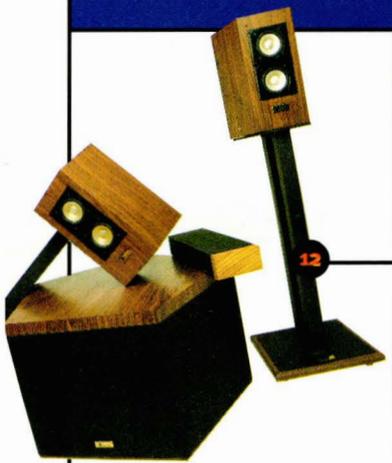


CD63 COMPACT DISC  
 PLAYER



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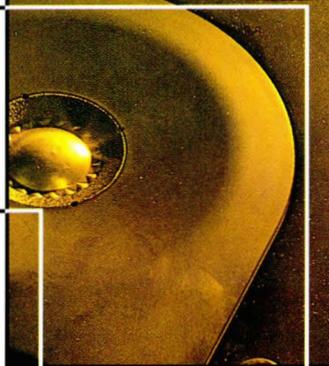
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Products that make the grade are awarded *Hi-Fi Choice's* unique Best Buy or Recommended accolades. This sets them apart as being capable of a higher standard of fidelity than average at a particular price.

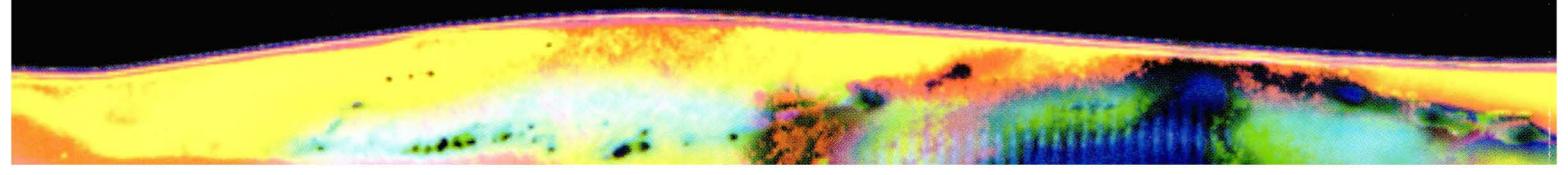
A product carrying the **Best Buy** swing tag is significantly better than the alternatives in its price band. It is of excellent quality and very good value for money.

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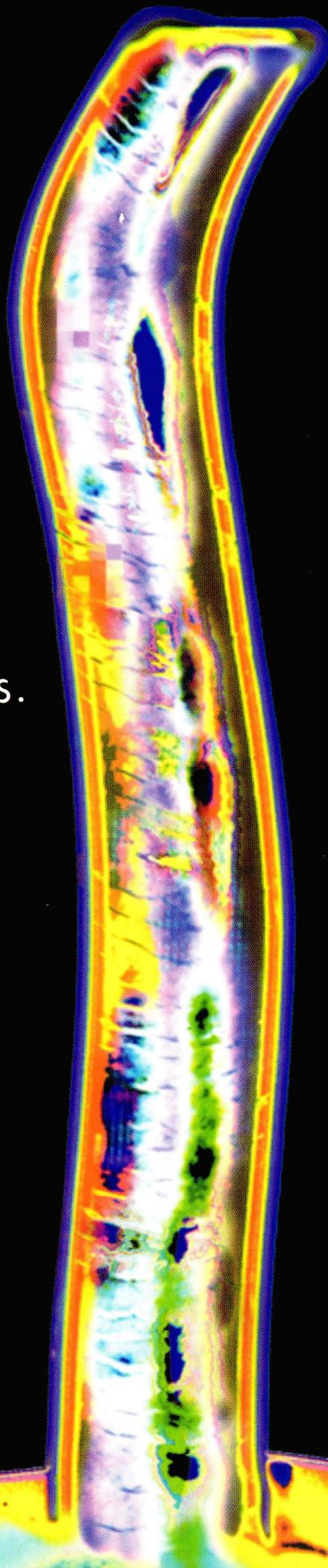


**Recommended** products are also very good, but not quite in the same league as Best Buys. Despite being runners up, they are definitely worth considering, as they may prove more compatible in some systems.

A hair on the back of the neck, amplified



by Technics.



**Technics**  
For Music Lovers.



ISSUE 138, JANUARY 1995

EDITORIAL

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While every care has been taken in the preparation of this journal, the publishers cannot be held responsible for the accuracy of the information herein, or for any consequence arising from it. Readers should note that all judgements have been made in the context of equipment available to Hi-Fi Choice at the time of review, and that 'value for money' comments are based on UK prices at the time of review, which are subject to fluctuation and are only applicable to the UK market.

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Member of the Audit Bureau of Circulation.

Quote of the month: "He has Van Gogh's ear for music." (Orson Welles)

# HI-FI CHOICE

CHOICE WORDS

## The more the merrier...

**T**he more I think about it, the more I get excited about the idea of multi-channel music replay systems. It all dates back to January 1994, when, on a cold, bright day in Las Vegas, Meridian Audio Chairman Bob Stuart revealed his Digital Theatre system to an unsuspecting world. Based on the 565 Digital Surround Processor, and making use of assorted Meridian digital speakers and control electronics, the system claims to offer digitally-optimised replay of both music and film soundtracks, a goal which is rapidly becoming the Holy Grail of consumer audio.

However, while the mainstream debate on this topic has become obsessed with comparative minutiae of loudspeaker performance and amplifier power outputs – Can you have authentic cinema sound without horn-loaded compression drivers? Are cinema-sound subwoofers too flabby for music? – Meridian's approach to the issue has shown a refreshing sense of perspective on the matter, and an appreciation for the bigger picture. And not necessarily the picture on the small or silver screens...

The 565 processor has a full set of cinematographic credentials: Precision Dolby Pro-Logic, THX approval, upgrade options for Dolby AC-3 5.1-channel digital soundtrack encoding, to name but a few. However, what gets me buzzing is the way this black box extends the multi-speaker cinema metaphor into the realm of music, via Bob Stuart's professed expertise in psychoacoustics and digital technology. And if the specs are to be believed, it does so by providing an all-embracing sound-field with none of the audiophile compromises inherent in the steered mono of Dolby Pro-Logic or its quadrasonic forbearers.

It's no longer heresy to enunciate the limitations of two-speaker stereo systems, in particular their lack of image stability outside a closely-defined sweet spot; their incorrect portrayal of timbre for instruments moving across the sound-stage; and their limitations when it comes to recreating the ambiance of an acoustic recording. Multi-channel systems, however,

provide additional central solidity and a much greater sense of ambiance; but more importantly, as Bob opined in a recent Audio Engineering Society lecture, when executed correctly *for music* they make notes and rhythms easier to understand. As he put it: 'The more speakers there are in a room, the less important the room becomes.'

So while hi-fi pundits will joust interminably about the semantics of speaker placement and room modes, when it comes to multi-speaker reproduction, the bottom line is less a matter of specmanship and much more a matter of making light work for the brain.

This is a fundamental point from psychoacoustics to which more hi-fi manufacturers should pay heed. However, Meridian are not alone in examining the ear/brain interface. The Rehdeko speakers reviewed in issue two of Enlightened Audio Review (free with HFC 136), concern themselves with purveying as much good-quality midband information as possible, reasoning that if and only if the brain hears the critical midband region clearly and easily, it can make sense of the music and 'fill in' extremes of sound above and below.

This reconstruction process is, I'm sure, at the heart of musical enjoyment. The more reconstructing the brain has to do, the more fatiguing the sound – which is why aficionados always applaud the best hi-fi by describing how it 'disappears' from the musical performance. Thus it seems hi-fi corrupts the old adage 'less is more' when it comes to multi-speaker stereo. More speakers mean less 'system', less 'room'.

Don't worry if this is making your head spin. We'll be covering the Meridian system in the March issue of *Choice*, wherein we'll get to grips with some of the deeper concepts involved.

Stan Vincent, Editor



The thoroughly  
hair-raising  
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# UPDATE

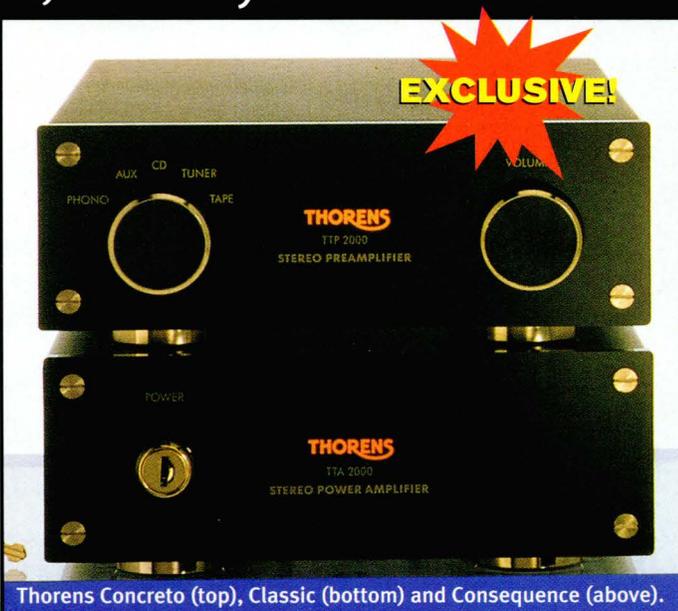
Choice news from around the world, edited by Malcolm Steward

## Meridian floored

**T**he *A500*, latest addition to Meridian's *500 Series* speaker range, is a passive floorstander in a compact, slim-baffled enclosure topped with smoked plate glass to match other Meridian components. Finishes are black ash (£695) or rosewood (£745), with matt-black plinths and black Lycra grille cloths.

Sensitivity is a high-ish 90dB, with impedance set at a safe six Ohms; recommended amplifier rating is 20-100W. Driver units are two 160mm bass/mid units and a 25mm soft dome tweeter; the crossover uses high-quality components, heavy wiring and double gold-plated binding posts. ☎ (01480) 434334

The *A500* — styled to match Meridian's electronics



Thorens *Concreto* (top), *Classic* (bottom) and *Consequence* (above).

## Thorens dives into hi-fi electronics

**A**fter 100 years of turntable manufacturing, Thorens has taken the plunge into electronics. No fewer than three equipment lines spearhead this initiative: *Concreto*, a collection of sharply-styled mid-price separates; *Consequence*, a range of superbly-built minimalist audiophile components; and *Classic*, a 90Wpc valve pre/power combination.

*Consequence* is first into the UK, in the guise of the fully discrete *TTP 2000* preamp (£500) and key-operated *TTA 2000* power amp (£550). A matching CD transport (with floating chassis), DAC and RDS tuner will follow early next year. The preamp caters for both MM and MC cartridges via a sophisticated adjustable phono stage, and claims only two capacitors in the high-level signal

path. The power amp, meanwhile, develops up to 2x60Watts into four Ohms (with 20watts in Class A) via WBT binding posts.

The *Classic* series comprises the £1500 *TRA 3000* preamp and £2000 *TRP 3000* power amp. The preamp deploys two triodes and pentode EF86 tubes, with DC heating, plus a dedicated ECL82 feeding a headphone socket. Signal switching is effected by gold-plated relay. Inside the power amp, meanwhile, eight EL34 pentodes operate via a four-fold laminate ultralinear transformer.

Last but not least, the *Concreto* range includes a preamp, two power amps, an RDS tuner, CD player and DAC, with prices starting at £300.

☎ (01494) 890277

## Rock around the clock

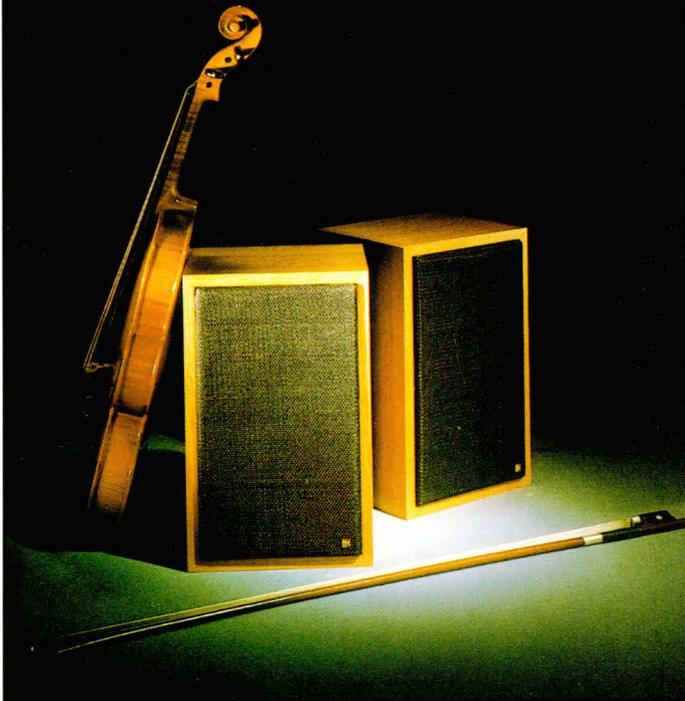
**T**he £450 *Alpha 5* CD player, which sold 12,000 units last year, has been upgraded with 30 modifications. The Philips transport and existing chip set remain, but the *Alpha 5 Plus* uses a new discrete clock

oscillator with its own stabilised power supply. The output from the digital filter is relocked before the DAC, giving claimed improvements in realism, dynamics and soundstaging. Future-proofing is evident in the

DAC's plug-in daughter board, and a coaxial digital output.

The *Alpha 5 Plus* is in the shops for £470, though existing *Alpha 5* owners can upgrade their players for £100, including fitting. ☎ (01223) 440964

Keeping dear old Auntie alive: KEF's LS3/5a



## KEF Cookes three specials

**K**EF launches four new speakers this month, including three that pay homage to the company's founder. The Raymond Cooke Series includes special editions of *Reference 104/2* and *107/2*: older non-Uni-Q models which are firmly still in demand. The new versions feature special finishes and are priced fittingly: the *104/2* starts at £1799; the *107/2* kicks off at a cool £3999.

New in the *Reference* range is a version of the *LS3/5a*, for which KEF has been the sole drive unit source for many years. Teak and Santos rosewood finishes retail at £599 and £699 respectively.

The other new speaker is the £130 *Coda 7*. It's a reflex ported two-way fitted with a 130mm bass/ mid driver and a 25mm soft dome tweeter; impedance is six Ohms, sensitivity 91dB. ☎ (01622) 672261

Technics SA-GX370L



## Technics AV amp at £280

**T**echnics' new £280 SA-GX370L Dolby Pro-Logic receiver has consistent front power outputs for optimal soundtrack reproduction. In Pro Logic mode the SA-GX370L delivers 40W to the front and centre speakers with 20W to the surrounds, while power output in hi-fi stereo mode is 50W per channel.

Other features include two video and four audio inputs, plus an AM/FM tuner stage with thirty presets and ten-key direct access. ☎ (01344) 853943

## Denon decodes top sound

**D**enon has deployed audiophile engineering techniques to improve Dolby Pro-Logic decoding in the new £800 AVC-2800. Front and centre channels are handled as analogue signals to retain detail and dynamic range; rear channels are processed by a multi-chip custom DSP decoder with separate digital and analogue sections. Three discrete 85W amplifiers power the front channels, while two 25watters feed the rears.

The 2800 uses icon-based on-screen displays, and a learning remote control. There are four video inputs, eight audio inputs and four outputs, including S-Video connections. ☎ (01753) 888447

## Tubes Not Dead Shocker

**A**ccording to electronic component supplier RS Components, world-wide demand for vacuum tubes is currently worth around \$3 billion per year.

As a result, RS has introduced its own range of audio amplifier valves, including two matched pairs from National Electronics, one of the few remaining specialist valve makers. The range includes pre-amplifier, driver and output valves suitable for amplifiers with up to 70watt output ratings.

RS is a trade-only supplier, but any hi-fi dealer with an RS account should be able to order devices on a customer's behalf. ☎ (01536) 201234



Glowing, glowing, but not quite gone. Long live tubes!

## IN BRIEF

If you have an old valve power amplifier in need of rejuvenation, point your horseless carriage towards Leicester. Aylestone-based Classique Sounds is offering a same-day rebuild service for high quality vintage power amps. Prices start at £120. The company offers a similar service for Garrard 301 and 401 turntables. ☎ (01162) 835821

Castle Acoustics has produced a new veneered plinth for its revised *Chester* model. The support, which can be fitted to the original *Chester* and is available in nine finishes, costs £59.90. ☎ (01756) 795333

Worried that your amp's binding posts don't conform to BS EN60065, Section 15.1.2, perchance? Then talk to Red Scorpion about its insulating kit, which shrouds the exposed metalwork on connectors and thus protects against short circuits from uninsulated cables. ☎ (01279) 600428

AVI's new £800 *S2000MI* amp is a pint-sized 100Wpc design with full remote control and five line-level inputs. To partner it there's the identically proportioned and priced *S2000MC2* CD player which uses a Philips CDM9 transport and Bitstream DAC with AVI's own clock circuit and analogue filters. ☎ (01453) 752656

US speaker company Thiel has announced its cheapest and smallest Coherent Source model, the *CS.5*. This two-way, ported floorstander aims to offer high performance in a 32-inch-tall package, and is said to be "perfect as a main, centre or rear channel speaker in home theatre systems". The price is expected to be £1300-£1400 a pair. ☎ (01483) 454993

Latest addition to Denon's family of mini-separates is the remote-controlled *UDRA-F10* receiver. Selling for £380, the *F10* combines an RDS EON auto-tuner section with once-a-day timer facilities and a 40-preset memory. Its 30W-into-8-ohms amplifier has five inputs, including a phono stage. ☎ (01753) 888447

Described as a 'put-anywhere showpiece', the *K-W606* twin cassette deck is the latest addition to Onkyo's *Liverpool* mini-separates system. Available in silver or black and priced at £370, the unit has playback-only and play-and-record transports, each fitted with a two-motor drive for stability. Dolby B, C and HX Pro Noise reduction are fitted. ☎ 0181-343 2082

TDK has revamped its cassette range with new tape formulations, new mechanisms and slimmer, smarter packaging so you can store eleven tapes where you could only fit ten before. The range now consists of *D*, *AD*, and *AR* ferrics, *SF*, *SA* and *SA-X* high bias types, and the *MA* metal. Retail prices range from £1 for a *D46* to £4 for an *MA100*. ☎ (01737) 773773

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## DENON

Y  
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## Naim doffs its Flat Caps

No, those fashion-conscious folk at Naim aren't trying to sell you a plebeian tiffen but a dual-rail 24 Volt power supply: the *Flat Cap* is a new slim-line power pack for the company's *NAC 92, 72 and 82* preamplifiers and *NAXO* active crossovers.

Priced at £300, the *Flat Cap* offers a less expensive and differently styled alternative to the long-standing *Hi-Cap* unit. The *Flat Cap* not only promises performance gains for Naim users who currently drive their preamplifiers with the power supplies that are built into their power amplifiers, it also reduces the cost of upgrading to active speaker operation. ☎ (01722) 332266

## Linn gets Live

Linn used its recent Hear Linn Live seminars in London, Manchester and Edinburgh to unveil several new hi-fi components and discuss all areas of Linn-osity, including multiroom systems, home cinema and the future of hi-fi.

New products include the £524/£593 *Wakonda*, essentially a preamp-only version of the *Majik* amplifier fitted with a *Brilliant* switch mode power supply; a new £239 polymer stand for the floorstanding *Keltik* speaker; and the £298 *Centrik* centre channel speaker which is based on the popular *Keilidh* floorstander. There was also an as-yet-unnamed new universal polymer stand for *Tukan*-sized speakers.

Linn recording artistes also featured at recent Grahams Hi-Fi live jazz evenings held in the Islington shop during November. Artists included the Dave Angol Quintet and Linn Records jazz artistes Claire Martin (vocals) and David Newton (piano). Small, invited crowds were offered the chance to compare live and recorded jazz played on a top Linn hi-fi system.

Grahams Hi-Fi ☎ 0171-226 5500; Linn Products Ltd ☎ 0141-644 5111



Claire Martin giving it some LP-12 at Grahams Hi-Fi.

## IN BRIEF

Loads of headphone happenings this month with new models from Beyerdynamic and Sennheiser. Beyer's *DT531* is a circumaural design weighing only 245g and priced at £129. Corralon earpads, neodymium magnets and a bass-reflex design claim frequency response extending from 10Hz to 30kHz. Sennheiser has three new 'organically styled' models to add to its 5-Series: the *HD535, 545 and 565*, priced respectively at £89.95, £109.95 and £129.95. All are circumaural types with cardanic joints to help them cosset your cranium. Beyerdynamic ☎ (01273) 479411; Sennheiser ☎ (01628) 850811

Coles Electroacoustics reckons it has a 'new and superior type of stereo amplifier' in the £495 *Cubicon 1*. Eschewing the switches, tone controls and multiple stages used in most conventional designs, this design offers single-stage amplification and direct connection, giving quality claimed to be 'way beyond that possible with more complicated amplifiers'. Active bass equalisation and high/low input settings complete the picture. Designer Paul Griffin also has two interesting new speakers to mark his return to hi-fi design: the £995 *Stratos* high-quality miniature, and the *Cubicon 2*, a general purpose omnidirectional (price yet to be announced). ☎ (01992) 466685

Monitor Audio has added the *Studio 12* to its *Studio* series. This tall, slim floorstander has a pair of 125mm aluminium cone bass/mid drivers which flank a 25mm gold-dome tweeter. The speakers are available in a range of elegant veneers, and MA even offers to match them to a customer's furniture to special order. Prices start from £999 for standard black and oak finishes. ☎ (01223) 246344

Stuck for somewhere to stash your software? Three companies have storage systems you might find interesting. The Original Book Works has cassette and CD cases disguised as antique books; the £14.50 CD unit holds 10 discs while the £30 cassette version holds 45 tapes. ☎ (01285) 641664. California's Twice Shy (Furniture From Recyclables) is offering an earth-friendly range of floor-standing and table-top CD storage units using non-toxic adhesives and post-consumer materials. The aim is to "create aesthetically pleasing art with as little negative impact as possible to the environment." ☎ (0101 310) 908 0078. The Yellow Jacket range — from Sonic UK Ltd — stores CDs in flexible wallets that can be fitted into a portable carrying case or plastic or wooden 'organisers' at home. Individual jackets hold two CDs and their cover books. ☎ (0171) 436 0706

Erratum: in last month's *Sessions*, we stated that the Musical Fidelity *Elektra E100* amplifier does not have a headphones socket. It does!

The *MA6800* — £3,500-worth of integrated amp.



## Mac's back

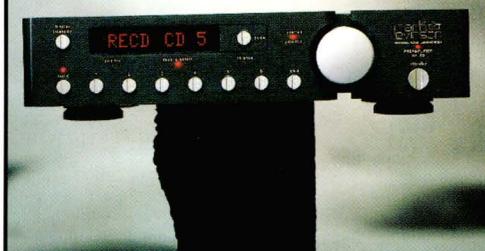
US audio stalwarts McIntosh Laboratory will launch a plethora of new products over the next six months. While CD players, LaserDisc players and tuners are imminent, first out of the New York State factory is the £3,500 *MA6800* integrated amplifier.

Behind the conventional solid McIntosh styling lies a remote-controllable preamplifier and 150watt power amplifier. The preamp stage connects up to eight sources, and features electromagnetic switching with separate listen and record circuits. The power amp stage, meanwhile, claims 55 amps of peak current, and is replete with McIntosh's own Autoformer output, which purports to accurately match the output of the *MA6800* to loudspeakers of impedances between two and eight ohms.

☎ (01483) 454993

## Come in number 38!

Madrigal's update of the award-winning Mark Levinson *No38*.



Designers at Madrigal have given a thorough overhaul to their already-sophisticated, EAP-award-winning Mark Levinson *No38* remote-controlled preamp. The Mark Levinson *No38S* differs from the *38* by using a superior-quality four-layer circuit board, on which 30 passive components (14 high-precision resistors and one Teflon capacitor in each channel) have been upgraded for the *38S*.

The new four-layer circuit board was originally designed for demanding telecommunications applications; the component upgrades resulted from listening test appraisal.

For £6495 you can judge for yourself. ☎ (01494) 441736

# PHILIPS INVENTS

## The Digital Compact Cassette

When it comes to sound quality, for Sting "good" just isn't good enough. He demands that his music is reproduced perfectly. That's why he is so impressed with Philips latest invention. DCC.



A digital cassette with the pure sound quality of a compact disc and the convenience of a compact cassette. There's a complete range of equipment, so you can play your

DCC anywhere, in the home, in the car or on the street. And don't worry about your

collection of ordinary compact cassettes, the beauty of the DCC system is that it will play them too. DCC is already a big hit with the

major record companies with hundreds of titles already available. So don't make a mistake, choose DCC. For details of stockists and

further information telephone 081-665 6350.



DCC 600 Player/Recorder



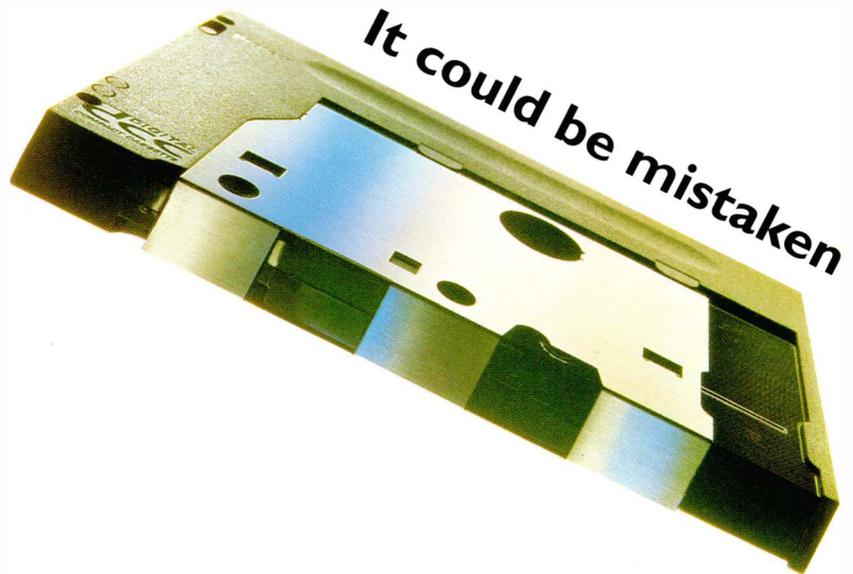
FW 91 DCC System

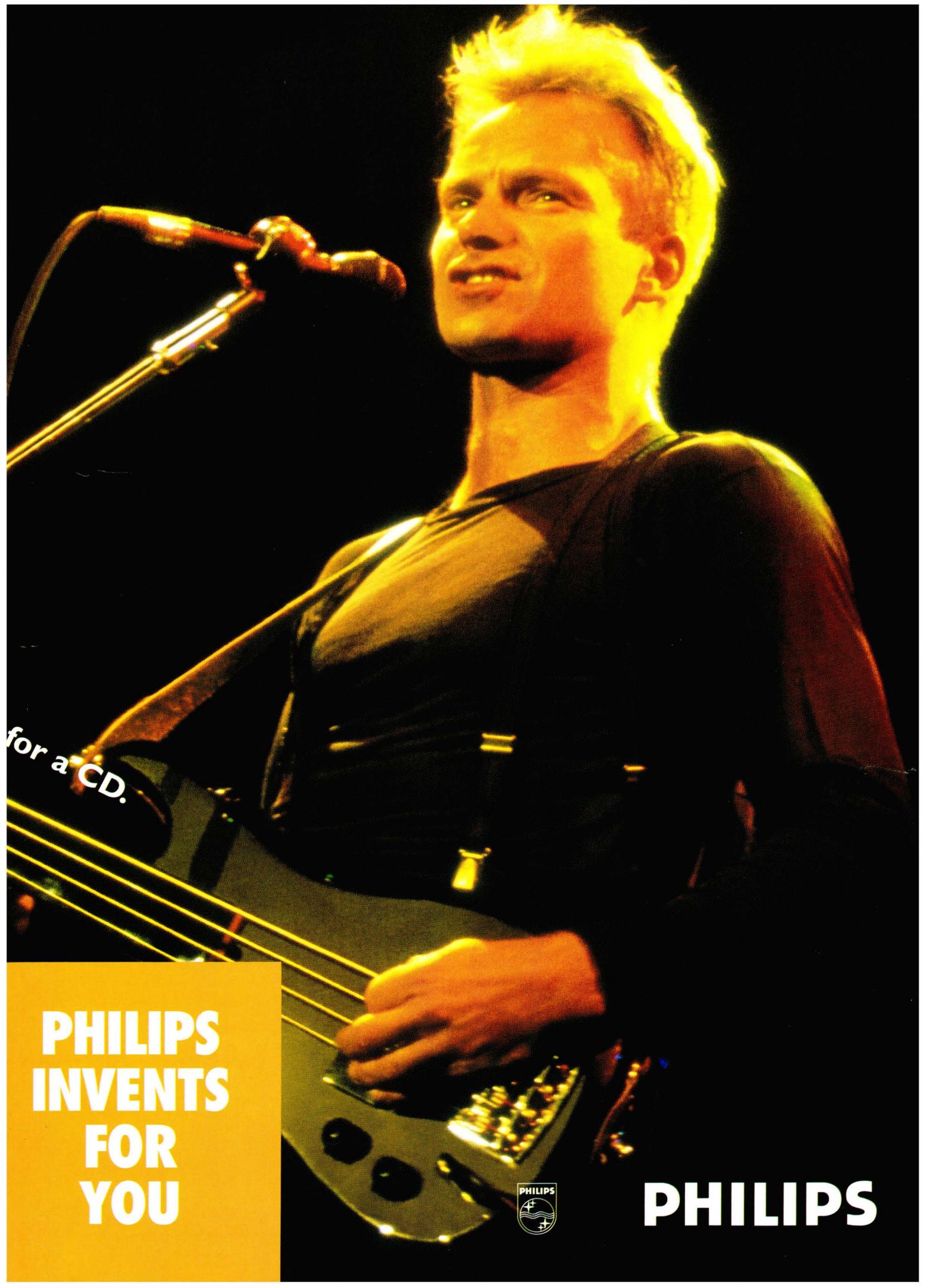


DCC 130 Portable



DCC 811 In-car





for a CD.

**PHILIPS  
INVENTS  
FOR  
YOU**



**PHILIPS**

# Choice SESSIONS

A magazinual dip into the hi-fi jamboree bag.

## POWER SUPPLY

### Trichord Pulsar PSU

PRICE: £449

- ▲ Removes the last ounce of digitality from Pulsar DACs.
- ▼ Not for non-Pulsar users.

**T**richord has been at it again. Not content with *Clock 2*-ing my CD player, it has transplanted the digital output and lent me a *Pulsewire* digital interconnect, *Pulsar DAC* and power supply. The latter is an optional extra rather than the sort of outboard box you get with some components. It takes its own mains feed and supplies the analogue section of the DAC (£449), which remains hooked up to the mains. Have you got that many outlets to spare?

As all of this arrived at the

same time I didn't get a chance to figure out what the digital output had added; all I know is that the *Pulsar* didn't sound like this last time I heard it, and that my CDs now give dynamic, three dimensional and totally undigital music. None of this would have been feasible without the *Clock 2* mod, but with that in place it sounds as if CD has come of age. And it only took ten years.

Anyhow, what you Pulsar owners out there want to know about is the effect that the PSU has on that fine DAC. Put simply, it takes out the digital edginess and lets instruments sound more natural, focused and solid. With some material a bit of edge adds life and vitality, but at the same time it's adding grain and does nothing for CD's potential to fatigue. Without the *Clock 2* mod the PSU wouldn't be able to clear up all the grit, but it would

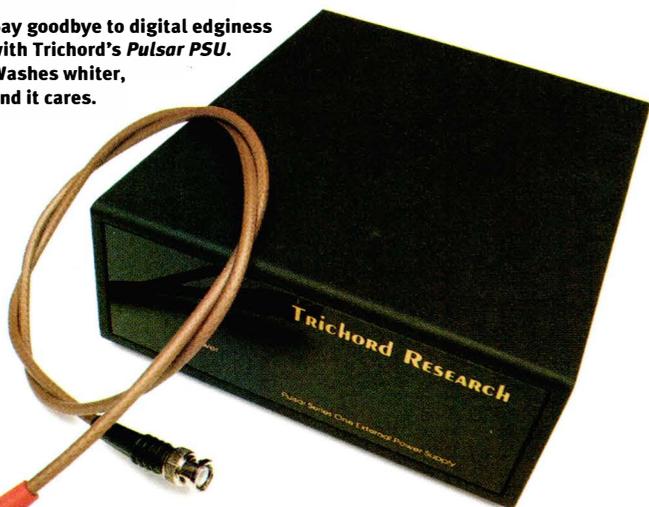
still help. The point is that the *Pulsar* is a lot cleaner than I realised when I reviewed it (issue 128) and adding the supply takes away any tendency it might still have to dwell on digital nasties.

I compared the *Pulsewire* digital interconnect (£64 per metre) with a few decent alternatives including van den Hul *The First* and yes (not surprisingly) it made a killing in the subtle manner of such things. But it did have the advantage that it alone was the only wire in the bunch that didn't have to don phono to BNC adaptors for the comparison. These do sound quality no favours so I'll reserve judgement until a fair trial can be arranged.

Jason Kennedy

Trichord Research Ltd, 6 Woodland Close, Malvern Wells, Malvern, Worcs WR14 4JD. ☎ (0684) 573524

Say goodbye to digital edginess with Trichord's *Pulsar PSU*. Washes whiter, and it cares.



## TUNER

### Rega Radio

PRICE: £229

- ▲ Fine transparent sound quality on FM; a very neat and discreet package.
- ▼ AM is a dog; FM selectivity is limited and the buttons are a bit fiddly.

**R**ega's cute little integrated amplifiers – the *Brio*, *Elex* and *Elicit* – are now an established part of the British hi-fi scene, the latter is a particular favourite of yours truly. All three combine charm

with a fundamental honesty and styling which is individual to the point of idiosyncratic, so those who've fallen for the Rega approach to amplification are bound to welcome this arrival of a matching tuner.

Appropriately dubbed the *Rega Radio* and selling for a close-to-mass-market £229, this is at heart pretty much the usual tuner-on-a-chip-set design, based on Sanyo integrated circuits and allegedly owing something to NAD in terms of circuit layout.

But beyond the basic architecture this is still very much a Rega package, not only in the asymmetrically-finned, ultra-slimline, cast alloy casework, but also in various internal details: the use of a toroidal transformer, a single-sided glassfibre circuit board with an extensive ground plane, metal film resistors and selected quality electrolytics.

Like all Rega's current range, there's no remote control capability, but there are a couple of dozen pre-sets – half for FM and half for AM – all available for storing favourite stations alongside the alternative automatic scan or manual step tuning. The tuned frequency is displayed on a simple back-lit, red, four-digit LCD.



The button-count is kept to a bare minimum, and the buttons themselves are Lilliputian and not that easy to hit under dim domestic lighting. There's no direct access to individual presets, for example: one merely steps up or down using the same up/down buttons as the other tuning modes. There's also a slight microprocessor control delay, leaving these impatient fingers with a tendency to overshoot.

But such niggles would quickly be overcome with practice, and in most respects the *Radio* does its job very well indeed. Selectivity is nothing special, so this isn't really an ideal choice for trying to pick out distant weak signals in close proximity to more powerful local stations. But this is often the price that is inevitably paid for a sweet, engaging and lively FM sound quality that only falls a little short of the very best available at any price.

Live Promenade concerts were an absolute delight, with a real feeling of the space and tension of the Albert Hall coming through. Sadly, AM sound is the usual substandard rubbish normally found on hi-fi tuners today.

**Paul Messenger**

Rega Research Ltd, 119 Park Street,  
Westcliffe-on-Sea, Essex SS0 7PD.

☎ (0702) 333071

**Adding a Sumiko arm to the Pro-ject 6 pushes the turntable into a league of its own.**

#### TURNTABLES

## Pro-ject 6SA

PRICE: £699

- ▲ **Probably the finest turntable in its class, and then some.**
- ▼ **Manual speed control; rather insubstantial look and feel.**

**B**ack in July 1993, I had my first look at the Czech Pro-ject 6 turntable. Though I considered it to be a potentially excellent

motor board has been realised by substituting the standard arm with a custom variant of the old Sumiko MMT. This matt-black, S-shaped design features a detachable headshell and the build quality is an order of magnitude better than that of the original arm. The new £699 Pro-ject 6SA costs a fair bit more than the Pro-ject 6, but produces a quality of sound that easily justifies the extra expense.

The new arm makes the turntable a far better platform for a cartridge, and the Pro-ject 6SA can also be bundled with several cartridge options, including the Ortofon MC30 Supreme tested here. The package tested costs a quid under £1,000, but both cheaper and more expensive cartridge bundles are available. There is also a retro-fittable split-phase power supply in the pipeline, which should improve the sound still further, but this will cost several hundred pounds.

The new arm makes good sense on the turntable. It gives the deck a sense of smoothness and balance, together with greater resolution of detail, that

was lacking in the standard Pro-ject 6. This pitches the deck even further into the high-end on the cheap bracket, making it a bargain in turntable terms.

Most alluring is its ability to combine solid rhythmic abilities without undermining the overall performance. This is highlighted on Lou Reed and John Cale's *Songs For Drella*. The frantic complexity of this album demands a deck that can keep a beat accurately and define soundstaging and detail. It's rare to find a deck/arm/cartridge combination this side of £1,500 that can wholly cope with it, the 6SA being a notable exception.

It is only the extreme low frequency performance that shows up the shortcomings of the deck. There is a slight thickening of the upper bass that, although alluring, simply doesn't trouble the more expensive turntables.

Don't think of it as a mid-priced deck with a good arm, think of it as a scaled-down Oracle *Delphi* — it sounds that good. At the price, the Sumiko-enhanced Pro-ject 6SA is in a league of its own.

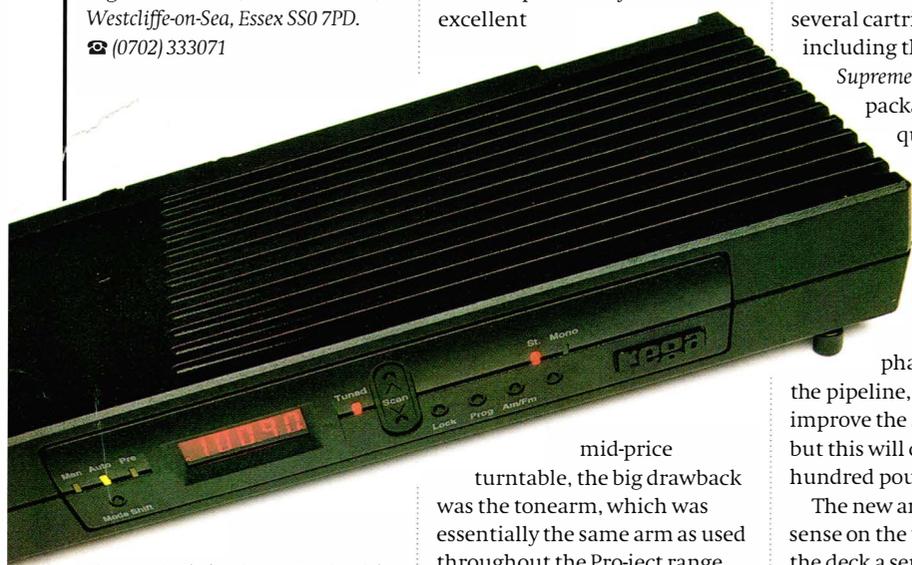
**Alan Sircom**

Ortofon UK Ltd, Chiltern Hill,  
Chalfont St. Peter, Bucks SL9 9UG.

☎ (0753) 889949

mid-price turntable, the big drawback was the tonearm, which was essentially the same arm as used throughout the Pro-ject range.

Someone must have been listening. The potential of the



**Rega's Radio isn't your best bet for pulling in distant stations, but offers a sweet and engaging sound.**

# THE CD PLAYER FOR PURISTS



In our quest for flawless sound reproduction, we've taken one-bit digital technology one bit further.

The result is our new XL-Z674, a CD player that virtually eliminates distortion, glitches and poor linearity.

So only the music is heard. Not the Noise.

It's largely due to our Z chassis, a masterpiece of mechanical, structural and electrical technology.

This extra thick, highly rigid base, upon which the components sit, dampens resonance. The pick up is located where vibrations are completely neutralised. And minimal wiring further protects the delicate signals from noise and interference.

Noise is further reduced because the XL-Z674 has our exclusive P.E.M DD converter with V.A.N.S, a 4th order noise shaper that can deliver up to 4 times normal resolution.

And our advanced K2 Interface which eliminates ripple and jitter by reshaping the digital signal before its processed by the D/A converter.

The JVC XL-Z674. Pure sound. Pure enjoyment.

**JVC**

*Technically Perfect. Perfectly Simple.*

## AMPLIFIER AND POWER SUPPLY

Cyrus III/  
Cyrus PSX-R

PRICE: £300

- ▲ Adds extra depth, focus and emotion.
- ▼ Can still sound bright on some recordings.

The Cyrus III is regarded as a sweet sounding amplifier. Does the addition of a £300 external power supply improve it? The simple answer is: yes – and significantly.

Switch to the III/PSX-R combination and immediately a different amplifier emerges. The detail is still there but gone is the overall bright, aggressive edge that mars the Cyrus III. The difference was abundant on *Remedy*, a favourite Black Crowes track but one that can easily sound thrashy and unfocused.

This now approached something like the sound of a band having fun in the studio as the PSX-R brought it under control. This was music. There was still a latent harsh edge to some peaks, however, which was also true of other outstanding studio albums such as *Making Movies* by Dire Straits, or *The Colour Of Spring* – Talk Talk's finest moment on vinyl.

On live recordings the PSX-R also shone out. No question that it can suck out those tremulous details (fingers on fretboards, cello bows hitting strings – that kind of thing), but it adds warmth so that there is a sense of place, of occasion. On Nirvana *Unplugged*, Cobain was audibly straining his larynx during *Pennyroyal Tea*. You could almost see his fingers moving on the guitar neck. Stirring stuff. This is the kind of music that the Cyrus III alone cannot deliver – the PSX-R adds atmosphere.

Best of all, I could point to the instruments and even the placing of the mics. The soundstage seemed wider with a feeling of real depth. Cobain was indeed out front, stage centre, hunched over his mike.

Of course, it's not perfect. Sometimes there was too much bass, and it could lose control. Also, there was an occasional harshness but as I'm used to a very warm amp this may not be such a problem for others.

Having heard the difference the PSX-R makes I wouldn't consider the Cyrus III without it. That said it pushes the Cyrus III up against sub £1,000 amplifiers – and there are some very good ones.

**Paul Fisher**

Mission Electronics, Stonehill,  
Huntingdon, Cambs PE18 6ED.

☎ (0480) 451777



The Grado SR-60s may lack detail, but they certainly don't lack a musical nature.

## HEADPHONES

## Grado SR-60

PRICE: £89.90

- ▲ Superbly musical performance; free from the in-head lateralisation that plagues headphones.
- ▼ Slightly old-fashioned appearance.

There is something wonderful about the Grado SR-60 headphones, but I'm at a loss to know exactly why. While every bit as well made as you'd expect from a pair of £90 cans, outwardly the SR-60s are nothing special. Closer investigation also fails to determine where the magic comes from.

They look a little dated, like a pair of mid-Eighties headphones, but once on the head they are more comfortable than they appear. Usefully, the SR-60s come with sturdy cables and a mini-jack plug for personal stereo use, as well as the normal stereo jack for hi-fi. And it was with the 'phones connected to a personal stereo that I first discovered the magic of the Grados...

One evening, I staggered onto a tube train and played a tape of *Blood Sugar Sex Magic* by the Red Hot Chili Peppers. In my drunken state I was so taken by the SR-60s performance that I started to sing along to *Suck My Kiss*, and kept on until I realised that I'd cleared the carriage.

A more sober listening test

was necessary, but every time I sat down to evaluate the headphone, I ended up losing several hours air-guitaring and air-drumming my way through disc after disc. If you are being picky, the SR-60 may not be the most detailed headphone and can sound almost gritty in the upper midband, but in the grand scheme of things this means nothing when weighed against the sheer fun factor and musical nature of these cans.

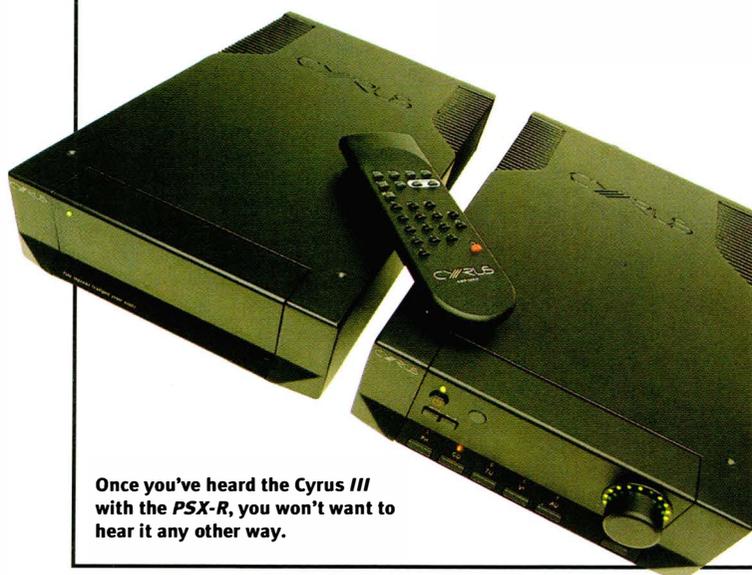
But where Joe Grado has really worked wonders is on the problem of lateralisation. Because your ears are so close to the speaker of a headphone and there is no room to 'breathe', stereo imagery takes on an eerie in-head location which can be disconcerting. The SR-60 is one of the very few headphones that largely overcomes this without making the headphone look like something out of a B-movie. It's still not stereo like you'd get from a pair of Quad Electrostatics, but it's streets ahead of the brain-bouncing imagery that can ruin the sound of hi-fi on the move.

In short, I can't praise the SR-60s highly enough, especially if you are into listening to music over detail. Whether you want a pair of cans for late-night listening or for beating back the rush-hour commuting, the SR-60s are little short of perfect.

**Alan Sircom**

Moth Marketing, 10 Dane Lane,  
Wilstead, Bedford MK35 3HT.

☎ (0234) 741152

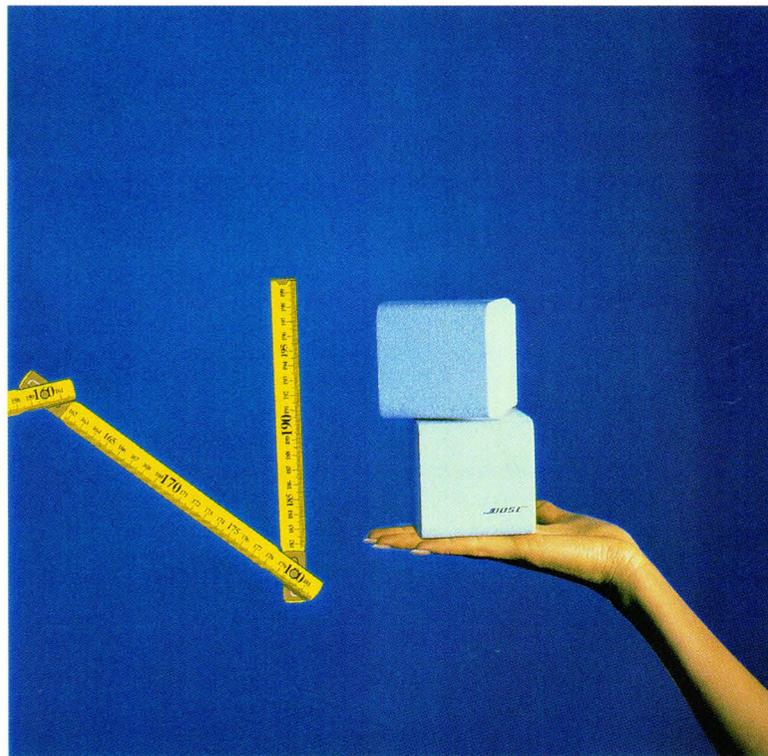


Once you've heard the Cyrus III with the PSX-R, you won't want to hear it any other way.

# Trade In For Better Sound



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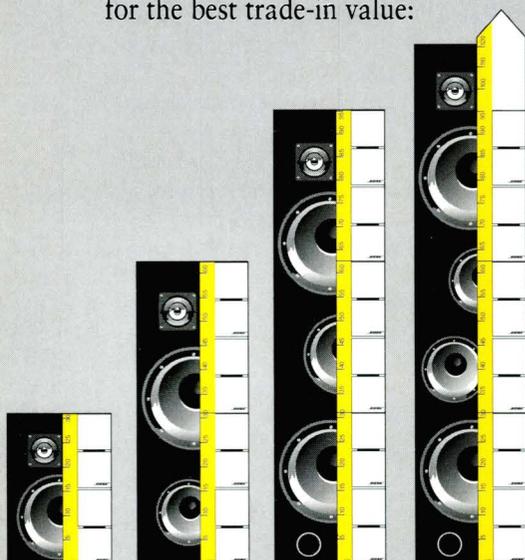
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Julian Hirsch, Stereo Review

*"...only Bose® really managed to achieve a satisfactory in-room balance. Most of the others merely supplied an excess of midbass alongside no more actual extension than a pair of conventional budget speakers."*

Paul Messenger, Hi Fi Choice

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\*This offer applies to Acoustimass®-5 and Acoustimass®-7 systems only. For trade in allowances on Acoustimass®-3 and Acoustimass®-4 systems, consult your dealer.

**Act now! Offer ends soon!**

## LOUDSPEAKERS

## Pentachord A and B system

PRICE: £1,294

- ▲ **Small, elegant system; very open sound.**
- ▼ **Needs careful system matching; sound not for everybody.**

If you want full-range sound without having to deal with large speakers, then the improved £1,294 three-box Pentachord loudspeaker system could be just the thing. An active system, the Pentachord uses two pentagonal miniature speakers and a larger subwoofer-cum-coffee table, together with an active crossover box.

The MkII version sports a redesigned crossover with superior components, improved custom 50mm mid-treble units and refined internal cabinet damping and speaker wiring.

Any active system makes realistic sensitivity figures difficult, but the 87dB rated 'A' miniature is efficient enough to be driven to halfway decent levels by reasonably low-powered valve amplification. You need two sets of power amplifiers, of course, but you can tailor the choice of amplifier to suit the different speakers.

The active crossover allows the user to set the bass level to match the room and the position of the sub-bass unit. Although theoretically it is possible to site the sub-bass unit anywhere in the room, in practice the system only really begins to come on song when the bass unit is sited on the same plane as the free-space loudspeakers.

The package needs careful system matching; just plonking the Pentachord system into any old pre/power amplifier is a recipe for disaster, sounding more like a transistor radio than a hi-fi system. If you persevere, though, you can be rewarded with a highly detailed, open and transparent sound. It can still sound a little thin, undynamic and sharp at times, but this is largely ameliorated by the sheer speed of attack. Using a valve amplifier on the miniatures certainly helps.

It is often suggested that the Pentachord works best with chamber music and chamber music alone. While this is to some extent the case, Rage Against The Machine must have quickly signed to Harmonia Mundi, because the system was almost as happy with slammin' rock as it was with the politest of choral music. Only the lack of ultimate volume level gives the game away.

The Pentachord will never be the speaker for all tastes. But for someone who wants superb speed, midband coherence and detail at the expense of the highest listening levels and maximum dynamics, the Pentachord may well be the speaker for you.

**Alan Sircom**

*Pentachord Loudspeakers,  
49 Rusholme Road, London  
SW15 3LF. ☎ 081-788 2228*

**If you value detail and transparency, these could be the speakers for you.**



**The Chimera X80 — a stylish line integrated that offers a worthwhile step up from an Arcam Delta 290.**

## AMPLIFIER

## Chimera X80

PRICE: £799

- ▲ **Looks great, has power and times nicely.**
- ▼ **A little curtailed at the extremes, could be more dynamic.**

Chimera turned up at the Ramada show this year, a new name fronted by a face familiar to many in the industry — that of Tim Woods, who has previously worked with both Pioneer and Musical Fidelity. What Tim has created is a range of meaty and stylish amplifiers whose model numbers indicate their claimed power output.

The Chimera X80 is a line integrated design which has five inputs and uses MOSFET output devices to produce 80watts per channel. It's reasonably hefty for the price and sports a chunky fascia and lovely knobs. What they control could have been more extensive but aside from lacking a tape monitor option the X80 is par for the minimalist course. Around the back things are as expected save for the closeness of the RCA phono sockets. This could be

instance, but the Chimera is fine with regular phonos.

For listening purposes I used a couple of wonderful sources and a pair of tougher than average loudspeakers (Sonolith 2.2xi, 86dB/W, 4ohm) which the X80 didn't seem to mind too much, though bass extension could have been better. But that's in comparison to 100W monoblocks that cost three times as much. However, if you own 'difficult' wide bandwidth speakers, take note. Tonally this Chimera is about average for its class, a little exposed in the upper mid and a tad curtailed at the very top (though this doesn't stop it from putting in a well resolved and musically coherent performance). It images well, placing instruments and voices in spaces appropriate to the recordings. Rickie Lee Jones in particular stood high above her band, as nasal as ever. It could inject a touch more body into the proceedings à la tube amps, but they don't have the Chimera's welly. And yes, it's got plenty of that if you need it.

The Chimera takes a fair while to warm up — the above comments relate to how it sounded after 15 to 18 hours. I went back four hours later to find that its transistor grain had been smoothed to leave a powerful but relaxed balance.

One for those of you looking to upgrade your Audiolabs or Delta 290s, the Chimera X80 is a sturdy and stylish amplifier that bridges the gap between integrats and pre/powers of class very effectively.

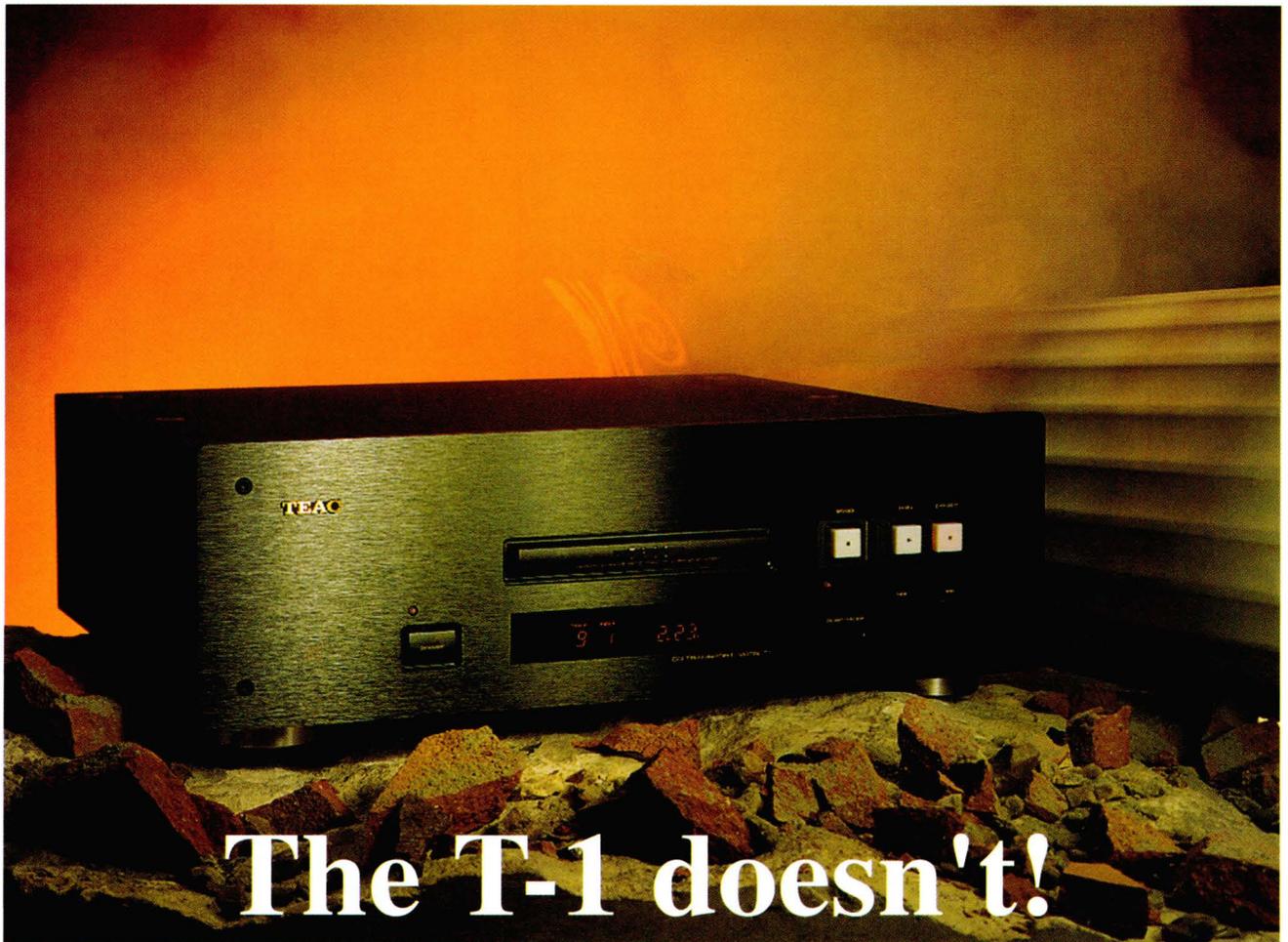
**Jason Kennedy**

*Chimera International  
Amplification, 5a Roseberry Mews,  
Muswell Hill, London N10 2LG.  
☎ 081-441 1951*



somewhat problematic for plug fanciers with several pairs of WBTs, for

# POMPEII ROCKS



**The T-1 doesn't!**

*Even in the shaky surroundings of old Pompeii the New TEAC T-1 CD Transport would still have delivered the goods.*

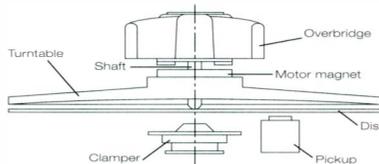
*The T-1 places the acclaimed vibration-free VRDS mechanism within reach of those looking for the cost effective path to CD upgrades.*

*What sets the VRDS mechanism apart from standard CD players is its ability to reduce the vibration induced in the spinning disc.*

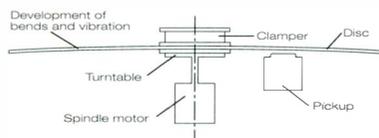
*As the diagram on the right shows, a normal CD transport of the type used in budget and high end players alike, only clamps the CD at its centre.*

*As the disc itself is rotating at high speed it oscillates and vibrates making it difficult for the the pickup lens to track the minute pits on the CD surface with the necessary accuracy.*

VRDS Mechanism



Standard CD Mechanism



*Much of the information available may be read incorrectly or in a corrupt form, contributing greatly to distortion within the signal that is fed to the DAC.*

*The VRDS mechanism significantly reduces this effect by clamping the whole width of the disc thus reducing the vibration that causes jitter.*

*This all adds up to a Transport that does the job of retrieving information better than any other comparable drive on the market, providing your DAC with the most accurate signal possible.*

*Because the T-1 does give you one of the best mechanisms in the world, you can buy in confidence knowing that you have the perfect source for any DAC upgrade, now or in the future .*

*If it was available to the ancient Romans they would probably still be using it now - in spite of earthquakes!*

# TEAC

---

# VRDS

Please send me information on the TEAC VRDS range

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Address \_\_\_\_\_

Postcode \_\_\_\_\_

**TEAC** 5 Marlin House, The Croxley Centre, Watford, Herts  
WD1 8YA TEL: 0923 819630 FAX: 0923 236290

## ACCESSORY

## SRS (•) NuReality Vivid 3D

PRICE: £80

- ▲ A worthwhile addition to a low-cost audio system; pseudo-surround sound is interesting.
- ▼ Not exactly designed for high-fidelity.

Let's not mess around. The £80 SRS (•) NuReality Vivid 3D system isn't about to grace the equipment tables of the hi-fi cognoscenti. If your hi-fi is good enough to deserve the title 'high-fidelity' and you regard the graphic equaliser as the spawn of Satan, then the Vivid 3D will introduce nothing but extra processing into the audio chain.

Outside of the purist mob, there are many people who believe that systems without loudness buttons are for wimps and these people will take to the Vivid 3D like a duck takes to water. It is also intended for multimedia users, to add pseudo-home cinema on the cheap or the extra dimension to a game-playing PC and so on.

The SRS system is claimed to restore the ambient detail lost in the recording chain. However, such a claim is rather specious, as it will add ambient information to computer-generated signals that never had any natural ambience to begin with. What SRS really does is play around with phase information, playing it

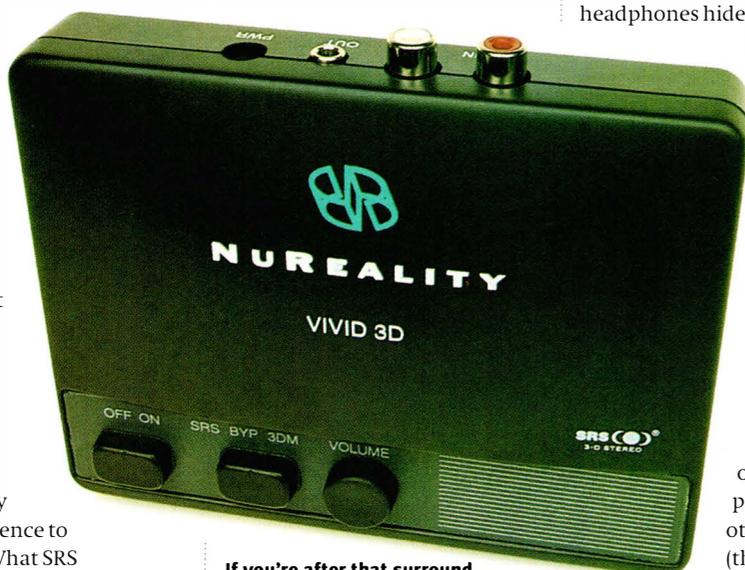
back through both speakers. This adds to the subjective loudness of the system, but also increases the depth and sense of stereophony, especially on a comparatively prosaic audio system.

On such a system, the Vivid 3D adds extra gain, opens up the stereo and makes everything sound shiny and new. Closer investigation shows this to be rather artificial, simply enhancing certain parts of the bass and treble, to the detriment of the all-important midband which loses any semblance of subtlety. Although it can't substitute for rear channel speakers, you can use Vivid 3D to add a simulacrum of surround-processing, making the sound emanate across a far wider soundstage than normal.

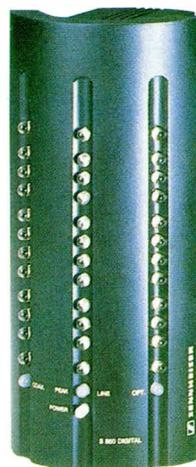
But, if you look upon the Vivid 3D as an effect and nothing more, you'll find a lot in its favour. It can make a normal stereo system take on a sort of pseudo-surround effect that can be very alluring on movies, especially if you have neither the space nor the cash to Dolby-up your system. Hi-fi it ain't, but fun it certainly is.

Alan Sircom

Leda Media Products, Stonemason's House, 75 Railway St, Hertford, Herts SG14 1RD. ☎ (0992) 503133



If you're after that surround sound effect but can't afford the kit, try the NuReality Vivid 3D.



The Sennheiser IS 850s are digital cordless phones that really work. For best results connect the transmitter to your CD player.



## HEADPHONES

## Sennheiser IS 850

PRICE: £1,294

- ▲ Small, elegant system; very open sound.
- ▼ Needs careful system matching; sound not for everybody.

No instrument devised by the thuggee of ancient India has ever been as effective at strangulation as the headphone cable. Infra-red headphones — without cords and that choking feeling — are nothing new, but Sennheiser's IS 850s are not only cordless, but also digital. At least, since direct insertion of digits into analogue pinnae is not yet a possibility, the headphones hide a Crystal Delta

Sigma digital-to-analogue converter. The transmitter can receive a direct digital output from a CD player or transport, via co-ax or optical link, or an analogue line-level output from a preamp or any other source (this goes through an analogue-to-digital

converter before transmission). It's a clever idea and it works — even the headset is less outrageously 'Beam me up Scotty' than most.

Taking a digital feed from a CD player or transport is obviously likely to give the best results, since the A/D conversion process is left out. And sure enough, the sound had a noticeably purer quality when the digital input was used, being more free and airy than it was via analogue input. Though the over-the-head image is somewhat more constricted and more centred over the crown than electrostatics, these dynamic Sennheiser cans have much the same crisp, clean quality. Marked by sharp, defined transients, the treble is sparkling, the mid range is subtle and while the bass isn't all that powerful, it is deep enough to be convincing.

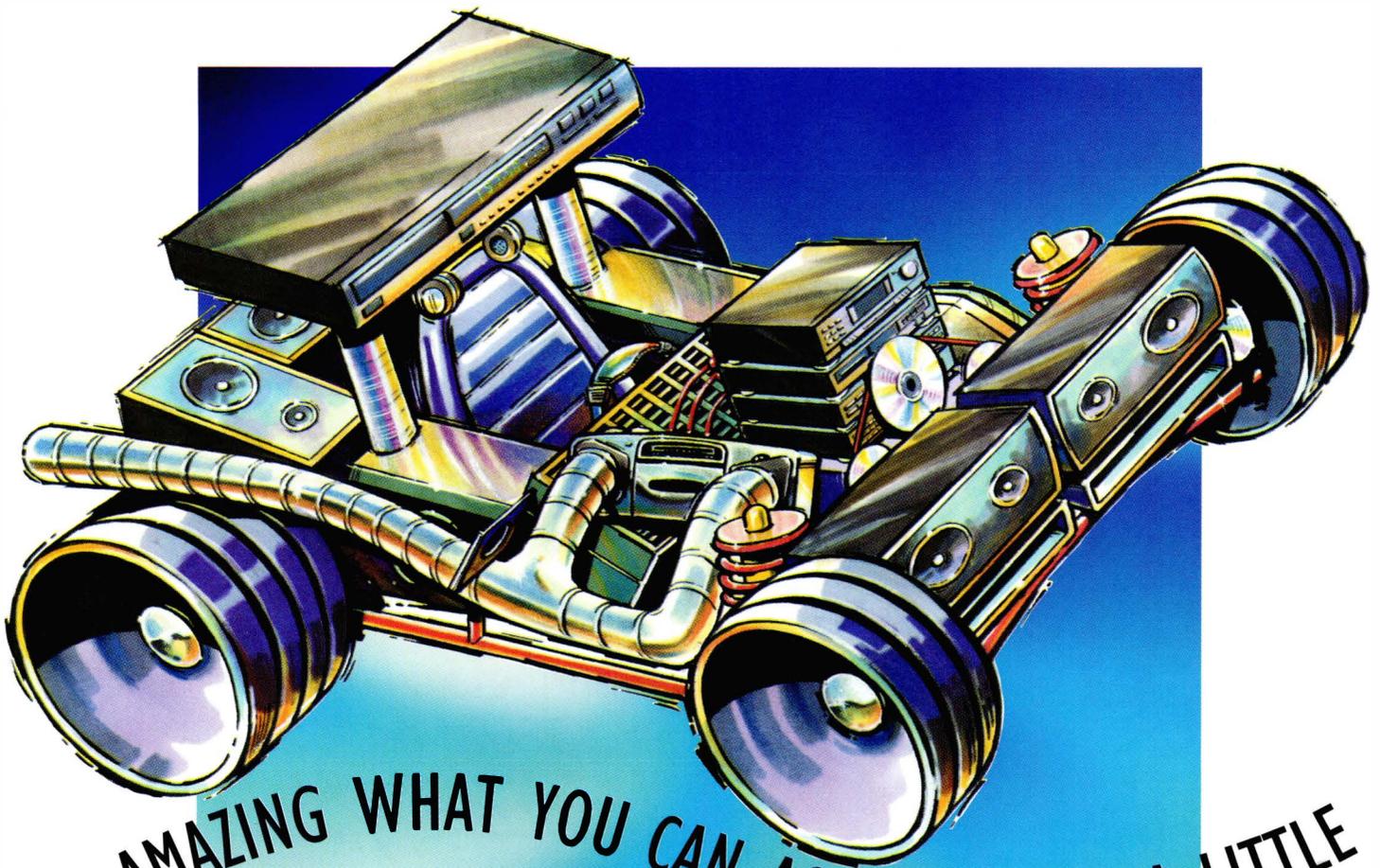
These headphones certainly don't come cheap and battery consumption is significant; Wagner lovers would be pushed to finish Parsifal on just one pair of AAs, and that makes a week's headphone listening a hefty drain on the wallet.

But if I had the cash to spare, the freedom to lie around anywhere within 30 feet of the transmitter without a tangle of wire would be well worth the running costs.

Eric Braithwaite

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## Record review

**Albeniz**  
**Suite Espanola**  
 New Philharmonia/Rafael  
 Fruhbeck de Burgos  
 Alto/Decca SXL 6355 (Available  
 from Moth, 0234 741152)

If you were buying hi-fi in the late '60s or '70s, chances are you'd have heard this record. As an equipment demonstration disc it was in a class of its own: it's music that could have been written to showcase the qualities of high-class stereo sound. Of course, nowadays we're all much too grown-up and sophisticated to sit around listening to demonstration discs, but for those wanting a trip down memory lane a quick listen to Albeniz' *Suite Espanola* is strongly recommended.

The work itself is actually a set of piano pieces, but the Spanish conductor Rafael Fruhbeck de Burgos has made a stunning transcription for orchestra, full of gorgeous sun-drenched brilliance. Decca's original LP issue (SXL 6355) is, of course, long deleted — though it stayed in the catalogue at full-price from its issue in 1968 right to the end of the LP era. It came out on mid-price CD (Decca 417 786-2) coupled with Falla's *El Brujo* and I thought we'd never see the LP ever again, except secondhand in collector's shops.

However, Alto records in West Germany have licensed the recording from Decca and produced a reissue using the original cover art pressed on 180g vinyl. All in all, Decca recut this LP three times, and over the years I managed to collect them all. My favourite is actually the last cut, pressed in Holland by Philips, for its brilliance. The Alto cut isn't quite as sharp, but it is still very tactile with plenty of immediacy. I'd say it's as good as any of my originals in its way, though the genuine Decca transfers sound slightly sharper.

Pressing quality is exemplary, and the reproduction of Decca's cover art is only slightly grainy compared to the original. Even the record labels are reproduced — those old pre 1970 'big' Decca labels that collectors wet themselves over. Buy it while you can!  
**Jimmy Hughes**

To your right the McLaren F1, below left the latest Williams Renault!

## LOUDSPEAKERS

## Wilson Grand Slam/ Living Voice Air Partner

PRICE: £60,000/£13,000

- ▶ Both are top flight speakers that come close to the ultimate in their respective classes.
- ▶ Both are domestically and financially challenging and each requires carefully selected (see expensive) ancillaries.

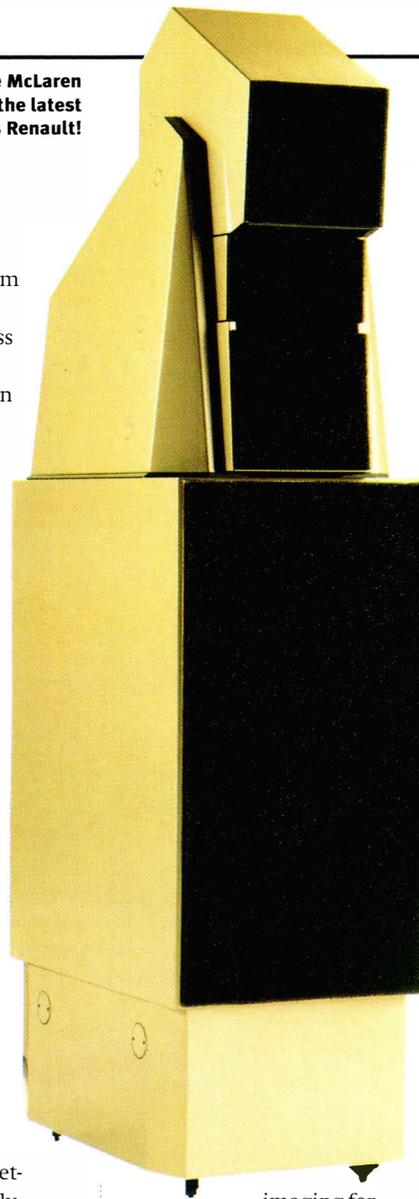
Back in October, Editor Stan and I moseyed down to the palatial Wimbledon pile of Ricardo Franassovici's (Mr Absolute Sounds) to listen to a substantial pair of loudspeakers, namely the Wilson Audio *Grand Slams* — all £60,000 worth of them. These imposing beasts represent the leading edge of 'conventional' boxed dynamic loudspeaker

design: they're made from high tech materials of varying density/thickness that form modular enclosures housing seven drive units and a (huge) reflex port per channel.

The specs claim a 19.5Hz to 22.5kHz (-3dB) bandwidth which seems a tad limiting at high frequencies, but they are at least sensitive at 95dB/W. We hardly needed the 200W of Krell KAS2 amplification that was on hand to drive them. What this system did, in Ricardo's spacious room, was reproduce music with power and grace, and present it with almost holographic imaging. Over the short time that we listened to the *Grand Slams* it became clear that they were extremely neutral and fast. Any notion of cabinet-induced distortion simply vanished and left a clean, free rendition of the music.

The Wilsons are the sort of speakers that beg you to try them with your favourite amps and sources. Certainly I'd have loved to try a Voyd/Wilson-Benesch *Act 1*/vdH *Grasshopper* with an Audio Innovations P2 and what is oft referred to as the Border Patrol *Chargehand* (a 300B SE tube design from Brighton). This was the system I heard driving the latest pair of *Air Partner* horn speakers (left) at Definitive Audio (Nottingham) five days after the *Grand Slam* experience.

This somewhat cheaper but no less substantial speaker uses a pressure driver and multi cell horn on the midrange, a JBL slot tweeter and a chunky Vitavox bass unit. Its sound shares the resolution of the Wilsons but traded their



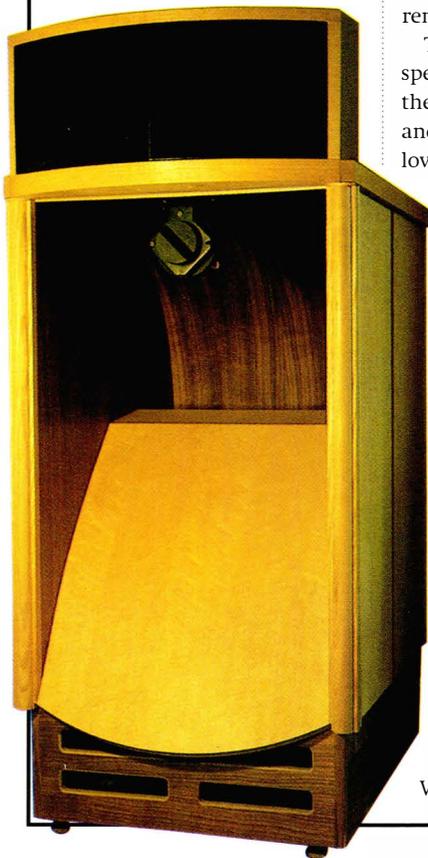
imaging for dynamics, introducing the concept of energy, speed and slam to the aural picture with tremendous effect. Definitive's listening room is about a quarter the size of Ricardo's, so the *Partners* had minimal space in which to project images or develop bass — ultimately, though, the size of the horn is the main limitation there. But their efficiency (103dB or so) makes for living, breathing music that made the Wilsons sound positively restrained.

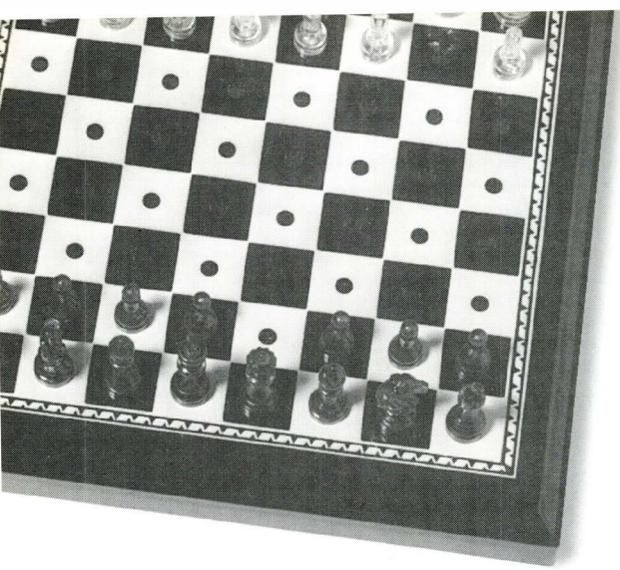
On the basis of these brief sessions it's impossible to say which approach is the better — both are totally awesome. What do you want, a full on Formula One race car or a McLaren F1?

**Jason Kennedy**

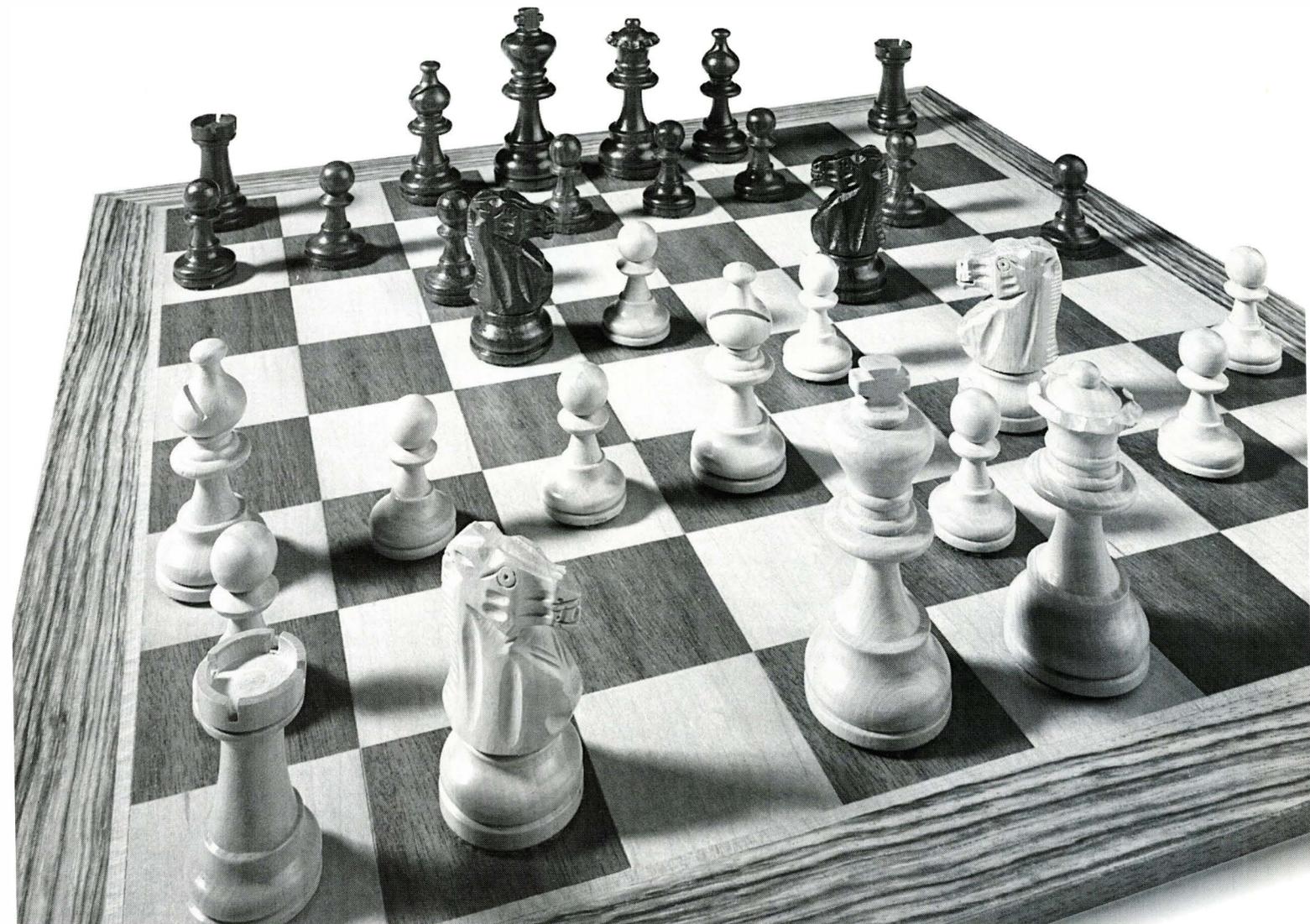
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# HELP!

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## Which way now?

**Q** I'd be grateful if you could give me your expert opinion on my audio system, which consists of a Kenwood 3020 amplifier, Aiwa XC-700 CD player, Aiwa AD-F810 cassette deck, and Tannoy 603 speakers on Tannoy stands. I want to spend up to £500 to upgrade the system – which component should I replace?

**C Murphy,**  
[Chris\\_Murphy@ccmail.us.dell.com](mailto:Chris_Murphy@ccmail.us.dell.com)

**A** It's difficult to say whether you should replace the amp or CD player. Certainly, a Denon PMA-450 or a NAD 306 would give a cleaner more full-bodied sound, with greater detail and dynamics, and a stronger firmer bass line. Equally, changing the CD player to something like a Rotel RCD-965BX would be a big improvement. Much depends on which of these two items you feel happiest with, but our advice would be to replace the amp.

## Analogue rejuvenation

**Q** I have a Sansui SR-222/II turntable fitted with an Ortofon FF-15E/II. I'm happy with the sound from CD, tape, and tuner, but records sound muffled and dull. I have a limited budget, and hope I can rejuvenate my LP sound by replacing the cartridge. What do you suggest?

**R J Bastin, Swindon, Wilts.**

**A** The Ortofon was never the most scintillating pickup, and after years of use it probably sounds thick and lacklustre. Check out Arcam's C-77, and Audio Technica's AT-95E; these should give the improvement you're looking for.

## Domestic aggro

**Q** My present system is happily sitting on a spiked 2.5 foot high Apollo stand, but due to increasing domestic pressure from the spouse I can see it being replaced by a more aesthetically pleasing pine cabinet. Realising the need for good vibration isolation, can you suggest any equipment support platforms or bases? I know Mission makes one. I was also thinking about a Mana stand for my Rega 3.

**P Whitworth-Hilton, Withington, Manchester.**

**A** The Mission Isoplat would be a good choice, but also investigate the Audiophile Furniture Base which is even more effective. Max Townshend's Seismic Sink is another (if rather costly) alternative. The Mana table would be an excellent support for the Rega.

## Chill factor

**Q** My system gives a cold sound, especially on CD, and I was thinking of upgrading my CD player by adding a DAC or perhaps even replacing it. My

## Query of the month



The Silver Signal 75 wire.

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.

## Foundation building



**Q** I have a Pioneer PD-8700 CD player, Pioneer A-400 amplifier and Mission 780 speakers on Foundation Classic stands with QED 79 Strand Flat speaker cable. I want to upgrade, and have about £1,000 available. I'd like to replace my speakers with something that offers deeper/fuller bass, and was thinking about a set of Mission 752 floorstanders connected with Cable Talk 3 bi-wire cables. With around £450 left, should I get a new amplifier or CD player?

**P Derrick, Hull.**

**A** The Mission floorstanders probably won't give you the extra bass you want (see review on page 51), and if you're basically happy with the 780s and simply want deeper low-end, investigate the REL Strata sub-woofer. This will give you extremely deep bass that's adjustable for level to suit your room and taste. Alternatively there are loads more conventional options to consider; the dearer Mission 753 being a good example.

So far as changing the amp or CD player goes, it would probably be best to get a better CD player as the amp is pretty good. Arcam's Alpha 5 Plus would be within your budget and worth considering.

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**Tannoy's D700 big boys should kick some ass on the end of Mr Marston's Audiolab monobloks.**

budget is around £600-£700 for this. I was also thinking of changing to DNM solid core speaker cable to match the DNM interconnects I already use, but as I need eight metre lengths this is probably not wise. Currently I am using a Pioneer A-400 amplifier, Marantz CD-52SE CD player and Mission 780 speakers bi-wired with Cabeltalk 3.

**Forever Spending, Lapland.**

**A** Your system is quite well-matched on paper, so it's likely you're unhappy with the tonal qualities of the Mission 780s. Therefore, a new set of speakers should be investigated before spending large sums on a CD player. Listen to Castle Chesters — these floorstanders are dynamic and work nicely with the A-400. Long lengths of single-strand cable are not a good idea, go for stranded.

### Nothing's simple

**C** I am the fortunate owner of an Audiolab 8000CDM/8000DAC two-box CD player, plus a pair of the 8000M monoblok power amps. I use a Moth passive preamp and now wish to buy a set of speakers. I've listened to Tannoy D-700s, Acoustic Energy AE-2s, Monitor Audio Studio 20SEs, and Linn Kabers. All are brilliant, but I cannot decide which to buy. I am looking for a hard-hitting speaker that sounds fast and uncompromising, yet remains controlled, with an ample delivery of bass. Do you approve of my using a passive preamp? Surely I am getting better results because the signal path is simpler?

**N Marston, Leicester.**

**A** To answer your last point first, passive preamps can be good but what's needed is either a DAC with a higher than average output (around 4V) and/or a sensitive power amp. The danger is, even at full volume, you may not achieve sufficient loudness on some



discs, especially if inefficient speakers are used like Acoustic Energy AE-2s. Unless there's plenty of gain in the system, the sound can seem soft and lazy. Adding the Audiolab preamp will bring you closer to your ideal 'fast and uncompromising' sound. Audiolab have a line-level preamp in the wings, incidentally.

If you've heard the speakers listed and they all sounded great, buy the cheapest! Seriously, the Monitor Audio Studio 20SEs and Tannoy D700s are arguably the best of those on your shortlist.

### Ancient reception

**C** I have just bought a Technics SLP-S840 CD player and RS-BX747 cassette deck, and wish to replace an

ageing Hitachi SR-2000L receiver I use as an amplifier. With a budget of about £400, would Arcam's Alpha 6 be a good choice?

**A Davies, Plymouth.**

**A** The Alpha 6 offers a clean, forward presentation that is exciting and dynamic — it should be a big improvement over what you're currently using. There are those who prefer the Alpha 5, however, so you should try that and perhaps one of those aerodynamic Audio Innovations Altos at the same time.

### High definition discs

**C** Can you tell me if HDCD compact discs are available in the UK?

**R Fletcher, Shropshire.**

**A** Yes — we've even reviewed a few! Several discs on the American Reference Recordings label use the HDCD process; Trittico (music for wind band), Ebony Concerto (works for clarinet and band), Testament (choral) and Pomp and Pipes (organ and brass). CDs encoded using the HDCD process can be played with excellent results on standard CD players, but improved sound is obtained if the player is fitted with an HDCD decoder.

### Teenage angst

**C** I have a Rega Planar 3 turntable, a Denon DCD-695 CD player, an Arcam A-60 integrated amplifier, and Lescon LB1 Lynette speakers. The latter are 17 years old, but still sound good with deep, solid bass. However, I wonder if these speakers lack clarity and definition in the midband and treble. I'm happy with the overall performance, but I wonder if I'll be able to get the speakers fixed should they ever go wrong. Would Rega Kytes improve clarity at the mid and top end?

**J Booker, Cornwall.**

**A** Barring amplifier accidents, or carelessness at high volume levels, your old Lescon speakers should carry on giving you good service. The Kytes probably would provide improved mid/treble clarity, but you will find they're less full at



**Arcam's Alpha 5 amplifier — preferred by some over the £100-more-expensive Alpha 6.**

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the bass end than you're used to. Arcam Delta 2s are small and offer very good bass, so listen to these before deciding. But bear in mind that you've had your existing speakers for so long, and have probably grown to like them very much. It may be harder than you think to find a replacement.

### DAC or clock?

**A** I have just read the report in Choice Sessions, October 1994, on the Trichord Clock 2 CD player modification. I have a Cambridge Audio CD-3, and wonder if my best move would be to add an outboard DAC (like the QED Digit) or go for the clock modification?

**F Martin, Segovia, Spain.**

**A** Much depends on the quality of the DAC, and good as it is, QED's Digit may only produce a marginal improvement. Go for the Trichord Clock 2; not only is it a very cost-effective upgrade, it will also help you to get the best out of any future DAC you may upgrade to.

### Sibilance squashing

**A** I have an Aiwa AD-F410 cassette deck, Rotel RA-930BX amp, and JPW Sonata speakers. I still use the interconnect supplied with the cassette deck, and a nameless 79p/m speaker cable my local Technics dealer assured me was good. I like jazz, but find the high frequencies sometimes sound harsh, with an over

emphasis of sibilants. What causes this and how can it be corrected?

**M Rigby, Leicester.**

**A** Since you use cassette, sibilance can be caused by increased harmonic distortion as you reach the tape's saturation point. Try a better quality cassette tape, and/or record at a reduced volume. Many modern recordings give the voices a degree of treble lift to produce more presence, and this can easily cause sibilants to be emphasised. Replacing your interconnects with solid core cabling can help — try some 1mm 'twin and earth' from your local hardware store. Chord's excellent Flatline or DNM's Solid Core cable would be even better, but it will cost a lot more than the mains cable.

### Inherited confusion

**A** I'm hoping you can help me choose the right CD player. I have a Rotel RC-850/RB-850 pre/power amp driving a pair of American EPI Magnus Eleven speakers. I'm confused, having had conflicting advice from a number of sources on how to choose a player to suit my system and listening environment. I want to spend about £250, and have shortlisted the Pioneer PD-S703 and Marantz CD-63.

**Mike Aitken,**

**MAitken@tct.crosfield.co.uk**

**A** Although both players listed offer good performance and value, something more expensive may be needed to match your amp and speakers. The only way you'll really find out is to go for an audition to judge the relative differences between these two players. Also, audition something better costing around £300, just as a reference point: see if you can hear a Rotel RCD-965BX or the new Marantz CD-63SE. Ask to borrow the player of your choice for a home trial, and judge whether or not it sounds good enough.

### Under pressure

**A** I bought an Aura VA100 amplifier with Mission 751 speakers (bi-wired) after spending a whole day listening and comparing various combinations in several different shops. I felt sure this combination sounded best, but when I set the system up at home the bass seemed uncomfortably prominent. My dealer exchanged the Aura for an Audio Innovations Alto, which proved a little better but still sounded painful. Currently I'm trying an Audiolab 8000A, but even with the bass turned right down I still find the bass unacceptable — it feels as if there's an unpleasant pressure in the room.

**D Allen,**

**100014.1673@compuserve.com**

**A** It sounds as if you've got the speakers out of phase! This would produce the strange feeling of pressure you describe; the effect would be especially pronounced in a small room where you sit close to the speakers. Check the plus and minus polarity of the speaker cables at the amplifier and speaker ends, and try

reversing one set of connections.

It's also possible that one of the speakers is connected out of phase internally. To check this get hold of a PP9 battery and connect its positive terminal to the speaker's red terminal and negative to the black and watch which way the bass cone moves. If it moves outward the speaker's in phase, inward then it's out of phase. You can correct this as above or by re-connecting internally.

### Travel sick

**A** My system consists of a Manticore Mantra record deck with Rega RB-250 arm and Audio Technica AT-OC5 cartridge, an Inca Tech Claymore integrated amp, and Dali 104 speakers. The Inca Tech amp is over seven years old now, and was damaged on its journey from England to Denmark, so I'm thinking of replacing it. Is it very outdated? I've shortlisted the Audiolab 8000A, Mission Cyrus 3, and the Naim Nait, but also wonder about something cheaper like the Pioneer A-400X. As I'm primarily interested in sound quality rather than facilities, would the Pioneer sound as good as the others?

**J M Wood, Denmark.**

**A** The Inca Tech was a lively powerful-sounding amp in its day, and unless the damage it suffered during transit has affected its performance, it should still sound pretty respectable. Your proposed change may turn out to be a sideways move, so listen carefully before deciding. The Pioneer A-400X is excellent for its price, but you would hear tangible improvements with the more expensive models you have listed. Try also the Musical Fidelity Elektra E100 and Arcam Delta 290 integrated amplifiers.



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# WRITE ON!

Your turn to rant on about upper-mid-bass suckout, and other stuff.

## Don't bury the LP

Great to see a turntable review and the cover 'scoop' "LP shocker — vinyl still gives the best sound".

But why, please WHY, do you (among many others) persist in self-fulfilling prophecies such as "vinyl's final years" (p60 November '94)? I've seen this idiotic sentiment reproduced over and over since the shadow of CD was first cast.

I find it amazing that advocates of the black stuff need to publicly bow to the monopolising pressure from both of the world's record companies. Not only do they get to stuff down our ears what they imagine to be desirable or otherwise artistically appropriate, but then they get to tell us what medium we can play it on as well.

Actually a lot of chart stuff and 12inch singles are still released on vinyl, there are any number of mail order outfits supplying fixes and there's my favourite sources: car boot sales, charity and junk shops. From specialist shops, good condition stuff usually starts at about a fiver and is getting more expensive — hardly an expired medium, eh?

Why not repeat that concept *ad nauseam* for the next ten years. Maybe there won't be a twilight or any other such nonsense inflicted upon what is clearly an increasing number of people who are now realising that black vinyl is still the most natural, dare I say, accurate sounding medium available.

The real issue is, I suppose, choice. While some prefer cotton wool slime posing as bread, I prefer wholemeal loaves. So let's keep pulling the strings to maintain a demand, so our market-led economy will continue to supply our (supposed) minority tastes.

**Rob Dowse, Brighton, Sussex.**

## Catch 63

I was intrigued to read the blurb (October 1994, issue 135) trumpeting the qualifications of the EISA panel to speak for Europe in making the awards for European Hi-Fi Products of the Year. I moved quickly on to read the eulogy given the European CD Player of the Year — the Marantz CD-63.

You are absolutely right, your April *Sessions* test does say "...it 'boogies'". However the April test also summed up "Not as listenable as some rivals" and Jason Kennedy only managed to bestow 3/5 for sound quality and 3/5 value for money. All things being (un?)equal there's not much 'swing tag' potential there I would have thought!

Returning to that EISA award, the same CD player boasts "...great sound quality and excellent value for money which make the Marantz CD-63 an obvious award winner". Since there are no second places awarded and no (published) debate, was the award as obvious as you say or does it say a lot more about the competition than the CD-63? What was the competition anyway?

What has happened to the CD-63 between April and October to prompt its peerage?

As a candidate for an integrated CD player up (or should I say down) grade I would be most interested in your (published?) comments.

**Chris Vian, Wedmore, Somerset.**

*It's true I wasn't over-awed by the CD-63, but as is the case with all Sessions pieces that was a personal opinion, an opinion not shared by either the EISA awards panel or Paul Miller's blind panel which Recommended the CD-63 in the December issue. In this instance I think that I was a tad harsh on what is a pretty good machine for the price. Jason Kennedy, Deputy Ed.*

## 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.



## Musical Fidelity's Mod revival

For almost two years my musical source has been one of those 'oddball' players with a cheap top-loading mechanism and appalling digital gubbins saved only by the euphony of its valves', the sound of which I have always enjoyed. However, this year I undertook some modifications which have dramatically improved the sound quality produced by this humble unit.

First, the original tubes were replaced by Golden Dragon E88CC-01 which, after a couple of days running in, more than proved their worth. Second, improvements in component quality for the power supply improved matters again.

I then contacted Messrs Fowler and Evans regarding a Clock 2 Trichord modification for the CDT, which I purchased and fitted into the player. Despite

the technical sense and reviews, I wasn't prepared for the profound improvement wrought by this little board — every single aspect of the musical reproduction has been immensely heightened. Each positive musical term and superlative has now taken on a new meaning.

The rest of the system consists of NAD 1000/2400 pre/power amps, Ixos 103 interconnects, Royd *The Prior* speakers, which are excellent and bi-wired with *Supra 4* speaker cable.

It's encouraging to know that the Tom Evanses and Graham Fowlers are out there, dedicated to the pursuit of audio excellence and pleased to offer advice. Perhaps one day I shall aspire to a Trichord CD transport/*Pulsar 1* and Michell pre/power combination.

**Grahame Roberts, Cumbria.**



Musical Fidelity's CDT shines with the Trichord touch.

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*Two superb Onkyo mini systems, worth over £3,000, complete with Dolby Pro-Logic surround sound, must be won in our frankly stylish and easy-to-enter competition!*

Outside of England, Onkyo's seriously stylish *L-909* mini package is known as the *Liverpool* system, probably because it combines high specifications and ease of use with the sort of drop-dead looks that could stop traffic along the Mersey Tunnel.

The *L-909* comprises the 40Watt *A-911* integrated amplifier, one-bit *C-711* CD player, auto-reverse *K-R609* single cassette recorder and *T-409* AM/FM tuner. It also comes supplied with a remote control to tie everything together. Unlike systems packed full of superfluous goodies, the *L-909* system opts for simplicity, eschewing multi-play CD players or signal processing, to keep the sound quality as good as possible within a glamorous and user friendly package.

But that's not all. The two lucky winners will not only have a top-class stereo system, but additionally the option of surround sound, with the addition of the *SR-211PRO* Dolby Pro-Logic processor. The *211* incorporates all the Pro-Logic decoding circuitry together with built-in 24W centre and 10W rear-channel amplifiers to match the rest of the *L-909* system. It even comes with three S-Video inputs, for easy high-resolution video signal routing.

Each superb system is worth £1,540 with the *SR-211PRO* processor, but you can win one of two systems for only the cost of a stamp!

## THE QUESTIONS

**1. How powerful is the centre channel amplifier of the *SR-211PRO*?**

- a) 10 watts
- b) 24 watts
- c) 40 watts
- d) 70 watts

**2. How many compact discs can the *C-711* hold at one time?**

- a) one
- b) three
- c) six
- d) seven

**3. How many S-Video inputs can the *SR-211PRO* decoder handle?**

- a) seven
- b) three
- c) four
- d) stacks

**4. Where in Japan is Onkyo based?**

- a) Kerbi
- b) Tokyo
- c) Osaka
- d) Ono-Sendai

**5. What is the model number of the *L-909* system amplifier?**

- a) F-111
- b) A-911
- c) DC-10
- d) ME-109

## How To Enter

To win one of these excellent prizes, simply write the answers to the five questions on the back of a postcard, or sealed-down envelope. Please do not seal the answers within the envelope. Please also include your full name and address, including your postcode and telephone number.

Send completed entries to: Onkyo Competition (HFC501A), 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, 27 February, 1995.

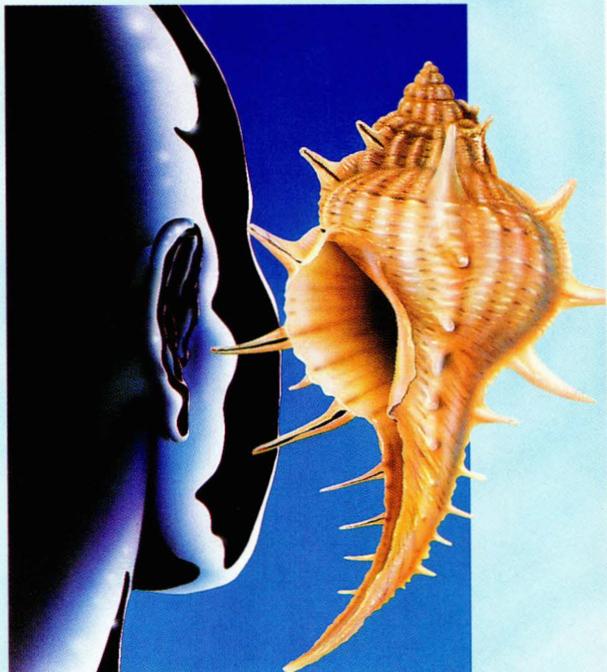
## COMPETITION RULES

The Editor's decision is final and no correspondence will be entered into. All winners will be notified by post. The competition is not open to employees of Dennis Publishing Ltd, Onkyo UK, their suppliers, agents or associates. We regret that 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 notify us if you do not wish to be informed of any special offers or promotions.





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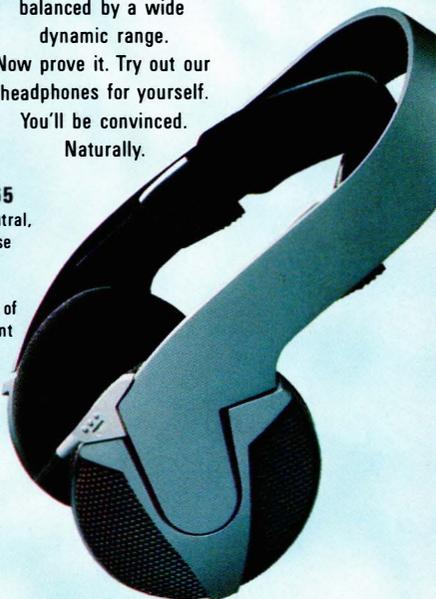
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to the sound of the finest budget CD players around. Ten of the latest

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## GASP

at the latest £250-£500 speakers to come under the

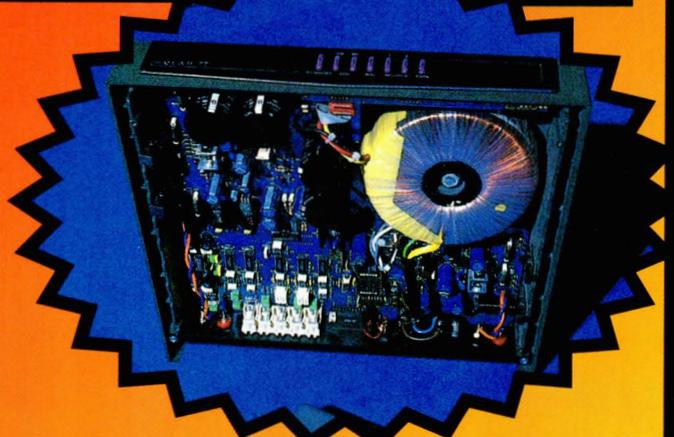
watchful gaze of the *Hi-Fi Choice* panel. How will new versions of old favourites like the Pioneer *S-4UK* (below) fare against newcomers like the Musical Technology *Kestrel*?



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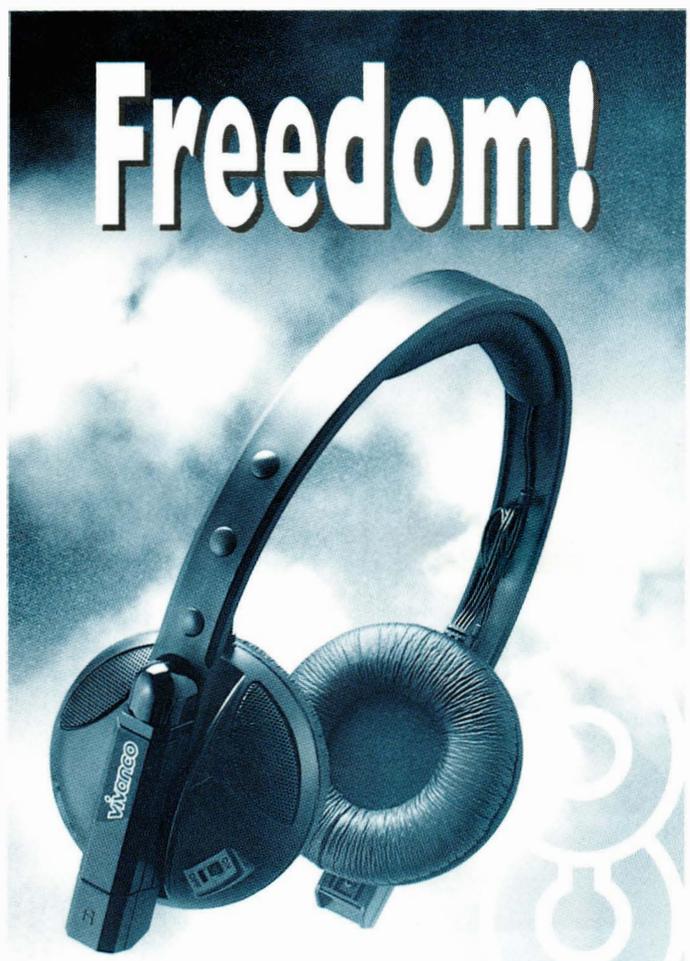
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**SWOON** at the sight of the superb new Quad 77 amplifier (above) and its superb new remote control. Delve into the 21st Century with Quad's vision of the future!

**WONDER** at the Return of The Ringmat, as it battles with the mighty Qxlotl of Thrall. Will it defeat the foe in time to save the Planet Earth and release Princess Wheema of Ord before the final credits roll?



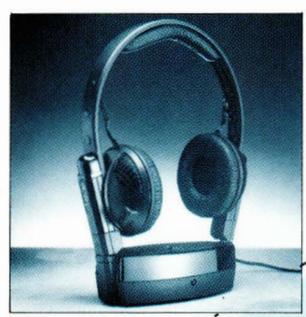
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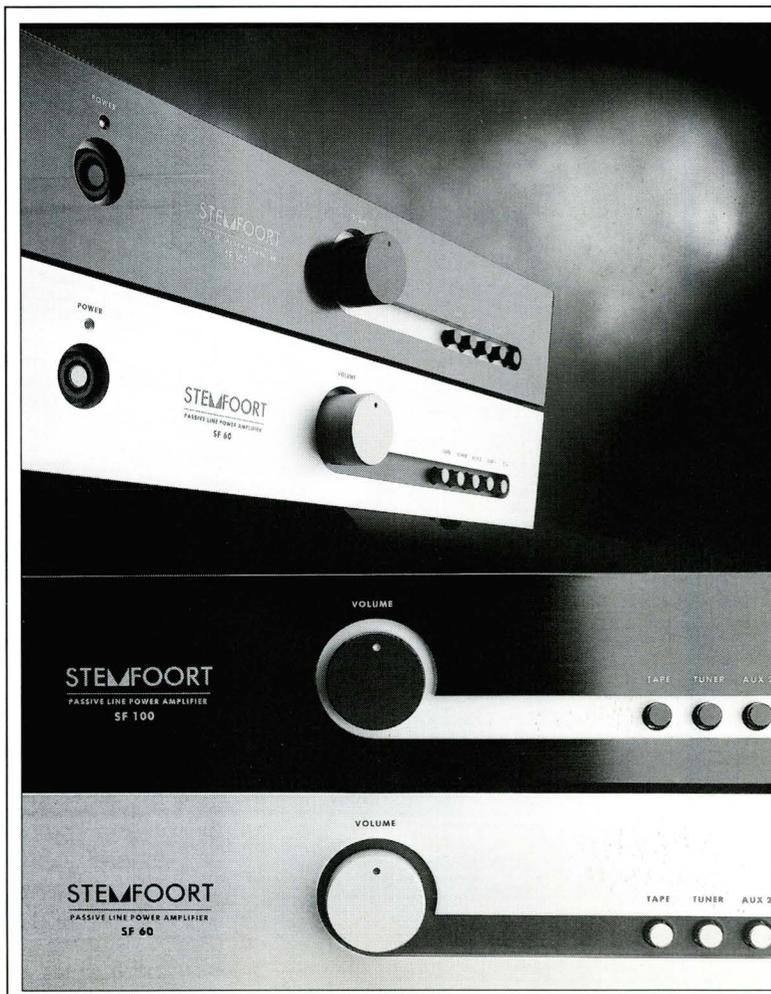
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# Speakers

## The cast list

JAMO 477	£500
JBL L20J	£800
KAR VOLANTE	£600
LINN KEILIDH	£595
MISSION 752	£500
MORDAUNT-SHORT MS50	£540
POLK LS50	£800
ROGERS STUDIO 5	£700
SYSTYM 937	£600
TANNOY 638	£599



*In which Paul Messenger finds that with £500-£800 speakers, plus ça change, plus c'est la même chose...*

It seemed like a good idea to test loudspeakers in the £500-£800 price-band. This market sector is pretty hot right now, thanks to the success of some key compact floorstanders. The combined efforts of models like the Mission 753, Linn Keilidh, Castle Chester, Ruark Talisman II and Rega ELA have at last started convincing the hi-fi buying public that it's worth spending a little more money to get rid of the unsightly ironmongery under the speakers, and hopefully enjoy a performance improvement at the same time.

To that end, we assembled nine new models within the price band, and unearthed the Linn Keilidh review from issue 114 to put our latest contenders in context with an old favourite.

I don't mind admitting that this has turned out to be an arduous task, compounded by my own rash decision to include examples of the Keilidh, Chester and ELA in the hands-on listening work.

I'll leave the overall findings to the

Conclusions pages (56-57), where you'll also find all the basic measurement data laid out in convenient comparative form, plus some background info on the test procedures.

What made the project so challenging was simply the wide variation between the models: in size, driver configuration and types; in presentation; and of course in the resultant measured performance and sound quality.

Our ten contenders include two upmarket examples of the classic 'bookshelf' size (around 20 litres), which of course will need to be placed on good quality stands. The Rogers Studio 5 is very much the classic BBC monitoring loudspeaker, whereas the JBL L20 started out as an LA rocker, but was then tweaked for the Japanese market before arriving on our shores. And although the KAR Volante looks like a floorstander, it's actually a bookshelf model in disguise with a stand thrown in: the actual internal acoustic volume only amounts to 22.5 litres.

The floorstander price ladder starts off with the £500 Jamo 447 and Mission 752, probably the prettiest pairs of all — the Jamo is smaller but uses two main drivers, while the Mission has a new high-tech driver and real-wood finish.

Every speaker has a distinct frequency balance (or response) that says much about the way it will sound. This sonic 'fingerprint' shows which parts of the audio range are emphasised and which are short of relative output level.

To simulate relevant 'real world' conditions, the measurements are made of a stereo loudspeaker pair in the actual (largish) room where the listening tests take place, using a far-field technique averaged across seven microphone positions (after Colloms). The speakers are sited in two positions: close against a rear wall and a metre out into the room; intermediate positions normally produce intermediate degrees of midbass reinforcement.

A flat straight line is not expected, since the main room modes create unavoidable ups and downs at the low-frequency end, but the trace should ideally be as flat and smooth as possible. Gentle variations are preferable to sharp discontinuities; prominences tend to be more irritating than dips; and a gentle high frequency roll-off usually sounds perfectly acceptable.

The sensitivity of a speaker is a guide to how loud it will sound for a given volume-control setting. Our deliberately conservative figure is averaged across the broad midband. A 3dB increase in sensitivity means that the speakers will sound twice as loud for the same volume control setting of the same amplifier.

The snag is the impedance. For the same volume control setting, a four Ohm loudspeaker will actually be drawing twice the current (and hence power) as an eight Ohm design. So to obtain a four-Ohm speaker's sensitivity in terms of true electrical-energy conversion efficiency, you need to subtract 3dB from the sensitivity figure.

For a little more money, the Mordaunt-Short MS50 and Tannoy 638 are the giants of our group, in part because they're elements of a coherent range which builds up via quite bulky bookshelf models. For sheer perceived value and bang for bucks they look hard to beat, but neither is exactly overburdened with charisma.

More compact and rather prettier alternatives at £600 include the KAR Volante (see above) and the transmission-line-loaded Systym 937, both of which have real wood veneer and notch up plenty of audiophile bonus points. The compact sealed-box Linn Keilidh also sells for £595, but it's worth finding the extra £125 for its heavy composite plinth.

Which leaves just the Polk LS50, up at £800, and representing a decidedly alternative US approach to the art of compact floorstanding design — an interesting contrast to the home grown offerings, and a rather impressive one at that.

# JAMO 477

**T**he Danish brand Jamo has quickly become one of Europe's largest hi-fi speaker marques, largely through the careful targeting of different markets with ranges of superbly designed and beautifully presented loudspeakers.

The '07-series represents the core of the company's serious hi-fi strategy, with a range of five similarly and quite exquisitely styled models priced from the stand-mount 307 (£270, issue 122) up to the £900 floorstanding 707 (issue 132). Other models are the 407 and 507. The 477 comes in halfway up the ladder, and, no, Jamo can't explain the inconsistent choice of numbers.

As an ultra-compact floorstander pitched at £500, it's right at the bottom of our group on price, and is also one of the smallest of its type, standing only 90cm off the deck. This

arrangement will promote mechanical stability, but does of course place the drivers a little close to the floor for optimum acoustic performance.

It is also one of the narrowest floorstanders around, the twin main driver arrangement ensuring a decent diaphragm area without the need to house large diameter drivers. This too has acoustic implications, however, in the potential difficulty of integrating the output of a line-source pair with a point source tweeter through the crossover region. The positive corollary here is decent enclosure depth, again ensuring good mechanical stability.

The other consequence is a shape right at the leading edge of fashion, backed-up by cosmetic design of the highest quality. The visible front panel is a plastic moulding with attractive scalloped vertical edges; the panel follows the driver outline and provides a flush framework for the cunningly shaped wood-frame grille.

The net result is an elegantly compact package with beautifully clean lines, but beauty in this case turns out to be little more than skin deep. Viewed from a distance the vinyl mahogany finish looks fine, but it doesn't stand up to close scrutiny against the real woods available at similar prices elsewhere.

Dig a little deeper still and limitations in the engineering content start to show up too. I've consistently criticised previous Jamo models for the poor quality of their driver fixing, so it would be inconsistent not to repeat the same criticism here. The third of the feeble machine head woodscrews I tried for tension gleefully free-wheeled in its socket. It looks to me as though the screws are expected to bite effectively into the mere 9mm or so of chipboard which forms the baffle substrate beneath the moulding.

The box itself is built from a 19mm wrap with no bracing between quite large area sides, lightly damped with egg box foam and fitted with a large and deep rear port. Bi-wire terminals feed a conventional enough crossover, and the whole thing stands on four very chunky spikes. These are machined with integral hexagon flats and no lock-nut arrangement: they may look very good, but don't offer any height adjustment and seemed inclined to work loose rather easily.

The main drivers have attractive spun-finished 100mm plastic cones, driven by decent size magnets mounted on pressed steel frames. The tweeter is a 25mm soft plastic dome device.

## Sound quality

Jamo has a tradition of doing averagely well in our blind listening tests, but that wasn't the case with the 477, which ended up well down the lists.



The overall balance is subjectively acceptable, in as much as that the sound is not unpleasant and remains relaxing and easy to listen to. The bass attracted particular opprobrium: 'semi-detached', 'wallowing', 'all over the place' being culled from different panelist's notes.

The sound is essentially safe and conservative, so unlikely to cause serious offence, but it's also rather thick and heavy — all echo and timesmear, with no real weight and substance. Voices sound pinched and rather nasal, and don't focus too well either, while midband dynamics sound very feeble. The net result is a lack of immediacy and sheer gusto which gets in the way of communication.

## Conclusion

Jamo has had a run of diffident reviews in *Choice*, and the findings on this 477 will do nothing to change that. Jamo's commercial success in the hi-fi marketplace is incontrovertible, but that

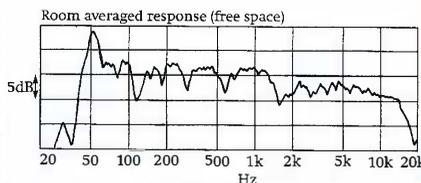
only goes to show the power of top-quality cosmetic design and marketing. In performance and engineering value terms the 477 simply fails to measure up to its price, and the consequences are all too obvious in the listening room.

## LAB REPORT

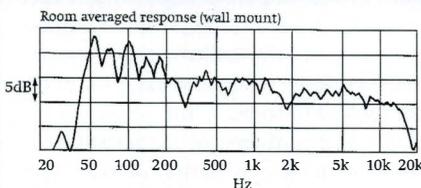
Echoing the difficulties encountered with the bigger 707 tested in issue 132, the 477's dominant feature is the massive output from its enormous rear port, which is ill-advisedly tuned to 50-60Hz and therefore amplified by the typical floor-to-ceiling room eigentone.

The net result is an isolated 8dB peak when sited in free space, which wall reinforcement only serves to transform into a broad +5-8dB 50-200Hz plateau. That aside, the balance looks pretty well ordered overall, but suffers from a ragged unevenness throughout, with noticeable suckouts at 300Hz, 600Hz and 1.8kHz.

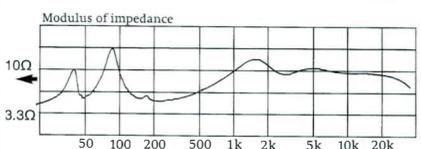
Sensitivity registers a usefully high 89dB, but the bass rolls off rapidly below 50Hz here, and the twin driver arrangement means the amplifier load is fairly demanding at low frequencies.



Decent overall balance is marred by 55Hz peak and 1.5kHz dip, plus some unevenness.



Close-to-wall siting is the recipe for much too much relative bass output.



Port is tuned to a highish 55Hz, while amp load is fairly demanding.

**VERDICT**

▲ Looks great, especially from a distance; very unintrusive domestically.

▼ Sounds boomy and thick; pricey for the engineering content.

**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £500

✉ Jamo UK Ltd, Jamo House, 5 Faraday Close, Drayton Fields, Daventry, Northants NN11 5RD.

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# JBL L20J

**W**hat's in a name? There's a JBL *L20/T3* lurking in my files from nearly three years ago (issue 94). It was a beefily built but otherwise very undistinguished £250 bookshelf model, which seems to have disappeared without trace long since.

This *L20J* newcomer is an altogether more interesting looking animal, with an altogether more serious £800 price tag. The only thing the two appear to have in common is a similarly largish bookshelf mounting enclosure. Since each is about 20 litres in capacity, I think I may have finally got a grip on JBL nomenclature.

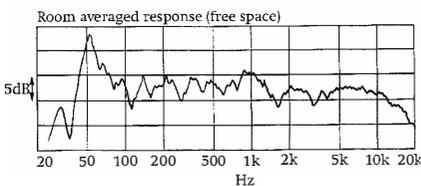
In fact an *L20* that looks just like this one has been around for quite a while. Only the *J* suffix is new, referring to the fact that this model has been tweaked for the Japanese market. When

## LAB REPORT

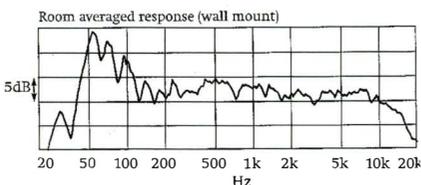
Considering its high price, the *L20J*'s measurement set isn't particularly impressive. For example, sensitivity is a just average 87dB, yet the amplifier load is quite demanding, and bass extension pretty modest.

The generous port is tuned to  $\approx 50$ Hz, so its maximum output regrettably coincides with the major mode believed to be a function of the (entirely average) height of our test room. The result is a considerable (+10dB) excess at this frequency, even with the speaker on high stands well clear of walls. This is all too reminiscent of an even more expensive JBL compact, the *T1000* (issue 118).

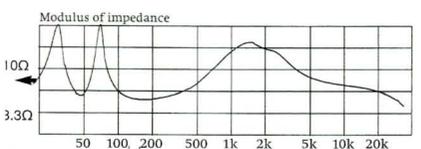
The rest of the band stays within creditable  $\pm 3$ dB limits, but does so with significant up-and-down unevenness along the way, especially through the presence region (1-4kHz).



Even when clear of walls, the port's 50Hz contribution is much too strong; the rest is balanced but rather uneven.



Altogether too much midbass output if close to wall, even though the balance looks fine elsewhere.



Amplifier load makes fairly heavy current demands, and port is unfortunately tuned to 50Hz.



the boys up at Borehamwood got to hear it, they developed a new respect for JBL Japan and decided to try out this version in the UK.

The size might be deemed unfashionable, or simply classic/traditional, depending on your point of view, but there's no denying the superb presentation and standard of finish on these decidedly solid and chunky little boxes. You don't get quite the heft or the artfully trapezoidal shape of the similarly sized *T1000* up at £1,500, but the cover photo on issue 118 clearly reveals that the two have plenty in common.

The *L20* turns the scales at a high 11kg, feels indestructible and shows superb build quality throughout. The finish is a black wood grain over 20mm MDF on five sides; the baffle is a heavier, sculpted affair, 30mm-plus thick and highlighted by pretty, chamfered, hardwood trim strips.

Internal box damping is almost non-existent, consisting merely of a small panel of egg box foam, covering two thirds of the back panel and the quite elaborate, high power crossover. This is fed from quality bi-wire terminals via heavy gauge, tag-connected cables. A large port is set into the back panel.

The main driver is a splendid-looking affair, with a substantial cast frame and large magnet driving a 115mm paper cone; the tweeter is a variant on JBL's pleated surround, titanium dome design. The latter perhaps deserves some extra protection, judging by the appearance of our well-travelled dem samples. Both drivers were very firmly fixed by proper fine-thread bolts. A moulded-frame grille looks relatively harmless, but drivers like these deserve to be on view.

### Sound Quality

Given the usual correlation between measured and perceived balance, the *L20J* wasn't likely to go through the listening tests without a fair share of criticism. There is too much midbass and a lack of slam and weight, to be sure, and there's

also some dulling in the presence region, factors which upset the various panelists to different degrees, leading to a rather uneven reaction.

But listening past the obvious balance character brings plenty of reward. The sound may be a little rich and laid back, but it's also engagingly coherent and informative. Dynamics are clearly a cut above the pack, and JBL's rock'n'roller reputation is vindicated in the way hard-charging music drives along with a proper sense of urgency, and an unusual combination of transparency and authority.

### Conclusion

During seven years of regular *Choice* speaker reviewing, I've encountered a number of JBLs, none of which have reflected the awesome reputation which this long established brand enjoys, especially in Japan. Having now sampled this Japanese version of the long standing *L20* line, I'm at last getting an inkling of where that respect is coming from.

The *L20J* is still a bit of a mixed bag. It's not cheap, not particularly neutral, and the measured performance isn't marvellous. But it has considerable class, not just in its exceptional

styling, finish and presentation, but also in the way it communicates a musical message with an authority and purpose which is rare from something so compact. There's integrity here that demands respect, and warrants Recommendation in spite of the high price.

### VERDICT

- ▲ Rock'n'roller with fine basic dynamic and communication skills.
- ▼ Pricey, midbass heavy and a bit laid back. Needs a good amp.

SOUND ★★★★★

VALUE ★★★★★

PRICE £800

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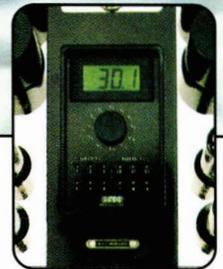
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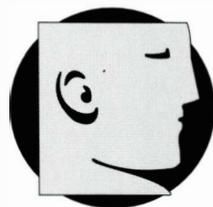
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# KAR VOLANTE

**K**AR is one of the newer kids on the speaker block, just about three years old, and has hitherto concentrated on manufacturing for export. Given the nomenclature of its various models — *Argo*, *Figaro* and *Alto* as well as *Volante* — I wouldn't be at all surprised to hear that Italy was a major market. My knowledge of Italian is restricted to the chromium badges on exotic motor cars, from which I know *Volante* translates as 'flying'. What might be appropriate enough to an Alfa Romeo sports car is merely perplexing in a loudspeaker, but I guess that it's a pretty enough word in its own right.

Such linguistic pedantry aside, the *Volante* is a quite tall and exquisitely finished floorstander which sells for a pretty realistic £600. It's

available in various real wood veneers on all six sides, including the very attractive cherry example pictured, while an MDF plinth coloured to match is available to extend the footprint for an extra £50.

In a sense, however, this is only half a floorstander, inasmuch as the lower third of the enclosure is blanked off and takes no acoustic part in the proceedings, merely acting as a stand. A little inspection hatch in the base may be removed in order to fill (or part fill) the lower section with sand, lead shot or other mass-loading/damping material to taste, improving mechanical stability enormously. In this respect the *Volante* is much more comparable to a standard bookshelf size speaker acoustically speaking, but the fact that the stand is incorporated makes it look much prettier.

Even allowing for the fact that you won't need to add a pair of stands, this is still comfortably above the bargain basement price for a compact two-way design. The high class, substantial cabinetwork is partly responsible of course, but happily the engineering details are thoroughly impressive throughout. Going through my audiophile brownie point checklist, the *Volante* gets a surprisingly consistent, near-continuous row of ticks, with the odd star here and there too.

The main driver is quite an extreme device, using a substantial cast frame with no fewer than eight fixing bolts and a generous magnet to drive an ultra-light, undamped 120mm paper cone with phase-compensating centre dome. That the bolts are gilt might irritate delicate sensibilities, but the fact that they were all really tight gladdens my heart. The tweeter has a small 19mm soft plastic dome with short horn flare, and the speakers are supplied in mirror-image pairs with the tweeter offset. The enclosure is 16mm MDF, braced by the internal partition, lightly damped and stood on four very substantial spikes.

## Sound quality

The *Volante* was poorly received by the listening panel, but with hindsight and in context the poor result is explicable, if not entirely excusable. Fortunately the more extended hands-on sessions allowed the speakers sufficient time to prove their real worth.

Sonically it's a bit coloured and nasal, rather shut-in and lacks warmth and richness. But the sound is impressively coherent and informative, with particularly good mid focus and a measure

of real grip. Bass is limited in weight and authority, but still keeps the faith pretty well. Above all, it stays clean and doesn't clog up, so although there is a touch of sibilance, music remains agreeably agile and very well timed.

## Conclusion

A most difficult speaker to summarise, the bottom line is that the *Volante* is great fun to listen to, simply because its sheer speed and temporal integrity results in fine communication. It's sonically flawed, as shown in the blind listening tests, and is at heart a bookshelf speaker masquerading as a floorstander. But the very pretty end result provides some justification here, while the engineering quality is top grade

throughout. At heart a genuine enthusiast's rather than an easy listening speaker, Recommendation is clearly appropriate, with the stern warning to try before you buy, to make sure that the rather individual flavour proves palatable.

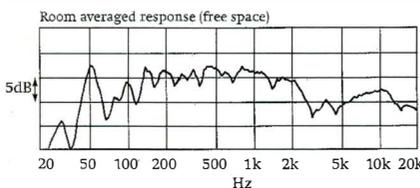


## LAB REPORT

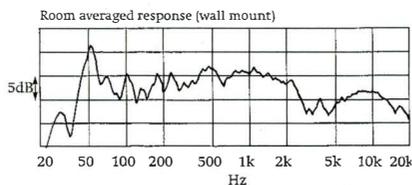
Since *Choice* has never examined a KAR speaker before, there's no form to provide a yardstick. But it has to be said that the findings in this peer group context were rather disappointing, with problems in the upper bass but more particularly the presence region (2-5kHz).

Sensitivity is a useful enough 88dB, especially as the load is very undemanding, but the acoustically small box ensures limited bass extension.

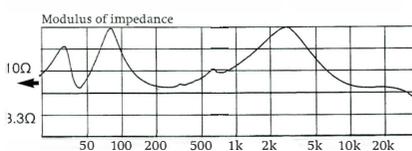
In fact the broad midband is impressively flat 150Hz-2kHz, but the upper bass is a bit lean, and the 48Hz maximum port output a shade strong. More seriously, there's a quite obvious broad suckout 2-5kHz, averaging 3-4dB, which will tend to dull detail and encourage playing the system at higher volumes.



Trace shows that output is very lean in the upper bass, and sucked out in the upper presence.



Wall-mounting helps fill the upper bass, leaves 55Hz rather strong; upper presence suckout.



Amp load is very easy to drive throughout; port is tuned to 45Hz.

## VERDICT

- ▲ A great communicator and lots of fun; very pretty cabinetwork.
- ▼ Measurement confirms obvious sonic flaws; not strictly a floorstander.

**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £600

✉ Keswick Audio Research,  
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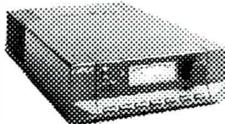
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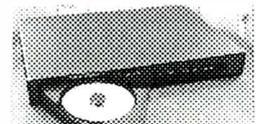
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# LINN KEILIDH LS300

reprinted, with amendments, from issue 114

**G**iven the difficulties the rest of the world has in coping even with English, the marketing wisdom of naming your product in Gaelic might be questioned, even if the reference (to a shindig or party) is appropriate enough. The *Keilidh* — which I can't help but refer to as a Kylie, even though it has no Australian accent — is a cute and demure little £595 compact floorstander, wood veneered on four faces with a charcoal grey baffle and optional black stocking mask grille.

It's a little smaller than most of the breed, but probably rather more substantially built than most too, turning the scales at around 20kg, with another 4.3kg of heavy ceramic spiked plinth available as a £100 option. It's interesting to contrast Linn's approach with its commercial

rivals, but in many ways the *Keilidh* is a cost effective downgrading of the £1,300 *Kaber*, reviewed and recommended way back in issue 82, but significantly updated since then. In fact *Keilidh* and *Kaber* now share both the optional ceramic base and Linn's 18mm ceramic dome tweeter (also featured in the £4,400 *Keltik*).

If the *Keilidh* is the more prosaic design, with just a single internal chamber to load the twin bass/mid 115mm plastic cone drivers, there's certainly no evidence of cost cutting or compromise in the engineering involved. Truly wicked spikes may be properly tightened into either the standard plinth made from thick MDF, or the ceramic option (which not only adds mass but usefully extends the footprint too). The baffle is 30mm MDF and the wrap 18mm, the whole structure reinforced by two shelf braces and an O-ring to stiffen the sides. It's well stuffed with wadding, and a couple of Ku-stone damping blocks are fixed to the back panel. A purposeful looking PCB network is directly soldered to a triple terminal set. Only two sets are normally needed, for passive bi-wired operation, but *Keilidh* is able to be upgraded at any future stage to active bi-amp or tri-amp modes.

The geometry of the driver line-up is significant, as it places the tweeter rather closer to the floor than usual. This is likely to reduce the impression of height and space in the sound, but does render the tweeter rather less susceptible to the effects of baffle vibration and rocking than if it was higher off the ground.

## Sound quality

Auditioned without the ceramic base, which was only available later in pre-production form, the panel as a whole greeted *Keilidh* with some enthusiasm, especially for its convincingly driving, authoritative and coherent performance on the rock tracks in our test programme, though a couple of panelists did find the slightly 'shut in' balance not entirely to taste.

The treble brightness is certainly obvious, but this did not seem to be much of a handicap, such is the inherent sweetness and clarity of the rather fine new tweeter. The combination of the low down tweeter and broad presence depression does result in some loss of openness and a degree of nasal coloration, but the exceptional strength of this model is the comparative lack of timesmear, which makes voices sound entirely cleaner, more real and altogether less chesty than is usually the case.

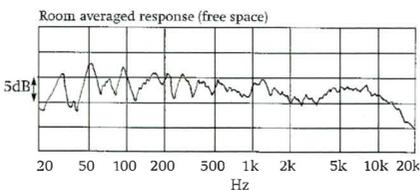
Subjectively already superbly fast and coherent, especially through the bass region, the addition of the ceramic plinth brought an impressive improvement in several respects,



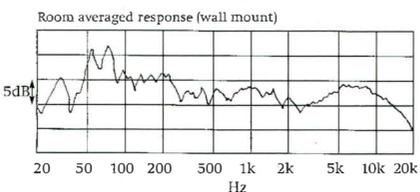
## LAB REPORT

Unlike the *Kaber*, the *Keilidh* works best away well away from walls, delivering a very impressive in-room balance that holds within an impressive 5dB window all the way from 20Hz up to 15kHz. The exceptional bass extension is one virtue of sealed box loading (system Fr at 65Hz), and is achieved here with a very respectable 87dB sensitivity rating, albeit via a rather demanding amplifier load.

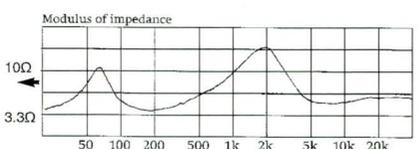
Bass is exceptionally well controlled, though relative output does drop gently above 300Hz, and has fallen 5dB by the time the broadly depressed presence is reached (1.5-4kHz), subsequently registering a 3dB treble recovery. It's a shape that's characteristic of using twin main drivers either side of a tweeter, but to Linn's credit the net result here is much flatter than is usually the case.



Fine overall balance with unusually good bass extension; some unevenness in mid band.



Close-to-wall siting leaves mid bass much too strong; treble brighter than average.



A simple load, but one which makes quite heavy demands on partnering amplifiers.

sharpening leading edges still further, increasing scale markedly and reducing boxiness to an impressive degree. And if the *Keilidh* can sound a mite shut in and squashed when ticking over at lowish levels, its response to a little heavy handedness with the volume control is quite remarkable. It simply goes on getting louder, daring you to give up before it does, and staying exceedingly coherent until the amplifier clips.

## Conclusion

There's no question in my mind that *Keilidh* is a gorgeous little speaker, one of Linn's best ever and certainly very fine value for money. Some

may balk at the slightly shut-in character, but the wonderful drive and low frequency integrity results in musical communication of a high order. The *Keilidh* earns enthusiastic Recommendation, especially when it is used with the optional ceramic plinth.

## VERDICT

- ▲ **Sounds boomy and thick; pricey for the engineering content.**
- ▼ **Can sound 'shut in' or 'squashed' when playing at low levels.**

**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £500

✉ Linn Products Ltd,  
Floors Road, Waterfoot,  
Eaglesham, Glasgow  
G76 0EP.

☎ 0141-644 5111

# MISSION 752

**M**ission's £700 753 (issue 114) has been a stonking commercial success, doing more than any other model to get the whole compact floorstanding speaker bandwagon rolling. This new £500 752 is also a floorstander, but an even more compact example of the breed. And where the 753 is notable for an array of four similar bass and bass/mid drivers taking up most of the front baffle area, this newcomer is a simple two-way, with just a single bass/mid driver covering the lower two-thirds of the audio range.

One for four might seem a big step to make, but I don't think Mission's saving as much money as you might expect. The multiple drivers in 753 are all relatively inexpensive pressed-frame affairs, whereas the 752's singleton is an

altogether more interesting affair from a connoisseur's viewpoint.

The 117mm cone is made from a new form of that traditional material known as Aerogel, which has been aerated to add thickness and hence improve stiffness with the minimum of mass. The frame is a substantial cast affair, the magnet generous, and the whole unit is firmly held by tight fine-pitch bolts — as is the tweeter.

Technology aside, the marketplace has shown that good design is probably the most influential factor of all when it comes to persuading customers to part with money. The 752 amply confirms Mission's status among the masters of speaker styling, thanks in no small part to the careful consideration of detail throughout.

The whole baffle is set at a very slight backwards tilt, which not only looks nice but also has the triple benefit of helping de-focus internal standing waves, projecting the sound upwards into the room from a modest height enclosure, and improving the time-alignment of the drivers.

A most attractive rosewood veneer (black is an option) covers sides, top and the lower third of the front. The upper business section of the baffle has drivers and ports against a smart textured section, all of which may be hidden under a chamfered wood-frame grille if preferred. The final touches are a wide chamfer sliced off the sharp enclosure edges all round, plus a moulded plastic plinth which accepts floor-spikes (rather well) and also increases the overall stability footprint.

Transverse cabinet folding techniques are claimed to enhance cabinet rigidity, with the help of a couple of hunky internal braces. The inside is lightly damped with eggbox foam, while the 25mm veneered cabinet sides themselves have bituminous pad damping. The baffle is 19mm MDF, and gilt bi-wire terminals are fitted low down on the black textured rear panel, saving on speaker cable and enhancing aesthetics.

## Sound quality

The 752 incurred no one person's outright favour, but at the same time there was no individual dislike accorded either, so the overall averaged marks placed it comfortably above the group average — which is very good for one of the least expensive models in the test.

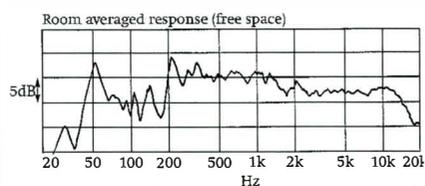
The open and lively midband is very engaging, delivering oodles of detail without obvious brashness or over-brightness. Timing is pretty good too, but the sound does lack warmth and richness in the lower midband, while the bass is short on drive and purpose.



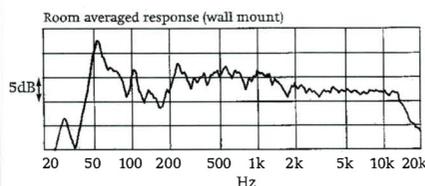
## LAB REPORT

Following the 753's example, the 752 delivers a lovely mid-to-treble balance, with just mild perturbation through the down-tilted presence region (1.5-3kHz). However, whereas that larger model works best a couple of feet out into the room, the 752's bass alignment makes close-to-wall siting pretty well mandatory. The 50Hz triple-port resonance regrettably coincides with one of our main room modes: if this proves a problem, it might be worth experimenting with blocking up one or two of the ports.

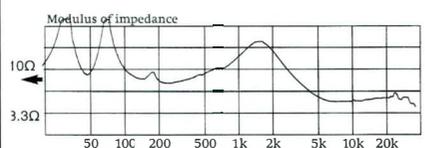
Ironically, the 752's single main driver actually gives a slightly higher sensitivity rating than the four-driver 753 — all the more so since the amplifier load is relatively undemanding through the bass and midband. Absolute bass extension is inevitably rather limited.



Mid and treble balance looks good, but bass clearly needs some wall reflection assistance.



Close-to-wall siting helps fill out the bass, but lower mid is still lean.



Three ports tune the enclosure to 50Hz, two to 40Hz, one to 30Hz, giving some option for experiment (see text above).

Loads of clarity and plenty of detail count for a lot, but the 752 does seem under-endowed with authority, grip and drama. The sound is somehow a little detached and disembodied, lacking leading edges, and with a noticeable degree of timesmear, although the latter is quite well disguised. However, by delivering presentation ahead of substance, this speaker is not a totally convincing communicator.

## Conclusion

I suspect the 752 will be as big a commercial success as the 753, if only because it's easily the sharpest looking around at the price. The high-class engineering content is a further bonus, while the sound is certainly competitive enough for formal Recommendation, majoring on detail

to some extent at the expense of warmth and drama. The overall character is quite different from the 753, especially in terms of relative bass output, which implies that this new Mission floorstander will probably prove the better option in smaller rooms.

## VERDICT

- ▲ Loads of detail from just about the sharpest-looking speaker around; good timing.
- ▼ Bottom end lacks authority, weight, warmth and richness.

**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £500

✉ Mission Electronics,  
Stonehill, Huntingdon,  
Cambs PE18 6ED.  
☎ (01480) 451777

# MORDAUNT-SHORT MS50

**M**ordaunt-Short may be best known for its budget bookshelf babies, especially here in the UK, but the high tech features which have long given the company a competitive edge are equally applicable to larger floorstanding models, such as this top-of-the-budget-line MS50.

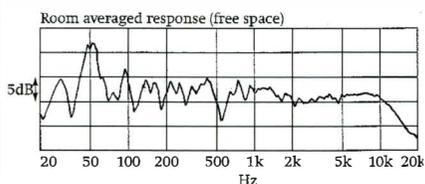
It's actually the largest of the ten models assembled for this group review, yet the £540 price tag means it's also one of the least expensive. Our samples came supplied with the MSP1 plinth, which extends the already generous footprint still further, and costs an extra £40.

The result is handsome enough in its way, I suppose, but also somehow a bit corpulent and over-blown in appearance. The back panel is the give-away to the thought processes involved.

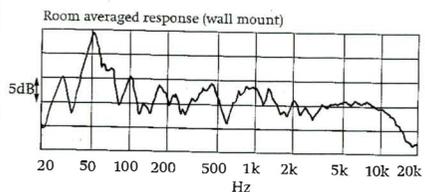
## LAB REPORT

The MS50 delivers test results which differ from the group norm. Despite the bulk and driver area, sensitivity is a modest 86dB under our comparative regime (rather than the 90dB claimed), a situation partly but not wholly justified by decent bass extension (-8dB at 20Hz in room) and a very undemanding amplifier load.

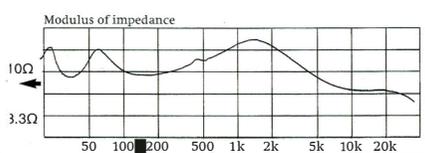
The overall frequency balance avoids the slightly mid-forward character adopted by many of its peers, and is actually impressively flat overall, apart from two worrying idiosyncrasies. The first is a midbass which errs on the over-enthusiastic side even when the speaker is well clear of walls. The second is a rather alarming looking discontinuity centred on 600Hz, in a midband which might have been smoother. Note that the overall trend is a dB or two brighter than the norm.



A good balance is marred by excess output around 50Hz and an odd discontinuity around 600Hz.



Too much bass output and that worrying 600Hz discontinuity.



A very easy amplifier load makes up for the modest sensitivity.

The rear appears to be built up from two back panels from the large bookshelf size MS30, which implies that the design starting point placed one such model on top of another (without the tweeter) in order to create a floorstander. Then a little extra depth was added to improve the overall proportions and enhance the mechanical stability. Given that pairs of large bookshelf models often show problems controlling the quantity of relative midbass output, the prospects for a stacked pair plus a bit would appear a little gloomy.

The enclosure construction tends to confirm this hypothesis, as an internal horizontal shelf divides it in two internally, creating two similar but slightly different size chambers, each loaded by its own rear port. That this also serves to brace the sides is an added bonus, but the fact that it leaves the bi-wire terminal block well off the ground will be regretted by the house-proud, while it also causes the lower main driver to be placed uncomfortably close to the floor.

Reflecting its top-of-the-class 21kg all-up weight, the box itself is a tough affair, much of the baffle consisting of two 17mm sections laminated together, while the chipboard wrap is 19mm thick, and the enclosed spaces lightly damped. The whole thing stands on spikes which seem a little flimsy for the total mass.

One very welcome surprise was to discover, 'neath neat disguising trim rings, that the two main drivers both have serious cast alloy frames, and are fixed by substantial fine-pitch bolts. These might have been tighter, probably due to some compaction of the thick baffle, so owners might do well to check the tension a couple of times a year. Trouble is, getting the trim rings off is one thing; getting them back on again properly is quite another...

The main drivers both use 145mm plastic cones, injection moulded with their integral surrounds, while the tweeter is Mordaunt-Short's own 25mm metal dome device, sensibly under mesh protection. The grille has a moulded plastic frame and chamfered profile so represents little acoustic impediment.

## Sound Quality

The MS50 received a middle of the road reception in the listening tests, summarised by one panelist as enigmatic. The bottom end was



altogether too full for several listeners, and the rather leaden and lazy quality didn't help either, with the word flatulent cropping up — though that might have referred to the sausage and bean hot-pot eaten at lunch.

The bass excess is rendered the more obvious by a midband which remains broadly flat (apart from that 600Hz oddity), but the natural, gently-laid-back perspectives here are the 50's biggest strength, giving very even-handed balance and perspectives, with delicacy and a good sense of proportion. High power is handled with aplomb, but in their fundamental character these speakers are easy to live with, though not particularly exciting or invigorating.

## Conclusion

In this reviewer's opinion, a floorstander should be conceived as a separate entity in its own right. An approach which essentially takes two pairs of

bookshelf size speakers and stacks them up strikes me as rather naive, and the resultant excess of midbass output all too predictable. That said, I still have a soft spot for the MS50's generous, laid back and attractively transparent sound.

### VERDICT

- ▲ A big, generous and transparent sound; evenly balanced; fine engineering value.
- ▼ A bit too big and heavy for its own good; lacks tension and agility.

SOUND ★★★★★

VALUE ★★★★★

PRICE £500

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# POLK LS50

**S**hiny is as shiny does, I suppose. Trouble is, every time I catch sight of the high gloss finish on Polk's £800 LS50, I'm reminded of the Fifties Formica of my childhood, and admit I much preferred the matt finish of its bigger LS70 brother, covered in issue 132.

That review provides a fascinating context against which to scrutinise this smaller offering. The LS50 costs only two-thirds the price of the 70, weighs about 70 per cent as much and stands 12cm smaller. The twin-main-driver plus tweeter-and-port front baffle layout looks much the same, but the main cones and the port are proportionally scaled down.

Which is almost certainly a good thing. In our typical (if larger than average) UK listening room, the LS70 delivered a disastrously thick and heavy

midbass-dominated balance. Shrinking the driver cone diameter from the 70's 145mm to the 115mm cones used here actually reduces the moving diaphragm area by nearly forty per cent. Reducing the port diameter will help similarly, even though the port tuning frequency here is a little higher (around 40Hz).

Downsizing aside, the LS50 is an attractive looking speaker, soberly (apart from the shine) but very professionally presented, and distinguished by a tapered front and back, so the top is narrower than the base. It's also quite heavy, deep and not all that tall, which makes for a very stable structure, mechanically and aesthetically. There's also the bonus that the varying width does help de-focus internal standing waves.

However, considering the price tag is right up at the top of our group, the general standard of engineering is a little disappointing. There are few signs of audiophile-oriented luxury touches like the cast-frame drivers and proper securing bolts used by several others in this group. The pressed frame drivers do have good-size magnets, but are indifferently mounted with feeble woodscrews.

Indeed, Polk is so resolutely US-marketplace oriented that the LS50 comes with little metal feet instead of the UK-ubiquitous spike. Such feet do work adequately on polished US wooden floors, and avoid visible damage too, but some form of spiking (eg Michell cones) is essential if the speaker is to work properly on carpet.

The cabinetwork is taken altogether more seriously, with a hefty 25mm MDF baffle flanked by 20mm sides and the internals fitted with complex bracing and an elaborate cocktail of damping materials, including dense resistance matting between the main drivers. The speaker looks best with the grille in place, as it fits within a raised moulding around the baffle edge, which represents a potential source of rattles and acoustic impediment.

## Sound Quality

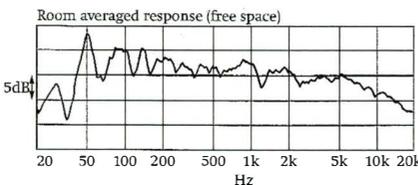
Rather to the surprise of the panel (many of whom had heard the LS70 six months previously), the LS50 came out at the top of several lists, even though support was not unanimous. The heart of its success would seem to be an exceptionally good overall balance, alongside fine control over boxy effects. The avoidance of these two major sources of unwanted speaker artefacts in turn makes it that much easier to ignore the contribution of the transducer itself, and concentrate on the music.



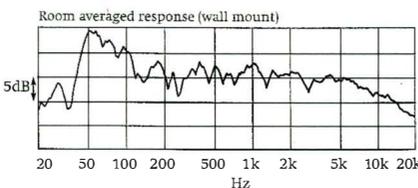
## LAB REPORT

The similarities between this £800 LS50 and the £1,200 LS70 (Choice 132) are unmistakable — and happily all the more important advantages lie with the LS50. It registers about 1dB lower sensitivity and 2dB less relative in-room output at 20Hz, but there's no sign of the 70's midbass excess here, just a slightly rich character and a well judged average balance from 40Hz all the way up to 1kHz, if the speaker is kept well clear of room boundaries.

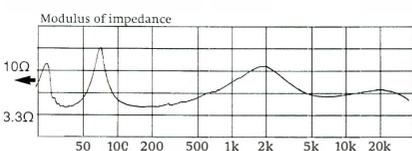
There's some unevenness 1-5kHz, but again the balance is good, and the ultimate treble roll-off gradual if just a shade premature. Sensitivity here is a high 90dB, and bass extension registers -10dB in-room at 20Hz, so perhaps inevitably the amplifier load is fairly demanding, though not too excessively so.



Overall balance is exceptional, despite some presence unevenness and early HF roll-off.



Midbass becomes too heavy if speaker is sited close to walls.



Load is quite demanding, but that's only to be expected in view of the high sensitivity.

And that, after all, is the crux of the biscuit.

The main criticism was that leading edges aren't that well resolved, which does mean losing out on some of the tension of the live performance. There is some midband coloration, voices showing slight pinched and nasal effects, with slight chestiness too, while the slight overall dulling of the top end does help counter some incipient steely tendencies quite effectively. Timing is pretty good all round, and dynamics are quite lively, though ultimately this is at heart an easy listening speaker — and definitely one of the better examples of the breed.

## Conclusion

I suspect a purchasing decision here might well be swayed by personal reaction to the super-glossy finish. If that particular cap fits, then the rest of the speaker's capabilities make it well worth serious consideration and formal Recommendation. It's slightly disappointing

to find generally quite prosaic engineering content at what is a fairly hefty price tag, but the acoustic performance is unusually well behaved for a large and enthusiastic box, and that brings real dividends in ultimate sound quality.

## VERDICT

- ▲ Exceptionally well balanced design which also packs a punch. Easy to live with.
- ▼ Rather pricey for the engineering content and build quality.

**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £800

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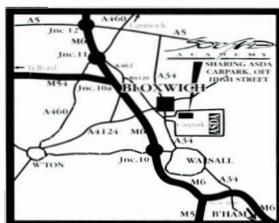
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# ROGERS STUDIO 5

Someone at Rogers once challenged me to review one of their speakers without mentioning the BBC. I suspect I could, but it wouldn't be appropriate in the case of the *Studio 5*, which positively reeks of the BBC monitoring pedigree underlying so many Rogers models. The *Studio 5* slots very logically into the yawning gap which exists between the sub-miniature *Studio 3* (*LS3/5A*-size, £450, see issue 118); and the classic two-cubic-foot *Studio 7* (issue 122), a box which looked quite dainty back in its 1970 *LS5/6* guise, but seems distinctly bulky today.

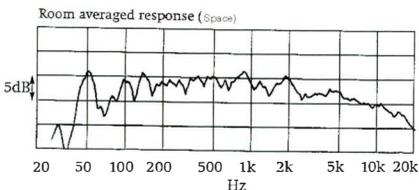
The *Studio 5* is the archetypal 'bookshelf' compact in size and shape — for this, £700 represents a pretty substantial price-tag. The tasty rosewood veneer used on our samples

## LAB REPORT

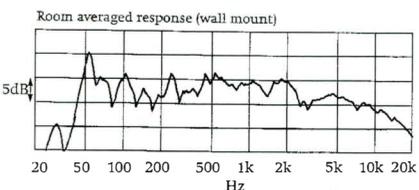
The Rogers tradition has always focused upon delivering an exceptionally well-balanced midband, and this is certainly the case here. The free-space room response of the *Studio 5* holds within much tighter limits than most rivals across the broad middle of the spectrum.

The bass is a whole lot leaner than the larger *Studio 7* model (issue 122), so a little wall reinforcement might be worth experimentation, but from 100Hz up to 1kHz this is one of the smoothest traces around.

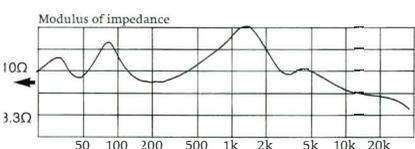
Serious bass extension is not on the agenda here, but sensitivity is a generous 88dB/W, especially in the context of a very mild amplifier load. The very small port makes a relatively modest contribution centred on 50Hz, while helping the damp the driver/box resonance.



Midband is very nicely controlled, but bass lacks extension as well as weight.



Close-to-wall siting loses out on midband smoothness, and leaves upper mid a little exposed.



A very straightforward amplifier load, with port tuned to 50Hz.



provides some compensation, but actually adds a further £100 — it's all down to traditional values, I guess. Even the styling here is classically conservative, with cabinet sides which extend in front of the driver mounting baffle, so that the grille fits flush into a picture frame created by subtly radiused edges.

Rather less obviously apparent than the classy veneer (indeed, hidden beneath it) is the fact that the box panels are not yet usual variation on the wrap-plus-inset-front-and-back theme. In order to achieve optimum self-damping performance, the box is instead built up from a carefully-contrived combination of chipboard and Finnish birch-ply. This procedure makes the cabinetmaking procedures much more complex, and the accurate matching and mating of different board materials adds substantially to the cost.

For the record, the front panel is 12mm MDF, while the sides are 20mm thick, and the inside is lined with eggbox foam damping. A tiny and carefully-shaped port in the front panel provides a measure of loading, the intention here being more to control the main driver excursion than generate additional low-frequency output.

The engineering has been painstakingly executed, starting with the classy bi-wire terminals fitted on the back, which feed through special solid-core internal wiring to the cast-frame driver. The latter is securely bolted into place, and drives the classic clear polypropylene cone, 122mm in diameter in this instance. The tweeter has a small 19mm soft fabric dome. Build quality is exceptional throughout.

### Sound quality

The listening panel did not warm to the *Studio 5* en masse, at least in part because of the loudspeaker's own lack of warmth and weight. While two of the listening panel rather welcomed its dexterity and lightness of touch, the other four missed the extra grunt and welly which

was very much a feature of this group.

A contributing factor was certainly the 24inch Slate Audio stands used in the blind listening on this occasion. These are exceptionally neutral, and do a fine job of controlling slightly overblown bookshelf models like the JBL L20. But the *Studio 5* needs something rather different to give its bottom end a bit of a helping hand, and here some 20inch Foundation Designers provided a noticeably better match in sighted comparisons.

Even so, the sound remains a little thin and rather lacking in warmth; and despite clear, open and relatively uncoloured voice reproduction, there's a lack of dynamic drama and drive — which tends to leave music a little cold and lacking in excitement.

### Conclusion

The *Studio 5* would appear to slot very neatly into the gap between Rogers' *S3* and *S7* models, both of which received Recommendation, but I have to admit I found it a little less sonically convincing than either of its brethren. I'm not exactly sure why, but suspect perhaps that the rather thin, dry balance tends to draw attention to its lack of midband drama and punch, which the weightier balance of the *S7* disguised more

effectively. That said, the *Studio 5* certainly maintains the Rogers tradition for essential neutrality, and could well prove a more attractive overall compromise if used in a smallish room, or maybe a system with more compatible tonal characteristics.

### VERDICT

- ▲ Good voice reproduction and fine overall neutrality; classically attractive box.
- ▼ Thin balance could be wearing — check room/system compatibility.

SOUND ★★★★★

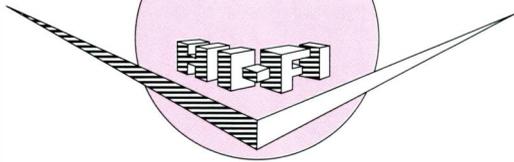
VALUE ★★★★★

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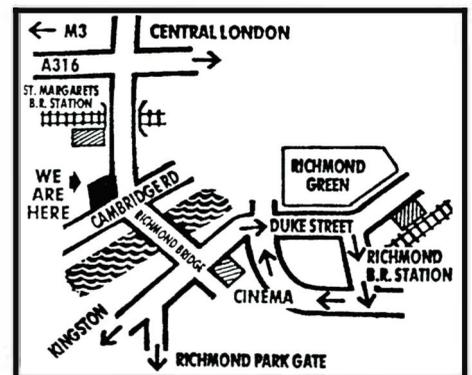
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# SYSTEM 937

**S**ystym is a new brand in British hi-fi speakers, but the vague familiarity of the name is no accident, this being the first serious foray of turntable doyen Systemdek into the component at the other end of the hi-fi chain.

Although the Systym range has already been around a year or so, this £600 937 is the first to find its way into the *Choice* test programme. It's one of four models in toto, yet really sits at the top of the three-strong 93-series, sharing drivers with the £400 bookshelf format 935, but obviating the need for a specialist stand by extending the cabinet network down to the floor.

Rather than adopting the easy way out seen elsewhere, by blanking off the bottom section of an enclosure and allowing it to be mass-loaded, Systym has made the bolder decision to turn the

box into a transmission line loading for the main drive unit.

Transmission Lines aren't that rare — TDL, Rega and PMC are three notable practitioners — but they're not all that common either. There are some similarities to the almost ubiquitous reflex-ported arrangement, but the line is actually closer to a cross between a tuned column and a labyrinth in theoretical terms. While the line resonance (which is at around 35Hz here, I assume from the impedance trace) is used to augment bass output and provide some low frequency control over driver excursion, it also provides a long damped pathway for unwanted midband rear radiation to get lost down, so it doesn't come back as reflected distortion through the driver cone or port.

Presentation is pretty good, thanks in no small part to the real-wood veneer wrap, although I have to say the full height matt-grey front baffle (and back) does look a little dour, for all the neat edge and port chamfering, and attractive graphics. A two-thirds height black grille has a thin wooden frame to present minimal acoustic interference.

The material and engineering content is very encouraging for the price, as the substantial 18kg weight tends to confirm. The enclosure is built from good section board — 25mm MDF for the baffle, plus 20mm veneered sides, further stiffened by the internal partitioning needed to create the acoustic line. The whole thing sits on a proper little plinth, but no attempt has been made to extend the rather short footprint significantly, and the spikes look a bit on the flimsy side.

The main driver is pretty classy, too, with a decent size magnet and cast frame behind a 115mm doped-paper cone, all held in place by four tight woodscrews. The tweeter has a 25mm soft fabric diaphragm, and the bi-wire rear sockets have genuine class.

## Sound quality

The listening tests delivered a pretty average overall verdict, the rather forward presentation creating a little initial unease, with comments on a slightly metallic sheen. But most of this had evaporated by the end of the presentation, leaving just one dissenter, while the majority had grown to appreciate its openness and decent

timing. One other panelist, interestingly, felt that this box worked significantly better at higher rather than lower levels.

The top end is a touch smeary and not as sweet as it could be, while the bass has a slightly leaden and detached quality, the combination leaving the sound a little short of speed, tension and dynamic grip. This bass quality is not untypical of transmission line operation, its compensating strength being found in the delicacy and transparency of the midband here, which is where the 937's major strength lies. The net result is all very pleasant but could be more exciting.

## Conclusion

I found myself sitting uncomfortably on the fence here, uncertain whether the 937 should make it onto the Recommended lists. It's not the most exciting sound around, but the midband is a little

bit special, and the bass at least achieves good ultimate extension without the thickening effect of midbass boom. That the engineering content also represents good value would seem sufficient reason to tip the balance and award the flag.

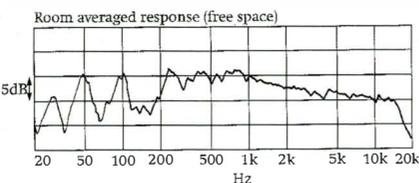


## LAB REPORT

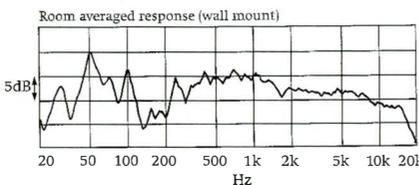
Useful bass extension (-12dB at 20Hz in room) combines here with decent 88dB sensitivity and an easy and undemanding amplifier load, all of which implies a very good overall compromise. The down side, however, is that the main lower midband octave, 100-200Hz, is about 8dB shy. This will give a lean perceived sound balance.

As the response traces show, the smoothest net balance is found when clear of walls, but this leaves the upper mid somewhat exposed, whereas close-to-wall reinforcement leaves the midbass little exposed.

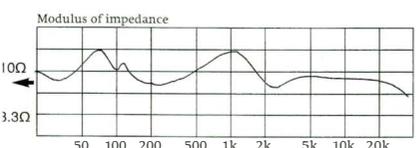
Things get altogether better above about 200Hz, with a smooth and essentially flat trace up to 1kHz, followed by a gentle and even smoother down tilt with almost seamless transition between main driver and tweeter.



Balance is decidedly bass light here, or you could call it mid forward.



Wall reinforcement fills the midbass out nicely but still leaves a hole in the upper bass/lower midband.



Despite decent bass extension and sensitivity, the 937 is still an easy amplifier load.

**VERDICT**

- ▲ Good value, fine midband delicacy from transmission line design.
- ▼ Some timesmearlimits the dynamic grip and tension; bass could be tauter.

**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £600

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# TANNOY 638

It's not too difficult to trace the ancestry of this generously proportioned floorstander back through several generations. The very successful DC3000 (issue 78) used a similar driver line-up in a traditionally rectangular, extremely well stiffened, all-wood enclosure. This £600 638 is essentially the new and current big boy in Tannoy's latest cost-effective, vinyl finished Profile range.

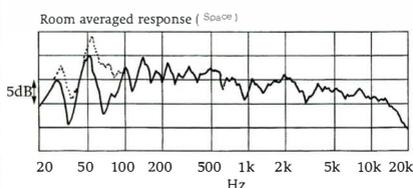
It's certainly a big box for the money, and a quite subtle and complex one in a number of ways too. The Profile shape, for starters, confers a number of benefits over the rectangular box. Like the hexagon Sixes shape, it too helps avoid the parallel faces which focus internal standing waves to specific frequencies. Unlike the Sixes, however, it also provides a decent depth of

## LAB REPORT

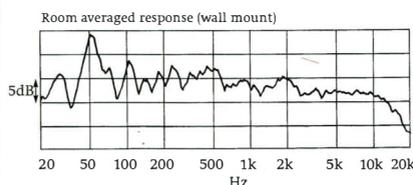
Not unexpectedly, given the behaviour exhibited by its predecessors, this big Tannoy delivered a thoroughly impressive all round measured performance.

Sensitivity registers a handsome 90dB or so and the bass is well extended (-8dB at 20Hz in room), but the price is inevitably extracted in a decidedly low impedance trace through the bass and lower midband, which will make heavy demands on an amp's current capacity.

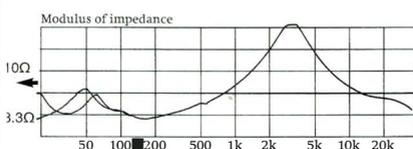
Overall balance is well judged. The smoothest bass in our room was with the speaker 1-2ft from the wall with foam bungs in the ports, but other positions and porting work well and are worth trying. The most obvious minus is unevenness through the upper midband/presence, 600Hz-3kHz, which is bound to create some coloration.



Response is a bit lumpy but basically well balanced: solid trace has foam plugs in ports; dotted ports open.



Even with ports plugged, balance is rather bass heavy if close to walls.



Bass and midrange hover around 3.3Ohms, demanding plenty of amplifier current in consequence.

footprint in the interests of stability, while the new moulded base incorporates a small tray which may be filled with lead shot (not supplied) to improve this further. Spikes are supplied, but much flimsier affairs than I recall from the older all-wood floorstanders.

There are two drivers here, both pressed steel with 150mm moulded plastic cones, each surface-mounted by six reasonably tight woodscrews. The lower of these is just a bass unit, while the upper one is a variation on Tannoy's famous dual-concentric theme, whereby a horn-loaded tweeter is mounted immediately behind the bass/mid driver motor assembly, firing its output co-axially through the middle of the main cone, which itself forms part of the horn flare. It's an arrangement which has both advantages and disadvantages, the former including the reduction of adjacent driver interference through the crossover region.

The enclosure consists of plastic moulded base and top connected by a wrap of 19mm vinyl woodprint chipboard, and also a vertical internal brace which is coupled to the back of the driver magnets via a chunk of lossy gunk.

The drivers themselves are mounted towards the top of the enclosure, probably a good thing on balance, but a glance at the rear shows two ports — one quite high up, the other low down. The bass loading turns out to be a quite complex affair, thanks to an internally ported partition placed just below the lower driver. What this means is that both drivers are loaded by the same upper chamber, which is port-loaded both at the rear and into the lower chamber, while the lower chamber is in turn ported to the outside world. Given that foam plugs are also supplied for blocking the external ports to taste, it would take a pretty sophisticated computer programme to pick all the bones out of that configuration, and I'm not even going to try.

### Sound quality

The 638 did pretty well on the listening tests overall, with general approval for its particular blend of qualities, albeit with a smattering of criticism too, and at least one voice of dissent.

The bass weight and power brought its fair share of approval, and the timing seems pretty good too, but the sound does tend to get a bit too heavy at times, and somehow lacks the definition and crispness of smaller and more agile models. At least two panelists found the treble a trifle wearing too, one

perceptively noting its horn-like qualities.

The midband has decent bite and focus to keep blandness at bay, but some time smear is nonetheless evident, even if it is reasonably well disguised here. The cabinet construction seems to do a good job of avoiding the boxiness that is a major enemy of large loudspeakers generally, but the sound as a whole seems somehow reluctant to take off, staying resolutely earthbound whatever the combination of foam plugs or not, while the bass has an incipient tendency to drone on.

### Conclusion

That this is a good all rounder which offers a lot of physical speaker for the money is undeniable. All the signs seem to point towards Recommendation, but I find myself reluctant to

add the formal endorsement because it somehow seems to lack the gusto and sheer bottom end drive of earlier all-wood Tannoy floorstanders. It's certainly worth checking out, but not the most enthusiastic rocker around.



### VERDICT

- ▲ Lots of speaker for the money; good all-round performer.
- ▼ Lacks a bit of get-up-and-go on rock material; needs to be partnered with a good amp.

**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £600

✉ Tannoy Ltd, Rosehall Ind Est, Coatbridge, Strathclyde ML5 4TF.  
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# LOUDSPEAKERS

## Conclusions, best buys and recommendations

**T**his conclusion is arguably more interesting than the individual reviews themselves, since it brings together the various findings of our tests, contrasts the approaches taken by each manufacturer, and elucidates perspectives which are only possible through comparative analysis.

Our group of ten speakers comprises eight floorstanders and two bookshelf-size, stand-mount models. The former are certainly fashionable right now, but don't necessarily offer a performance advantage over the bookshelf size or shape. The old adage about swings and roundabouts applies here, since any individual speaker's specific characteristics are more important than its basic physical configuration. Floorstanders do possess

more visual coherency, and should be more predictable in use – but of course the option to juggle with different types of stand makes the bookshelf model that much more amenable to aural fine-tuning in your listening room.

Half of our speaker candidates benefit from real-wood veneers, albeit of different levels of quality – connoisseurs should check out the KAR and Rogers models in particular. Both designs of American origin (JBL and Polk) appear to have synthetic surfaces despite their highish prices, but these particular finishes do look much smarter than the standard black-woodprint vinyl that's so popular.

More than half our group use cast-frame drivers (two in Mordaunt-Short's case) and most of these are securely

mounted using fine-pitch bolts and T-nuts. It must be said that standards of engineering and finish were pretty impressive throughout the group, and that you usually get considerably more than just a bigger box when opting for one of these more expensive models.

The sensitivity ratings vary by rather less than I would have expected, from the 86dB of the Mordaunt-Short to the 90dB of the Polk and Tannoy. Take the impedance into account and the differences become even smaller; in fact, the Linn is probably the toughest speaker from the amplifier's point of view, though this is a natural consequence of exceptional bass extension from a very compact enclosure.

The Linn's bass strength is one yardstick compared to which most others fall short. Half of our group offer precious little bass below 50Hz, while several of those that do go right down, only manage this with accompanying over-enthusiastic midbass output. Does this matter? For me, in my room and system, yes; but I suspect that it may be of much less importance in small rooms.

When it comes to the midband the situation is very different. The Linn *Keilidh* gives way to a number of alternatives on test here, in addition to such established models as the *Castle Chester*, *Epos ES14* and *Rega ELA*. The listening panel, meanwhile, would probably be on the look-out for a second-hand pair of *Spendor BC1s* (see 'The Listening Day')

The latter factors, combined with many others, all play a part in building up the performance profile of any loudspeaker. To my knowledge, no speaker does everything well, which is why this particular group turned out to be trickier than most – and why we advise readers to try and

### The best of the rest



**I**n the £500 to £800 price-range, no fewer than fifteen Recommended models are currently listed in our directory.

However, I suspect the availability of some longer-standing entries may well have become rather limited.

The key floorstanders, all of which are certainly going strong, include the *Castle Chester* (£650), *Mission 753* (£700), *Ruark Talisman II* (£700) and *TDL Studio 1* (£699).

Large and bookshelf-size stand-mounts include the *Audio Note AN-J/B* (£800), *Cabasse Bisquine* (£600), *Epos ES14* (£595), *Heybrook Quartet* (£555), *JRT AD1* (£500), *Kenwood LS500G* (£500).

And a cluster of upmarket miniatures includes the *Jordan JH400* (£590), *Monitor Audio Studio 6* (£800), *NVA Cube 1* (£720), *Neat Petite* (£525) and *Spendor S20* (£579).

*Left: The latest version of the Castle Chester with off-set tweeter and plinth.*

### Measurement data at a glance

MODEL	JAMO 477	JBL L20J	KAR VOLANTE	LINN KEILIDH	MISSION 752
SIZE (HxWxD, MM)	810x190x290	440x260x280	880x210x270	830x200x275	900x200x250
WEIGHT (KG)	11	11	13	20 (INC PLINTH)	15
RECOMMENDED AMP POWER (W/CH)	15-120	20-120	10-100	20-120	10-100
RECOMMENDED PLACEMENT	CLEAR OF WALLS	CLEAR OF WALLS	1-2FT FROM WALL	CLEAR OF WALLS	1FT FROM WALL
IN ROOM AV. RESP., LIMITS 50HZ-10KHZ	±8dB	±7dB	±5dB	±4dB	±5dB
IN ROOM/SPACE LF ROLLOFF (-6dB REF MID)	40HZ	30HZ	45HZ	22HZ	45HZ
IN ROOM/WALL LF ROLLOFF (-6dB REF MID)	40HZ	30HZ	40HZ	22HZ	45HZ
IN ROOM OUTPUT AT 20HZ (REF MIDBAND)	BELOW -17dB	BELOW -15dB	BELOW -16dB	-7dB	BELOW -17dB
EST MIDRANGE SENSITIVITY (REF 2.83V, 1M)	89dB/W	87dB/W	88dB/W	87dB/W	89dB/W
IMPEDANCE CHARACTERISTIC (EASE OF DRIVE)	QUITE DEMANDING	QUITE DEMANDING	VERY GOOD	CURRENT HUNGRY	QUITE GOOD
TYPICAL PRICE PER PAIR (INC VAT)	£500	£800	£600	£595 (PLINTH £125)	£500

## Best Buy and Recommended models

exercise their own judgement when buying a speaker, ideally in the context of their own rooms and systems.

Our review measurement programme concentrates on trying to define the balance of the speakers. The frequency balance (i.e. whether the speaker's output is biased in favour of highs, mids, lows, or any combination of the above) is the first and most obvious thing you notice when a system is switched on, and our endless hours of blind listening tests have demonstrated a very close correlation between what we measure in the room and what we hear in the listening tests. Indeed, the correlation is so close that it's all too tempting to assume balance is the single most important criterion.

One curious coincidence punctures any such simplistic complacency. Compare the Jamo and JBL free-space room-averaged curves and you'll notice that they bear an almost uncanny similarity (cut them out and hold them up to the light if you want to check!) Yet the two speakers concerned could hardly have sounded more different on audition, falling at opposite ends of the sound quality scale in my hands-on sessions.

It's true that the Jamo traces look significantly more ragged prior to the averaging process, which is a clue I'll have to investigate further, but the observation nevertheless highlights one of the paradoxes of speaker reviewing. By the same token, the KAR *Volante* was the least well balanced of our group, yet arguably the most fun to listen to.

Balance is important, though, as the performance of the Polk convincingly illustrates. But I've been revising down-wards my estimate of balance's true importance in the musical scheme of

Picking the 'winners' proved particularly difficult here. At one stage I would have been quite happy to flag all bar one, or none for that matter, since no absolute stonkers came roaring through the test programme unscathed. However, in the final analysis I've picked out five from the nine new models, and happily confirm the *Keilidh's* continuing endorsement at the same time.

The new Mission 752 sets a very impressive £500 benchmark, with superb styling, clever veneer-work, fine engineering and build quality taking it close to Best Buy status. The sound quality is fully competitive too — a definite rival for the 753, if rather different in overall flavour.

Two £600 models from rather smaller British specialists also feature real-wood veneer, fine build and quality engineering. The KAR *Volante* is the prettier, if sonically the more controversial; but to my



ears it was also the most fun in the group. The more neutral Systym 937 (pictured here) uses its floor-standing enclosure to fine effect, loading the main driver with a transmission line and thus achieving much greater bass extension than the other two-driver models managed to pump out.

The Linn *Keilidh* may have gone up to £595 since our test two years back (£620 with its optional ceramic plinth), but

reacquaintance with its punchy, solid sound amply confirms this as one of the very best compact floor-standers around.

At £800, Polk's *LS50* is no great bargain, but it does deliver an exceptionally good overall balance alongside fine loudness capability, all from a stylish and compact enclosure.

The £800 JBL *L201* is also pricey, especially as a pair of classy stands (Slate Audio, for example) is needed to keep the bass under control. But this stylish compact is a real rock'n'roller, which is what has made JBL's reputation over the years.



things, and now I guess it's worth only twenty or thirty percent of a speaker's total performance. This speaker reviewing game gets progressively more difficult as the years pass: the more you learn, the less you know (as the late Spencer Hughes, Spendor's founder, told me with a twinkle in his eye twenty years ago).

### The listening day

As the listening took place, the listening panel reckoned they were hearing clear differences between speakers without difficulty. Come the final denouement, how-

ever, there was also the feeling that none of the speakers had been particularly outstanding. Most had shown one or more strengths, but had also fallen short in different areas. One panelist suggested I might dig out a twenty-year-old pair of Spendor *BC1s*, "to see what the midrange ought to sound like". I did so, and we heard exactly that.

To be fair, a new *BC1* would certainly cost more than a grand today, but this still emphasises the point that although there are plenty of good performers amongst our mid-price contenders, there

is still no single, obvious, outright winner. Personal taste and tolerances, plus system and room matching, should all play a part.

Equipment used was the usual collection of Mana-supported Naim and Linn components. Thanks are due to panelists Russell Kauffman (Morel), Robin Marshall (Mission), David Inman (van den Hul UK), Daniel Messenger (my teenage son), and Jason Kennedy (the King of test operators — Dep Ed).

MORDAUNT-SHORT MS50	POLK LS50	ROGERS STUDIO 5	SYSTYM 937	TANNOY 638
900x200x250	840x230-270x300	440x245x245	930x225x250	940x160-290x270
21	18	8	18	16
20-150	10-150	15-100	15-100	10-150
CLEAR OF WALLS	CLEAR OF WALLS	1-2FT FROM WALL	1FT FROM WALL	1-2FT FROM WALL
±8dB	±6dB	±4dB	±5dB	±6dB
22Hz	25Hz	40Hz	28Hz	25Hz
24Hz	25Hz	40Hz	25Hz	25Hz
-8dB	-10dB	BELOW -16dB	-12dB	-8dB
86dB/W	90dB/W	88dB/W	88dB/W	90dB/W
VERY GOOD	QUITE DEMANDING	VERY GOOD	VERY GOOD	CURRENT HUNGRY
£530 (PLINTH £40)	£800	£700	£600	£600

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# ON TEST

# Amplifiers

## The cast list

AUDIO INNOVATIONS ALTO	£330
AURA VA-100II EVOLUTION	£350
HARMAN KARDON HK640	£400
MARANTZ PM-54SE	£330
PIONEER A-400X	£300
PIONEER A-503R	£300
ROTEL RA-970BX	£300
TECHNICS SU-A900mk2	£400



*Paul Miller takes eight new amplifiers, looks at each in turn, and then asks: 'Does it go up to 11?' Now read on...*

Last month we revealed a shining new star among the constellation of £200-£300 CD players; next month, we'll discover what's hot and what's not in a similarly competitive group of sub-£200 machines. But while so many affordable CD players prove a huge embarrassment to their high-cost cousins, the same cannot be said of the next link in the hi-fi chain: amplifiers.

In marked contrast with their digital cousins, the crucial components of an

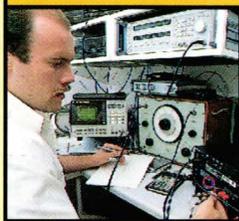
amplifier cannot be condensed onto ever smaller and cheaper integrated circuits. Amplifiers will always demand expensive components such as chunky power supplies and robust power transistors, enabling them to wrestle with their unpredictable foe, the loudspeaker.

Forget the old front-end first theory. To get the best from the latest £200-£300 CD players you could spend a small fortune on a partnering amp. A small fortune that starts with this clutch of £300-£400

integrated models — a mix of bells and whistles and unashamed minimalism.

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 record selection and a source-direct facility to bypass the lot. In some instances MM/MC phono stages are being trimmed down or abandoned altogether, reflecting the diminished importance of vinyl.

## 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 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. The fabulous Sony CDP-715E CD player was retained from issue 137, joining Pink Triangle's faithful PT/TOO (LP) and Audio Note's AN/EII speakers.

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 level playing field. Thanks must go to Tom Barron (Gamepath), James Lane (Marantz), Guy Sargeant (Audio Components Ltd), Alan Sircom (*Hi-Fi Choice*) and Andy Whittle (Rogers), whose ears regularly grace our blind listening panel.

Alternatively, there are amps that continue to make a feature of features, renouncing minimalism in favour of remote control operation and logic-controlled input switching.

Either way, for an amplifier to be Recommended it must achieve a given standard of quality within the £300-£400 band, a benchmark that is judged to be above average for the price. By contrast a Best Buy is something very special indeed, a reliable, compatible and supreme performer that represents astonishing value. Many amplifiers are conceived with a Best Buy ticket in mind, but very few realise its glory!

## 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. Similarly, a 10 or 20W difference between two nominal 100W amplifiers isn't going to exert much subjective influence.

For example, an increase in loudness of just 3dB is only achieved by doubling the output of the amp from, say, 50W to 100W or from 100W to 200W. Then again 3dB is rather less than the difference in sensitivity between competing speakers these days.

More power doesn't always mean more quality but it's still easier to damage your

## Making the most of the test results

Most hi-fi buffs are interested in the macho areas of performance like 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. However, more power does not necessarily mean more quality.

Instead, if you want an amp to drive difficult or multiple speaker combinations, then seek out a high-current device that gets close to doubling its power output between 8 and 40Ω loads. Unfortunately, any amplifier with an appropriately stiff power supply will, perversely, also have a limited dynamic headroom. This latter figure gives us some idea of the maximum short-term power available under dynamic music conditions.

### Understanding the 3D Ultrasonic Distortion Plot:

It would be convenient for us to believe that very low distortion necessarily goes hand-in-hand with very high sound quality but, unfortunately, that isn't the case. In practice what counts is not the THD (Total Harmonic Distortion) but how its composition varies with the changing power output of the amplifier. So long as distortion rises and falls in sympathy with the music, most listeners quickly become accustomed to its presence. Naturally some types of distortion are more tolerable than

others and this is where the 3D Ultrasonic Distortion plot comes in handy.

The Reference Plot (Figure 1) includes a continuous tone at 20kHz (the dark vertical line), a sweep from 0-20kHz (the diagonal) and another stretching from 0Hz-50kHz-0Hz (the > shape). 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.

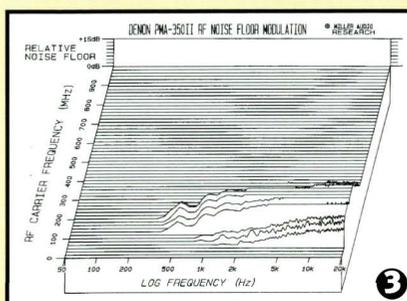
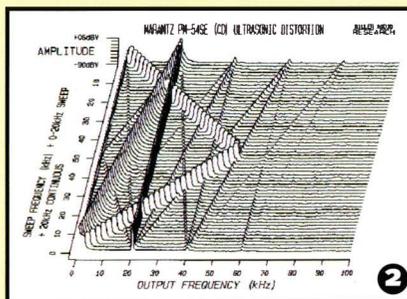
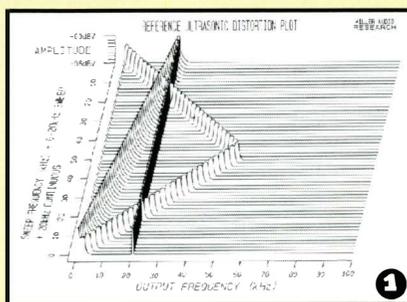
Our example plot, (for the Marantz *PM-54SE*, Figure 2), shows straightforward harmonic distortions represented by a diagonal track running from 0-40kHz and by vertical tracks located at 40kHz and 60kHz. These are 2nd harmonics of the original 0-20kHz sweep and 2nd/3rd harmonics of the 20kHz tone respectively. By contrast the intermodulation distortions, visible as V-shaped patterns, 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.

### Understanding the RF IMD plot:

This busy nest of distortion is further complicated by electrical noise leaking-in from central heating systems, dimmer switches, fluorescent lights, CD players and all manner of electrical appliances. This is called Radio Frequency (RF) noise and, once inside an amplifier, 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*, Figure 3, from issue 134) draws attention to the amplifier's sensitivity to RF noise from 80-380MHz. If the amp is exposed to electrical interference within this 300MHz range it's unlikely to storm through with flying colours.

Sadly, no-one can ensure that his or her electrical environment is entirely clean of such interference. Fortunately, by referring to the RF plots, we can now determine which amps are most susceptible.



1

2

3

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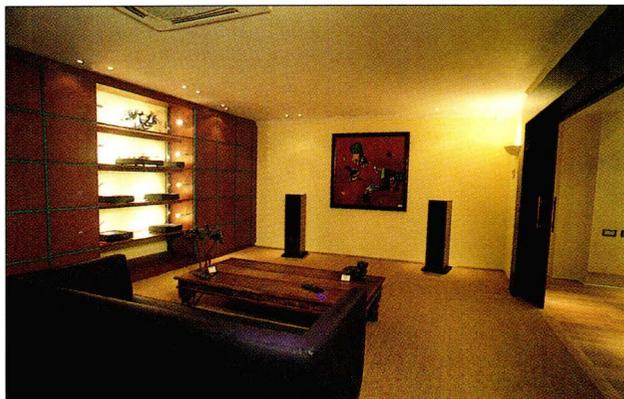
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# AUDIO INNOVATIONS ALTO

**A**udio Innovations, purveyor of high quality but decidedly under-powered valve amplifiers, has finally bitten the solid-state bullet and launched a transistorised relative, known as the *Alto*. A glance at its enigmatic, diecast facia only hints at the anachronistic circuitry that lies within. For the *Alto* is as close to a 'solid-state valve amplifier' as Audio Innovations could get.

Back in hi-fi's Dark Ages, complementary transistors were but a pipe dream, so designers were forced to use multiple-NPN devices (rather than matched NPN/PNP transistor pairs) to increase the output of their amps. And Audio Innovations, along with the likes of Mission and Arcam (issues 129, 130), has resurrected the trend.

Here a phase-inversion circuit feeds one half of this so-called push-pull or quasi-complementary stage, just as a phase-splitter is employed in a traditional valve power amp. However, in an effort to take itself further off the beaten track, Audio Innovations also employs a single-rail rather than conventional dual-rail power supply.

As a consequence its output is decoupled with a large electrolytic capacitor to stop the DC offset frazzling your speakers. Features? Just volume and separate play and record selectors — rather like the Pioneer A-400X.



## Sound quality

If you are using large or floorstanding loudspeakers, like the Audio Note Es used in our tests, then you'll detect a shortfall in very deep bass from the *Alto*. This is a very subtle tailoring that has remarkably little influence over the *Alto*'s commanding sense of rhythm, drive and substance.

k.d. lang sounded very busy yet unruffled as the *Alto* proceeded to reveal the over-dubbing of her own voice, providing a harmony alongside an accompaniment of violins and steel guitar.

The amplifier also successfully

disentangled the pair of violins that mark the introduction of the 4th movement of Handel's *Concerti Grossi*.

Competing amplifiers would tend to suggest one violin was simply a vague echo of the other even if the very best of them also exerted a greater sense of weight and momentum with such material.

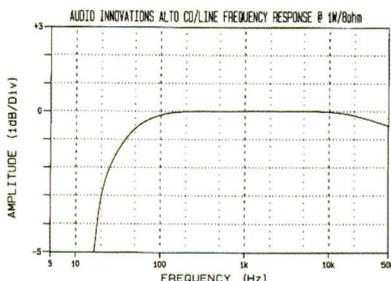
Instead, and by hedging all its bets with an exceptionally lucid mid and treble, the *Alto* succeeds in projecting a marvellous sense of space, air and delicacy. It's an amplifier that creates tension by inflection rather than outright power.

## LAB REPORT

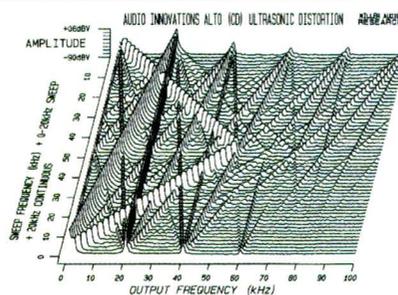
An unusual topology gives an unusual set of results. The *Alto*'s bass cut is determined by the value of its (2200µF) output decoupling capacitor and the effect of feedback applied to an earlier line stage. The result is a -3dB point of 20Hz rather than the calculated 9Hz.

However, this cannot fully explain the subjective loss of bass reported by our panel. It's the combination of a reduced bass output with a complementary increase in output impedance (0.40hm above 100Hz but greater than 10hm below 20Hz) that does the trick.

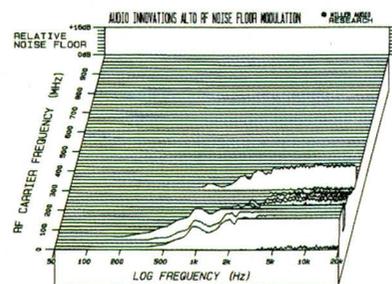
The high-order intermodulation distortions, creeping load-dependent THD and low reserve of current also stands comparison with Audio Innovations' valve amps (see issue 116). Sensitive, easy-going speakers and short, low-inductance cables are essential to ensure that existing tonal irregularities are not exaggerated.



Output begins rolling-off below 100Hz, foreshortening the impact of the deepest bass.



Unusual 2nd, 3rd, 4th and 5th-order IM distortions bubble-up in the audio band.



Audio Innovations needs to reduce the *Alto*'s sensitivity to RF noise in the FM radio band!

## Conclusion

This charismatic new amplifier from Audio Innovations is not especially coloured but still creates a tremendously expressive and expansive picture without oodles of weighty bass. Our listeners were utterly charmed by the *Alto*'s unforced and thoroughly natural presentation and were perfectly content to award it a Best Buy swingtag.

Without wishing to diminish their enthusiasm I must, however, sound a small note of caution, for the *Alto* is neither the most load-tolerant nor compatible amplifier to earn our top accolade.

Sure enough, this Audio Innovations has the potential to out-perform almost anything

that you care to name in the £300-£400 category but I would strongly advise you to steer clear of loudspeakers that are either insensitive or present a low or moderately-reactive load. Ask your dealer for advice.

## VERDICT

- ▲ Natural-sounding amp that brings realistic colour to percussion.
- ▼ Bass shy; limited output means it's best suited to sensitive speakers.

SOUND ★★★★★

VALUE ★★★★★★

PRICE £329

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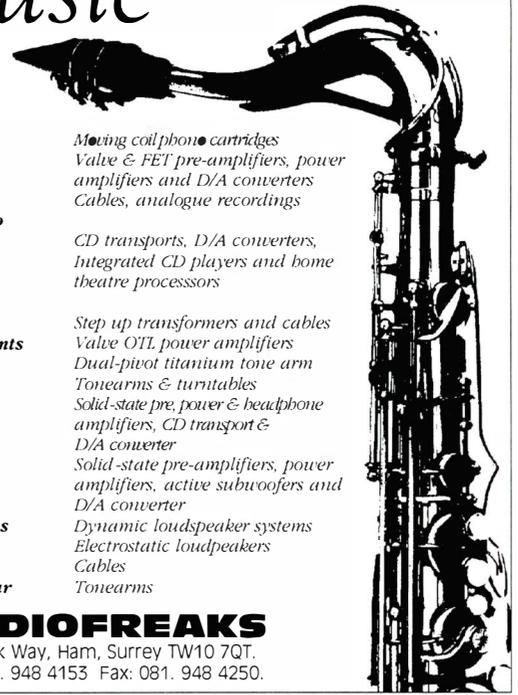
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# AURA VA-100II EVOLUTION

Quintessentially British, the origins of Aura's latest VA-100 II Evolution may be traced back as far as the VA-40 (issue 80) and, before that, ITL's classic MA-80. Either way, the sleek aesthetics of this mkII version are indistinguishable from the VA-100 first reviewed in issue 109.

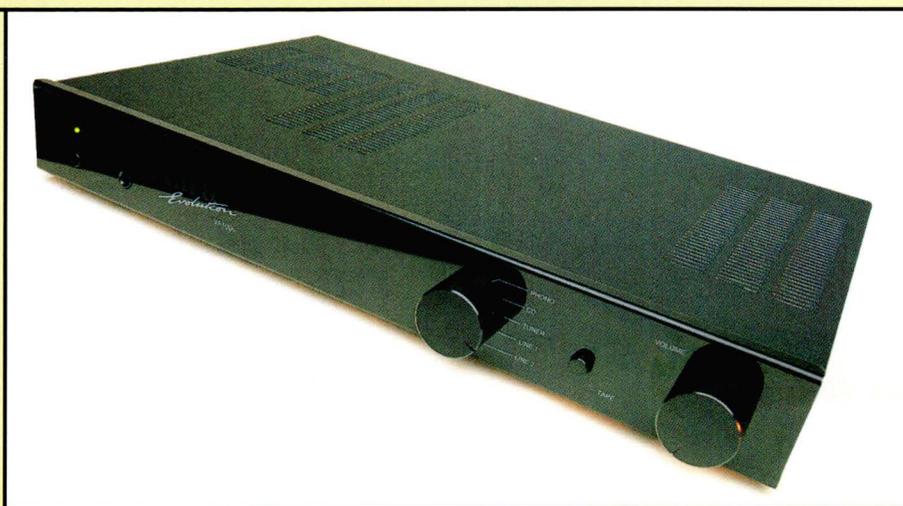
The rotary input selector and volume control are the same; likewise the row of gold-plated 4mm binding posts around the back. These are all unswitched and configured for quick-and-easy bi-wiring — after all, Aura is part of the B&W group.

The VA-100 II remains just as inflexible as its forefather although, by way of recompense, Aura has made a variety of internal revisions, promising 'more power and more dynamics'. Importantly, its power MOSFETs have now been removed from the underside of the amp and mounted onto pukka heatsinks, allegedly avoiding the over-heating and diminishing power first highlighted in issue 109.

Unfortunately we soon discovered that many of Aura's claims are not borne out in practice.

## Sound quality

Having chalked up a fair impression with its disciplined, slick and generally unflappable performance via CD, the lethargic,



compressed and unenthusiastic sound via MM proved something of a marked contrast. With the benefit of 20-20 hindsight, however, this is exactly what happened when our blind panel was faced with the original VA-100 some two and a half years ago!

The VA-100 II is certainly better suited to CD where the colour and structure of its music is represented by smooth and generous soundstaging. Stereo images are just as big and stable yet our listeners were bothered by a feeling that 'something was not quite gelling', as if the amplifier paints in water-colours rather than substantive, tactile oils.

Its bass is particularly troublesome; it sounds full, warm and amiable but tends to plod rather than skip through the friskiest of bass lines. It brought a one-note quality to k.d.lang's *Full Moon* just as it impeded the flow of massed strings, harpsichord and cellos from Handel's *Concerti Grossi*.

Rather like a novice driver pulling away on a cold morning, the VA-100 II has a habit of faltering.

## Conclusion

*Hi-Fi Choice* was alone in revealing the Evolution's dread of low impedance loads (issue 109), a situation that, despite Aura's best efforts, remains to haunt this VA-100 II. Our listening panel even echoed their previous critique by suggesting the VA-100 mkII needs to stop rambling and get a better grip of its music.

Just as we were going to press, we heard that Aura's engineers had confirmed that 'the thermal gradient between the MOSFETs and heatsinking had been compromised during production'; they are now seeking to redress the situation.

So if Aura's initial claims are finally borne out in practice then you'll hear about it first in *Hi-Fi Choice*.

But for now the existing VA-100 II Evolution has simply mutated sideways,

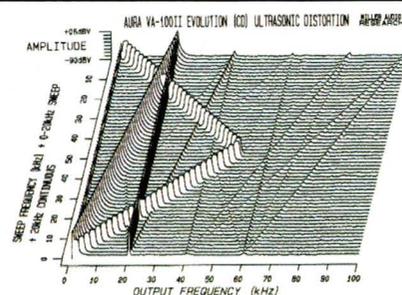
allowing its price-tag to put on £80 of extra weight. The original Aura VA-100 was voted a 'borderline recommendation' back in 1992, and Aura's VA-100II has surely understepped the mark.

## LAB REPORT

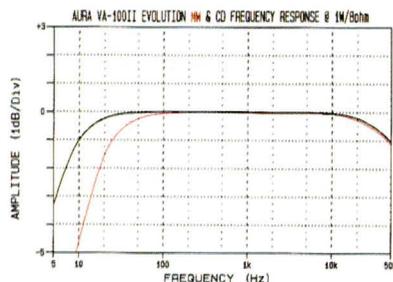
Aura claims its mkII revisions have wrought measurable improvements to power output: the 'new power supply delivers more current to drive inefficient speakers'.

Sadly this is not the case: in reality the power supply and gain of the amp are unchanged, hence the 1W/80hm input sensitivities of 28mV (CD) and 221µV (MM) seem remarkably similar to the 28mV/219µV recorded two and a half years ago. Moreover, the output MOSFETs continued to overheat in our sample, reducing its maximum continuous power to just 18W into 40hm. However, it's still possible to squeeze out some 137W into 40hm under dynamic conditions.

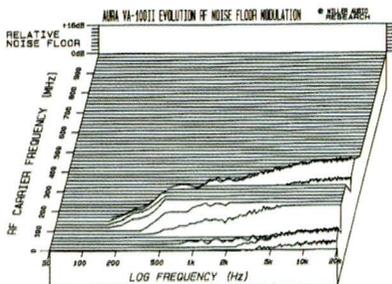
On a more positive note, Aura's revisions to the PCB layout and volume buffer circuit have reduced crosstalk (-63dB from -49dB at 20kHz) while increasing overall signal-to-noise from 79dB to 87dB (re 1W/80hm).



As before (issue 109) distortion is very low indeed, typ 0.0014 per cent at 1W.



The MM response is a sensible 5dB down at the typical arm/cartridge resonance of 10Hz.



The revised layout has eliminated the VA-100's sensitivity to RF above 400MHz. Below 400MHz is another matter.

## VERDICT

- ▲ Slick and generous sound with good stereo; improved S/N ratios and reduced crosstalk.
- ▼ Needs to be roused from its slumber. Intolerant of low speaker loads.

SOUND ★★★★★

VALUE ★★★★★

PRICE £350

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# HARMAN KARDON HK640

Rather than introduce a series of predictable 'Special Edition' or mkII spin-offs of favourite HK amplifiers, Harman's first break with tradition came in the form of its line-only *HK1400*. Devoid of all frippery, this minimalist amp still earned many plaudits and was finally crowned with a *Hi-Fi Choice* swingtag in issue 129.

In its wake comes the *HK640*, another line-only integrated amp, albeit one that puts flexibility ahead of stark audiophile pretensions. It's rather like a stripped-down but beefier version of the *PM-6350R*, retaining full IR remote control but discarding the phono stage en route. This said, it's possible to fit both MM and MC phono boards into the *HK640* for just another £30.

Otherwise you're left with electronic input selection for two tape and four line inputs, a huge motorised volume control and non-defeatable bass, treble and balance facilities. Once again HK has stuck to its well-established principles and utilised wholly discrete circuitry from input to output, even so far as employing separate FET's for all play and record switching!

Creditable techniques, unbalanced, in this instance, by silly oversights like manual rather than local relay-fired speaker switching. Here HK's power amp is finally linked to the



speaker binding posts via some two feet of scrawny, internal cabling (yes, I measured it). Crazy but true.

## Sound quality

Beware of quick in-store demonstrations for the *HK640*, as despite its many attractive qualities, it is only superficially impressive. Sure enough, its balance errs on the light and breezy side of neutral yet this is achieved without tripping-up and sounding aggressive or intrusively bright. Instead the *HK640* has an ethereal quality with detail sounding too

free-spirited rather than establishing, in our panel's words, 'a connection with terra firma'.

k.d. lang's voice certainly lacked its customary substance, casting doubt on her reputation as the 'She-Elvis' of country music. Her gutsy performance tended to waft rather than bounce along with assurance and conviction. The distinctive sixties-sounding electric guitar and accompanying piano were stripped of the resonance we had anticipated. 'Rather like an uninspired session band', murmured one of our panelists.

However, the amp succeeded in painting a delicate and intriguing picture of Handel's *Concerti Grossi*, revealing the colour and interplay between violins. Sure enough, these higher strings were too free-wheeling at times, but the performance kept a forward balance. More than sufficient, our panel concluded, 'to perk up the saddest system'.

## Conclusion

This particular line-only gamble is evidently less successful than Harman's similarly-priced *HK1400*. Sure enough, the *HK640* looks chunkier, offers more power and comes complete with a full system remote control but its internal execution is less sophisticated.

As a consequence, it's the lower-powered *HK1400* that's the more relaxed, even-handed

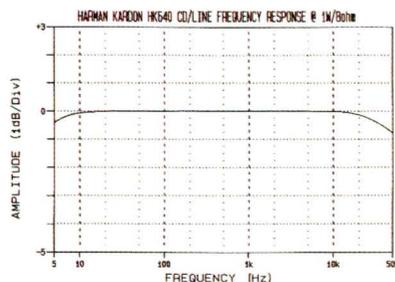
and naturally colourful of the pair. This leaves the *HK640*, by comparison, as an amplifier that's both light and nimble but also rather too insistent for comfortable long-term listening. Impulse-buyers beware!

## LAB REPORT

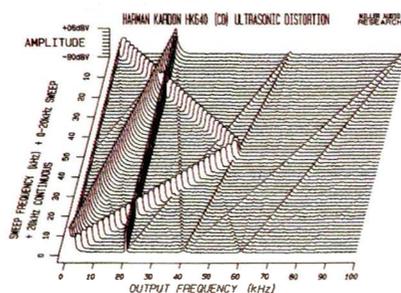
There are seven modifications visible in Harman's discrete logic path — these are production changes, implemented after the PCB layout was finalised. The *HK640* bears some comparison with the *HK1400* (issue 129), particularly in the characteristic spread of odd-order IM distortions visible on the 3D plot.

Both amps feature the same electronic protection though the *HK640* is able to squeeze out some 14.5A of current before shutting-down, an increase proportional to its higher power delivery. Nonetheless, the poor 0.12ohm output impedance militates against long runs of moderate resistance/inductance speaker cables if response irregularities are not to be exaggerated.

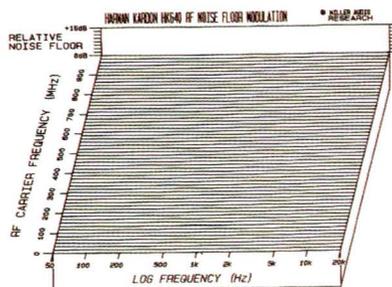
Where the *HK640* does lose out, however, is in its 84dB signal-to-noise ratio (re 1W/8ohm) — some 15dB short of the spectacular 99dB achieved by the *HK1400*.



A flat and even response that, in theory, is perfectly suited to CD replay.



Odd-order IM distortions begin to pick-up outside the amplifier's feedback loop.



A combination of filtering and cascode-coupled circuitry minimises any RF interference.

## VERDICT

- ▲ Another breezy, nimble-sounding amp, free of superfluous frippery.
- ▼ Lacks grip and fortitude, can sound artificial and insubstantial.

SOUND ★★★★★

VALUE ★★★★★

PRICE £400

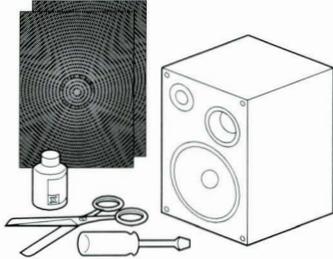
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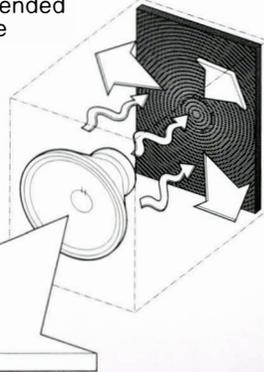
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# MARANTZ PM-54SE

**T**he term 'Special Edition' is as synonymous with Marantz Hi-Fi as 'RS Turbo' is with Ford Escorts.

Anyway, perhaps this explains why the Marantz *PM-54SE* has sprung from nowhere. After all, there never was a common-or-garden *PM-54* to be 'SE-d'.

Instead the *PM-54SE* is apparently a more powerful, CCNE-equipped (it stands for Current Conversion Noise Elimination) version of the old *PM-40SE*, whose notoriety was discussed way back in issue 97.

During its lifespan, the amp has been subject to continual revision and now features an upgraded transformer, reservoir caps and CCNE circuitry, improved wiring, routing and earthing plus additional shielding around the MM/MC phono stage. It sounds very grand but when you look inside, the amp is still scattered over a multitude of PCB's.

Furthermore, its matt black alloy fascia exudes more than a passing resemblance to the *PM-52SE* (issue 121) with its large rotary volume and input selection controls lording it over a row of push buttons for mono, DCC/tape input and source direct facilities. Similarly, the new '54SE also includes local (relay-fired) A/B speaker selection plus a choice of four line inputs. Familiar stuff to regular readers.



## Sound quality

This is a lean, quick, but penetrative-sounding amplifier whose enthusiasm for the job was described as 'whippet-like' by our panel. It really is lively and attention-grabbing, qualities that were immediately apparent with Lyle Lovett's latest CD where the acoustic guitar, percussive brush-work, and nimble bass line positively bounded along, pushing his vocals firmly into second place.

Over a longer period its sound can seem a little too clean and sharp, diluting the natural warmth that would otherwise flesh-out the

soundstaging. Stripped of weight and momentum this leaves various acoustic instruments with an etched rather than resonant quality.

On the other hand, these glossy images make everything very easy to follow, so muddling is not a problem even if the amp's 're-mixing' is distracting. 'Just the thing', remarked the panel, 'if you want some zing'.

The smoother, more colourful and richer sounding MM input was universally preferred. Here any scrawniness is countered by the natural warmth of recordings like Marty Paich's *I'm Not In Love* where the airiness and atmosphere of the venue tempers the rasp of sax without smothering its energy or enthusiasm. With such a song our listeners were at last content.

## Conclusion

Evidently, the *PM-54SE* has been engineered to deliver a very up-beat and immediate sound that'll knock your socks off in a quick A/B demonstration. In reality, however, this impression is contrived and is likely to prove tiresome in the long term, particularly with modern CD-based systems.

Moreover, this is not the first time that Marantz's modifications had a questionable effect on the sound of a highly regarded

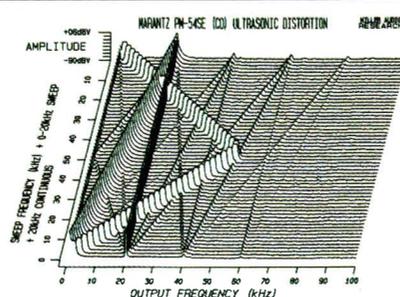
amplifier — the *PM-44SE II* providing another recent example (issue 134). If only the *PM-54SE* were as listenable as its likely partner, the *CD-63* (issue 137) then Marantz would have a real winner on its hands.

## LAB REPORT

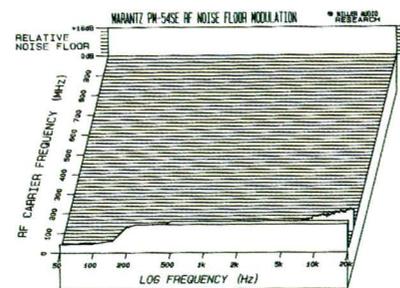
Although the characteristic output impedance of the *PM-40SE/54SE* remains at 0.046ohm there is a worthwhile increase in power. Marantz rates the *PM-54SE* at some 65W/8ohm but I managed to squeeze out 75W-81W across the entire audio band. This is a +1dB advantage over the *PM-40SE* (issue 97), a trend continued by the +1.2dB gain in dynamic output (106W from 79W) and maximum current (21A from 18A).

The overall gain of the amp has been increased by around 5dB, now requiring just 13mV instead of 24mV to achieve 1W into 8ohm. Compensation may also have been tightened-up judging by the levels of distortion which are now vanishingly low at just 0.001 per cent.

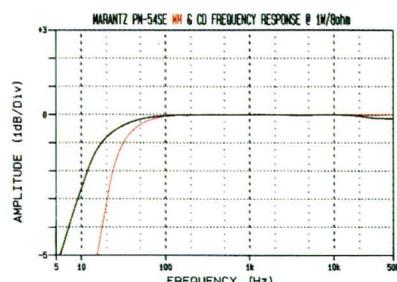
In common with the *PM-40SE*, however, distortion still increases to around 0.01 per cent into lower impedance (4ohm) loads.



Relatively mild even and odd-order IM distortions tend to increase into low impedance loads.



A sudden burst of RF IMD between 1-20MHz is a hallmark of Marantz amplifiers.



You can always rely on a Marantz MM/MC disc response to hit a safe and sensible -3dB at 20Hz.

## VERDICT

- ▲ Vivid and enthusiastic sound; smooth yet detailed MM input.
- ▼ Takes licence with the natural sound of acoustic instruments.

SOUND ★★★★★

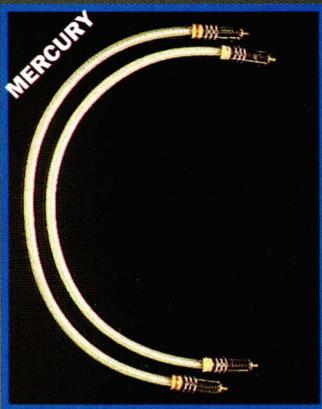
VALUE ★★★★★

PRICE £330

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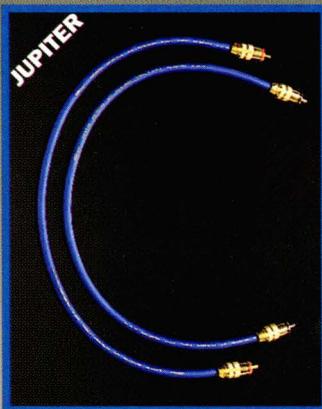
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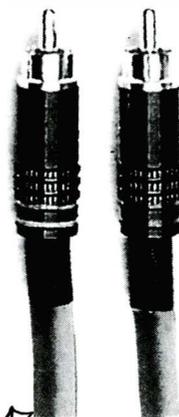
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# PIONEER A-503R

Rather than put all its eggs in one basket, Pioneer has amassed a range of integrated amplifiers which contains all manner of styles and flavours. So where minimalist models like the A-400X are simply too parched of widgets, it's possible to turn to user-convenient havens like the A-503R. This amplifier costs as much as the A-400X and is similarly powerful, but will appeal to a very different audience.

Where the A-400X has distinctly masculine rotary controls for play and record selection the A-503R opts for a series of graceful logic-controlled input buttons together with some four matching controls for bass, treble, balance and rec-out selection. Relay-controlled A/B speaker selection is a bonus, as is the full system remote control, which governs volume, input and muting facilities.

So what's the catch? Obvious casualties include the A-400X's rugged 4mm speaker outlets traded, in this instance, for screw-down binding posts. More importantly, the guts of the A-503R are purely functional rather than comprehensively tuned like the A-400X. No tweaky components here then, just plenty of speaker-tolerant Watts aimed at the comfort of your armchair!

## Sound quality

This is a very tricky amplifier to pigeonhole,



for it's neither brash nor offensive but sadly unconvincing. It is the sort of amplifier that leaves our panel chewing on the end of its collective pencil while staring at its row of motionless feet.

By way of example, the busiest of soundstages were described as 'compressed into a claustrophobic ball'. The tight and restricted atmosphere of Georgie Fame's *Every Knock Is A Boost* — an appropriate anthem for this unfortunate amplifier — was simply too oppressive, hanging like a grey storm cloud over the room.

Two listeners also remarked upon the bass 'fading in and out of the music', a quirk particularly evident with the acoustic bass featured throughout Lyle Lovett's *They Don't Like Me*. Funnily enough, this is another track that might have been dedicated to the A-503R.

Reverting to the MM input proved a welcome respite, for though its bass was still described as clumpy at least the likes of Rachmaninov's *Symphonic Dances* now demonstrated some urgency and immediacy. Tonally it's more even-handed, but the amp still lacks transparency, detail and basic subtlety.

Drum beats, for example, have very little power behind them. There's no lack of extension but there is a fundamental loss of impact, power and weight.

## Conclusion

Though unimpressed by this amplifier's line-level performance, our panel was at pains to promote the generally more agreeable balance of its MM phono stage. Nevertheless, the fact remains that this feature-oriented amplifier is markedly less impressive than Pioneer's cheaper A-303R, reviewed so favourably in issue 134.

The two amplifiers certainly look as if

they are related, but both their measurements and subjective performances tell a different story. Convenience need not stand in the way of sound quality yet, sadly, the A-503R has very little else left to recommend it.

## LAB REPORT

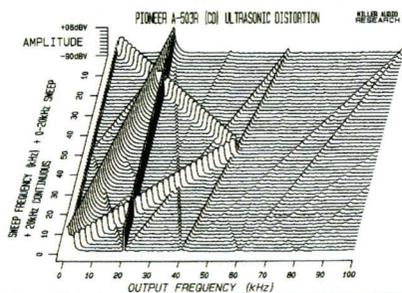
In many respects the A-503R betrays parallels with both the A-400X (this and issue 129) and the cheaper A-303R (issue 134). Its 75W/118W 8/4Ohm power rating, low-ish 0.09Ohm output impedance and 3D distortion 'fingerprint' matches the A-400X, while its astonishing 110dB s/n ratio bears closer comparison to the A-303R.

This latter figure, achieved courtesy of Pioneer's two-stage buffered volume circuit, is some 10dB wider than the A-400X and some 10-20dB in advance of most competing amplifiers relative to a fixed 1W/8ohm output. Sadly, one potential downside of this spectacularly wide signal-to-noise 'window' is the greater audibility of RF and AF-related distortions.

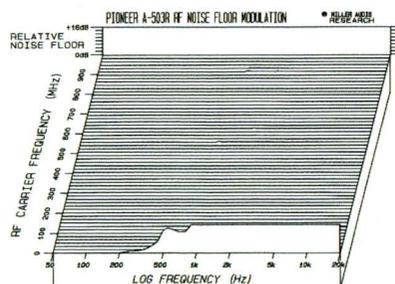
Talking of which, there's a marked increase in third harmonic distortion (0.001 to 0.015 per cent) above a 30W/8ohm output. Good, as they say, in parts.



Just like the A-303R (issue 134) but with a hint of extra warmth through the bass.



Very low distortion when ticking-over at 1W, but increases by 15x at 50W.



Aside from a brief burst in the low-MHz, RF interference is comprehensively scrubbed-out.

## VERDICT

- ▲ Flexible performer with a reasonable MM stage; motorised input and volume controls.
- ▼ Anaemic bass, claustrophobic soundstaging.

SOUND ★★★★★

VALUE ★★★★★

PRICE £300

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# PIONEER A-400X



**Y**es, we have reviewed Pioneer's A-400X before (in issue 129) and, no, this is not a sneaky reprint. In fact this is just the first occasion where a popular Best Buy is thrown back into the cooking pot by way of comparison. Other industry 'references' will be re-introduced in forthcoming issues of CD players, amplifiers and loudspeakers where, like this A-400X, they will be re-reviewed and fully lab-tested from scratch.

Obviously its brief remains unchanged: to build on the success of Pioneer's first no-frills audiophile amp, the revered A-400 (issue 92). Hence the basic record and play selection knobs and absence of tone controls. A dual-concentric volume control, meanwhile, does away with the need for a balance control.

Pioneer has specified a novel 'Wide Range Linear Circuit' using current-mirror and current-feedback technology while ensuring a low and consistent output impedance. Incidentally, the LEDs visible beneath its hatch are not 'fault indicators', but are used as low-noise references to bias the constant-current sources in its high-gain line stage — a rare audiophile ruse.

## Sound quality

Let's get the brickbats over with first because, even though we were using the



same source and vinyl software as in issue 129, Pioneer's MM input was now a great disappointment. Here its dull, uncommitted and sleepy balance was described as having all the excitement of a 'Women's Institute cake-baking lecture'.

Via the CD input it places a lighter, fresher and somewhat more youthful perspective on its music. The extremely detailed arrangement of percussion and bass on both Lyle Lovett and Georgie Fame CDs was revealed to marvellous effect. Here it was likened to a slightly smaller-scale but

richer-sounding version of the *Alto*, creating an arc of sound that was just a little constrained and lacking the height and expansiveness of the very best.

The powerful sound of cellos and double bass set out the stall for Handel's *Concerti Grossi*, but the slightly cold, glazed and academic texture of higher strings impaired the flow of the piece as a whole. Nevertheless, the A-400X is only cold in the sense that it's fastidiously tidy, carving out tonal detail with obsessive, surgical precision.

'Something of a chartered accountant', remarked the panel, who thought its meticulous sobriety could do with 'a hint of the lion tamer' to spice up its act — my apologies to Monty Python.

## Conclusion

'Very nice amplifier, shame about the phono stage', concluded our listeners, who felt compelled to knock it down a notch or two. I am bound to point out that this latest A-400X was auditioned by our blind panel on no less than three occasions over two days, periods in which their observations remained entirely consistent.

Indeed the general tenor of our panel's remarks are clearly rooted in the original review of issue 129 even if their overall

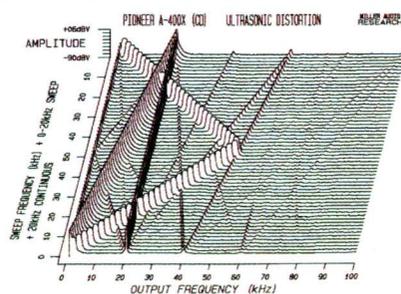
enthusiasm for the A-400X has evidently waned in the light of recent and more compelling amplifiers. Now is the time for Pioneer to climb off its laurels and look for genuine improvements in the near future.

## LAB REPORT

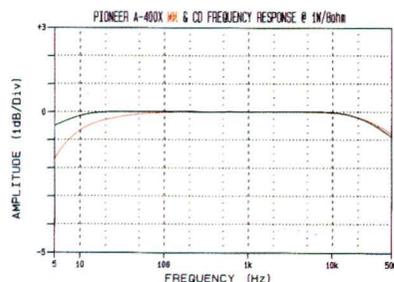
If serial numbers can be believed, this particular amp dropped off the production line some 3,231 units after the very early A-400X (number 5) reviewed in April 1994. There has been no appreciable change to the internal power amp, whose 67W/108W rating compares favourably with the 68W/109W from issue 129.

Channel balance and separation have deteriorated, pointing a finger at Pioneer's input switch and volume control. Identical input sensitivities and overload margins indicate that the A-400X's gain is unchanged. A reduction in distortion (ref 1W/80hm) from 0.04 to 0.01 per cent suggests that there may have been production changes in local feedback.

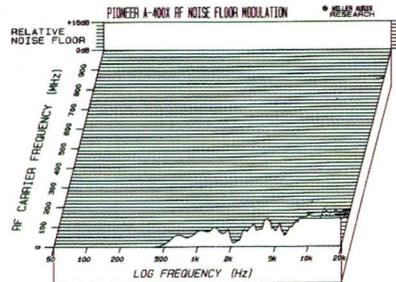
These are relatively minor discrepancies in technical performance, nevertheless, they could be sufficient to take the shine off a delicately-tuned circuit.



Odd-order IM distortions appear ahead of conventional harmonics.



Exceptionally extended responses, particularly on MM where 'cone-wobble' may occur.



As before (see issue 129), there's no reaction to RF noise beyond the amplifier's extended bandwidth.

## VERDICT

▲ **Very detailed, articulate and measured performance.**

▼ **Tendency to sound too tidy and restrained; phono stage most useful for spare parts.**

**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £300

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# ROTEL RA-970BX

An inevitable consequence of the vinyl LP dying a slow death is the emergence, and greater acceptance, of line-only integrated amplifiers. Rotel has already tested the water with its *RA-935BX* and now intends to consolidate its early success with the costlier and beefier line-only *RA-970BX*.

In practice, the *RA-970BX* is ostensibly a lower-powered (see lab report), line-only version of the *RA-980BX* (issue 129) with a newly revised layout designed to accommodate the lower box profile. Chief among its claims to fame are slit-foil reservoir capacitors, a UK-sourced toroidal mains transformer, copper bus bars for high current areas and a new AD827 op-amp to service its line stage.

New military-spec metal-film resistors are intended to encourage a more dynamic sound while established Rotel hallmarks, including Panasonic HFS and Rubycon Black Gate capacitors, plus the classic Sanyo-based power amp, are all retained for old-time's sake.

Its features are adequate rather than flamboyant and include a dual-concentric volume control, separate play/record volume selectors and defeatable bass/treble tone controls. And all dressed up in Rotel's equally understated 900-series livery.



## Sound quality

In common with Rotel's other new-breed amplifiers, the *RA-970BX* lacks the unmistakable colour, power and polish that would once have exposed the marque, even under blind conditions. So, oblivious to its origins, our panel kicked-off with the thought that this was another 'big, boppy and slightly brush-sounding amp with a blowsy bottom end — rather like Pat from EastEnders'.

The unaccompanied electric bass provided a good sense of direction and purpose at the beginning of Georgie Fame's *Every Knock Is A*

*Boost* until, as the track progressed, it became less cohesive, making it difficult for us to follow individual themes and instruments. Yet despite its slightly processed and disjointed outlook, the *RA-970BX* was continually praised for sounding lively, fresh and alert.

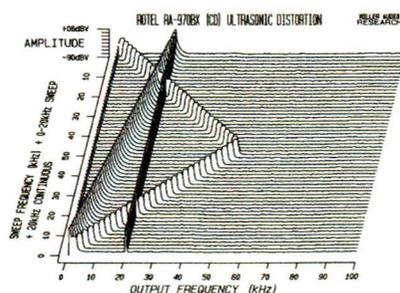
k.d. lang's voice, for example, was ideally separated from the mix even if she did sound a little overbearing, almost as if she were standing rather too close to the mic. The simpler passages of Handel's *Concerti Grossi* sounded similarly crisp and clear, the cellos had weight and the harpsichord a realistic resonance. In concert, however, the performance was just a little too crowded and unsympathetic.

## LAB REPORT

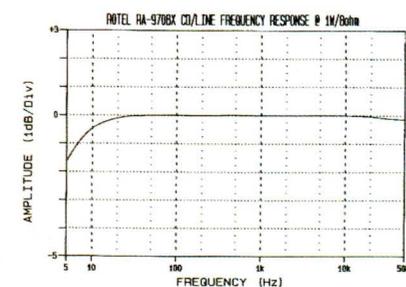
In our review of the *RA-980BX* (issue 129) I remarked on its invasive protection circuitry, a failsafe introduced by Taiwan without the consent of Rotel UK. The *RA-970BX* is devoid of such protection and will momentarily dump some 630W into negligible 10hm loads. Though its 80hm rating is a 'mere' 99W, the *RA-970BX* will happily thrash the most recalcitrant of loudspeakers.

Like the *RA-980BX* before it, this amp also features a remarkably low 0.0080hm output impedance which, together with the equally low 0.002-0.0025 per cent THD (compare 3D plots), suggests that Rotel is deploying more than a little compensatory feedback.

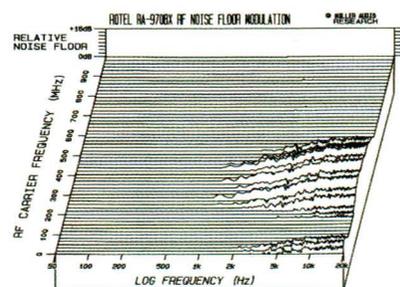
Changes to the position and shielding of its power supply could reduce its -69dBV residual hum and noise. Otherwise, the *RA-970BX* should prove a consistent performer, tolerating a range of cables and speakers.



Exceptionally low distortion from linear, Michi-style amplifier design.



Flat and extended response, just like the *RA-980BX* (issue 129).



Rotel has removed some supply decoupling capacitors, thereby letting in a raft of RF noise.

## Conclusion

Fortunately, for Rotel, the *RA-970BX* builds upon the strengths of the ill-fated *RA-980BX* without falling quite so foul of its drawbacks. Nevertheless, our panel's impression of the '970 is hardly a million miles away from the '980, described in deprecating terms as a 'large puffy anorak' in issue 129.

So those revisions already executed in the *RA-970BX* have succeeded in ridding it of the 980's grey and impassive sound. Yet the sense of busy instruments over-riding one another is still to be countered, if only to

ensure the amp maintains a proper composure with complex classical recordings.

The *970BX* is Recommended then, even if it does lack the joie-de-vivre of true classics like Rotel's own *RA-930BX* (issue 134).

## VERDICT

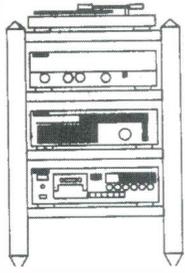
- ▲ Big, bouncy and entertainingly detailed; massive reserves of power to manhandle difficult speakers.
- ▼ Has a tendency to lose sight of the ball with complex recordings.

**SOUND** ★★★★★

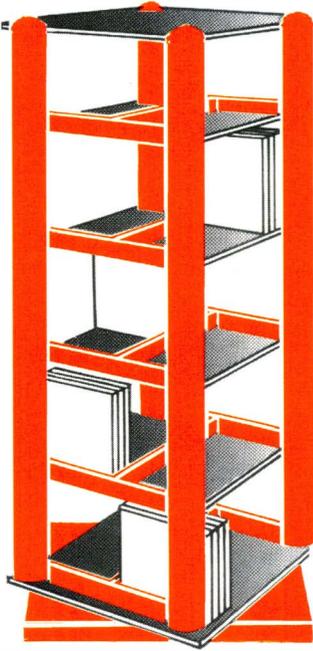
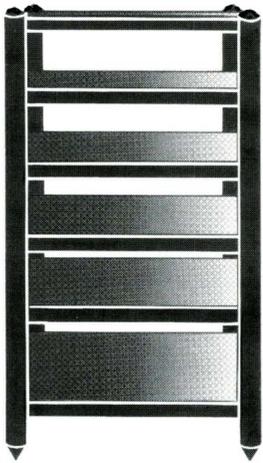
**VALUE** ★★★★★

**PRICE** £300

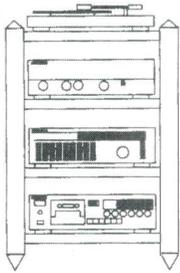
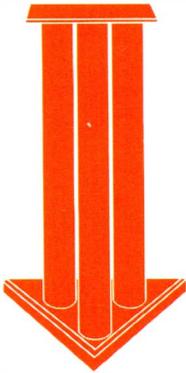
✉ Gamepath, 25 Heathfield, Stacey Bushes, Milton Keynes MK12 6HR.  
☎ (0908) 317707



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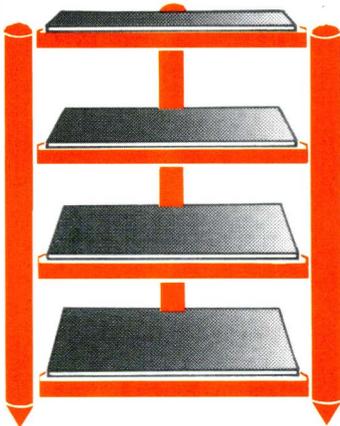


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# TECHNICS SU-A900MK2



If at first you don't succeed, then try, try, try again. Few manufacturers have this sort of backbone, preferring instead to crawl away and die after receiving a damning review. But Technics is different. Following the not entirely favourable reviews it received for the ill-fated *SU-A800 mk2* amplifier in issue 134, Technics picked itself up, dusted itself off and re-submitted the amp's bigger brother, the £400 *SU-A900 mk2*.

You'll have to squint very hard before spotting any differences between these two models. Both feature circuit novelties including a MOSFET-based Class AA power amp, three-layer 'Master Series' electrolytics and a low-noise R-core mains transformer.

Once again, Technics' capacitor-coupled VBO (Virtual Battery Operation) power supply also takes pride of place even if its real-world impact remains questionable. No question about the relay-operated input selection, however, where the '900 beats the '800 with its provision for both MM and MC cartridges.

Furthermore, both amps are built onto Technics' patented rubber car mat, otherwise known as THCB (Hybrid Construction Base), while infrequently used controls remain concealed behind a retractable flap. A full system remote control, which includes access to the motorised volume knob, provides the icing for this exceptionally user-friendly cake.



## Sound quality

When it came to getting the panel to pass judgement on the Technics' MM phono stage, it's main fault was obvious — its soporific effect had sent everyone to sleep. Here the amp left Marty Paich's jazz LP sounding lazy, sloppy and saddled with a deeply ponderous bass that smothered the efforts of the vibes player and saxophonists.

And now for the good news which, incidentally, only reinforces the *A900 mk2*'s Jekyll and Hyde character. With CD at the helm, the amp was applauded for

sounding 'really rather good'. It was revealed as a potent performer, its music flowing coherently and underpinned by a rich, solid and unflappable bass.

Sure enough it's arguably a bit too powerful — or even muscle-bound — at times, particularly with the likes of k.d. lang where its weighty but syrupy balance has a mild cloying effect.

Otherwise it's just dandy, recalling the slide action of acoustic double bass from Lyle Lovett's *They Don't Like Me* to vivid effect. Similarly, the bass line from Georgie Fame's *Every Knock...* sounded both substantial and delightfully tuneful, reflecting subtle changes in the rhythm of the bass guitar while sustaining the long, continuous notes from Georgie's own Hammond organ.

## Conclusion

To be perfectly frank, and despite the ignominy of its phono input, this *SU-A900 mk2* would eat its little brother for breakfast. Via CD it is fundamentally more impressive, pulling into concert all those jumbled and disparate threads that continue to trip-up the *SU-A800 mk2*.

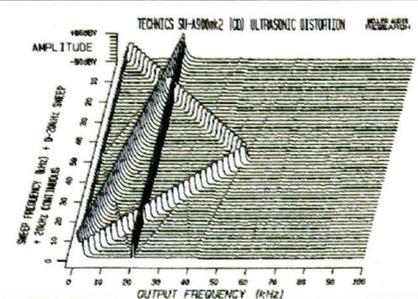
The gutsy if somewhat authoritarian hand of the *SU-A900 mk2* makes a pleasant change from what our panel described as the wimpy

sound of certain peers. It's an amplifier for the '90s man, they continued, bold and fearless yet not utterly insensitive. Recommended, then, whenever good sound, flexibility and political correctness are at a premium.

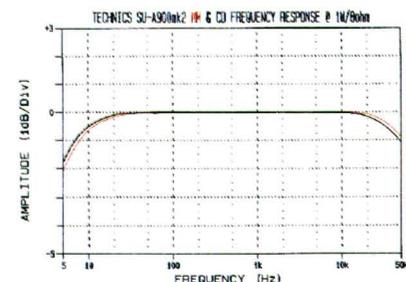
## LAB REPORT

On the face of it, this *SU-A900 mk2* amplifier is simply a +1.7dB louder version of the *SU-A800 mk2* from issue 134, offering some 117W/187W in place of the latter's 79W/128W (8/4Ohm resp). Yet there are subtle differences. For starters the *SU-A900 mk2* is actually less adept at handling momentary dips in speaker impedance with bursts of just 125W into 1Ohm. By contrast, the *SU-A800 mk2* can manage some 285W.

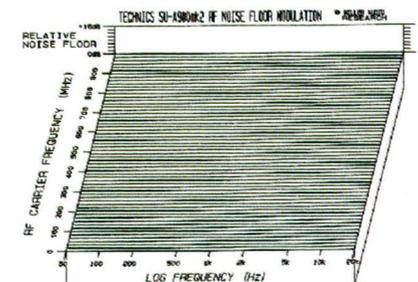
The new Technics high-grade attenuator (volume control) has reduced tracking errors from 0.6dB to just 0.05dB just as a revised layout has reduced crosstalk from -35dB to -43dB at 20kHz. Distortion is still vanishingly low (typically 0.001 per cent) but the amp's signal-to-noise ratios are up by 1-2dB across all its inputs. Judging by the response of our panel, these subtle improvements have clearly hit the mark.



Harmonic distortion is vanishingly low, leaving a hint of odd-order intermodulation.



Just as with the *SU-A800mk2* (issue 134), both MM and CD responses extend deep into sub-bass territory.



Brutal RF filtering, rather than Class AA circuitry, prevents interference from RF noise.

## VERDICT

- ▲ Fine communication skills and a rich, warm and friendly sound.
- ▼ Phono stage would be useful for spare parts (again).

SOUND ★★★★★

VALUE ★★★★★

PRICE £400

✉ Panasonic Consumer Electronics, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP.  
☎ (0344) 853943



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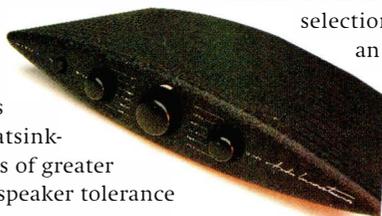
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# AMPLIFIERS

## Conclusions, best buys and recommendations

The year ahead will see *Hi-Fi Choice* targeting very much tighter groups of core products, including CD players, amps and speakers on a much more regular basis. So, in a short period we will build up an encyclopaedia of what's hot and what's vaguely tepid across a huge span of products, a ruse that explains the tight banding of these eight willing contenders.

Aura's latest *VA-100* needs adjustments to its internal heatsinking if claims of greater power and speaker tolerance



### Best of the rest

Strict targeting of a narrow £300-£400 price band has allowed us to train a microscope on a very specific area of the market, but leaves this look back at the best of the rest somewhat short of customers. Likely as not, any amp worth its salt between £300 and £400 is already on this month's cast list.

For CD-only systems there are two viable alternatives: the Harman *HK1400* (£400) which easily outperforms the *HK640* even if it's not as flexible; and Moth's *Series 30*. This modular system combines the services of a passive preamp and active power amp, sounds great and starts at about £390.

Where MM/MC disc are also required there's little to beat Arcam's *Alpha 6*, a slightly more powerful but hugely more successful version of the *Alpha 5*.



are to be realised. Whether this will liven-up its warm, amiable but slightly grubby sound is another matter. The Marantz *PM-54SE* and Harman *HK640* lie at the other end of the tonal spectrum, affording an up-beat but insubstantial sound that might wear down the unwary ear.

Our listeners were more disturbed by the frantic dash of the Pioneer *A-503R* as it raced breathlessly through much of our musical

selection. Sadly, it's an amplifier that trades the richness, coherence and sheer articulation of audiophile products such as

Pioneer's *A-400X* for specmanship and flexibility.

This said, even the stalwart *A-400X* proved a little more strained and less emotive than our Best Buy sample from issue 129. It's still very good but, by all accounts, not quite as special as those early samples. In similar fashion, Rotel is also chasing its tail to reclaim the heady sound of past Best Buys and the new *RA-970BX* is definitely a move in the right direction.

The Technics *SU-A900 mk2* combines remote control with a rich and rolling sound, that portrays the colour, weight and resonance of every instrument that crosses its path. Audio Innovation's *Alto* is another star, but one that sings most convincingly with medium-sized, high-sensitivity speakers.

Under these conditions the *Alto* sounds relaxed yet persuasive, a blend of tranquillity and natural colour that'll hold you spellbound from one disc to another. (The chrome version on the cover costs an extra £50.)

## How the test results compare

	Audio Innovations Alto		Aura VA-100mkII		Harman Kardon HK640		Marantz PM-54SE		Pioneer A-503R		Pioneer A-400X		Rotel RA-970BX		Technics SU-A900mk2			
	20Hz	1kHz	20kHz	1kHz	20kHz	20Hz	1kHz	20kHz	20Hz	1kHz	20kHz	20Hz	1kHz	20kHz	20Hz	1kHz	20kHz	
MAX CONTINUOUS POWER OUTPUT, <1 PER CENT THD INTO 8OHMS	40W	37W	65W	74W	66W	76W	78W	81W	72W	75W	72W	62W	67W	96W	99W	117W	114W	
<1 PER CENT THD INTO 4OHMS	44W*	39W*	17W	18W	23W	120W	125W	123W	109W	118W	107W	96W	108W	144W	161W	187W	174W	
DYNAMIC HEADROOM (HF)	3.5A*	3.5A*	10.2A	11.2A	9.9W	14.5A*	20.6A	13.3W	12.1A	12.1A	9.3W	16.8A	25.1A	25.1A	11.2A	11.2A	11.2A	
MAXIMUM CURRENT (50W, 1% THD)	1.050HM	1.050HM	0.070HM	113.4	0.070HM	0.1230HM	0.0460HM	0.090HM	0.090HM	0.090HM	0.090HM	0.087	0.087	0.0080HM	0.0080HM	0.080HM	0.080HM	
OUTPUT IMPEDANCE	7.6	7.6	64.8	64.8	64.8	64.8	175.7	175.7	89.0	89.0	91.7	91.7	92.4	92.4	99.6	99.6	99.6	
DAMPING FACTOR	CD/AUX	CD/AUX	CD/AUX	CD/AUX	CD/AUX	CD/AUX	CD/AUX	CD/AUX	MM	MM	MM	MM	MM	MM	MM	MM	MM	
STEREO SEPARATION (20kHz)	65dB	86dB	89dB	86dB	85dB	85dB	94dB	95dB	88dB	88dB	87dB	91dB	87dB	89dB	89dB	89dB	89dB	
CHANNEL BALANCE (1kHz, 20dB)	40dB	59dB	63dB	59dB	60dB	67dB	67dB	67dB	64dB	64dB	64dB	65dB	61dB	64dB	64dB	64dB	64dB	
CHANNEL BALANCE (1kHz, 20dB) (-60dB)	0.30B	0.30B	0.20B	0.30B	0.20B	0.80B	0.80B	0.60B	0.70B	0.80B	0.70B	0.70B	0.70B	0.20B	0.20B	0.20B	0.20B	
TOTAL HARMONIC DIST. (1W, 80HM)	66dB	97dB	97dB	97dB	97dB	92dB	99dB	96dB	99dB	99dB	97dB	99dB	97dB	92dB	92dB	92dB	92dB	
CCIR INTERMOD. DIST. (1W, 80HM) (2/3 POWER)	55dB	91dB	91dB	91dB	91dB	72dB	99dB	96dB	99dB	99dB	97dB	99dB	97dB	92dB	92dB	92dB	92dB	
CCIR INTERMOD. DIST. (1W, 80HM) (2/3 POWER)	57dB	95dB	95dB	95dB	95dB	79dB	99dB	96dB	99dB	99dB	97dB	99dB	97dB	92dB	92dB	92dB	92dB	
NOISE (A WTD, 1W OUTPUT, 80HM)	-91.6dB	-86.6dB	-86.6dB	-86.6dB	-86.6dB	-83.6dB	-88.9dB	-86.3dB	-88.9dB	-88.9dB	-88.0dB	-88.0dB	-88.0dB	-88.0dB	-88.0dB	-88.0dB	-88.0dB	
RESIDUAL HUM & NOISE (UNWTD)	-72.0dB	-74.5dB	-74.5dB	-74.5dB	-74.5dB	-74.5dB	-82.9dB	-82.8dB	-82.9dB	-82.9dB	-82.9dB	-84.4dB	-84.4dB	-84.4dB	-84.4dB	-84.4dB	-84.4dB	
INPUT SENSITIVITY (FOR 1W, 80HM)	44mV	279mV	287mV	287mV	287mV	13mV	287mV	287mV	28mV	28mV	31mV	31mV	31mV	19mV	19mV	21mV	21mV	
DISC OVERLOAD (1kHz)	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	
DISC OVERLOAD (50kHz)	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	>16V	
TAPE OUTPUT/IMPEDANCE	AS SOURCE/AS SOURCE	AS SOURCE/AS SOURCE	7.5V (DISC) / 254OHM	7.5V (DISC) / 254OHM	7.5V (DISC) / 254OHM	10.7V (DISC) / 2250HM	10.7V (DISC) / 2250HM	1850mV	1125mV	1125mV	1405mV	1080mV	1165mV	1490mV	1490mV	1490mV	1490mV	
INPUT LOADING	108KOHM/100PF	108KOHM/100PF	65KOHM/230PF; 47KOHM/30PF	65KOHM/230PF; 47KOHM/30PF	65KOHM/230PF; 47KOHM/30PF	33KOHM/230PF; 45KOHM/330PF	33KOHM/230PF; 45KOHM/330PF	46KOHM/280PF	48KOHM/500PF; 46KOHM/280PF	48KOHM/500PF; 46KOHM/280PF	37KOHM/80PF; 55KOHM/300PF	37KOHM/80PF; 55KOHM/300PF	47KOHM/100PF	42KOHM/400PF; 47KOHM/400PF	42KOHM/400PF; 47KOHM/400PF	42KOHM/400PF; 47KOHM/400PF	42KOHM/400PF; 47KOHM/400PF	
DC OFFSET, LEFT/RIGHT	+1mV/-1mV	+1mV/-1mV	+12mV/+10mV	+12mV/+10mV	+12mV/+10mV	+4mV/-9mV	+4mV/-9mV	-8mV	-4mV/-7mV	-4mV/-7mV	-2mV/-1mV	-2mV/-1mV	-75mV/+26mV	-75mV/+26mV	-75mV/+26mV	-75mV/+26mV	-75mV/+26mV	
* 3 PER CENT THD																		



**Jadis JD-1**

This is the CD player Jadis built to match their gorgeous valve amplifiers. The £9,750 JD-1 has a Bitstream DAC, and the chunky top section forms a five-point suspension for the CD transport. Digits emanate from a vast choice of AT&T optical or AES/EBU and BNC electrical outputs.

☎ *Absolute Sounds*  
0181-947 5047





### ◀ Sonic Frontiers SFL-2

The £3,795 *SFL-2* is the finest-ever line-stage preamp from this Canadian company. The zero feedback, all-valve signal stage can be used in both balanced or single-ended mode, while the power supply sports no less than 15 separate stages. Top-notch components include MIT capacitors, Vishay and Holco resistors, and Kimber cable.

☎ *MPi Electronic* 01483 454993

### Alchemist Forsetti amplifiers ▶

High-end looks and sounds needn't cost a fortune. The £970, British-built, line-only *APD21* preamp (phono stage optional) is almost completely dual-mono for excellent channel separation. It also sports a true balanced line input and output, and makes a perfect match for the £1250, 100-Watt *APD20* power amplifier, which is biased into Class A at moderate listening levels to yield a sweet and valve-like sound.

☎ 0181-883 3008



### ▶ Acoustic Energy AE1 Signature

A classic mini monitor with cult followings in both professional and domestic circles. Pictured is the £1,997.50 piano-rosewood *AE1 Signature* model, whose top-flight crossover components and aluminium cone'n'dome ensure pair-matching to within  $\pm 0.25$ dB. A Hallmarked sterling-silver name plate completes the package.

☎ *Acoustic Energy* 0181-840 6305

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### ▶ **Mark Levinson No.30 and No.31**

CD replay doesn't get much better than the £8,499 *No.31* transport and £15,950 *No.30.5* DAC (not pictured).

The *No. 31* sits upon two isolated power supply towers, offers almost every digital connection under the sun, sports a solid aluminium lid, and is mass loaded with around five and a half kilos of lead. The two-box *No 30.5* D/A converter, meanwhile, boasts two custom 20-bit DACs, and digital and analogue stages which are completely separate.

☎ *Path Premier 01494 441736*

### ▼ **Audiomeca Mephisto CD Transport**

A £1,995 offering from the French king of metacrylate, Pierre Lurné, whose background is in turntables. Like a suspended-chassis example of the latter, this CD player has three different isolation systems within the transport, plus an integral platter and unique bearing. Trichord fans note: *Mephisto* can be supplied with the *Clock 2* mod fitted.

☎ *Kronos*

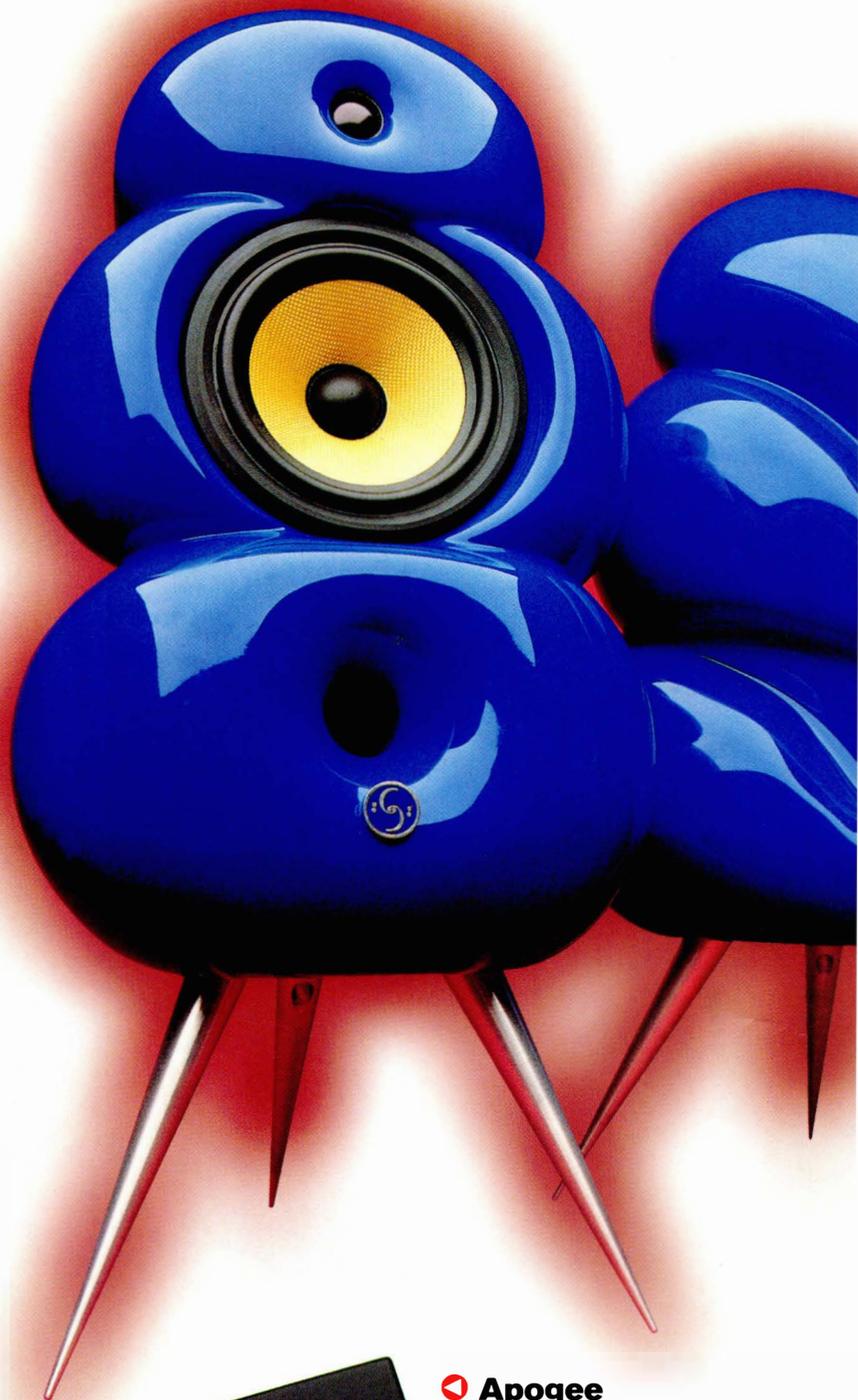
*Distribution*  
01868 748632



### ▼ **Audio Research VT150SE**

Audio Research is arguably America's foremost tube amp manufacturer; the £16,800 *VT150SE* is their top power amplifier. Delivering 150Watts into eight Ohms, this beast deploys six 6550 pentodes in push-pull configuration, and connects to the world only through professional-style balanced inputs.

☎ *Absolute Sounds 0181-947 5047*



### ◀ **Apogee Mini Grand**

Smallest in Apogee's *Grand* range of hybrid ribbon/dynamic speakers. The £2,000 *Mini Grand* comprises midrange/tweeter and bass ribbons, connected via an active crossover to a subwoofer. If this four-foot system is too discreet you can always order the seven-foot, four-inch fully active *Grand*...

☎ *Absolute Sounds*  
0181-947 5047



## ▶ Blue Room House Pod

"Once in a blue moon, something appears from the blue room, alien speakers for your living room." Dr Alex Patterson, The Orb.

Blue Room is a division of B&W Loudspeakers, the £799 *House Pod* is made of GRP, and its voluptuous appearance was "inspired by music and the kineticism of the club scene". 'Nuff said...

☎ *Blue Room 01903 235905*

## Clearaudio Turntable ▶

The £2,500 *Clearaudio Reference* is an uncompromising, 33rpm-only design with a 70mm-thick, solid acrylic platter and inverted bearing. The motor is completely isolated from the rest of the deck, being housed in a solid block, fixed to a lead cylinder and set up behind the main chassis. On board is the £1,500 *Clearaudio-Souther* tonearm, a parallel tracker considered to be one of the finest examples of its kind.

☎ *Heatherdale Audio 01903 261213*



## YBA 2 preamp ▼

This superb French preamplifier is the brainchild of Yves Bernard André, who personally listens to each product which bears his initials. The £1,695 *YBA 2* is a wholly dual-mono design, even down to the separate volume controls. Indeed, the external power supply is the only component shared between the two channels.

☎ *Kronos Distribution 018687 48632*



## Wadia 15 and 20 ▼

Wadia's latest two-box CD is the £4,370 '20' CD transport and £3,790 '15' D/A converter. Based on the *Wadia 16* integrated player, the 20 transport has a chassis made from aerospace-computer-grade aluminium, while the 15 DAC converter uses proprietary *DigiMaster* decoding algorithms in software and hardware.

☎ *Acoustic Energy 0181-840 6305*



## Roksan TMS ▼

Roksan first gained exposure ten years ago with the *Xerxes* turntable, which has been extrapolated to its limits for the *Touraj Moghaddam Signature (TMS)*. This features a black, piano-lacquered, three-tier plinth which isolates the deck from vibration and houses both motor and electronics. Just for completeness, the main bearing housing is made from solid phosphor bronze and honed to sub-micron tolerances.

☎ *Roksan Digital 01895 436384*





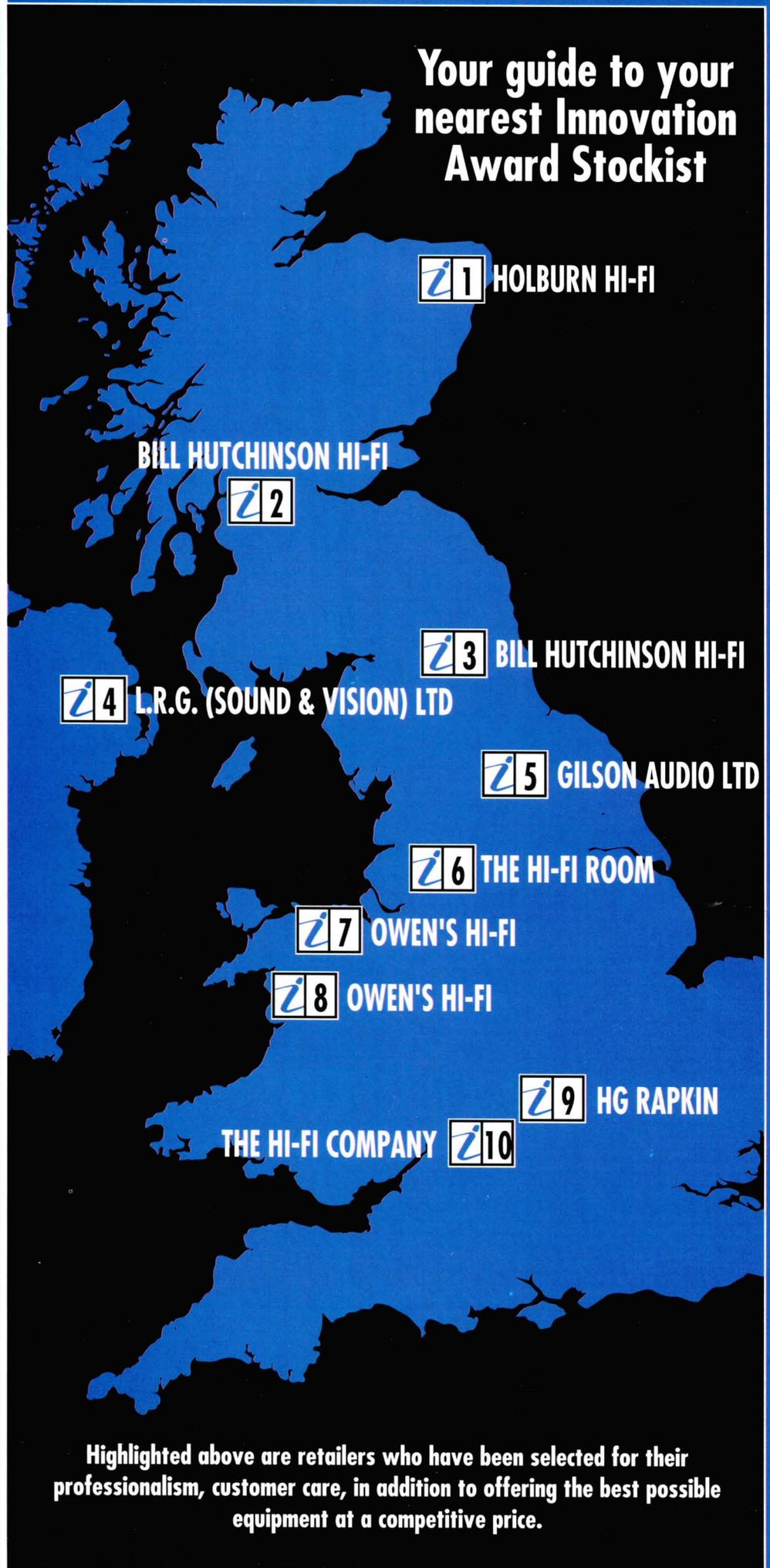
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**Highlighted above are retailers who have been selected for their professionalism, customer care, in addition to offering the best possible equipment at a competitive price.**

## Your guide to your nearest Innovation Award Stockist

**z11** ROBERT RITCHIE HI-FI

**z12** BILL HUTCHINSON HI-FI

THE HI-FI CENTRE **z13**

HUDDERSFIELD HI-FI CENTRE **z14** **z15** BILL HUTCHINSON HI-FI

BILL HUTCHINSON HI-FI **z16**

**z17** FORUM HI-FI

SHROPSHIRE HI-FI **z18**

SOUNDS EXPENSIVE **z19**

**z20** MIKE MANNING AUDIO

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- 13** THE HI-FI CENTRE, 46 CAVENDISH ST, BARROW IN FURNESS, CUMBRIA. TEL: 0229 838 757  
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- 14** HUDDERSFIELD HI-FI CENTRE, 4 CROSS CHURCH ST, HUDDERSFIELD. TEL: 0484 544 668  
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J JVC		

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**PIONEER**

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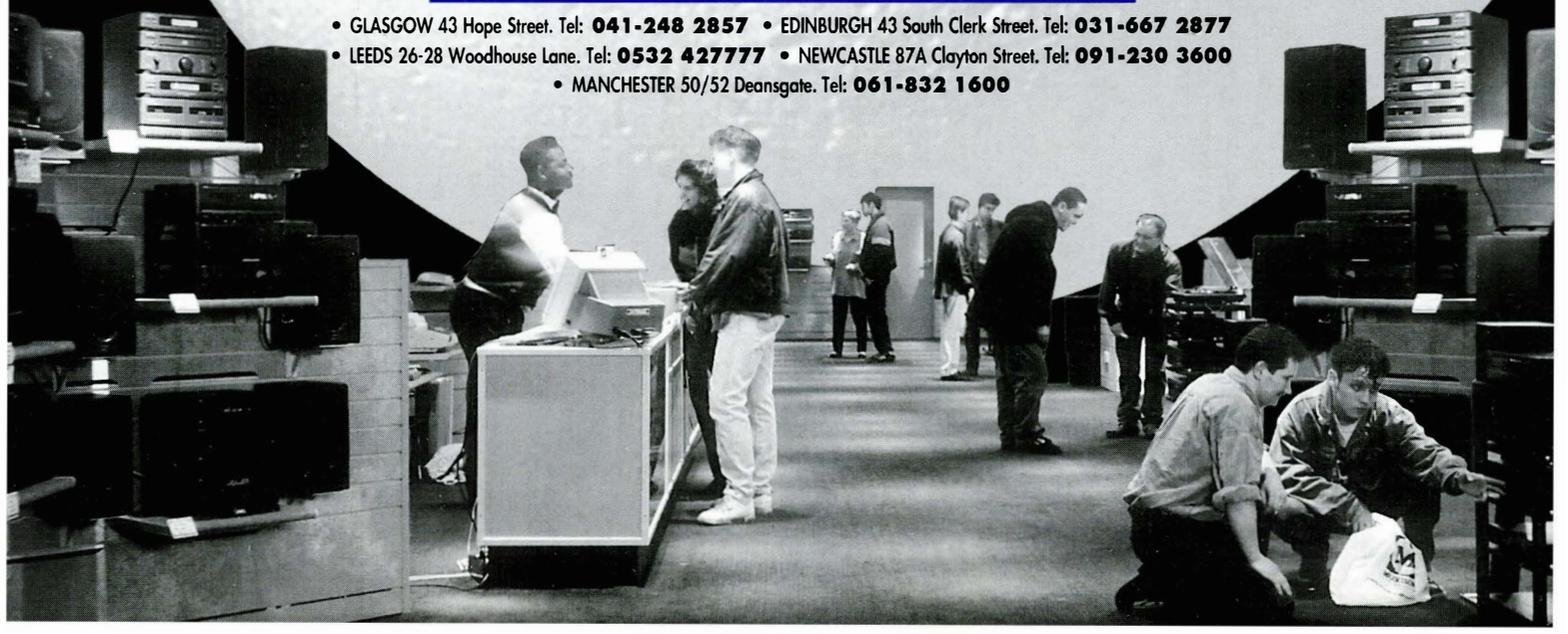
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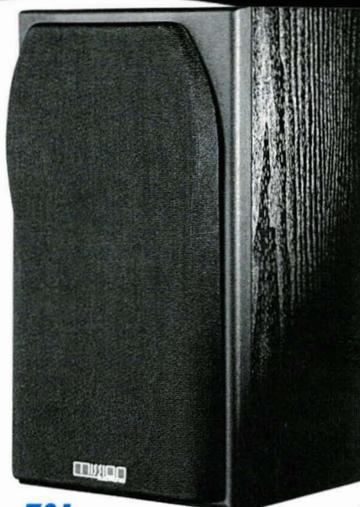
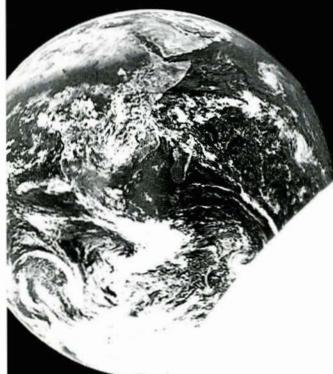
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- Inverted drive unit geometry optimises vertical dispersion characteristics and ensures smooth phase and frequency response around the crossover transition.
- Anti-turbulence port design minimises low frequency "chuff" and aids production of ultra-clean bass output.

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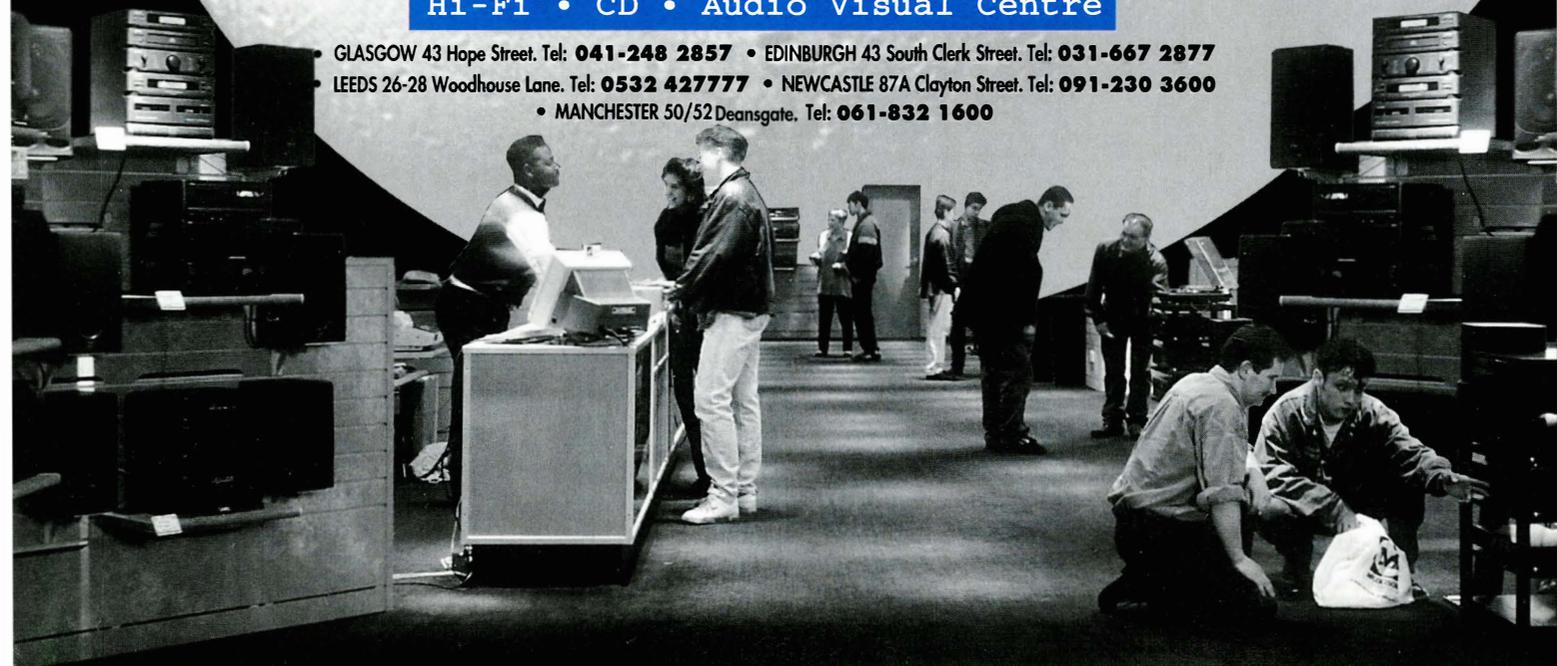
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# The Forefront of Technology



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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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

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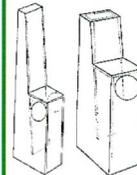
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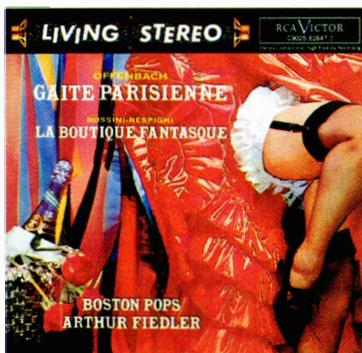
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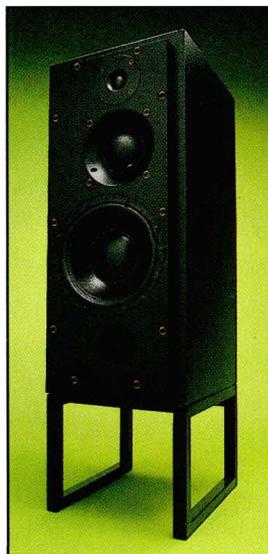


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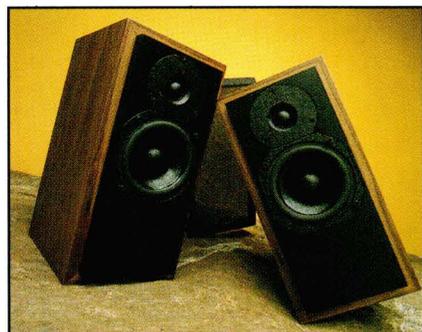
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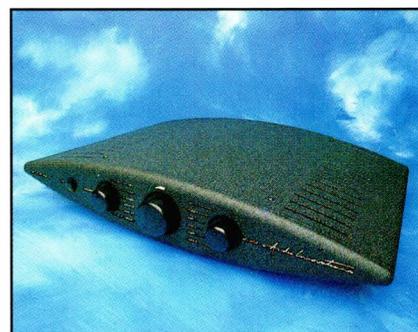
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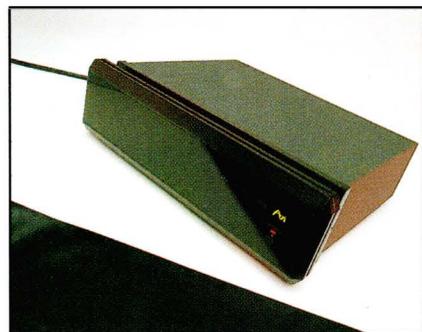
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**SOUND ADVICE**, The Factory, Duke St, Loughborough LE11 1ED. (0509) 218254. Shahinian, Rega, Naim, Linn, Royd, Yamaha, Rotel, Arcam, Nakamichi, JPW. 3 demonstration areas, no appts necessary, free installation, service department. Lombard credit charge, Access, Visa. Mon-Fri 9.30-6.00, Sat 9.30-5.30.

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

## LONDON

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**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**

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**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**

**THOMAS HEINZT**, 35 Moscow Rd, Bayswater, London (Off Queensway) W2 4H 071 229 2077 Open Tues-Sat 10.30-6.30.

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

## WEST MIDLANDS

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**FRANK HARVEY HI-FI EXCELLENCE**, 163 Spon Street, Coventry CU1 3BB. (0203) 525200.FAX 0203 631403. Audiolab, Arcam, Bang & Olufson, Mission-Cyrus, Denon, Marantz, Meridian, Nakamichi, NAD, Quad, Rega, Rotel, Yamaha. 3 floors, 3 demonstration rooms, nice staff, nice coffee. Appts nec, service dept, free install, home trial facilities. All credit facilities available. Mon-Sat 9.30-5.30. Wed til 8pm. **BADA**

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## NORFOLK

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**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, Audiolab, 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**

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

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## OXFORDSHIRE

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**CREATIVE AUDIO**, 9 Dogpole, Shrewsbury. (0743) 241924. Arcam, Audiolab, Celestion, Cyrus, Denon, Epos, Kef, Meridian, Mission, Naim, Quad, Rega, Roksan, Rotel, Ruark, Tripod. Dem room. Home trial and free installa-

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## SUFFOLK

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

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**BURY AUDIO**, 47 Churchgate St, Bury St Edmunds, 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, Audiolab, Technics, NAD, TDL, Celestion, Mission and B&W. **BADA**

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## SURREY

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**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. Appts pref, free installation, service dept. Major credit cards. Closed Mon, Tue-Fri 10.30-7, Sat 10-6. **BADA**

**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, Audiolab, 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, Audiolab, 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.

**SURREY HI-FI**, 45 High St Godstone, Surrey RH9 8LS. (Just off M25). (0883) 744755. Musical Fidelity, Quad, JPW, Audiolab, Bose, Tube Technology, Sennheiser, van den Hul cables. For full product listing and directions to Surrey hi-fi please see our advert in the Dealer Guide.

## SUSSEX (EAST)

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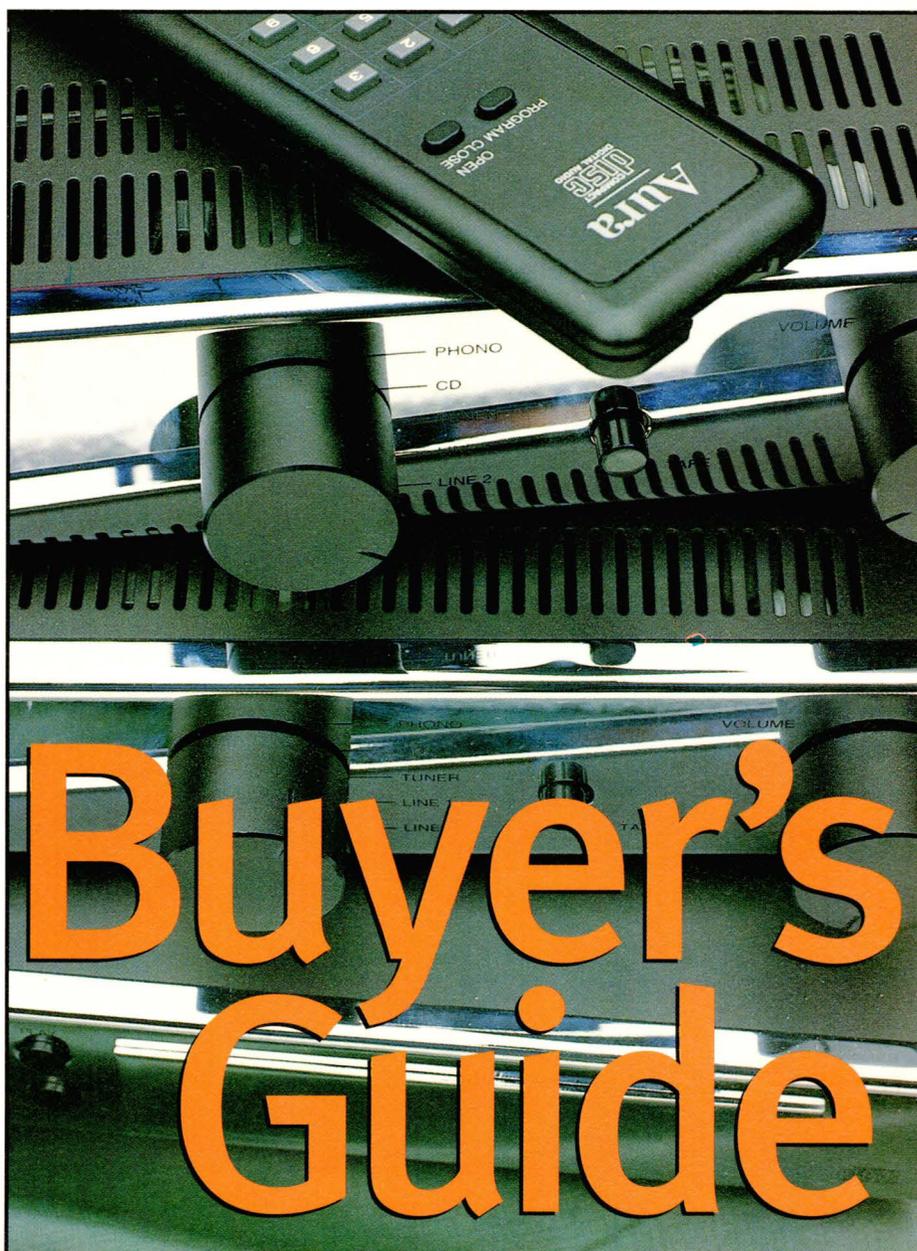
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Welcome to the *Hi-Fi Choice Buyer's Guide*, the UK's biggest and best guide to choosing hi-fi. Over 2,500 items are listed, with up-to-date prices and specifications. Part two comprises the unique review-based *Directory*, containing our views on over 700 components that have been tested and rated by the *Hi-Fi Choice* experts.

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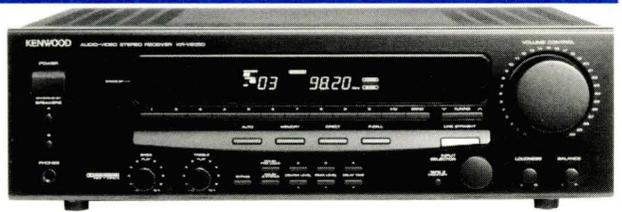
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- KEF 100 - CENTRE SPEAKERS - INNOVATION WINNER '94
- JVC UX-C7 - AV AMPLIFIER - INNOVATION WINNER '94

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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 for full test results.



Key to amplifiers  
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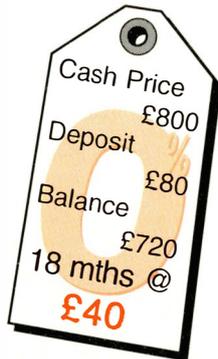
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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Aiwa XA-003	140	Int	N	40	MM,2L,1T	Y	N	-	2 speaker circuits
Aiwa XA-950	230	Int	N	100	MM/MC,2L,2T	Y	Y	-	2 speaker circuits
Alchemist Kraken/pre Anniv	0	Pre	N	-	MM,3L,2T	N	N	25,9,25	Stainless steel/gold finish
Alchemist Kraken/Pwr Anniv	0	Pwr	N	60	-	N	N	32,9,25	Stainless steel/gold finish
Alchemist Kraken/Pre	380	Pwr	N	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	N	80	-	-	-	31,14,30	Stereo
Alchemist Genesis	1525	Pwr	N	110	-	-	-	25,14,30	Pair monoblocks
AMC AV81 Control	289	Pre	Y	-	8L,2T	N	Y	-	-
AMC 2445	299	Pwr	N	45	-	-	-	-	4 channels
AMC 1030	379	Pre	N	-	MM	N	N	-	-
AMC 2030	449	Pwr	N	30	-	-	-	-	-
AMC S84	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 290P	400	Pwr	N	75	-	Y	N	43,9,30	-
Arcam Delta 290	480	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	N	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 EOS	899	Pwr	N	18	-	-	-	-	With volume control
Arion Elektra	999	Int	N	18	4L,1T	N	N	-	Class A valve
Arion Eros Line	1050	Pre	N	-	4L,1T	N	N	-	Dual mono construction
Arion EOS Export	1099	Pwr	N	18	-	-	-	-	With volume control
Arion Elektra Export	1199	Int	N	18	4L,1T	N	N	-	Class A valve amp
Arion Triton	1250	Pwr	N	10	-	-	-	-	Triode, volume control
Arion Eros Phono	1250	Pre	N	-	3L,1T	N	N	-	Dual mono construction
Arion Talos Line	1350	Int	N	10	4L,1T	N	N	-	Triode Class A valve amp
Arion Tychos	1650	Pwr	N	50	-	-	-	-	Pure Class A
Art Audio Conductor H'phone	400	N	-	-	-	Y	N	-	Single ended triode Class A
Art Audio VPA	750	Pre	N	-	MM/MC	N	N	-	-
Art Audio VPL	816	Pre	N	-	6L,2T	N	N	-	-
Art Audio VP1	952	Pre	N	-	MM,5L,2T	N	N	-	-
Art Audio Conductor	1000	Pre	N	-	6L,2T	-	N	-	Twin valve PSU
Art Audio Quintet	1393	Pwr	N	15	-	-	-	-	Class A triode/pentode
Art Audio Conductor Phono	1500	Pre	N	-	MM/MC	N	N	-	Separate PSU, upgradable
Art Audio Conductor Export	1500	Pre	N	-	6L,2T	Y	Y	-	Separate PSU, upgradable
Art Audio Concerto	1669	Pwr	N	50	-	-	-	-	2x mono Class A valve
Art Audio Tempo	2398	Pwr	N	30	-	-	-	-	2x mono Class A triode
Art Audio Maestro	3524	Pwr	N	100	-	-	-	-	2x mono Class A valve
Art Audio Integra	11644	Int	N	30	5L,2T	N	N	-	Class A Pentode
Audio Innovation L1	299	Pre	N	-	3L,1T	N	N	25,10,30	-
Audio Innovation Alto	329	Int	N	35	4L,2T	N	N	43,8,30	-
Audio Innovation Ser 200	349	Pre	N	-	MM,3L,T	N	N	50,12,30	-
Audio Innovation T2	399	Pre	N	-	MC	N	N	12,16,8	Phono stepup
Audio Innovation Ser 200	499	Pwr	N	12	-	-	-	50,12,30	-
Audio Innovation Ser 300	499	Int	N	10	MM,3L,1T	N	N	50,12,30	-
Audio Innovation P2	679	Pre	N	-	MM	N	N	50,12,30	Phono stage
Audio Innovation L2	699	Pre	N	-	4L,1T	N	N	50,12,30	-
Audio Innovation Ser 800	849	Pwr	N	25	-	-	-	41,15,34	-
Audio I Classic 25	899	Int	N	25	4L,1T	N	N	46,15,34	Kit amplifier
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	-	-	-	41,15,34	Monoblocks
Audio I First Audio	1549	Pwr	N	7.5	-	-	-	41,15,34	-
Audio Innovation 1000SE	2249	Pwr	N	50	-	-	-	41,15,34	Silver circuit board
Audio I 2nd Audio	2999	Pwr	N	15	-	-	-	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 VT60	2430	Pwr	N	35	-	-	-	-	SE tube 2x monoblocks
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 VT130	5600	Pwr	N	65	-	-	-	-	Stereo tube, balanced i/p
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 8000A	500	Int	N	60	MM,MC,1T,3T	Y	N	45,8,36	Preout/main in

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Audiolab 8000C	520	Pre	N	-	MM/MC,1T,3T	Y	N	45,8,36	2 pairs of outputs
Audiolab 8000P	700	Pwr	N	100	-	-	N	45,8,36	Bi-wire speaker terminals
Audiolab 8000M	750	Pwr	N	125	-	-	N	45,8,36	Single monoblock
Audiolab 8000PPA	850	Pre	N	-	MM/MC	-	-	45,8,36	Phono preamplifier
Audiolab 8000Q	1000	PRE	N	-	3L,2T	Y	Y	45,8,36	'Pre Direct' signal path
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	-	-	N	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 II	330	Int	N	70	MM,4L,1T	Y	N	43,6,31	Chrome finish add £50
AVI S2000A	599	Pwr	N	90	-	-	-	-	-
AVI S2000MP	749	Pre	N	-	5L,1T	N	-	31,25,9	-
AVI S2000M1	799	Int	N	100	4L, 1T	-	Y	31,25,9	-
AVI S2000MM	1099	Pwr	N	150	-	-	-	-	2x monoblocks
AVI S2000A	1499	Pwr	N	250	-	-	-	43,50,9	-
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	N	35	-	-	-	-	Tube, Class A
Beard CA-506	1695	Pre	N	-	MM/MC,3L,2T	N	N	-	Tube, Class A
Beard A-70	2895	Pwr	N	70	-	-	N	-	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	-	-	N	48,13,23	Bridgable, bal & unbalanced
Bryston THX3B	1262	Pwr	Y	150	-	-	N	48,13,23	2 channels, THX approved
Bryston 4B-NRB	1756	Pwr	Y	300	-	-	N	48,13,39	Bridgable, bal & unbalanced
Bryston 7B-NRB	1815	Pwr	Y	500	-	-	N	48,13,39	Single monoblock
Bryston THX4B	1858	Pwr	Y	300	-	-	N	48,13,39	2 channels, THX approved
Bryston THX7B	1917	Pwr	Y	500	-	-	N	48,13,39	1 channel, THX approved
Bryston 8B-NRB	2195	Pwr	Y	150	-	-	N	48,13,39	4 channels, bridgable
Bryston THX8B	2400	Pwr	Y	150	-	-	N	48,13,39	4 channels, THX approved
C.R. De Kalypos	499	Int	N	15	5L	-	-	-	-
C.R. De Romulus	998	Int	N	35	5L	-	-	-	-
CAT SL1 Sig line	5500	Pre	N	-	3L,1T	-			

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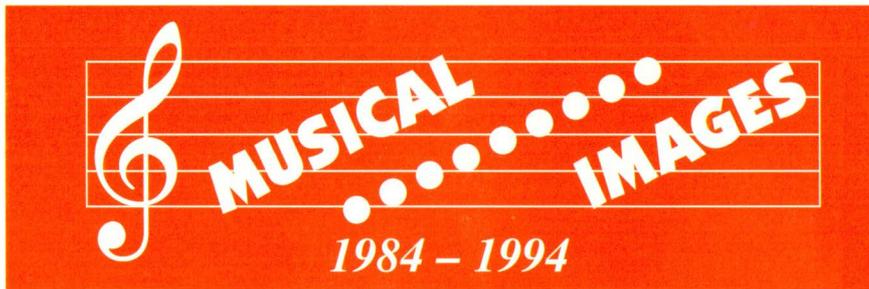
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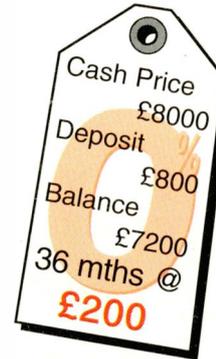
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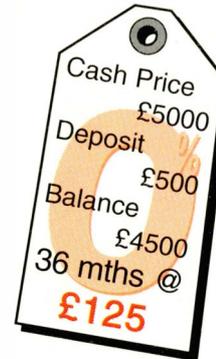
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Key to amplifiers  
Price - typical retail, to nearest pound.  
Power - output power in watts, per channel, RMS.  
Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape.  
A/V - includes Dolby Surround or Pro Logic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



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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Counterpoint SA-5000E	3595	Pre	N	-	MM/MC,4L,2T	N	N	49,12,27	Separate PSU
Counterpoint NPS-400E	3995	Pwr	-	400	-	N	N	-	Rated at 4 ohms, hybrid
Counterpoint SA-9	3995	Pre	N	-	MM/MC	N	N	49,12,37	Phono stepup
C'point Nat Progress	4125	Pwr	-	150	-	-	-	-	Mono, hybrid
Counterpoint NPM-E	7595	Pwr	-	150	-	-	-	49,18,49	Twin monoblocks
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	N	44,6,31	3 outputs
Credo CMP005	1119	Pre	N	-	6L	N	Y	-	Remote controlled pre
Credo PMP154	1699	Pwr	N	150	-	-	N	44,16,31	-
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	-	-	N	-	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	-	-	N	-	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-450SE	270	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
Dynavector P100	1495	PRE	N	-	MM,MC	-	-	44,6,22	Phono stepup
Dynavector L100	1995	PRE	N	-	3L,2T	N	N	44,6,24	-
Dynavector HX1.2	3995	PWR	N	130	-	-	-	44,13,37	High current capability
EAR 834P	349	PRE	N	-	MM/MC	N	N	40,40,15	Valve phono stepup
EAR 834	1395	INT	N	50	6L	N	N	40,40,15	Valve
EAR 802	1440	Pre	N	-	MM,2L,2T	N	N	-	Valve
EAR 802Mc	1580	Pre	N	-	MC,2L,2T	N	N	-	Valve
EAR 859	1595	INT	N	13	6L	N	N	40,40,15	Single ended valve
EAR 509 Mk II	2900	PWR	N	100	-	-	-	36,20,25	Valve monoblock x1
EAR 519	3830	PWR	N	100	-	-	-	43,14,20	Valve monoblock x1
EAR G88	5770	Pre	N	-	MM/MC,3L,2T	N	N	-	Valve
EAR 549	5860	PWR	N	200	-	-	-	43,27,22	Valve monoblock x1
ECA Vista	760	Pre	N	-	4L,1T	N	N	39,10,39	Phase coherent design
ECA Prisma	760	Pre	-	-	MM,MC	-	-	39,10,23	Phono stepup
ECA Lectern S	880	Pwr	-	50	-	-	-	39,10,30	Phase coherent design
Electrocompaniet ECP-1	502	Pre	N	-	MM/MC	N	N	24,7,16	Adjustable MC input
Electrocompaniet ECP-1S	670	Pre	N	-	MM/MC	N	N	24,7,16	MC input, blue stone finish
Electro EC-4 Line	1332	Pre	N	-	5L,2T	N	N	48,9,23	-
Electro EC-4 SF Line	1460	Pre	N	-	5L,2T	N	N	48,9,23	Blue stone facia
Electrocompaniet EC-3MM	1556	Pre	N	-	MM,4L,2T	N	N	48,9,23	-
Electro EC-3MM-SF	1680	Pre	N	-	MM,4L,2T	N	N	48,9,23	Blue stone facia
Electrocompaniet EC-3MC	1865	Pre	N	-	MC,4L,2T	N	N	48,9,23	Adjustable MC input
Electro EC-3MC-SF	1990	Pre	N	-	MC,4L,2T	N	N	48,9,23	MC input, blue stone facia
Electro AW100DMB	2018	Pwr	-	100	-	-	-	48,13,36	High current (80A)
Electrocompaniet EC1-1	2081	Int	N	100	5L,2T	N	N	45,13,36	High current (80A)
Electro AW100DMB-SF	2140	Pwr	-	100	-	-	-	48,13,36	High current, blue stone facia
Electro EC1-1 Int-SF	2210	Int	N	100	5L,2T	N	N	45,13,36	High current, blue stone facia
Electrocompaniet AW180MB	B4095	Pwr	-	180	-	-	-	28,29,48	2x monoblocks, stone facia
Electro AW180MB-SF	4330	Pwr	-	180	-	-	-	28,29,48	2x monoblocks, stone facia

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Electro AW250DMB	4370	Pwr	-	250	-	-	-	48,22,45	Monoblok, high current
Electro AW250DMB-SF	4560	Pwr	N	250	-	-	-	48,45,22	High current, blue stone facia
EMF Audio Sequel	349	Int	N	50	MM,4L,1T	Y	N	43,65,28	-
Exposure XX	625	Int	N	40	4L,2T	N	N	43,85,35	-
Exposure XIX	725	Pre	N	-	5L	-	-	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	-	-	N	43,85,35	-
Exposure XVII	775	Pre	N	-	MM,MC,3L,2T	N	N	43,85,35	-
Exposure XVIII (pr)	1500	Pwr	N	60	-	-	N	43,85,35	2x mono monoblock
Exposure IV	1800	Pwr	N	80	-	-	N	48,13,35	-
Fullers Pre 1	599	Pre	N	-	MM/5L,2T	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
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 Space Signature	19999	Pwr	N	18	-	-	N	44,21,53	Single ended Class A, mono
Gamma Era Signature	20000	Pre	N	-	-	-	N	44,24,39	-
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	36,12,30	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 PA2100	349	Pwr	-	45	-	-	-	45,11,37	-
Harman-Kardon HK1400	399	Int	N	40</					



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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 for full test results.

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Lescon 380X	255	Int	N	35	MM/MC,6L	N	N	44,6,27	
Lescon Stereo 383X	295	Int	N	60	MM/MC,6L	Y	N	44,6,27	
Lescon Quattra	420	Int	N	30	MM/MC + N/A	N	N	44,6,27	Pre out/main in
Lescon Quattra Plus	655	Int	N	50	MM/MC + N/A	N	N	44,6,27	Separate PSU
LFD Phonostage MMO	399	Pre	N	-	MM, MC	N	N	30,6,37	Switchable MM/MC
LFD Integrated Zero	499	Int	N	50	5L,1T	N	N	30,6,37	Hand made, custom parts
LFD Lintest LSO	499	Pre	N	-	5L,1T	N	N	30,6,37	Zero feedback
LFD Powerstage PA0	499	Pwr	N	50	-	N	N	30,6,37	Stereo MOSFET
LFD Int. Zero (Ph)	679	Int	N	50	MM/MC,5L,1T	N	N	30,6,37	Phono version of Int. Zero
LFD Int. Zero LE	799	Int	N	60	5L,1T	N	N	43,7,33	
LFD MC1 Phonostage	949	Pre	N	-	MC	N	N	30,7,36	Discrete circuit
LFD LST1 Linestage	999	Pre	N	-	4L,1T	N	N	48,7,33	Zero feedback
LFD PA1 Powerstage	999	Pwr	N	60	-	N	N	48,7,33	MOSFETs, custom parts
LFD PPS	999	Pre	N	-	2L,1T	N	N	13,6,27	Switched attenuator, passive
LFD Integrated 1	1099	Int	N	65	MM/MC,4L,1T	N	N	48,7,37	More powerful Int Zero
LFD Phonostage MC2	1499	Pre	N	-	MC	N	N	30,7,36	Hand tuned MC1
LFD Linestage LS2	1599	Pre	N	-	4L,1T	N	N	48,7,37	Hand tuned LS1
LFD Powerstage PA2	1599	Pwr	N	75	-	N	N	48,7,33	Hand tuned PA1
LFD Linestage LS2P	1750	Pre	N	-	MM/MC,4L,1T	N	N	48,7,37	As LS2 with phono stage
LFD Linestage LSB	1999	Pre	N	-	4L,1T	N	N	48,7,37	Balanced LS2
LFD Powerstage PA2M	1999	Pwr	N	90	-	N	N	30,7,37	Phono PA2
LFD Disc Preamp	4499	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. multi room
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 Kairn Pro	998	Pre	N	-	4L, 2T	N	N	32,8,33	Multi-room compatible
Linn Kairn Preamp	1398	Pre	N	-	MM, MC 3L,2T	N	N	32,8,32	Multi-room compatible
Linn Klout	1895	Pwr	-	80	-	-	-	32,8,33	Stereo, tri-wire connectors
Lumley Reference PP70	325	Pre	N	-	6L,1T	-	N	36,46,6	Passive, bolts to ST70
Lumley Reference PP40	325	Pre	N	-	6L,1T	-	N	29,40,6	Bolts to ST40
Lumley Reference PP1	325	Pre	N	-	6L,1T	-	-	29,44,6	Passive, stand alone
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, optimised 6 ohms
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	2xmonoblocks,tube
Lumley Reference M500	12000	Pwr	N	-	-	-	N	35,80,30	2xmonoblocks, tube
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	-	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	-	140	-	-	-	-	Monoblocks
Magnum MF300	595	Pwr	-	180	-	-	-	-	Monoblocks
Magnum Class A	599	Int	N	60	MM/MC,3L,1T	N	N	-	
Magnum MA500	1295	Pwr	-	280	-	-	-	-	Monoblocks
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-63	300	Int	N	70	MM,3L,2T	Y	Y	42,14,30	
Marantz PM-54SE	329	Int	N	65	MM/MC,3L,2T	Y	N	42,16,34	Audiophile components
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 PM-80SE	650	Int	N	110	MM/MC,3L,3T	Y	N	42,17,34	Audiophile components
Marantz AV-500	699	Pre	Y	-	MM,7L,2T	N	Y	42,10,34	Dolby Pro Logic
Mark Levinson No 25	2950	Pre	N	-	MM,3L,2T	N	N	-	
Mark Levinson 29	3450	Pwr	-	50	-	-	-	-	
Mark Levinson 27.5	5399	Pwr	-	100	-	-	-	-	
Mark Levinson No 26	5450	Pre	N	-	MM,3L,2T	N	N	-	
Mark Levinson 23.5	7399	Pwr	-	200	-	-	-	-	
Mark Levinson 20.6	15790	Pwr	-	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 MC7100/2	1095	Pwr	N	100	-	-	-	-	
McIntosh C712	1295	Pre	N	-	6L, 2T	Y	Y	-	
McIntosh C38	2095	Pre	N	-	MM, 5L,3T	Y	Y	-	Multi-room, balanced out
McIntosh MC7150	2295	Pwr	N	150	-	N	N	-	
McIntosh C39	2795	Pre	Y	-	MM, 10L (6 Vid)	Y	Y	-	Two zone, THX compatible
McIntosh C40	2795	Pre	N	-	MM, 6L, 3T	Y	N	-	Balanced in/out
McIntosh MC7106	2995	Pwr	Y	100	-	N	N	-	Six channel THX amp
McIntosh MC7300	3195	Pwr	N	300	-	N	N	-	
McIntosh MC275	3595	Pwr	N	75	-	N	N	-	Classic valve amp
McIntosh MC2600	5395	Pwr	N	600	-	N	N	-	
McIntosh MC1000	9595	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	-	60	-	N	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	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 Soliloquy	2350	Pwr	N	130	-	-	-	52,19,42	



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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Metaxas Opulence	5500	Pre	N	-	MM/MC,3L,2T	-	N	39,7,45	Separate mains isolated PSU
Metaxas Soliloquy	5990	Pwr	N	100	-	-	-	52,19,42	Pair monoblocks
Michell Iso	412	Pre	N	-	MM or MC	N	N	small	Phono stage
Michell Argo	715	Pre	N	-	3L,1T	N	N	33,7,19	2 pairs outputs
Michell Iso HR	879	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	1339	Pre	N	-	3L,1T	N	N	36,6,22	2 pairs outputs
Michell Alecto Mono	1989	Pwr	N	100	-	N	N	32,20,36	
Michi RHC-10	795	Pre	N	-	5L	-	-	47,8,34	Passive
Michi RHB-05	995	Pwr	N	100	-	-	-	47,8,36	
Michi RHO-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	1650	Pwr	N	200	-	-	-	47,19,37	
Minstrel Ultra Linear	899	INT	N	30	3L,1T	N	N	-	Hybrid valve amp
Mission PSX-R	300	-	N	-	-	-	N	22,8,36	Outboard PSU
Mission Cyrus III	500	Int	N	50	MM,5L,1T	Y	N	22,8,36	PSX-R board PSU option
Monrio ADN	595	Pre	N	-	MM/MC	N	N	-	Phono preamp
Monrio Primus	895	Pre	N	-	6L,1T	N	N	-	Line only preamp
Monrio MC-25	995	Pwr	-	80	-	-	-	-	Dual mono construction
Monrio Cento	1495	Pwr	N	135	-	-	-	-	Dual mono construction
Monrio MC-205	1595	Int	N	80	6L,1T	N	N	-	Inc pre-out sockets
Moth 30 Passive	149	Pre	N	-	4L,1T	N	N	5,10,35	
Moth 30 RIAA	199	Pre	N	-	MM/MC	N	N	5,10,35	
Moth 30 Series Power	239	Pwr	-	30	-	-	-	5,10,35	
Moth 30 Active	249	Pre	N	-	4L,1T	N	N	5,10,35	
Moth 30 RIAA 100VA	299	Pre	N	-	MM/MC	N	N	5,10,35	
Moth 30 Integrated	320	Int	N	30	8L,T	N	N	8,18,35	
Moth 30 Active 100VA	349	Pre	N	-	4L,1T	N	N	5,10,35	
Moth 30 Mono/40	459	Pwr	-	40	-	-	-	5,10,35	2x monoblocks
Moth 30 Stereo/60	549	Pwr	-	60	-	-	-	5,15,35	2x monoblocks
Moth 30 Mono/100	879	Pwr	-	100	-	-	-	5,15,35	2x monoblocks, separate PSU
Mus-Fid A1 Final Edition	399	Int	N	40	MM/MC,3L,1T	N	N	41,6,25	Separate PSU, limited edition
Musical Fidelity E200	599	Pre	N	-	5L,2T	Y	Y	44,12,35	Optional phono/DAC module
Musical Fidelity E100	599	Int	N	70	MM,4L,1T	Y	Y	44,12,35	Pre/power removable link
Musical Fidelity E300	699	Pwr	N	100	-	-	-	44,12,35	Mono/stereo switch
Musical Fidelity F22	999	Pre	N	-	5L,1T	N	Y	49,12,35	Optional phono/digital boards
Musical Fidelity FX	1099	Pwr	N	90	-	N	N	49,12,38	Bal/unbalanced in
Musical Fidelity A1000	1399	Int	N	50	MM/MC,3L,1T	N	N		



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Headphone - Y - yes, N - no.  
Remote - Y - yes, N - no.  
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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.  
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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Onkyo A801	200	Int	N	40	MM,3L,2T	Y	N	46,12,33	
Onkyo A803	260	Int	N	60	MM/MC,3L,2T	Y	Y	46,12,33	
Onkyo A-911	350	Int	N	70	MM,3L,2T	Y	Y	28,12,33	Mini component, 4ohm rating
Onkyo A850	370	Int	N	60	MM/MC,3L,2T	Y	Y	46,15,35	
Orelle SC-200	400	Pre	N	-	6L,1T	N	N	44,7,28	MM/MC option
Orelle SP-150	499	Pwr	-	75	-	-	-	44,7,28	MOSFET, vDH wiring
Papworth PPA6	0	Pre	N	-	6L	N	N	25,13,33	Bi-mono valve
Papworth PPA6/P	0	Pre	N	-	MM,MC,6L	N	N	25,13,33	Bi-mono valve
Papworth TVA50	1425	Pwr	N	50	-	N	N	43,19,33	Tube stereo
Papworth M100	2645	Pwr	N	100	-	N	N	25,17,38	Tube monoblock
Papworth M200	3825	Pwr	N	200	-	N	N	46,20,31	Tube monoblock
Philips FA930	200	Int	N	65	MM,2L,3T	Y	Y	44,14,30	
Pioneer A-103	130	Int	N	30	MM,3L,2T	Y	N	42,11,31	
Pioneer A-203	150	Int	N	45	MM,3L,2T	Y	N	42,11,31	
Pioneer A-303R	200	Int	N	45	MM,3L,2T	Y	Y	42,13,36	
Pioneer A-300X	230	Int	N	40	MM,3L,2T	N	N	42,13,36	
Pioneer A-400	280	Int	N	60	MM/MC,3L,2T	Y	N	42,13,36	
Pioneer A-400X	300	Int	N	50	MM/MC,4,2	Y	N	42,13,36	
Pioneer A-503R	300	Int	N	70	MM,3L,2T	Y	Y	42,13,36	
Pioneer A-602	350	Int	N	80	MM/MC,3L,3T	Y	N	42,17,44	
Pioneer VSA-701S	500	Int	Y	55	MM,2L,2T,5V	Y	Y	42,17,42	Dolby Pro Logic, smart set
Pioneer VSA-D802S	600	Int	Y	55	MM,2L,2T,5V	Y	Y	42,17,42	Dolby Pro Logic, DSP
Pro-ject Model 7	259	Int	N	40	MM,3L,2T	N	N	-	
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	199	Pre	N	-	4L,1T	N	N	-	
QED C-300CD	259	Pre	N	-	MM/MC,4L,1T	N	N	-	
QED Vector Reference	299	Pre	N	-	4L,1T	N	N	-	
QED C-300PA	329	Pre	N	-	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 77	585	INT	N	70	2L,T	-	-	33,6,30	System I/P bus, remote
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
Rega Brio	229	Int	N	30	MM,3L,1T	N	N	43,7,15	
Rega Elex	398	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	Full dual mono
Roksan ROK-L2	995	Pre	N	-	4L,1T	N	N	43,8,33	
Roksan ROK-S1	1495	Pwr	N	50	-	N	N	-	
Roksan ROK-L1	2250	Pre	N	-	4L,1T	N	N	43,8,33	
Roksan ROK-M1	4500	Pwr	N	120	4B,11,34	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,3L1T	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,4L,3T	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
Shearman Phase II	549	Int	N	50	4L,2T	N	N	-	
Shearman Phase 1 Pre	1099	Pre	N	-	MM/MC/4L,2T	N	N	-	Dual mono
Shearman Phase 1 Power	1199	Pwr	N	80	-	-	-	-	
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 TAF244B	200	Int	N	40	MM/2L	Y	N	43,14,31	MOSFET power stage
Sony TAF444E	250	Int	N	50	MM,3L,2T	Y	N	43,15,38	
Sony TAF542E	300	Int	N	90	MM/MC,3L,2T	Y	N	43,15,38	UK optimised sound
Sony TA-AV570R	400	Int	Y	70	MM,4L,5T	Y	N	43,15,36	Dolby Pro Logic

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Stemfoot Audio SF60	549	Int	N	60	4L,1T	N	N	43,8,35	Passive line amplifier
Stemfoot Audio SF100	849	Int	N	100	4L,1T	N	N	43,8,40	Passive line amplifier
Synergy 3080	0	N	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
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-A900II	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
Tesseract TAADA	1500	Pre	N	-	MM/MC	N	N	-	
Tesseract TALA	1500	Pre	N	-	5L,1T	N	N	-	
Tesseract TAHA	1800	Pre	N	-	MC	Y	N	-	
Tesseract TAP-A	5300	Pre	N	-	MM,3L,2T	N	N	-	
Tesseract 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	100	4L,2T	N	N	-	Fully balanced operation
TOCA SECA 20watt	1977	Pwr	-	22	-	-	-	20,46,32	Single ended monoblock
TOCA SECA 20w SE	2934	PWR	-	20	-	-	-	-	Monoblock
TOCA SECA Class A Pre	4975	Pre	N	-	MM/MC,6L,1T	N	N	20,46,32	Class A
TOCA SECA 50watt	11934	Pwr	-	50	-	-	-	107,26,32	2x monoblocks, single ended
TOCA SECA 100watt	14184	Pwr	-	100	-	-	-	138,26,32	2x monoblocks
TOCA SECA 200WATT	17324	Pwr	-	200	-	-	-	172,26,32	2x monoblocks
TOCA SECA 200watt	19913	Pwr	-	300	-	-	-	172,38,44	2x monoblocks
Triangle TE60	549	Int	N	60	5L,1T	Y	N	-	
Triangle TE60SE	649	Int	N	70	MM/MC,4L,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 Unisis
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 Unisis
Tube Tech Unisis	1399	Int	N	30					



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 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 for full test results.

Model	Price	Type	Dolby NR	Dolby HX Pro	Heads	Size	Special
<b>CASSETTE DECKS</b>							
Grundig CCF3	200	T,AR	B,C	Y	2	44,13,30	Elapsed time, display switch
Grundig CF4	250	S	B,C	Y	3	44,13,30	Manual bias, AMS, monitor
Harman-Kardon TD4200	280	T	B,C	N	2	45,13,35	
Harman-Kardon TD4400	349	S	B/C	Y	2	45,13,35	
Harman-Kardon TD4500	499	S	B/C	Y	2	45,13,35	
Harman-Kardon DC5500	599	T	B,C	Y	2	45,13,35	
Harman-Kardon TD4600	699	S	B,C,S	Y	2	45,13,35	
Harman-Kardon DC5700	699	T	B,C	Y	2	45,13,35	Both transports record
Harman-Kardon TD4800	1299	S	B,C,S	Y	3	45,13,35	
JVC TD-W106BK	120	T	B	N	2	44,13,24	Twin, one recording deck
JVC TD-W208BK	170	T	B,C	Y	2	44,13,33	Twin, one recording deck
JVC TD-X372BK	170	S	B,C	Y	2	44,13,33	
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-3060	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-5060S	235	S	B,C,S	Y	2	44,12,30	Auto bias
Kenwood KX-W8060	260	T	B,C	Y	2	44,13,30	Auto bias
Kenwood KX-7060S	400	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	210	T	B,C	Y	2	43,14,30	D-bus, mic mixing
Marantz SD-63	269	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, RVC
Nakamichi Dragon	2350	AR	B,C	N	3	45,14,30	Auto azimuth correct
Onkyo TA201	200	S	B,C	Y	2	46,12,31	
Onkyo TA-RW313	250	T	B,C	Y	2	46,12,31	
Onkyo KR-609	350	AR	B,C	Y	2	28,12,31	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	28,12,32	Mini component
Pioneer CT-S330	170	S	B,C	Y	2	42,13,28	Audio tape setup, FLEX
Pioneer CT-W503R	200	T,AR	B,C	Y	2	42,13,25	Auto NR, FLEX
Pioneer CT-S430S	200	S	B,C,S	Y	2	42,13,28	Auto tape setup, FLEX, Dolby S
Pioneer CT-W603RS	230	T,AR	B,C,S	Y	2	42,13,25	Auto tape setup, FLEX, Dolby S
Pioneer CT-W803RS	300	T,AR	B,C,S	Y	2	42,13,25	Twin record, mic i/p
Pioneer CT-S630S	300	S	B,C,S	Y	3	42,13,38	Auto tape setup
Pioneer CT-M601R	380	AR	B,C	Y	2	42,14,38	Six tape record/play, r/cntrl
Pioneer CT-S830S	500	S	B,C,S	Y	3	42,14,38	Slant Z transport mech
Pioneer CT-95	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 TK415B	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 TK611S	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	-	

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

Audiovox CD900A	450	1bit	N	60	MM	MC	12	2T	Y	N	45,9,30	Reproducible
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Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD PLAYERS</b>						
Aiwa DX-M100	150	1bit	0	Y	-	Mid size
Aiwa XC-750	200	1bit	0	Y	-	Peak search, record calibratio
Aiwa XC-950	250	1bit	0	Y	-	Peak search, record calibratio
AMC CD6	349	BS	E,O	Y	-	
ARC CD1	3278	-	-	Y	-	'Bit String' conversion
Arcam Alpha One	300	DS	E	Y	43,8,29	
Arcam Alpha 5 Plus	470	MB	E	Y	43,8,27	Upgradable DAC, display off
Arcam Delta 270	800	Hybrid	2E	-	43,9,28	Convertible to 250 transport
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 S2000 MCLII	799	BS	-	-	31,25,9	Low noise clock system
AVI S2000MC	1149	MB	E	Y	31,25,9	20 bit Burr Brown DACs
Cambis 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-615	180	MB	E	Y	44,11,29	Digital attenuator
Denon DCD-1290	330	MB	0	Y	44,13,32	UK specified components
Dual CD1135RC	140	MB	E	Y	-	
Dual CD1150RC	150	MB	E	Y	-	
Dual CD1000RS	170	BS	E	N	-	Remote control via CR9000RS
Dual CD1180RC	180	BS	E	Y	-	
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	30 track memory, auto-space
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 HD7225	230	BS	-	Y	45,10,33	
Harman-Kardon HD7325	299	BS	E,O	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,O	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-Z674	300	1bit	-	Y	44,11,28	
JVC XL-M408BK	300	1bit	-	Y	44,13,32	Six disc
JVC XL-Z1050TN	500	1bit	E	Y	45,11,34	
JVC XL-MC100	800	1bit	-	Y	36,37,38	100 disc player
Kenwood DP-2060	160	1bit	-	Y	44,10,26	Central mechanism
Kenwood DP-R4060	200	1bit	-	Y	44,12,38	Five disc carousel
Kenwood DP-3060	200	1bit	-	Y	44,10,26	High precision master clock
Kenwood DP-M6060	250	1bit	-	Y	44,12,36	MultiPlay CD 6+1 disc
Kenwood DP-5060	250	1bit	0	Y	44,12,31	D.R.I.V.E.
Kenwood DP-7060	380	1bit	0	Y	44,12,31	D.R.I.V.E.
Krell KPS20i	3278	-	E	Y	-	Balanced out, Bit String conv
Krell CD-DSP Mk II	5000	-	-	Y	42,13,28	Digital inputs facility
Krell CD DSPII 5000	5000	MB	2E	Y	42,13,28	Has digital in, balanced out
Krell KSP20i	9950	-	E	Y	-	Balanced out, top loader
Linn Mimik	798	DS	E	Y	32,8,33	BNC digital
Linn Karik	1497	DS	E,O	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-63	250	BS	E,O	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,O	Y	42,12,28	As CD-52, 4V output
Marantz CD-10	1200	BS	E,O	Y	46,14,36	Twin DAC-7, heavy build
McIntosh MCD7008	1995	MB	E	Y	-	Seven disc multiplexer
Meridian 506	795	DS	E,O	N	33,9,34	Recently improved sound
Meridian 606	1350	1bit	3E,0	N	-	
Meridian 508	1350	DS	E,O	N	33,9,34	
Metaxas PHOS	1750	BS	E,O	Y	42,16,42	
Micro-Seiki CD-M20C	3695	MB	E	Y	-	
Micro-Seiki CDM200X	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</		



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 for full test results.

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD PLAYERS</b>						
Nakamichi MB2	850	MB	E	Y	43,10,38	Multi-CD, 20x8 oversampling
NVA LD IV32	1100	1bit	E	Y	-	
NVA TES	2000	BS	E	Y	-	
NVA T.T.S	3200	MB	E	Y	-	
NVA T.L.S	3300	1bit	E	Y	-	
Onix CD33	999	BS	-	-	43,8,33	DAC7
Onkyo DX710	200	1bit	0	Y	46,11,31	
Onkyo DX703	240	1bit	0	Y	46,11,31	
Onkyo C-711	290	1bit	0	Y	28,8,30	Mini component
Onkyo DX-C110	350	1bit	0	Y	46,12,43	
Onkyo DX750	350	1bit	0	Y	46,11,31	
Orelle CD-480	400	MB	E	Y	44,10,28	DC coupled
Orelle CD260 II	900	MB	E	Y	44,10,32	Audiophile components, DC cpd
Philips CD710	120	MB	-	Y	-	16 bit continuous technology
Philips CD740	130	MB	E	Y	-	Hybrid 5-bit DAC
Philips CD720	130	MB	-	Y	-	16 bit Continuous Calibration
Philips CDC745	199	BS	E	Y	-	Multi-disc tray
Philips CD750	199	BS	E	Y	-	Selected BS DAC, differential
Pioneer PD-77	100	1-bit	E,0	Y	44,13,33	Satin gold finish
Pioneer PD-103	140	1-bit	-	N	42,11,28	Display off
Pioneer PD-203	160	1-bit	-	Y	42,11,28	As 103, variable output & remo
Pioneer PD-S503	200	1-bit	-	Y	42,11,29	Legato Link
Pioneer PD-M603	250	1-bit	-	Y	42,11,30	Six disc
Pioneer PD-S703	300	1-bit	0	Y	42,13,27	SPM, Legato Link, twin PSU
Pioneer PD-M703	300	1-bit	-	Y	42,13,30	Six disc, DSP soundfield cntrl
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-F100	600	1bit	-	Y	42,19,40	100 disc, Legato Link
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 RCD940BX	230	MB	-	Y	44,10,32	
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-X2171	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	Mid-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	Mid 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	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 16	7395	MB	-	-	-	Glass, plastic, BNC & AES/EBU
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
<b>CD TRANSPORTS</b>						
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 Damnation	875	-	E,0	Y	29,10,32	
Audiomeca Kreatura	999	-	E,0	Y	25,14,39	Heavily modified CDM
Audiomeca Mephisto	1999	-	E,0	Y	43,15,33	Integral platter, layer suspen
Counterpoint DA-11E	1495	-	E,0	Y	-	
DPA T1 Transport	895	-	-	Y	-	'Deltran' clock locking (with Top load
Jadis JCDT	8000	-	-	Y	-	
Krell MD-20	4999	-	E,20	Y	42,13,28	Top load, AT&T optical out



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 for full test results.

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD TRANSPORTS</b>						
Krell MD-10	7990	-	2E,0	Y	42,13,28	
Krell KPS 20T	8550	-	E,0	Y	-	AT&T, AES/EBU balanced in
Krell DT-10	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	42,28,88	Upgradable, AES/EBU out
Micromega Drive 2	900	-	E,0	Y	43,28,88	Upgradable, AES/EBU out
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
Pink Triangle Cardinal	750	-	-	-	46,8,36	Upgradable transport & player
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	-	-	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	1997	-	E	Y	42,8,34	AT&T, AES/EBU option
Theta Data II NSC	3290	-	E	Y	42,12,40	AT&T, AES/EBU option
Theta Data II PAL	3490	-	E,0	Y	42,12,40	AT&T, AES/EBU balanced in
Wadia 20	4370	-	-	-	-	Glass, plastic, BNC, AES/EBU
Wadia 7	9995	-	-	Y	35,16,46	

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>D/A CONVERTERS</b>						
Arcam Black Box 50	450	Hybrid	E,0	N	43,7,28	Two inputs, sync lock
Arcam Black Box 500	750	BS	E,0	Y	43,9,28	7 inputs, sync-lock
Arcam Alchemy DAC-in-the-box200	200	MB	E	-	-	
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	800	BS	-	-	45,8,36	Balanced AES/EBU input
Audiomeca Elixir	699	BS	E,0	Y	25,39,9	
AWI S2000MD	549	MB	-	-	31,25,9	16 bit, optical & elec i/p
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/UBU 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	14900	MB	-	-	42,13,39	AT&T in
LFID DAC3	2699	MB	-	N	48,7,37	Optional balanced output
Linn Numerik	1075	MB	-	-	32,8,33	CD sync link with Karik
Mendian 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	-	-	43,28,88	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
NVA Dacon	320	BS	E	N	-	
Orelle DA-188	379	MB	-	N	22,7,23	DC coupled, optical & coax in
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	Unique discrete DAC
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 2	2650	MB	-	-	38,6,20	AT&T input option
PS Audio Ref Link	5490	MB	-	-	38,8,36	AT&T input
QED Positron	89	-	-	-	-	Upgrade PSU for Digit
QED Digit Plus	139	BS	E	N	-	
QED Digit Reference	299	BS	-	-	-	Combined 2x Positron/Digit
Roksan ATT-DA2	549	DS	-	N	22,10,33	DAC 4 inputs, optional AT&T
Sentec Diana	993	MB	E,0	-	-	
Teac D-7000	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 II	1800	BS	E	-	42,5,23	
Theta Probasic II	2299	MB	-	-	42,5,29	

Listings marked

# 116 HI-FI CHOICE BUYER'S GUIDE



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 & SPDIF), 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 for full test results.

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>D/A CONVERTERS</b>						
Theta Pro Gen III	5690	MB	-	-	42,8,34	AT&T input option
Theta Pro Gen V	8500	MB	E	N	42,8,34	
Wadia 12	1530	MB	E,O	N	-	Balanced and AT&T input
Wadia 15	3790	MB	E,O	Y	35,9,41	Software upgradable
Wadia 64.4	4750	MB	E,O	N	35,8,28	Balanced output
Wadia 9	12790	MB	E,O	Y	44,9,36	Digital volume, separate PSU
Woodside DAC2	509	MB	E,O	-	-	
Woodside DAC1	909	MB	E,O	-	-	

Model	Price	Type	Dig. In	Dig. Out	DAC Type	Size	Special
<b>DIGITAL RECORDERS</b>							
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
Meridian CDR	4500	CD-R	E,O	E	BS in/	-	
Nakamichi 10007	0	DAT	E,O	E,O	MB in/	-	
Philips DCC300	179	DCC	E	Y	BS in/	36,11,30	
Philips DCC600	199	DCC	E	Y	BS in/	44,12,30	
Pioneer D-07	1150	DAT	E,O	E,O	-	44,14,38	96kHz record, Legato Link
Sharp MD-M11E	450	MD	-	Y	-	8,3,11	Recorder, title generator
Sony MBS501	800	MD	E,O	E,O	BS	43,9,35	Sample rate converter
Sony DTC80ES	800	DAT	E,O	E,O	BS	43,11,55	SBM
Technics RS-DC8	700	DCC	E,O	E,O	BS	43,12,35	

Model	Price	Type	Weight	Impedance	Special
<b>HEADPHONES</b>					
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-M4X	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-9000	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 DT770 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	250	
Grado Prestige SR60	90	Opn	-	40	
Grado Prestige SR80	125	Opn	-	40	
Grado Prestige SR100	175	Opn	-	40	
Grado Prestige SR200	230	Opn	-	40	
Grado Prestige SR300	320	Opn	-	40	
Grado Signature HP3	410	Opn	-	40	
Grado Signature HP2	510	Opn	-	40	
Grado Signature HP1	615	Opn	-	40	
Jecklin Float Model 1	75	Opn	400	200	
Jecklin Float Model 2	99	Opn	400	200	
Jecklin Float ELS	399	Opn	600	8	Electrostatic



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.

Impedance - in ohms.

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

Weight - without cable.

Model	Price	Type	Weight	Impedance	Special
<b>HEADPHONES</b>					
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, 6.3/3.5mmjacks
JVC HA-D610	25	Slid	120	32	3m, 6.3/3.5mmjacks
JVC HA-D690	40	Slid	220	32	3m, 6.3/3.5mmjacks
JVC HA-D710	55	Slid	210	32	3m, 6.3/3.5mmjacks
JVC HA-D910	65	Slid	220	32	3m, 6.3/3.5mmjacks
JVC HA-D1000	250	Slid	340	32	5m, 6.3/3.5mmjacks
Kenwood KH-535	15	Ear	-	32	3.5mm plug
Kenwood KH-757	20	Ear	-	32	3.5mm plug
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 HP/1	6	Opn	35	27	
Koss HP/3	7	Ear	5	27	
Koss HP/5	11	Ear	12	28	
Koss HP/6	15	Opn	75	92	
Koss HP/7	20	Opn	55	90	
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 Porta Pro 2000	95	-	-	-	
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	Replaceable pads, 1m lead
Maxell HP200	5	Opn	30	32	Replaceable pads, 1m lead
Maxell HP-400	8	Ear	4	32	With pouch, 6/3/3.5mm fit
Maxell HP-350	9	Ear	5	32	Winder case, fold plug
Maxell HP-500	13	Opn	45	32	2.7m lead, 6.3/3.5mm fit
Maxell HP1000	15	Opn	95	32	2.7m lead, digital ready
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	60	30	2m OFC cable
Pioneer SE-15	20	Opn	65	30	2m OFC cable
Pioneer SE-32	23	Opn	94	40	2.5 OFC cable
Pioneer SE-52	25	Opn	104	40	2.5 OFC cable
Pioneer SE-15V	30	Opn	65	30	5m OFC cable
Pioneer SE-330D	35	Slid	165	35	3m cable, bass boost duct
Pioneer SE-400D	37	Slid	185	35	3m cable, dual bass horn
Pioneer SE-500D	48	Slid	175	35	3m cable, dual bass horn
Pioneer SE-700D	60	Slid	180	35	3m cable, dual bass horn
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 HD440 II	35	Opn	125	60	3m lead, 3.5/6.3mm
Sennheiser HD601TV	36	Opn	118	32	6.8m lead (inc vol control)
Sennheiser HD320	45	Opn	120	60	3m lead, 3.5/6.3mm
Sennheiser HD330	60	Opn	120	100	3m lead, 3.5/6.3mm
Sennheiser HD340	70	Opn	120	100	Single sided cable

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

Audiolab 8000A	450	Int	N	60	MM,MC,1T,3T	Y	N	45,8,36	Preout/main in
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## THIS MONTH'S STAR BUYS

**AIWA**

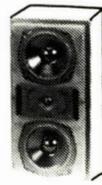


**XT003**

- REVIEW WHAT HI FI ★★★★★
- AM/FM 3 BAND TUNER
- SUPERB BUILD QUALITY
- 30 PRESETS AUTOTUNING
- QUARTZ DIGITAL

SAVE **£50** **£69.95**

**MISSION**



**761i**

- REVIEW WHAT HI-FI ★★★★★
- 3 DRIVE UNITS 2 WAY REFLEX
- 100 WATTS RECAP UNITS.
- SENSITIVITY 90DB
- DELUXE BLACK FINISH

SAVE **£60** **£119.95**

**AKAI**



**VSG20**

- BEST BUY WHAT VIDEO
- QUALITY VHS VIDEO RECORDER
- REMOTE £20 SCART SOCKET
- INTELLIGENT H.Q. SYSTEM
- SLIMLINE BLACK FINISH

VSG60 NICAM HIFI £329.95

SAVE **£60** **£199.95**

## SALE NEWS

**SALE**

**MARANTZ CD63 COMPACT DISC** £149.95

**NAD 402 TUNER** £149.95

**YAMAHA K260 CASSETTE DECK** £99.95

**SONY CDP711 COMPACT DISC** £129.95

**MISSION 731 SPEAKERS** £169.95

**KENWOOD KA30205 AMPLIFIER** £169.95

**SONY CDP715 COMPACT DISC** £199.95

**AKAI CDM770 COMPACT DISC** £49.95

## £2 MILLION STOCK CLEARANCE

ON A FIRST COME FIRST SERVED BASIS

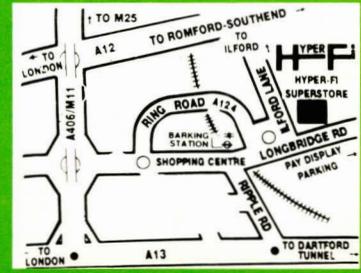
**SALE STARTS 9am 27th DECEMBER**  
**OPEN NEW YEARS DAY & SUNDAY 18h DEC**  
**10am - 4pm**

**WE WILL BEAT ANY GENUINE ADVERTISED PRICE**

# HYPERFI

**67-73 LONGBRIDGE ROAD BARKING, ESSEX.**  
**HOTLINE: 081-591 6961**

**NOW ONLY MINUTES AWAY FROM THE NEW M11 (A406) MOTORWAY CLOSE TO BARKING UNDERGROUND/MAINLINE STATION**



**AIWA**

- WHAT HI-FI AWARDS RECOMMENDED
- 20 WATTS OUTPUT + 25 WATTS SUBWOOFER
- FULL REMOTE CONTROL \* 3 BAND TUNER TIMER
- SATELLITE SPEAKERS £30 H/P SOCKET
- BUILT IN SUBWOOFER

**£269.95**  
ALSO LCK10 £299.95

# HYPERFI

**MARANTZ****DCC PRICE BREAKTHROUGH**

- HIGHLY REVIEWED WHAT HI-FI
- DCC RECORD/PLAY AND ANALOGUE PLAY
- DIFFERENTIAL BITSTREAM CONVERTOR
- AUTO REVERSE DIGITAL COUNTER
- INFRA RED REMOTE CONTROL

**£199.95**  
**SAVE £450**

FREE - DELIVERY + TAPES + HEADPHONES

HOTLINE 0181 591 696 1

**AMPLIFIERS****PIONEER**

- HIGHLY REVIEWED RANGE
- 2 x 25 WATTS OUTPUT
- 5 INPUTS 2 TAPE DUBBING
- BASS TREBLE TONE CONTROLS
- LOUDNESS SWITCH
- HEADPHONE SOCKET BLACK 420mm

**A201**  
Also A102 2 x 30 WATT £99.95

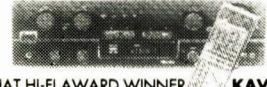
SAVE £50 **£79.95** SCOOP

**AMPLIFIERS****SONY**

- HIGHLY REVIEWED WHAT HI-FI
- EXCLUSIVE UK DESIGN
- 2 X 75 WATTS
- 6 INPUTS A/B SPEAKERS
- SUPER LEGATO LINEAR

Also TAF542E 80 Watts £169.95  
TAF540E 90 Watts £199.95

SAVE £100 **£149.95**

**AMPLIFIERS****KENWOOD A/V**

- WHAT HI-FI AWARD WINNER
- GOOD REVIEW HI-FI CHOICE
- ULTIMATE HOME THEATRE
- 2 X 85 WATTS FRONT 2 X 45 WATTS REAR
- 1 X 45 WATTS CENTRE \* DOLBY PRO LOGIC DSP
- SIX AUDIO SIX VISUAL CONNECTIONS
- FULL REMOTE CONTROL

SAVE £230 **£469.95**

**SONY A/V**

- AUDIO/VISUAL AMPLIFIER
- 2 x 40 WATTS RMS 8 OHMS
- MOTORIZED VOL REMOTE £20
- TWIN DRIVE POWER SUPPLY
- HEAVY DUTY BINDING POSTS
- TWIN SPEAKERS SEARCH DIRECT SWITCH

**TAF319R**

SAVE £70 **£99.95** SAVE £70

**MARANTZ**

- WHAT HI-FI AWARD WINNER
- SOUND QUALITY ★★★★★
- 2 x 50 WATTS RMS
- TWIN TAPE INPUTS
- SPECIAL EDITION OPTIMUM PERFORMANCE

**PM44SE**

SAVE £50 **£149.95**

**RECEIVERS****PIONEER**

- QUARTZ DIGITAL RECIEVER
- 2 x 55 WATTS 2 x 85 WATTS DYNAMIC
- 30 RANDOM PRESETS AM/FM
- 5 AUDIO INPUTS 2 TAPE
- A.B. SPEAKER SELECTOR

**SX102**  
Also SX202R Remote £159.95

SAVE £90 **£129.95**

**SONY**

- HIGHLY REVIEWED RANGE
- 2 X 70 WATTS OUTPUT
- SUPER LEGATO LINEAR SYSTEM.
- 5 INPUTS SOURCE DIRECT SWITCH
- TONE & BALANCE CONTROLS
- TWIN DRIVE POWER SUPPLY TWIN SPEAKERS

**TAF242**

SAVE £80 **£119.95**

**YAMAHA A/V**

- FULL AUDIO/VISUAL FUNCTION
- 90 WATTS PER CHANNEL
- INFRA-RED REMOTE
- 6 INPUTS INC TWO TAPE
- SOURCE DIRECT LOUDNESS
- TWIN SPEAKER OUTPUTS

**AXV401**

SAVE £50 **£149.95**

**TECHNICS**

- 60 WATTS PER CHANNEL
- 38 KEY REMOTE
- 30 RANDOM PRE-SETS
- 3 BAND DIGITAL TUNER
- TWIN SPEAKERS LOUDNESS

**SAGX130**  
Also SAGX230 80 WATTS £199.95

SAVE £70 **£159.95**

**PHILIPS**

- 2 x 65 WATTS DIN 8 OHMS
- 2 X 240 WATTS MUSIC POWER
- REMOTE CONTROL £20
- HEAVY DUTY BINDING POSTS
- DIGITAL INPUTS/OUTPUTS

**FA930**

SAVE £70 **£129.95**

**NAKAMICHI**

- HIGHLY REVIEWED WHAT HI-FI & HI-FI CHOICE
- "SWEET CRISP DETAILED AMPLIFIER"
- AUTHORISED U.K. DEALER STOCK
- 2 X 40 WATTS 8 OHMS
- 2 X 57 WATTS DYNAMIC POWER

Also DR3 UNPRINTABLE

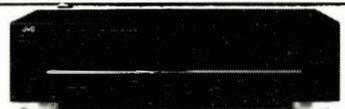
HALF PRICE **£169.95**

**PIONEER**

- AM/FM DIGITAL RECIEVER
- 2 X 85 WATTS 2 X 120 WATTS DYNAMIC
- 30/60 MIN SLEEP TIMER
- FULL REMOTE CONTROL
- 30 AM/FM PRESETS. AUTO DIMMER
- A.B. SPEAKER. ANTI RESONANCE INSULATION

**SX302R**

SAVE £100 **£199.95** SCOOP

**JVC**

- SUPERB QUALITY AMPLIFIER
- 2 X 140 WATTS DYNAMIC POWER
- DYNAMIC SUPER A CIRCUIT
- SIX INPUTS 2 TAPE/DUBBING
- TWIN SPEAKERS. HEADPHONE SOCKET

**AXA342X**

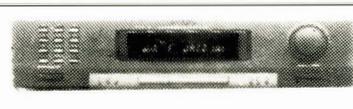
SAVE £40 **£129.95**

**SONY**

- 100 WATTS RMS 8 OHMS \* GIBRALTER CHASSIS
- 7 INPUTS. TWIN DRIVE POWER SUPPLY
- SOURCE DIRECT/RECORD OUT SELECT
- MM/MC PREOUT AB SPEAKERS
- HIGHLY REVIEWED AMP

**TAF670E5**

SAVE £100 **£299.95**

**TUNERS****PHILIPS**

- QUALITY DIGITAL TUNER
- AM/FM 30 PRESETS
- REMOTE CONTROL OPTION
- REMOTES WITH FA920 AMP
- 435MM WIDE

**FT910**

Also FT920 £99.95

HALF PRICE **£79.95** SCOOP



# IMPORTANT NOTICE AUTHORISED DEALERS

Not all advertisers in this magazine are authorised dealers for the products they stock. If you check with major manufacturers they will advise you to buy from authorised dealers to ensure full company guarantee back up.

**Hyper-Fi only sells brand new factory sealed stock direct from the manufacturers and is an authorised dealer for all its brands**

101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000

## COMPACT DISC

### MARANTZ



- HIGHLY REVIEWED WHAT HI-FI
- HIGHLY REVIEWED HI-FI CHOICE
- COAXIAL DIGITAL OUTPUT
- REMOTE £20 H/PHONE SOCKET
- SUPERB BUILD QUALITY

CD52II

SAVE £60 **£149.95**

## COMPACT DISC

### MARANTZ



- HIGHLY REVIEWED WHAT HI-FI/HI-FI CHOICE
- DIFFERENTIAL MODE BITSTREAM CONVERTOR
- OPTICAL AND CO-AXIAL DIGITAL OUTPUT.
- FTS MOTORIZED VOLUME CONTROL
- REMOTE CONTROL

CD72

SAVE £180 **£269.95**

## SPEAKERS

### JAMO

CENTER 100

- HIGHLY REVIEWED CENTRE SPEAKER
- MAGNETICALLY SHIELDED
- TWIN 4" BASS UNITS
- 1" DOME TWEETER
- SLIMLINE BLACKFINISH



SAVE £40 **Censored** SAVE £40

### KENWOOD



- REVIEW WHAT HI-FI★★★★
- HIGHLY REVIEWED HI-FI CHOICE
- "WARM RICHLY DETAILED SOUND".
- FULL REMOTE CONTROL
- BLACK SLIMLINE FINISH

DP7050

DP2050 £129.95, DP3050 £149.95, DP5050 £199.95,

HALF PRICE **£159.95**

### PIONEER



- "RECOMMENDED" HI-FI CHOICE
- ★★★★★ SOUND QUALITY WHAT HI-FI
- SUPERB TOP OF THE RANGE BUILD QUALITY.
- STABLE PLATTER MECHANISM
- CENTRE TRAY FULL REMOTE

PDS901

SAVE £200 **£299.95** SCOOP

### MORDAUNT SHORT

MS.10

- RECOMMENDED HI-FI CHOICE
- ★★★★★ REVIEW WHAT HI-FI
- 100 WATTS RECAP UNITS
- ALUMINIUM DOME TWEETER
- DELUXE BLACK FINISH



SAVE £60 **£79.95** SAVE £40

### PHILIPS



- BITSTREAM QUALITY MULTIPLAYER.
- DIGITAL ANALOGUE OUTPUT
- FTS FAVORITE TRACK SELECTION
- FULL REMOTE CONTROL
- CARROUSEL ALLOWS 3 DISC CHANGE WHILE PLAYING FIFTH
- FULL WIDTH 435MM

CDC935

SAVE £60 **£169.95**

## SPEAKERS

### J.P.W.

MINIM

- IMPROVED MODEL UP FROM MINI MONITOR
- RECOMMENDED HI-FI CHOICE
- 70 WATTS POWER RATING
- FERRO FLUID DOME TWEETER
- HARD WIRED X/OVERS
- LARGE DIAMETER TERMINALS
- WALNUT FINISH

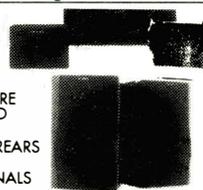


SAVE £30 **£49.95**

### SONY A/V

DOLBY S.S. KIT

- IFULL DOLBY PROLOGIC SPEAKER PACK
- 2 FRONT 2 REAR 1 CENTRE
- MAGNETICALLY SHIELDED FRONT & CENTRE
- 3 WAY FRONTS REFLEX REARS
- 70 WATTS HANDLING
- LARGE DIAMETER TERMINALS
- WALNUT FINISH



SAVE £50 **£99.95** FOR ALL FIVE

### MARANTZ

CD52IIE



- WHAT HI-FI AWARD WINNER
- RECOMMENDED HI-FI CHOICE
- COAXIAL DIGITAL OUTPUT.
- SPECIAL EDITION OPTIMUM PERFORMANCE
- REMOTE £30 H/P SOCKET

SAVE £70 **£199.95**

### MORDAUNT SHORT A/V

MS5.10S

- FULLY SHIELDED MAGNETS SUITABLE FOR ALL A/V APPLICATIONS
- HIGHLY REVIEWED HI-FI SPEAKER
- NEW IMPROVED TWEETER
- POSITEC PROTECTION SYSTEM
- SHELF OR FLOOR STAND USE
- 100 WATTS HANDLING
- DELUX BLACK FINISH
- IDEAL CENTRE SPEAKER



SAVE £££ **£69.95** SAVE £££

### MORDAUNT SHORT

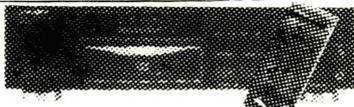
MS30

- HIGHLY REVIEWED NEW RANGE
- TWO WAY INFINITE BAFFLE
- 100 WATTS RECAP UNITS
- ALUMINIUM DOME TWEETER
- MCS WOOFER BI. WIRE
- 25 x 43 x 28cm BLACK FINISH



SAVE £120 **£149.95**

### PIONEER



- HIGHLY REVIEWED STABLE PLATTER
- ANTI RESONANCE DESIGN
- 1 BIT DIRECT LINEAR CONVERSION.
- SEMII CENTRE TRAY OPTICLE DIGITAL OUT
- DISPLAY OFF CONT. CD DECK SYNCRO

PDS 701

SAVE £100 **£199.95**

### J.P.W.

SONATA

- HIGHLY REVIEWED WHAT HI-FI
- WHAT HI-FI AWARD WINNER
- HI-FI CHOICE BEST BUY
- 70 WATTS HANDLING
- FREQ RANGE 70HZ - 20KHZ
- WALNUT FINISH
- 320 x 230 x 210mm



SAVE £30 **£69.95** SAVE £30

### CELESTION

CELESTION 9

- HIGHLY REVIEWED HI-FI CHOICE
- HIGHLY REVIEWED WHAT HI-FI
- 100 WATTS HANDLING
- 3 WAY BASS REFLEX
- SUPERB BLACK FINISH



ALSO DELUXE OAK FINISH £199.95

SAVE £100 **£169.95**



# 122 HI-FI CHOICE BUYER'S GUIDE



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.

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

Weight - without cable.

Model	Price	Type	Weight	Impedance	Special
<b>HEADPHONES</b>					
Sennheiser HD25 SP	80	Slid	115	85	Monitoring headphone
Sennheiser HD535	90	Opn	255	150	3m lead, 3.5/6.3mm
Sennheiser HD545 Reference	110	Opn	255	150	3m lead, 3.5/6.3mm
Sennheiser Set 90/UK	130	Ear	40	-	Mono, infra-red cordless
Sennheiser HD565 Ovalon	130	Opn	255	150	3m lead, 3.5/6.3mm
Sennheiser HD265 Linear	130	Slid	260	150	Closed back
Sennheiser HD25	145	Slid	140	70	Closed back
Sennheiser IS450	150	Opn	160	-	Infra-red cordless - hi-fi
Sennheiser Set 180/UK	150	Ear	43	-	Stereo infra-red cordless
Sennheiser IS550	180	Opn	170	-	Infra-red cordless
Sennheiser HD 580 Precision	190	Opn	260	300	Flagship model
Sennheiser Charleston	225	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-E505	8	Ear	-	-	Supplied soft case
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-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-25	16	OPN	-	-	-
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-35	20	OPN	-	-	-
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-IF210	50	IR	170	-	Extra h/phone w/o transmitter
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	-	Electrostatic
Stax SR Gamma	239	Opn	300	-	Electrostatic
Stax SR84	259	Opn	160	-	Electrostatic
Stax SR Lambda	349	Opn	325	-	Electrostatic
Stax Gamma Pro	399	Opn	300	-	Electrostatic
Stax Lambda Pro	449	Opn	325	-	Electrostatic
Stax Lambda Sig	549	Opn	325	-	Electrostatic
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/IRL	110	Opn	265	100	In-front localisation
Vivanco SR9001s	120	Opn	280	-	Infra-red cordless

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
Acoustic Energy Aegis 1	452	2x Pt	86	8	150	21,39,26	Stand mount, metal cone
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	870	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

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



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<b>LOUDSPEAKERS</b>							
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 CDB	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
Apogee Ribbon Wall	1750	Hybrid	89	-	-	27,120,7	Ribbon/dynamic
Apogee Centaur	2300	Hybrid	88	4	150	33,102,25	Ribbon/dynamic
Apogee Slant 6	2400	Hybrid	88	-	-	-	Ribbon tweeter, dynamic bass
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 Slant 8	3700	Hybrid	88	-	-	-	Ribbon treble, dynamic mass
Apogee Caliper Sig	3998	Ribbon	87	-	-	58,127	Two way
Apogee Stage	4100	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
Arcam Delta 2	300	2x Pt	88	8	75	22,38,28	Stand mount, walnut or black
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	10995	Active	91	8	850	83,73,440	With cross over and amplifiers
ATC SCM200A	11499	Active	91	-	850	-	75 kilo
ATC SCM300A	11995	Active	94	8	850	88,92,47	With cross over and amplifiers
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
Audio Vector 2X	850	2x	89	8	120	17,90,22	Black ash
Audio Vector 3X	1200	3x	89	8	150	19,98,52	Black ash
Audio Vector 5X	2300	4x	91	8	200	24,110,34	Black ash
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 Centrale	150	Pt	89	8	150	17,24,17	-
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					



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<b>LOUDSPEAKERS</b>							
B&W Silver Signature	4500	Pt	88	8	120	25,45,24	External crossover
Bose XL1000	115	Pt	-	8	50	29,19,17	
Bose XL2000	160	Pt	-	8	70	36,23,18	
Bose XL3000	180	Pt	-	8	90	47,29,23	
Bose 101 M'ble Monitor	190	-	-	4	60	13,23,15	Black finish
Bose XL4000	220	Pt	-	8	100	57,32,30	
Bose VS100	250	-	-	8	-	23,15,15	
Bose 151 Environmental	270	-	-	6	60	24,14,16	Waterproof/suitable for extrem
Bose 161 Freestyle	275	-	-	6	60	25,14,16	
Bose 201 Ser III	290	-	-	8	60	38,20,25	Direct/reflecting technology
Bose C'puter RoomMate	300	Active	-	-	60	24,14,16	Self powered AC/shielded, vol
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 wo satellite
Boston SubSat 7	549	-	89	8	125	-	Passive 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-C10	130	2x	87	6	87	34,15,15	Shielded, nr omnidirectional
Canon SV-15	130	2x	86	8	50	24,17,17	Utility - wide dispersion
Canon S-30	180	2x Pt	90	6	75	25,31,28	Wide imaging stereo
Canon S-B20	200	Sub	87	8	100	39,48,27	Free standing, passive
Canon V-100	210	2x Pt	90	4	75	25,33,17	Corner mount, wide dispersion
Canon S-35	250	2x	90	6	75	27,23,24	Wide Imaging Stereo
Canon V-SB100	250	Sub	88	6	150	37,34,21	Subwoofer for V100
Canon S-350	350	2x	89	8	100	31,25,25	Near omnidirectional
Canon S-50	350	2x Pt	89	8	75	25,31,25	Wide imaging stereo
Canon S-70	700	2x Pt	87	6	100	25,78,25	Wide imaging stereo
Castle Trent II	199	Pt	89	8	60	20,34,18	Shelf/stand, nine finishes
Castle Durham 900	279	Pt	90	8	85	22,40,23	Shelf/stand, nine finishes
Castle York	399	Pt	89	8	100	26,43,22	Shelf/stand, stands inc
Castle Severn	499	Pt	87	8	110	23,77,20	Free standing, 9 finishes
Castle Chester	699	Horn	90	8	100	23,91,25	Quarter wave, nine finishes
Castle Howard	999	3xHorn	90	8	125	26,104,41	Quarter wave, nine finishes
Castle Winchester	1499	3x	90	8	150	42,108,23	9 finishes, 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 SL60Si	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 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	89	8	70	27,15,19	Black Ash
Clements 300si	395	-	89	4-8	90	24,36,36	Compression line
Clements 600si	595	-	88	4-8	100	24,81,36	Compression line
Clements Reference 1	995	-	86	8	100	20,43,29	Ribbon tweeter
Clements Reference 7	1995	-	88	4.5	200	25,114, 4	Ribbon tweeter
Dali 102	250	-	88	6	100	21,32,26	

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<b>LOUDSPEAKERS</b>							
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
Denon SC-E313	160	Pt	88	8	100	22,75,23	UK designed & built
ECA SERVO A.2	1850	2x Pt	80	8	150	22,102,30	True ribbon tweeter
Epos ES11	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	245	2x	87	8	75	27,46,25	Mat black or granite effect
Faraday SG	345	2x	89	4	75	27,26,25	Mat black or granite effect
Faraday Siren	445	2x	90	4	80	27,25,46	Mat black or granite effect
Faraday FS10	795	3x	91	4	100	27,25,93	Matt black or granite effect
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 Sphinx	839	3x	89	8	70	25,91,30	Floor standing, var finishes
Fullers Pharaoh 2	1200	3xPt	88	8	80	39,100,31	Pharaoh 1 with added bass encl
Fullers Pharaoh 3	2499	4xPt	88	8	150	46,118,45	Pharaoh + bass & subbass encls
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	-	-	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	160	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 BBC LS3/5A	675	IB	82	10	30	30,19,18	Free standing
Harbeth HL-P3	699	IB	83	6	45	31,19,18	Free standing, shielded, biwir
Harbeth BBC LS5/12A	1195	Pt	82	8	100	30,18,23	Free standing, biwir
Harbeth HL Compact 7	1295	Pt	86	8	120	52,27,32	Shielded, many finishes
Harbeth HL-5	1495	Pt	86	8	100	64,32,31	Free standing
Harman-Kardon LS0200	149	-	87	8	50	21,35,30	
Harman-Kardon LS0300	199	-	88	8	75	21,38,80	
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, biwir
Heybrook Prima	130	2xPt	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							



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<b>LOUDSPEAKERS</b>							
Jamo Studio 140	130	3xPt	91	-	50	22,50,26	
Jamo Cornet 40.4	140	2x Pt	89	8	60	20,32,23	Black ash - Mahogany £20 extra
Jamo Studio 180	150	3xPt	92	-	80	22,50,26	
Jamo Artina	150	2xPt	90	-	50	29,25,8	Small, flat wall speaker
Jamo Sat 500	150	2x Pt	90	8	50	16,21,14	Satellites for SW500
Jamo D135	150	-	93	4-8	80	28,52,25	
Jamo Converta	150	2x Pt	90	8	50	9,25,24	Lamp-like appearance
Jamo Compact 1000	150	-	92	8	90	23,37,22	High sensitivity, utility desi
Jamo Cornet 60.4	180	2x Pt	90	8	80	23,42,27	Black ash - Mahogany £20 extra
Jamo D165	190	-	93	4-8	100	28,52,25	
Jamo Art	199	2x Pt	88	8	60	35,40,9	Shape and size of shallow 20 i
Jamo Outdoor 2	200	2x Pt	90	4	60	18,32,12	Including wall brackets, weath
Jamo Classic 4	230	2xPt	90	-	100	20,47,25	
Jamo SW160 System	230	-	90	8	-	20,34,48	Compact passive subwoofer
Jamo 307	299	2x Pt	87	6	70	18,31,27	Stand mount
Jamo D265	300	3xPt	95	-	150	44,68,32	
Jamo Classic 6	300	2xPt	90	-	100	20,84,29	Inc spiked feet
Jamo BX100A	300	3x Pt	91	8	100	22,55,28	Floor or stand mount
Jamo Cornet 90-4	330	3xIB	91	-	140	26,87,27	
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 BX150A	390	3x Pt	82	8	150	28,83,31	Floor mount
Jamo Cornet 100-4	400	3xIB	91	-	200	32,95,27	
Jamo Classic 8	400	3xPt	90	-	150	23,90,29	Inc spiked feet
Jamo Silhouette	400	-	90	5	80	25,122,17	
Jamo D365	400	-	96	4-8	200	46,78,35	
Jamo SW500 System	430	2x	90	8	140	41,38,53	Passive stereo subwoofer
Jamo BX200A	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 Oriel	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	117,25,45	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 i 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
Jordan Watts JH400M	970	1x	86	8	80	82,28,21	
J Watts JH1+1 Aspect	1730	2x	85	8	100	92,40,22	
J Watts JH1+1 Aspect K	2310	2x	85	8	100	92,40,22	
J Watts JH1+1 Aspect M	2745	2x	85	8	100	92,40,22	
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 JH10KM	10495	2xIB	92	8	500	47,156,40	Line driver array
JPW Minim SGL SHD	50	2x	87	6	70	19,28,20	Shielded, single speaker
JPW Satellite SGL SHD	50	2x	85	8	70	13,24,11	Shielded, single speaker
JPW Satellite	80	2x	85	8	70	13,24,11	Shielded, single speaker
JPW Minim	80	2x	87	6	70	19,28,20	135mm bass, 14mm treble
JPW Minim Pair Solid	89	2x	87	6	70	19,28,20	Shielded
JPW Sonata Vinyl	100	2x	87	8	70	23,32,22	
JPW Sonata	120	2x	87	8	70	23,32,22	165mm bass, 14mm treble
JPW Subwoofer	130	1x	95	8	80	26,51,27	
JPW Sonata Plus	140	2x	87	8	70	23,32,22	165mm bass, 25mm treble
JPW P1 Vinyl	150	2x	89	8	70	26,44,25	
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
JPW Ruby 1	500	2x	87	6	120	32,19,21	Alloy cones
JPW Ruby 2	700	2x	88	6	150	43,22,25	Alloy cones
JPW Ruby 3	1000	3x	87	6	150	75,19,22	Alloy cones
JPW Ruby 4	1300	3x	89	6	200	90,22,26	Alloy cones
JVC SPX220TBK	100	3x Pt	90	8	60	24,66,24	
JVC SPX550BK	130	3x Pt	90	8	60	24,66,24	
JVC SPX770BX	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	

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory.

Audiolab 8000A	450	Int	N	60	MM,MC,1T,3T	Y	N	45,8,36	Preout/main in
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<b>LOUDSPEAKERS</b>							
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 Coda 7	129	2xPt	91	6	70	18,30,25	Black ash finish
KEF K120	169	2x IB	87	8	80	21,34,25	Stand/bookshelf
KEF Q10	199	2x Pt	88	6	100	19,32,26	Uni-Q, shielded
KEF K140	239	2x IB	89	8	100	26,49,25	Stand/bookshelf
KEF 70S	299	2xIB	87	-	100	17,25,12	Uni-Q, shielded, AV surround
KEF K160	329	2x ABR	89	8	125	26,75,23	Floor standing
KEF Q30	349	2x Pt	88	6	125	19,73,30	Uni-Q, shielded, floor standin
KEF Q60	419	2x Pt	90	8	100	25,48,28	Uni-Q, bookshelf/stand
KEF Q50	499	3x Pt	90	6	150	19,83,30	Uni-Q, shielded, floor standin
KEF 101/3 Black	549	2x Pt	87	6	150	22,53,26	Uni-Q, Kube option
KEF Q80	569	2x ABR	89	8	125	25,86,27	Uni-Q floor standing
KEF LS3/5a	599	2xIB	82	11	30	19,30,16	Raymond Cooke Special Edition
KEF Q70	699	4xPt	90	6	175	19,105,30	Uni-Q, floor stand, shielded
KEF Q90	739	3x Pt	89	8	150	25,90,32	Uni-Q floor standing
KEF 102/2MS	749	3xCC	89	4	150	22,50,26	Uni-Q, shielded shelf/stand mt
KEF Model One	999	3xCC	89	4	150	23,86,30	Uni-Q, floor stand, shielded
KEF 103/4MS	1199	3xCC	91	4	200	22,90,31	Uni-Q, shielded, coupled cavit
KEF 103/4S	1249	3xCC	91	4	200	22,90,31	'Audiophile' 103/4MS
KEF Model Two	1499	4xCC	90	4	200	23,101,30	Uni-Q, floor stand, shielded
KEF 104/2	1595	5xCC	92	4	200	28,90,41	Floor standing, coupled cavity
KEF 104/2 REC	1799	5xCC	92	4	200	28,90,41	Raymond Cooke Special Edition
KEF Model Three	1999	5xCC	91	4	300	27,114,34	Uni-Q, floor stand, shielded
KEF 105/3	2295	6xCC	93	4	300	28,110,41	Uni-Q, coupled cavity bass
KEF 105/3S	2345	6xCC	93	4	300	28,110,41	Uni-Q, audiophile 105/3
KEF 107/2	3695	4xCC	90	4	300	33,116,45	Floor standing, Kube equaliser
KEF 107/2 REC	3999	4xCC	90	4	300	33,116,45	Raymond Cooke Special Edition
Kenwood LS-200G	200	Pt	89	4	60	21,35,30	European design
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
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 SA20	25	-	-	-	-	-	
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 Tuklan	398	2xIB	87	8	30	19,30,18	

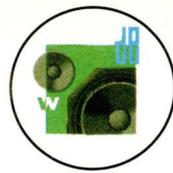


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<b>LOUDSPEAKERS</b>							
Mission 73C	150	2x	90	8	75	16,20,43	TV top, shielded
Mission 760i SE	150	2x Pt	89	6	75	18,30,20	Stand mount, boundary siting
Mission 732	200	2x	89	8	100	41,21,31	Stand mount, boundary
Mission 780SE	270	2x pt	89	6	75	18,30,26	Stand mount, boundary siting
Mission 733	300	2x	89	8	100	84,21,31	Floor standing, boundary
Mission 751	300	2x Pt	89	6	75	19,32,27	Stand mount, boundary
Mission 734	430	3x	90	8	125	84,21,33	Floor standing, boundary
Mission 752	500	2x Pt	90	8	125	20,84,26	Floor stand, near wall siting
Mission 734	600	3x	90	8	150	106,21,33	
Mission 753	700	2x Pt	90	6	150	21,88,32	Floor stand, transverse folded
Modulus Subwoofer	1750	Active	-	-	250	49,45,45	Variable phase, high/low filte
MA Monitor 1 Gold	200	2x IB	88	8	70	16,24,16	Miniature stand/shelf mount
MA Monitor 7 Gold II	245	2x Pt	89	8	70	17,35,17	Stand/shelf mount
Monitor Audio MA100G	280	2x IB	89	8	120	16,24,16	As MA Monitor 1, shielded
Monitor Audio MA201	300	2xPt	90	8	100	22,41,27	Gold dome tweeter, pulp bass
MA Monitor 9 Gold II	349	2x Pt	88	8	100	21,37,21	Stand/shelf mount
Monitor Audio MA202	450	2xPt	90	8	100	22,89,29	Gold dome tweeter, pulp bass
MA Monitor 14 Gold II	500	3x	88	8	120	21,76,24	Floor/shelf standing
MA MA700 Gold II	500	2x	89	8	100	22,35,26	Stand/shelf mount
Monitor Audio Studio 2	600	2x	89	8	120	-	
Monitor Audio Studio 6	900	2x Pt	88	8	200	22,35,25	Stand/shelf mount, metal bass
Monitor Audio Studio 12	1000	2	90	8	200	92,17,20	Black - rosewood extra
MA Studio 20SE	2200	2x Pt	88	8	200	20,92,26	Floor stand, metal cone bass
Monitor Audio Studio 50	4000	2x	90	8	300	20,104,30	Floor stand, metal bass & mid
Mordaunt-Short M505	110	Pt	87	8	60	26,17,18	Bookshelf, wall positioning
Mordaunt-Short CS1	115	Pt	87	8	100	16,23,13	Shielded, Positac protected
Mordaunt-Short MS10	140	Pt	88	8	60	19,31,22	Alloy tweeter, MCS woofer
Mordaunt-Short HT30	150	Pt	90	8	120	25,43,29	Shielded, Positac protected
Mordaunt-Short SW1	150	Sub	90	8	100	24,58,26	Coupled cavity, matches CS1
Mordaunt-Short MS20	190	Pt	89	8	75	22,37,22	Alloy tweeter, MCS woofer
Mordaunt-Short MS30	270	Pt	90	8	100	25,43,28	Alloy tweeter, MCS woofer
Mordaunt-Short HT50	275	Pt	90	8	120	25,87,33	Positac, integrated subwoofer
Mordaunt-Short MS40	400	Pt	90	8	150	23,82,28	Alloy tweeter, MCS woofer
Mordaunt-Short MS50	530	Pt	90	8	200	25,87,33	Alloy tweeter, MCS woofer
NAD 800	149	Pt	90	6	60	20,32,24	10 litre enclosure
NAD 802	219	Pt	90	6	80	20,40,26	11.5 litre enclosure
Naim IBL Active	776	-	-	-	65	25,80,28	Boundary, floor standing
Naim IBL Passive	895	-	86	6	65	25,80,28	Boundary, floor standing
Naim SBL Active	1586	-	-	-	75	27,89,27	Boundary, floor standing
Naim SBL Passive	1708	-	88	6	75	27,89,27	Boundary, floor standing
Naim DBL Active	6991	-	-	-	200	65,120,40	Boundary, floor standing
Naim DBL Passive	7672	-	92	4	200	65,120,40	Boundary, floor standing
Neat Petite	595	2x	87	6	100	20,30,18	
Orelle Orator II	699	2xPt	91	8	100	27,40,30	Time aligned, biwire
Origin Live OL1B	289	-	89	8	100	20,30,19	
Origin Live OL2B	349	-	90	8	150	19,80,19	Floor standing
Origin Live OL-1AS	399	-	89	8	199	20,30,190	Floor standing
Origin Live OL-1A	399	-	86	8	150	20,30,19	
Origin Live OL-2AS	469	-	90	8	100	19,80,19	Floor standing
Origin Live OL-2A	469	-	86	8	150	19,80,19	Floor standing
Origin Live OL-1	499	-	86	8	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 A	449	IB	87	8	80	21,28,20	Direct coupled
Pentachord B	499	IB	87	8	80	52,35,52	Active crossover, including el
Pentachord Pentode	695	IB	87	4	80	20,74,20	Active crossover, including el
Pentachord P'column	1579	2xIB	87	4	80	21,108,20	Including active crossover, fo
Philips Legend FB720	200	Pt	80	7	75	21,37,31	
Philips DSS930	1300	Active	-	-	75	22,58,33	Active digital loudspeaker
Pink Triangle Vertical	865	Hybrid	86	11	100	15,80,32	Ribbon hybrid
Pioneer CS-3030	120	3x Pt	90	8	120	27,54,24	Bookshelf
Pioneer CS-5030	170	3x Pt	90	8	140	31,53,25	Bookshelf
Pioneer CS-7030	230	3x Pt	90	8	190	35,70,28	Bookshelf
Pioneer S-4UK	250	2x Pt	88	6	80	21,37,28	No crossover, UK optimised
Pioneer S-60	270	2x	87	4	80	22,47,28	Bookshelf
Pioneer CS-9030	280	3x Pt	92	8	220	39,75,29	Bookshelf
Pioneer S-80	370	2x	88	4	80	23,56,28	Bookshelf
Pioneer S-200	600	2x	89	4	120	26,90,34	Biwire, floor standing
Pioneer S-400	950	2x	89	4	160	27,96,38	Biwire, floor stand, shielded
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	400	2x ABR	90	8	150	29,64,22	Stand mount
Polk SB10	650	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	



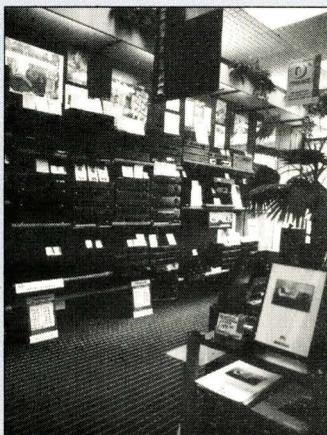
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Proac Response 3 Sig	4935	-	90	8	300	28,118,30	
Prof Monitor Co TB1	481	2x Pt	90	8	150	20,40,25	Shielded version available
Prof Monitor Co LB1	998	2x	89	4	300	18,53,25	Transmission line
Prof Monitor Co AB1	1598	2x	89	6	400	26,79,43	Transmission line
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
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	498	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, balanced input
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 LS1	199	2x	-	6	75	20,20,30	Stand required
Rogers LS2a/2	250	2x	86	8	100	23,36,21	Use about 30cm from wall
Rogers LS4a/2	330	2x	88	8	-	-	Various finishes
Rogers Studio 3	449	2x	85	8	45	19,30,16	Stand required
Rogers AB1C Subwoofer	499	1x	-	8	50	57,19,16	Passive subwoofer
Rogers LS3/5A	699	2xIB	-	12	50	31,19,16	Small broadcast monitor
Rogers Studio 5	699	2x	-	8	100	25,25,48	Stand required
Rogers P20	750	2x Pt	88	8	150	26,42,30	Stand mount, stands available
Rogers P22	832	2x Pt	88	8	150	26,85,30	Floor stand, sloping baffle
Rogers Studio 7	899	2x	89	8	150	30,63,30	Stand required
Rogers P24a	1268	3x	86	4	250	25,104,35	Internal bass, floor standing
Rogers LS5/9	1531	2x	87	8	100	28,46,27	
Roksan Qjan 3	895	Pt	88	8	250	28,76,460	Floor standing, sprung tweeter
Royd The Herald	198	Pt	86	8	100	31,20,18	Stand mount
Royd The Abbot	259	Pt	86	8	100	60,18,12	Side port, floor standing
Royd Merlin	298	Pt	86	8	100	31,20,18	Veneered
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 Plus II	299	2x IB	87	8	100	20,38,27	Near wall/stand mount
Ruark Sabre II	385	2x IB	87	8	100	23,37,27	Wall/free, on stands
Ruark Templar	479	2x IB	87	8	100	19,70,27	Wall or free, no stands reqd
Ruark Tallisman II	699	2x Pt	88	8	100	23,84,32	Free space, floor standing
Ruark Broadsword II	849	2x IB	86	8	120	29,43,38	Free space, stand mount
Ruark Crusader II	1495	3x Pt	88	6	150	24,92,32	Free space, floor standing
Ruark Equinox	1749	2x Pt	88	6	150	25,88,3	

# 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.



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.

## 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 are 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.



## PRICE PROMISE

**We always try to ensure that our prices are competitive. However, in the unlikely event a competitor advertises an identical product as available from stock at a lower price, even in a sale, we will match that price!**

Added value offers not available on price match.

## 0% FINANCE

We offer 0% finance on a wide range of Hi-Fi separates & A/V products.

**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.

**Package 3:** 50% Deposit followed by 12 equal monthly payments.

**All Options:** Minimum balance £400.

Subject to status. 0% APR.

**Personal shoppers only.**

Written details on request.

## SUGGESTED SYSTEMS

### system 1

**VINYL REPLAY FROM A QUALITY HI FI SEPARATES SYSTEM...**

**£249.<sup>00</sup>**

#### DUAL CS435 TURNTABLE

Excellent value turntable most at home with rock and pop music  
**WHAT HI FI? \*\*\*\*\***

#### MARANTZ PM44SEMKI AMPLIFIER

Best amplifier in 1993/4  
**WHAT HI FI? 93/94 AWARDS WINNER \*\*\*\***

#### WHARFEDALE DIAMOND SPEAKERS

Lively, dynamic bookshelf loudspeaker  
(Option on JPW MINIM Speakers)

**NORMALLY £440.<sup>00</sup>**

### system 2

**CD REPLAY FROM A QUALITY HI FI SEPARATES SYSTEM...**

**£299.<sup>00</sup>**

#### AIWA XC300 CD PLAYER

Enjoyable, neatly styled, well equipped  
**WHAT HI FI? \*\*\*\***

#### MARANTZ PM44SEMKI AMPLIFIER

Breathes life into most music  
**WHAT HI FI? 93/94 AWARDS WINNER \*\*\*\***

#### JPW MINIM SPEAKERS

Fast, dry bass which never goes missing  
**WHAT HI FI? \*\*\*\***

(Option on Wharfedale Diamond Speakers)

**NORMALLY £430.<sup>00</sup>**

### system 3

**CD REPLAY FROM AN 'AUDIOPHILE' HI FI SEPARATES SYSTEM...**

**£399.<sup>00</sup>**

#### TEAC CDP3500 CD PLAYER

Expressive, confident, pacy, natural presentation  
**WHAT HI FI? \*\*\*\***

#### ROTEL RA960BXMKII AMPLIFIER

Detailed, aggressive presentation, good phono stage  
**HI FI WORLD Recommended**

#### MISSION 760i SPEAKERS

**SOUND WHAT HI FI? \*\*\*\*\*  
BUILD WHAT HI FI? \*\*\*\*\*  
COMPATIBILITY WHAT HI FI? \*\*\*\*\*  
VALUE WHAT HI FI? \*\*\*\*\***

**NORMALLY £630.<sup>00</sup>**

## STAFF WANTED

Senior and Junior sales staff required at several locations due to further expansion ~ If you're interested in a career with a progressive Hi-Fi retailer, contact Kim or Maxine on (0732) 455911

NB. Regrettably, we are unable to offer 0% finance on any of these systems.



**CLAIM A FREE PAIR OF AUDIO TECHNICA HEADPHONES WORTH £40 WITH ALL PURCHASES OF SEPARATES OVER £500**

**WE'RE OPEN ALL OVER CHRISTMAS**

**EXCEPT DECEMBER 25TH, 26TH AND JANUARY 1ST**

# THE SPECIALIST

## HI FI PRODUCT SELECTION

All prices are valid until at least December 24th, 1994

### AMPLIFIERS

Arcam Alpha 5	£ 229.95
<b>Arcam Alpha 6 B" Stock</b>	<b>£ 269.00</b>
<b>Arcam Delta 290 B" Stock</b>	<b>£ 389.00</b>
Arcam Alpha 6	£ 329.95
Arcam Delta 290P	£ 399.95
Arcam Delta 290 Inc remote	£ 479.95
Aura VA80	£ 279.95
Aura VA100 II Black	£ 349.95

<b>Audiolab 8000C - II (Ex Dem)</b>	<b>£ 369.00</b>
<b>Audiolab 8000A - II (Ex Dem)</b>	<b>£ 379.00</b>
<b>Audiolab 8000P - II (Ex Dem)</b>	<b>£ 519.00</b>
<b>Audiolab 8000M -II (Ex Dem)</b>	<b>£ 559.00</b>

Audiolab 8000C - 94	£ 459.95
Audiolab 8000A - 94	£ 479.95
Audiolab 8000P - 94	£ 649.95
Audiolab 8000M - 94 (each)	£ 699.95
Audiolab 8000 PPA	£ 799.95
Cyrus PSXR	£ 299.95
Cyrus Power	£ 449.95
Cyrus III	£ 499.95
Cyrus Pre	£ 649.95
Denon PMA250III	£ 159.95
Denon PMA350III	£ 219.95
Denon PMA480R	£ 219.95
Denon PMA450 SE	£ 269.95
Exposure P.O.A.	
Kenwood KA1060	£ 139.95
Kenwood KA2060R	£ 169.95

<b>Kenwood KA3020SE</b>	<b>£ 199.95</b>
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<b>Marantz PM44 Mki SE</b>	<b>£ 199</b>
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Marantz PM44 MkII SE	£ 199.95
Meridian 501 Pre	£ 624.95
Meridian 555 Pwr	£ 624.95
Meridian 551	£ 694.95
Michell	£ 399.95
Musical Fid A1 Ltd. Ed.	£ 1399.95
Musical Fid A1000	£ 599.95
Musical Fid E100	£ 599.95
Musical Fid E200 Pwr	£ 699.95
Musical Fid E300 Pwr	£ 999.95
Musical Fid F22	£ 1899.95
Musical Fid F15	£ 129.95
Nad 310	£ 179.95
Nad 302	£ 239.95
Nad 304	£ 129.95
Pioneer A103	£ 149.95
Pioneer A203	£ 229.95
Pioneer A300X	£ 299.95
Pioneer A400X	£ 349.95
Quad 306	£ 398.95
Quad 34	£ 519.00

<b>Quad 606 (Ex Dem)</b>	<b>£ 519.00</b>
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Quad 77	£ 594.95
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<b>Quad 66 inc RI (Ex Dem)</b>	<b>£ 649.00</b>
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Quad 606	£ 689.95
Quad 66 inc RI	£ 862.95
Rotel RA930AX II	£ 149.95
Rotel RA930BX	£ 199.95
Rotel RA935BX II	£ 249.95
<b>Rotel RA960BX II</b>	<b>£ 299</b>
Rotel RC970BX II	£ 174.95
Rotel RB970BX II	£ 224.95
Technics SUA600K	£ 199.95
Technics SUA700K	£ 249.95
Technics SUA900MkII K	£ 399.95
Yamaha AX380	£ 199.95

### MINI/MICROS

Aiwa, JVC, Sony, Technics & Kenwood 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
Kenwood HD600 Ex Speakers	£ 699.95

### TUNER AMPS

Denon DRA365RD	£ 249.95
Denon DRA545RD	£ 319.95

<b>Marantz SR53</b>	<b>£ 269</b>
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Nad 705	£ 329.95
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### CASSETTE / DCC

Aiwa ADF450	£ 119.95
Aiwa ADF850	£ 229.95
Aiwa ADVX727	£ 169.95
Denon DRM540	£ 159.95
Denon DRM740	£ 259.95
Denon DR5640	£ 199.95
Denon DRW760	£ 249.95
Kenwood KXW4060	£ 179.95
Kenwood KX3060	£ 169.95

<b>Marantz DD82DCC</b>	<b>£ 399</b>
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Nad 602	£ 199.95
Nakamichi DR1	£ 849.95
Nakamichi DR2	£ 599.95

<b>Nakamichi DR3</b>	<b>£ 399</b>
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<b>Philips DCC300</b>	<b>£ 179</b>
<b>Philips DCC600</b>	<b>£ 199</b>

Pioneer CTS430S	£ 199.95
Pioneer CTS630S	£ 299.95

Pioneer CTS830S	£ 499.95
Pioneer CTW503R	£ 179.95
Pioneer CTW603RS	£ 229.95
Pioneer CT95	£ 999.95

<b>Sony TCK411 3-Head</b>	<b>£ 199</b>
<b>Sony TCK6115 Dolby S</b>	<b>£ 299</b>
<b>Sony TCWR6355 Dolby S Twin</b>	<b>£ 279</b>

Technics RSTR373K	£ 179.95
Technics RSTR474K	£ 199.95
Yamaha KX380	£ 169.95

<b>Yamaha KX580</b>	<b>£ 249.95</b>
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Yamaha KXW482	£ 249.95
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### AUDIO VISUAL

Wide range available see our AV AD.

### SPEAKERS

B&W DM600i	£ 189.95
B&W DM610i	£ 249.95
B&W DM620i	£ 429.95
B&W 805	£ 894.95
B&W 804	£ 1499.95

<b>B&amp;W Solid Monitor</b>	<b>£ 159.00</b>
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Castle Trent II	£ 199.95
Castle Durham 900	£ 279.95
Castle York	£ 399.95
Castle Severn	£ 499.95
Castle Chester II	£ 699.95
Castle Howard	£ 999.95
Celestion 3 Mk II	£ 129.95
Celestion 5 Mk II	£ 169.95

<b>JPW Minim</b>	<b>£ 79</b>
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JPW Sonata Vinyl	£ 99.95
Kef Reference Model One	£ 1199.95
Kef Q10	£ 199.95
Kef Q30	£ 349.95
Kef Q50	£ 499.95

<b>Kef R105 Bk</b>	<b>£ 299</b>
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Meridian A500	£ 694.95
Mission 731	£ 129.95
Mission 732	£ 199.95
Mission 733	£ 299.95
Mission 734	£ 429.95

<b>Mission 735</b>	<b>£ 599.95</b>
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Mission 751 (R/Wood add £29)	£ 299.95
Mission 752 (R/Wood add £79)	£ 499.95
Mission 753 (R/Wood add £99)	£ 699.95

<b>Mission 760i</b>	<b>£ 129</b>
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Mission 760iSE	£ 149.95
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<b>Mission 780SE</b>	<b>£ 239.95</b>
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Mon Audio 1 Gold II (R/Wood + £20)	£ 199.95
Mon Audio 14 Gold II (R/Wood + £50)	£ 499.95
Mordant Short MS10	£ 129.95
Mon Audio Short MS20	£ 179.95
Nad 801	£ 99.95
Nad 804	£ 329.95
Pink Triangle Vertical	£ 899.95
Proac P.O.A.	
Quad ESL 63	£ 2859.95
Quad Gradient SW63	£ 1699.95
Roksan Ojan 3	£ 895.95
Ruark Swordsman Plus II	£ 299.95
Ruark Sabre	£ 384.95
Ruark Templar	£ 479.95
Ruark Talisman II	£ 699.95
Ruark Paladin	£ 1099.95
Ruark Crusader II	£ 1499.95
Ruark Equinox	£ 1749.95
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 NFM	£ 119.95
TDL NFM2	£ 179.95
TDL RTL2	£ 299.95
TDL RTL3	£ 399.95
TDL RTL4	£ 649.95
TDL Studio 0.5	£ 499.95
TDL Studio 1	£ 699.95

<b>Mission 760i</b>	<b>£ 129</b>
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Mission 760iSE	£ 149.95
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<b>Mission 780SE</b>	<b>£ 239.95</b>
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Mon Audio 1 Gold II (R/Wood + £20)	£ 199.95
Mon Audio 14 Gold II (R/Wood + £50)	£ 499.95
Mordant Short MS10	£ 129.95
Mon Audio Short MS20	£ 179.95
Nad 801	£ 99.95
Nad 804	£ 329.95
Pink Triangle Vertical	£ 899.95
Proac P.O.A.	
Quad ESL 63	£ 2859.95
Quad Gradient SW63	£ 1699.95
Roksan Ojan 3	£ 895.95
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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 NFM	£ 119.95
TDL NFM2	£ 179.95
TDL RTL2	£ 299.95
TDL RTL3	£ 399.95
TDL RTL4	£ 649.95
TDL Studio 0.5	£ 499.95
TDL Studio 1	£ 699.95

### TURNTABLES

<b>Dual CS 435 inc. cart</b>	<b>£ 129</b>
<b>Dual CS 503.2 inc. cart</b>	<b>£ 149</b>
<b>Dual CS 505.4 inc. cart</b>	<b>£ 189</b>

Michell	P.O.A.
Nad S120 inc. cart	£ 119.95
Nad S33 inc. cart	£ 199.95
Pink Triangle	P.O.A.

Project 0.5 inc. cart	£ 144.95
Project 1 inc. cart	£ 184.95
Project 6.1 ex cart	£ 379.95
Project 6.1 inc. cart	£ 434.95
Technics SL1210 II	£ 449.95

### TUNERS

Arcam Alpha 5	£ 219.95
Audiolab 8000T	£ 699.95
Cyrus FM7	£ 399.95
Denon TU260L	£ 119.95
Denon TU380RDS	£ 189.95
Kenwood KT1060L	£ 119.95
Kenwood KT2060L	£ 149.95
Meridian 504	£ 624.95
Musical Fid E500	£ 499.95

<b>Nad 402</b>	<b>£ 169.95</b>
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Pioneer F203 RDS	£ 129.95
Pioneer F303 RDS	£ 179.95
Pioneer F502 RDS	£ 249.95
Quad 66FM	£ 532.95

<b>Quad 66FM (Ex Dem)</b>	<b>£ 399.00</b>
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Rotel RT940AX	£ 189.95
Rotel RT950BX	£ 219.95

<b>Sony ST531RDS</b>	<b>£ 199</b>
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Yamaha TX480L	£ 399.95
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### CD PLAYERS

<b>Aiwa XC300</b>	<b>£ 149</b>
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Arcam Alpha One	£ 299.95
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<b>Arcam Alpha 5 (ex dem)</b>	<b>£ 349.00</b>
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Arcam Alpha 5 Plus	£ 469.95
Arcam Black Box 50	£ 449.95
Arcam Black Box 500	£ 749.95
Arcam Delta 250 Transport	£ 749.95
Arcam Delta 270	£ 799.95

<b>Audi Alchemy DAC in the box</b>	<b>£ 199.95</b>
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Audiolab 8000 CDM	£ 1249.95
Audiolab 8000 DAC	£ 749.95
Cyrus DAD7	£ 899.95
Denon DCD615	£ 179.95
Denon DCD825	£ 219.95
Denon DCM340 Multi	£ 299.95
Kenwood DP2060	£ 159.95
Kenwood DP3060	£ 199.95
Kenwood DPR4060 Multi	£ 199.95
Marantz CD10	£ 199.95

<b>Marantz CD52IISE</b>	<b>£ 299</b>
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<b>Marantz CD10 Fa tory Re-packs</b>	<b>£ 899.00</b>
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Marantz CD53	£ 199.95
Marantz CD63	£ 249.95

<b>Marantz CD63SE</b>	<b>£ 349.95</b>
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Meridian 563 DAC	£ 749.95
Meridian 506	£ 874.95
Meridian 500 Transport	£ 1094.95
Meridian 508	£ 1474.95
Musical Fid E600	£ 599.95
Musical Fidelity FCD	£ 1499.95
Nad 501	£ 179.95
Nad 502	£ 229.95
Nad 513 Multi	£ 269.95
Philips CD 720	£ 129.95
Pink Triangle Cardinal Transport	£ 749.95
Pink Triangle Ordinal	£ 789.95
Pink Triangle Da Capo	£ 1449.95
Pioneer PD203	£ 159.95
Pioneer PDM603 Multi	£ 249.95
Pioneer PDS503	£ 199.95

<b>Pioneer PDS703</b>	<b>£ 249.95</b>
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Pioneer PDS802	£ 349.95
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Pioneer PDM703 Multi	£ 299.95
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Quad 67	£ 824.95
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<b>Quad 67 CD (Ex Dem)</b>	<b>£ 659.00</b>
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Roksan ATT/DP2 MkII Transport	£ 1294.95
Rotel RCD930AX	£ 199.95
Rotel RCD940BX	£ 249.95
Rotel RCD965BX	£ 299.95
Sony CDP715E	£ 249.95
Sony CDPM300	£ 129.95

<b>Teac CDP3500</b>	<b>£ 299</b>
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# TRUE MUSICAL

*quality hi fi products with style and value for*

**michell**

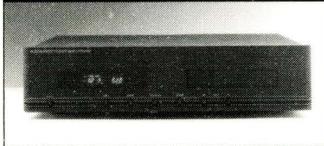


**Gyro Dec**

The **Gyro Dec** has always been a class act. Beautifully styled, it looks like no other turntable and like all of John Michell's product it has the performance to match. After twenty years of success John Michell compliments it with products that are impossible not to recommend, like the **Argo** (pre amp), **ISO** (head amp), **Alecto** (stereo or mono power amps) and the new **QC** (power supply).

At Sevenoaks Superfi you can audition these and other audiophile - vinyl replay equipment like the Pink Triangle Export Gti and Anniversary turntables.

**musical fidelity**



**E600**

The **E600** CD player is just one model from Musical Fidelity's new Elektra series. Together with the superb **E100** (Integrated amp), **E200** (Pre amp), **E300** (Power amp) and **E500** (Tuner), it forms an outstanding range that compliments the **A1000** (Integrated amplifier) and F Series components superbly.

Our other audiophile CD players, Transports and DAC's include - Audiolab, Quad, Roksan, Teac, Cyrus, Pink Triangle, Meridian and Arcam.

**cyrus**



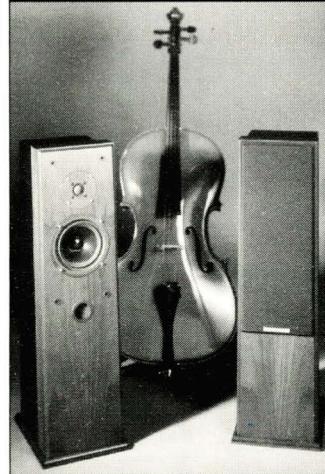
**III**

The shoe-box styling of the **Cyrus III** is just one of the things that sets it apart from all the other amplifiers. The sophisticated remote control allows you to adjust volume, input and balance from your armchair.

Yet most important of all is the superb performance. If connected to the optional PSX-R (power supply) and suitable loud speakers the **Cyrus III** combines bass weight and slam with close attention to detail and neutrality.

At Sevenoaks Superfi we also stock the **DAD 7** (CD player), **Discmaster** (CD Transport), **Dacmaster** (DAC) and **FM 7** (Tuner) - contact us for your nearest Cyrus stockist.

**ruark**



**Talisman II**

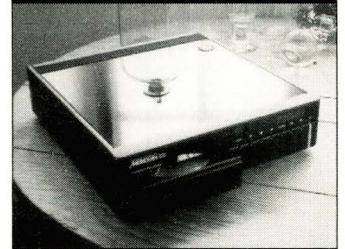
Craftsmanship, style and refined musical presentation are the hallmarks of Ruark loudspeakers. With the **Talisman II** (a product aptly named) Ruark truly have a product that enhances their reputation.

A two-way bass reflex design, the superb Seas tweeter and bass/mid driver delivers the kind of controlled bass and engaging mid-range that will suit every musical palette.

At Sevenoaks Superfi you will find the Ruark range, including the **Swordsman + II**, **Sabre**, **Templar**, **Paladin**, **Crusader II** and **Equinox**.

We also stock many other quality loudspeakers from Castle, Kef Reference, ProAc, Monitor Audio, TDL and Mission.

**meridian**



**506**

The superb **506** CD player is not just another black box. The first moment you set eyes on its unique styling - especially the bonded glass (mirror) top - you can understand how Meridian have built their reputation, with precision and attention to detail. Whether it's because they use top quality components as part of the 18-bit delta-sigma conversion or a steel chassis and high mass drawer system, something is undeniably right - as music is always reproduced faithfully.

To audition the Meridian range contact our branches in Sevenoaks, Chelsea, Watford and Witham (Essex).

sounds outstanding

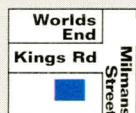
**0%**  
0% FINANCE  
AVAILABLE ON A  
WIDE RANGE OF  
HI FI SEPARATES

## BRANCHES THROUGHOUT

*authorised dealers for most brands of quality Hi Fi. For a competitive quote please*



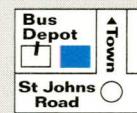
**SEVENOAKS**  
109-113 London Road  
0732 459555  
Sevenoaks Hi Fi



**CHELSEA**  
403 Kings Road, SW10  
071 352 9466  
Sevenoaks Hi Fi



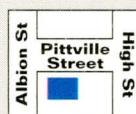
**ESSEX**  
1 The Grove Centre, Witham  
0376 501733  
Sevenoaks Hi Fi



**TUNBRIDGE WELLS**  
28-30 St Johns Road  
0892 531543  
Sevenoaks Hi Fi



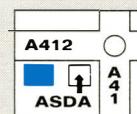
**BRIGHTON**  
55 Preston Street  
0273 733338  
Sevenoaks Hi Fi



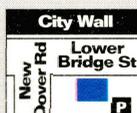
**CHELTENHAM**  
24 Pittville Street  
0242 241171  
Sevenoaks Hi Fi



**GUILDFORD**  
73b North Street  
0483 36666  
Sevenoaks Hi Fi



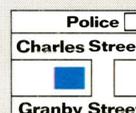
**WATFORD**  
478 St Albans Road  
0923 213533  
Open Sunday  
Sevenoaks Hi Fi



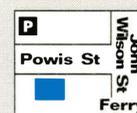
**CANTERBURY**  
20a Lower Bridge Street  
0227 462787  
Sevenoaks Hi Fi



**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



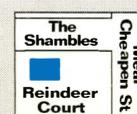
**CHATHAM**  
4 Railway Street  
0634 846859  
Sevenoaks Hi Fi



**ENFIELD**  
7 Genotin Road  
081 342 1973  
Sevenoaks Hi Fi



**OXFORD**  
41 St Clements  
0865 241773  
Sevenoaks Hi Fi



**WORCESTER**  
2 Reindeer Court  
0905 612929  
Sevenoaks Hi Fi

# EXPRESSION

*hi fi connoisseurs and music lovers*

**audiolab**



**8000a - 94**

Never a company to do things by half measures, Audiolab have updated their award winning range of amplification to include advanced film and dielectric technology, new power supply/transformer configuration. This enables all the new models - **8000A-94**, **8000C-94**, **8000P-94** and **8000M-94** to perform with a wider dynamic range, deeper bass and a significantly more open sound stage.

We also stock top quality amplification from Arcam, Cyrus, Exposure, John Sheare, Meridian and Quad.

**arcam**



**Alpha 5+ CD**

Following the phenomenal success of the original Alpha CD, Arcam have made several technical upgrades and subsequent model changes - as time waits for no man.

However they have stuck rigidly to their beliefs that audio performance and reliability outweighs fancy gimmicks and flashing lights.

The new **Alpha 5+** CD continues to impress, allowing this quality British manufacturer to truly say - I told you so.

**rotel**



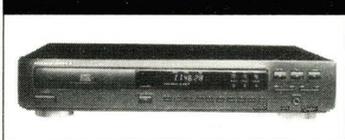
**RC 970 BXII**

Designed and developed in the UK - like all of Rotels other products - the new (mark two) versions of the **RC970 BX** (pre amplifier) and **RB970 BX** (power amplifier) deliver performance and sound quality unparalleled at its price.

When you look back over the last twenty five years to the birth of the Hi Fi Separates, Rotel were there.

Today they still offer an outstanding selection of quality products - more Best Buys, Recommended's and Award winners than any other manufacturer.

**marantz**



**CD 63SE**

Marantz are one of the audio pioneers with a passion for making recorded sound as enjoyable as the real thing. They call this a dedication to pure fidelity and over the years it has led the Hi Fi press to bestow awards on numerous products in their extensive range.

With this in mind their new **CD63SE** has advanced digital replay. Incorporating top quality components, it ensures faithful musical reproduction and long term reliability. Another exceptional value for money product from Marantz.

**yamaha**



**KX 580**

At first glance the **KX580** may look a little too minimalist, yet beneath the flip-down front panel (located below the LED display) you will find an array of controls.

State of the art noise reduction is available with Dolby S, as well as the more traditional Dolby B and C. Use a quality high positive chrome dioxide tape with the manual bias control and play trim, recordings will sound so good that its not surprising the **KX580** won this years Best Cassette Deck Award from What Hi Fi!

**CHRISTMAS OPENING**  
WE ARE OPEN ALL OVER CHRISTMAS EXCEPT DECEMBER 25, 26 AND JANUARY 1

## THE COUNTRY...

*ring any one of our branches ~ we are always pleased to hear from you.*

**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

Most, but not all, of the offers displayed are also available from our associates Superfi. Sevenoaks Hi Fi and Superfi are not legally related and are separate commercial undertakings. All prices are valid until at least December 24th, 1994

### WHO ARE WE?

Sevenoaks Superfi are at the forefront of Hi Fi retail in the UK. For over 21 years our companies have been selling quality Hi Fi products to discerning customers, and our enthusiasm is undiminished.

### AFTER SALES

All our products can be installed in your home. If you wish to use this service please ask your local branch for details.

### PEACE OF MIND

All the products we sell are brand new, fully guaranteed and maintained in our own service departments. we also offer our own 'no quibble' extended warranty. Ask for details.

### PRICE PROMISE

We always try to ensure that our prices are competitive. However, in the unlikely event a competitor advertises an identical product as available from stock at a lower price, even in a sale, we will match that price!

Added value offers not available on price match.

### SOME USEFUL NUMBERS:

Sevenoaks Central Service Department  
0732 459105

Superfi Central Service Department  
0602 420414

Mail Order Hotline  
0732 458985



SEVENOAKS  
SUPERFI

# 30 HI-FI CHOICE BUYER'S GUIDE



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 amp 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 for full test results.



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 80Hz, 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 for full test results.

Model	Price	Type	Sens	Impedance	Power	Size	Special	
<b>LOUDSPEAKERS</b>								
Spendor SP7/1	2000	2x	89	8	100	85,30,35	Floor standing	
Spendor SP100	2230	3x	90	8	100	37,70,43	Classic monitor, free space	
Spendor SP9/1	3300	3x	90	8	125	106,37,44	Floor standing monitor	
Spica TC50	649	1B	86	4	50	33,39,29	Free space, on stands	
Spica TC50SE	849	1B	86	4	50	33,39,29	Free space, on stands	
Spica TC50SEX	949	1B	86	4	50	33,39,29	Free space, on stands	
Spica Angelus	1295	1B	87	8	200	53,117,26	Free space, floor standing	
Tannoy 631	149	2xPt	87	6	70	19,34,15	Advanced 'silent' enc	
Tannoy 632	189	2xPt	88	8	90	51,43,27		
Tannoy 633	319	3x1B	89	8	100	29,75,28		
Tannoy Subsat3	399	3xPt	88	8	120	11,16,9	Subsat system with ICT tech	
Tannoy 636	419	3x1B	90	6	120	29,75,28		
Tannoy 637	499	3x1B	91	6	150	33,86,32		
Tannoy 625	595	Active	-	-	90	58,49,45	Servo, current drive subwoofer	
Tannoy 638	599	3xPt	91	6	175	33,96,32		
Tannoy D100	649	2xPt	89	8	120	25,36,22	6.5 inch Dual Concentric	
Tannoy D500	1470	3xPt	91	6	175	31,93,34	8 inch Dual Concentric	
Tannoy Sterling TW	1750	2x	93	8	150	48,70,31		
Tannoy D700	2100	3xPt	93	6	200	37,99,36	10 inch Dual Concentric	
Tannoy Edinburgh TW	2700	2x	95	8	180	66,102,42		
Tannoy GRFM TW	3500	2x	95	8	200	80,100,48		
Tannoy Canterbury 12A	5500	2x	94	8	200	58,90,43		
Tannoy Westminster TW	6000	2x	99	8	200	-		
Tannoy Canterbury 15A	7000	2x	96	8	250	68,110,48		
Tannoy Westminster Royal	13500	2x	99	8	200	98,139,56		
TDL Near Field Monitor	120	2x	88	8	70	18,30,17		
TDL RTL2	300	-	87	8	80	20,73,22	Reflex transmission line	
TDL RTL3	400	-	90	8	120	20,90,37	Reflex transmission line	
TDL Studio 0.5	499	-	85	8	75	20,62,30	Transmission line	
TDL Studio 1	699	2x	86	8	120	23,77,33	Transmission line bass	
TDL Studio 0.75m	749	2xTSL	85	8	100	29,67,31	Metal dome tweeter	
TDL Studio 1m	899	2TSL	86	8	120	23,77,34	Metal drivers	
TDL Reference Monitor	1999	-	87	8	350	30,119,47	Transmission line	
Teac LSX8	80	-	-	-	8	30	11,18,11	
Teac SW1	120	Sub	-	-	6	100	17,44,30	Coaxial, shielded
Teac S300	150	2x Pt	-	-	6	100	17,24,17	
Technics SB-CS55	80	2x Pt	-	-	8	60	25,43,25	Shell/stand, shielded
Technics SB-CS75	100	3x Pt	-	-	8	60	27,49,25	Composite mica cone mid
Technics SB-CS95	150	3x Pt	-	-	8	100	29,54,25	Composite mica cone mid
Technics SB-EX2	180	2x Pt	-	-	4	100	24,48,29	Composite mica cone mid
Technics SB-EX3	250	3x Pt	-	-	4	125	24,60,29	Mica diaphragms, separate LF b
Technics SB-EX7	450	3x Pt	-	-	4	180	29,85,32	Mica diaphragms, separate LF b
Technics SB-MX100D	2000	2x Pt	-	-	6	100	23,47,34	Floor standing, separate LF ba
Technics SB-MX200D	4000	3x Pt	88	4	125	35,91,43	Mica bass/tweeter	
Totem Model One	995	Pt	87	4	120	17,31,23		
Triangle Titus E	265	-	90	8	75	20,25,32		
Triangle Comet E	399	-	91	8	100	22,28,40	Suits low powered valve amps	
Triangle Scalene E	625	-	91	8	150	84,22,22	Suits for low power valve amp	
Triangle Norma	775	-	93	8	150	26,84,25	Suits low power valve amp	
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 Calias Mahogany	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 Calias Walnut	895	Pt	87	6	150	34,22,32	Solid walnut, Focal drivers	
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	49	Pt	87	8	75	14,13,12	Shielded centre speaker	
Wharfedale Modus Cube	59	Pt	87	8	75	14,17,12	Shielded	
Wharfedale CRS3	89	2x Pt	89	8	100	22,38,17	Stand/bookshelf mount	
Wharfedale Diamond VI	99	Pt	89	8	100	16,27,22	Stand/bookshelf mount	
Wharfedale Modus Micro	109	2x Pt	86	8	75	14,23,12	Shielded	
Wharfedale Modus Centre	119	Pt	87	8	75	46,14,12	Shielded centre speaker	
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	139	ABR	86	8	75	14,39,12	Shielded two-way	
Wharfedale Modus One	159	2xPt	89	8	100	22,41,29	Stand/bookshelf mount	
Wharfedale Modus Sub-bass	179	Pt	88	8	200	57,23,38	Two channel double tuned sub-w	
Wharfedale Modus Three	199	2xPt	90	8	100	22,57,29	Stand/bookshelf mount	
Wharfedale CRS7	199	Pt	91	8	150	26,60,21		
Wharfedale Modus Five	259	3xPt	90	8	125	22,65,29	Stand/bookshelf mount	
Wharfedale CRS9	299	Pt	93	8	160	31,80,28	Floor standing, three way	
Wharfedale Modus Seven	339	3xPt	90	8	125	22,81,20	Floor standing	
Wharfedale Modus One-T	439	3xPt	90	8	150	22,109,29	Floor standing	
Wilson X1 Grand Slam	0	3x	94	-	-	-	Three-way reference	
Wilson WAP Puppy 5	5500	Sub	91	-	-	-	Passive sub for WATTs	
Wilson WAP Puppy II	5600	Sub	91	-	-	25,53,35	Passive subwoofer for WATT	
Wilson WATT III	7700	2x	91	-	-	27,31,36		

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

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
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	1B	88	8	50	14,22,12	Wall mount
ZYP A1T	219	1B	88	8	50	14,22,12	Magnetically shielded
ZYP A2S	299	2x1B	88	8	50	22,14,12	Studio nearfield monitor

Model	Price	A/V	Power	Wavebands	Presets	In/outputs	Remote	Size	Special
<b>RECEIVERS</b>									
B&O Beomaster 7000	835	N	75	FM,M,L	20	MM,2L,2T	Y	-	
Denon DRA-365RD	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 R210	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 RX-212XBK	200	N	50	FM,M,L	40	MM,3L,2T	Y	44,13,34	4ch surround
JVC RX-308BK	230	N	70	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	570	Y	70	FM,M,L	40	MM,1L,3T	Y	44,16,40	5ch 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	100	FM,M	20	MM,3L,2T	Y	44,15,40	RDS
Marantz SR-63	330	N	80	FM,M,L	30	MM,3L,1T	Y	43,14,34	
Marantz SR-73	599	Y	75	FM,M	30	MM,3L,3T	Y	43,15,38	Dolby Pro Logic
Marantz SR-82	899	Y	75	FM,M	30	MM,3L,2T	Y	43,17,43	Dolby Pro Logic, multi-room
NAD 701	259	N	25	FM,M	24	MM,2L,1T	Y	-	
NAD 705	329	N	40	FM,M	39	MM,2L,2T	Y	-	
Philips FR940	450	Y	100	FM,M,L	30	MM,4L,4T	Y	44,14,30	Dolby Pro Logic
Pioneer SX-203RDS	200	N	35	FM,M	30	MM,2L,2T	Y	42,14,29	RDS tuner
Pioneer SX-303RDS	250	N	50	FM,M	30	MM,2L,2T	Y	42,14,34	RDS tuner
Pioneer VSX-452	400	Y	50	FM,M,L	30	MM,2L,2T,2V	Y	42,14,35	Dolby Pro-Logic
Sansui RZ790	250	N	30	FM,M	30	MM,2L,2T	Y	-	
Sansui RZ-3500 II	370	N	30	FM,M	30	MM,2L,2T	Y	-	
Sherwood RX1010	120	N	30	FM,M	-	MM,2L,1T	N	-	
Sherwood RX2010	140	N	50	FM,M	-	MM,3L,1T	N	-	
Sherwood RX4010R	180	N	60	FM,M	-	MM,3L,1T	N	-	
Sherwood RV5030R	330	Y	80	FM,M,L	-	MM,4L,4T	Y	-	Dolby Pro Logic
Sherwood RV6010R	350	Y	100	FM,M,L	-	MM,4L,4T	Y	-	Dolby Pro Logic
Sherwood RV6030R	400	Y	100</						



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 for full test results.



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 for full test results.

Model	Price	Source	Power	Size	Special
<b>SYSTEMS</b>					
Akai MX92/T	329	CD,R,P,2T	25	27,46,31	As MX92, with mini turntable
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	60	27,42,33	Virtual Room Simulator, RDS
Akai MX950	799	CD,R,2T	65	27,42,34	Triple CD, separates
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 A950
Akai MX950 Compo	999	CD,R,P,2T	65	64,78,36	As MX950, with speaker stands
Amstrad MC500	100	CD,R,T	3	16,22,22	FM,MW 20 presets, bass boost
Amstrad Micro 1000	150	CD,R,T	5	15,20,26	15 presets, FM, MW, LW
Amstrad Micro 1500	170	CD,R,T	5	15,20,26	20 presets, FM, MW, LW
Amstrad CD3-500	200	CD,R,2T	5	28,34,30	Three disc CD player, FM, MW
Amstrad Micro 2000	230	CD,R,T	5	17,28,23	20 presets, FM, MW, LW
Amstrad Mini 3000	250	CD,R,2T	8	26,32,49	RDS tuner, 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 P/C amp
Arcam Delta	2810	CD,R,T	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 Overture	1100	CD,R,T	-	32,36,16	Audiomaster, replaces 2500
B&O Beocenter 9300	1500	CD,R,T	80	76,11,34	
B&O Beosystem 2300	2150	CD,R	-	83,36,16	As 2500, without cassette
Denon D-65/S	640	CD,R,2T	30	27,27,26	Includes optional UK speakers
Denon D-90/S	740	CD,R,Tu,T	30	27,27,26	RDS, inc optional UK speakers
Denon D-110/S	870	CD,R,Tu,2T	40	27,27,26	RDS, inc optional UK speakers
Denon D-250/S	1000	CD,R,Tu,2T	50	27,27,26	RDS, inc optional UK speakers
Denon D-F10/S	1150	CD,R,Tu,1T	50	-	All components sold separately
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	'Super 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	750	CD,R,2T	50	44,45,30	
Grundig Fine Arts S3	770	CD,R,2T	50	44,37,30	Separates system
Grundig Fine Arts S2	890	CD,R,2T	80	44,45,30	Separates system
Grundig Fine Arts S4	1130	CD,R,2T	120	44,45,30	Separates system
Grundig Fine Arts S5	1300	CD,R,2T	120	44,41,30	Separates system
Hitachi AX10	300	CD,R,2T	20	23,29,28	Inc graphic equaliser
Hitachi AX10	350	CD,R,2T	20	23,29,28	6-disc, graphic equaliser
Hitachi AX12	350	CD,R,2T	20	23,34,32	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
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-502	500	CD,R,T,2T	55	27,41,31	Presence modes
Kenwood M-28MG	600	CD,R,T,2T	30	36,56,38	Five disc CD carousel
Kenwood UD-552	650	CD,R,2T	32	27,41,31	7-CD Bank system
Kenwood M-58M	850	CD,R,Tu,2T	60	36,62,38	Dolby Pro Logic
Kenwood HD-600	900	CD,R,Tu,T	40	27,40,35	'Audiophile' mini
Kenwood UD-952	1000	CD,R,Tu,2T	70	27,41,31	Dolby Pro Logic
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 ASS40CD	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 FW91	499	CD,R,DCC	60	26,35,26	DCC mini
Philips FS380	499	CD,R,DCC	100	44,50,30	DCC midi
Philips FW370	900	CD,R,DCC	75	36,50,35	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,Tu	50	-	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

Model	Price	Source	Power	Size	Special
<b>SYSTEMS</b>					
Pioneer J-300	549	CD,R,2T,Tu	49	-	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,Tu	50	-	Six-disc multipley, Dolby Surr
Pioneer Impreso-3	749	CD,R,T	35	-	Separate components, CD with S
Pioneer J-500	779	CD,R,2T,Tu	65	-	Dolby Surround, seven band equ
Pioneer J-500M	829	CD,R,2T,Tu	65	-	Six-disc multipley version of
Pioneer J-V600	879	CD,R,2T,Tu	65	-	Dolby Pro Logic A/V system, Mo
Pioneer Impreso-7	899	CD,R,T	45	-	As Impreso 3, with RDS tuner
Pioneer J-700	999	CD,R,2T,Tu	115	-	CD with Stable Platter mechani
Pioneer J-V600LD	1199	CD,R,2T,Tu	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	23,30,30	Mini, remote control
Samsung SCM8100	300	CD,R,Tu,2T	20	36,37,26	Midi, remote control
Samsung MAX370	300	CD,R,2T	20	45,32,34	Mini, remote control
Samsung SCM8300	350	CD,R,Tu,2T	20	36,37,30	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 SVS915	430	CD,R,2T	30	36,43,36	Four-disc CD player
Sharp Mini C2400	230	CD,R,2T	10	61,32,31	Remote 3 disc CD changer
Sharp System-S360E Mk2	230	CD,R,2T	10	27,32,33	Remote control
Sharp Midi CDR160E	270	CD,R,2T	10	76,40,38	X-bass boost feature
Sharp System-S370E Mk2	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-Q8E	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 XL12E	399	CD,R,1T	50	48,23,31	
Sharp Mini S6470	399	CD,R,2T	100	63,32,30	
Sony MHC 450	300	CD,T,Tu,2T	20	22,29,27	Remote, double cass deck
Sony MHC 590	330	CD,T,Tu,2T	-	-	Auto reverse
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	380	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 2900	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
Sony Compact Plus 590	600	CD,R,Tu,2T	60	43,48,39	Five-disc CD, electronic EQ
Sony Compact Plus 695A	800	CD,T,Tu,2T	60	-	Full size separates, Dolby P-L
Sony MHC4900	800	CD,T,Tu,3T	60	22,41,28	
Sony MHC 5900AV	1000	CD,T,Tu,3T	60	22,41,28	UK sound, Dolby Pro Logic
Sony Compact Plus 795A	1000	CD,R,Tu,2T	60	43,48,39	Dolby Pro Logic, Dolby S
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
<b>TUNERS</b>					
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 280	350	FM	20	N	43,7,28
Audiolab 8000T	750	FM,M,L	39	N	45,8,36
Aura TU80	350	FM,MW	30	N	43,6,27
AVI S2000MT	599	FM	16	N	31,25,9
Day Sequerra FM Ref	5457	FM	-	-	-
Day-Seq S B'dcast Mon	14640	FM	-	-	-
Denon TU-260L	120	FM,M,L	20	N	44,8,24
Denon TU-380RD	190	FM,M	40	N	44,8,24
Denon TU-580RD	220	FM,M	30	Y	44,8,29
Goodmans GST650	90	FM,M,L	36	N	-
Goodmans Delta 700	100	FM,M,L	36	N	36,11,30
Grundig T1	130	FM,M,L	59	N	44,9,30
Grundig T310					





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 for full test results.



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 for full test results.

Model	Price	Bands	Presets	RDS	Size	Special
<b>TUNERS</b>						
Harman-Kardon TU92000	219	FM,M	70	-	45,8,38	
Harman-Kardon TU94000	299	FM,M	24	-	45,8,33	
Harman-Kardon TU96000	499	FM,M	24	-	45,8,33	
JVC FX362BX	130	FM,M,L	40	N	44,8,30	
JVC FX-572R	200	FM,M,L	40	Y	44,8,30	
JVC FX1010TN	300	FM,M,L	40	N	44,10,30	
Kenwood KT-1060L	120	FM,M,L	30	N	44,8,26	
Kenwood KT-2060L	140	FM,M,L	30	N	44,8,26	Built-in timer, RDS
Kenwood KT-3050L	170	FM,M,L	39	Y	44,10,28	IF selector, RDS
Kenwood KT-6050	300	FM,M	39	Y	44,10,33	IF switch, two antennae, RDS
Linn Kremlin	1995	FM	80	N	32,8,33	Dual aerial capability
Magnum Dynalab FT11	550	FM	-	N	-	Analogue, black finish
Magnum Dynalab FT101	825	FM	-	N	-	Analogue, black finish
Magnum FT101 Etude	1250	FM	-	N	-	Analogue, black finish
Marantz ST-53	170	FM,M,L	59	N	42,9,30	D-bus
Marantz ST-63	249	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	2095	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	Remote control bus
Musical Fidelity E500	499	FM	20	N	44,12,35	AGC/IF switch
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 BW01	420	FM	-	N	75,23,37	In-house front end
Onkyo T-401	160	FM,MW	40	N	46,8,31	
Onkyo T430RDS	190	FM/MW	30	Y	46,9,30	
Onkyo T-409	230	FM,MW	30	N	28,8,30	Mini component
Onkyo T-450RDS	260	FM,MW	30	Y	46,9,31	
Onkyo T-411RDS	280	FM,MW	30	Y	28,8,30	Mini component
Onkyo R-811RDS	420	FM,MW	30	Y	28,12,33	Mini component, incl timer
Philips FT930	160	FM,M,L	40	Y	44,11,30	
Pioneer F-203RDS	130	FM,M,L	30	Y	42,8,29	RDS at very budget price
Pioneer F-303RDS	180	FM,M	40	Y	42,8,29	RDS with FON
Pioneer F-502RDS	250	FM,M	40	Y	42,9,34	2 aerial inputs
Quad FM4	434	FM	7	N	33,7,21	
Quad FM66	532	FM	19	N	33,8,26	For use with Quad 66 system
Rotel RT930AX	175	FM,M,L	20	N	44,8,26	
Rotel RT950BX	200	FM,M,L	20	N	44,8,24	
Rotel RT990BX	510	FM	16	N	44,8,29	Remote control
Sansui TU-X317	170	FM,M	20	-	-	
Sansui TU-X519	220	FM,M	30	-	-	
Sherwood TD1120	90	FM,M	24	N	-	
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 STS056ES	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	N	

Model	Price	Type	Speeds	Size	Special
<b>TURNTABLES</b>					
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, upgradeable
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	890	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	765	M	33/45	53,19,41	Optional outboard PSU
Michell Gyrodek/arm	907	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
Moth Kanot Mk I Arm	249	M	33/45	-	Inc Rega RB250 arm
Moth Kanot Mk III Arm	299	M	33/45	-	Inc Rega RB300 arm
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 GT1	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 510 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	45,12,35	Motor unit
Roksan Radius/Tabriz	695	M	33/45	45,12,36	As above, with Roksan arm
Roksan TMS	2500	M	33/45	45,12,35	Reference motor unit
Sherwood PS1870	70	S	33/45	-	Budget turntable with arm
SME Model 20	2683	M	33/45/78	42,16,32	Precision turntable
SME Model 20A	3976	M	33/45/78	42,15,32	As above, with SME Series V ar
SME Model 30	10166	M	78	45,22,35	Flagship turntable
SME Model 30A	11460	M	33/45/78	45,22,35	As above, with SME Series V ar
Sony PSLX150H	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 iX/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	-	Elett drive, inc Stanton 500 c
Thorens TD-280 IV/UK	200	S	33/45/78	-	Electronic belt drive, AT95E
Thorens TD-166 W/UK	200	M	33/45	-	Blank armboard, cut to shape,
Thorens TD-166 V/UK	270	M	33/45	-	Inc TP50 manual arm, AT95E
Thorens TD-166 W/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, Rega arm, cart
Thorens TD-520	900	S	33/45/78	-	Thorens TP90, pitch control, n
Townshend MkII 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
<b>TURNTABLES</b>					
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 Section	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	36,90,37	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

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory.  
Systemdek i/920 136 M 33/45 - Semi-suspended deck

# BUYING REAL HI-FI...?



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Aston Audio Ltd - 4 West Street -  
0625 582704  
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0253 295661  
**Congleton (Cheshire)**  
Congleton Hi-Fi - 1A Duke Street -  
0260 297544  
**Crewe (Cheshire)**  
Norman Audio - 106 Victoria Street  
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**Darlington**  
Hi-Fi Experience - 17 Coniscliffe  
Road - 0325 481418  
**Gateshead**  
Lintone Audio - 7-11 Park Lane -  
091 477 4167  
Lintone Audio - 8 The Arcade -  
Metrocentre - 091 460 0999  
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Harrogate Hi-Fi - 15 Commercial  
Street - 0423 504274  
**Hull**  
A. Fanthorpe Ltd - Hepworth Arcade  
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**Leeds**  
Image Hi-Fi - 8 St Anne's Road -  
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Better Hi-Fi - 16 Cook Street -  
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061 633 2602  
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Doug Brady Hi-Fi, 19 Crossgate -  
0943 467689  
**Preston**  
Norman Audio - 131 Friargate -  
0772 53057  
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Moorgate Acoustics - 8 Westgate  
Chambers - 0709 370666  
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Scarborough Hi-Fi - 14 Northway -  
0723 374547  
**Sheffield**  
Moorgate Acoustics - 184 Fitzwilliam  
Street - 0742 756048  
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Image Hi-Fi - 17 The Springs -  
0924 200272  
**Warrington**  
Chris Brooks Audio - 29 Gaskell  
Street, Stockton Heath -  
0925 261212  
Doug Brady Hi-Fi - Kingsway  
Studios, Kingsway North -  
0925 828009

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Lintone Audio - 242 Park View -  
091 252 4665  
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**Aberdeen**  
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**Edinburgh**  
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031 225 8854  
Russ Andrews HiFi - 34 Northum-  
berland Street - 031 557 1672

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Road - 0277 221210  
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Grange Hi-Fi - 153 Branston Road -  
0283 533655  
**Cambridge**  
Steve Boxshall Audio - 41 Victoria  
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University Audio - 1 Peas Hill -  
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Rayleigh Hi-Fi - 216 Moulsham  
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**Colchester**  
Pro Musica - 6 Vineyard Street -  
0206 577519  
**Coventry**  
Frank Harvey - 163 Spon Street -  
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Music Matters - 363 Hagley Road -  
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**Ipswich**  
Eastern Audio - 41 Bramford Road -  
0473 217217  
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Martins Hi-Fi - 5 High Street -  
0553 761683  
**Leamington Spa**  
House of Music - 44 Park Street -  
0926 881500  
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Leicester Hi-Fi - 6 Silver Walk,  
St. Martins Sq. - 0533 539753  
Listen Inn - 6 Hotel Street -  
0533 623754  
**Northampton**  
Listen Inn - 32 Gold Street -  
0604 37871  
**Norwich**  
Martins Hi-Fi - 85/91 Ber Street -  
0603 627010  
**Nottingham**  
Nottingham Hi-Fi Centre - 120/122  
Alfretton Road - 0602 786919  
**Rugby**  
Sounds Expensive - 12 Regent  
Street - 0788 540772  
**Solihull**  
Music Matters - 93 Hobs Moat Road -  
021 742 0254  
**Stourbridge (West Midlands)**  
Music Matters - 156 Lower High  
Street - 0384 444184  
**Sutton Coldfield**  
Amadeus - 10 Boldmere Road -  
021 354 2311  
**SOUTH & SOUTH-EAST**  
**Aldershot**  
Bryants Hi-Fi - 81 High Street -  
0252 20728  
**Ashford (Kent)**  
Soundcraft Hi-Fi - 40 High Street -  
0233 624441  
**Basingstoke**  
Audio T - 4 Feathers Lane -  
0256 24311  
**Bishops Cleeve**  
The Audio File - 27A Hockerill Street -  
0279 506576  
**Brighton**  
Jeffries HiFi - 69 London Road -  
0273 609431  
The Powerplant - 66 Upper North  
Street - 0273 775978  
**Chichester**  
Chichester Hi-Fi - 7 St Pancras -  
0243 776402



If you would like to receive the BADA fact sheet on choosing hi-fi and further information on BADA, please complete this coupon and send to:

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Oxford Audio Consultants - Cantay House - Park End Street - 0865 790879

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# 336 HI-FI CHOICE BUYER'S GUIDE



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 for full test results.



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Model	Price	Type	Output	Int. stylus	Fit	Weight	Special
<b>CARTRIDGES</b>							
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	-	"Profiled" stylus
Arcam P77MG	73	MM	4mV	Y	N	-	As P77, with metal body
Audio Note lo IV	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 404iI	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
B&O MMC4	1	-	-	-	-	-	MM, elliptical diamond
B&O MMC2	1	-	-	-	-	-	MM, Contact Line stylus
B&O MMC1	1	-	-	-	-	-	MM, Contact Line stylus
Benz-Micro The Glider	600	MC	1mV	N	N	-	Semi-nude design
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 Wood Ref	1100	MC	0.3mV	N	N	-	Bruyere housing, boron
Benz-Micro Ruby Ref	1400	MC	0.3mV	N	N	-	Bruyere housing boron
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
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 Junior	149	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	-	Metal body
Linn K18/II	197	MM	4.5mV	Y	N	-	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

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory.  
Systemdek I/920 136 M 33/45 - Semi-suspended deck

Model	Price	Type	Output	Int. stylus	Fit	Weight	Special
<b>CARTRIDGES</b>							
Lyra Lydian	649	MC	-	Y	N	-	
Lyra Clavis Da Capo	995	MC	Low	N	N	-	
Lyra Parnassus	1995	MC	-	Y	N	-	
Milltek Aurora	299	MC	2.0mV	N	N	9.5	High output MC
Milltek 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 VMS2	10	MM	-	Y	N	-	Entry level elliptical cart
Ortofon OMP-5E	16	MC	-	Y	T	-	
Ortofon OM-5E	16	MM	-	Y	N	-	
Ortofon OM Pro S	21	MM	-	Y	N	-	Budget disco cartridge
Ortofon OM10 Super	25	MM	-	Y	N	-	Elliptical stylus
Ortofon OM Night Club S	32	MM	-	Y	N	-	Spherical stylus
Ortofon 510	32	MM	-	Y	N	-	
Ortofon OM Night Club E	37	MM	-	Y	N	-	Elliptical stylus
Ortofon Concord Pro	40	MM	-	Y	N	-	For professional use
Ortofon Concord NC S	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 E	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 MC3 Turbo	110	MC	-	N	N	-	
Ortofon MC15 Super II	110	MC	-	N	N	-	
Ortofon 540	110	MM	-	Y	N	-	
Ortofon MC25E	160	MC	-	N	N	-	High output, elliptical stylus
Ortofon MC25FL	210	MC	-	N	N	-	High output, Fine Line stylus
Ortofon MC10 Supreme	250	MC	-	N	N	-	High output MC
Ortofon MC20 Supreme	350	MC	-	N	N	-	High output elliptical MC
Ortofon MC30 Supreme	450	MC	-	N	N	-	High output
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 XV15-150-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	MC	-	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 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							



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 for full test results.

	Price	Type	Output	Int. stylus	Fit	Weight	
<b>CARTRIDGES</b>							
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
van den Hul Grasshopper I	2300	MC	-	N	N	-	
van den Hul Grasshopper II	2300	MC	-	N	N	-	
van den Hul Grasshopper III	2950	MC	-	N	N	-	
van den Hul Grasshopper IV	3200	MC	-	N	N	-	
van den Hul Grasshopper V	3200	MC	-	N	N	-	
van den Hul Grasshopper VI	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	-	

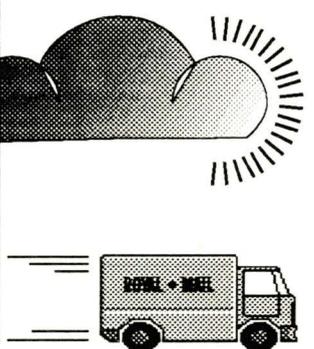
Model	Price	Type	Base type	Effective len	Wt. range	Special
<b>TONEARMS</b>						
Air Tangent Tangent 10B	8000	-	-	-	-	Air-bearing
Air Tan Tangent Ref. Sig.	10000	-	-	-	-	Remote version of above
Alphason Xenon	286	F	L	229	3-20	1-piece titanium armtube
Alphason Xenon MCS	370	F	L	229	3-20	vdH silver wiring
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 LJ Arm	49	H	L	212	5-12	Damped
Decca LIR Arm	99	H	L	212	5-12	Rewired version of LJ
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	2-10	Statically balanced
Linn Ekos	1297	F	L	229	4-9	Dynamically balanced
Mantecore Musician	395	F	L	230	-	
Mantecore Magician1	695	F	L	230	-	Polished armtube finish
Mantecore Magician2	795	F	L	305	-	Polished armtube finish
Moth Arm	95	-	-	-	-	Rebadged Rega RB250
Moth Mk III	146	-	-	-	-	Rebadged Rega RB300
Naim ARD	794	-	-	-	-	Unipivot
N'ham Space	350	-	-	-	-	Optional silver wiring, unipiv
N'ham Mentor	750	-	-	-	-	Silver wiring, unipiv
N'ham Alien	1200	-	-	-	-	Graphite tube, unipivot
Pega RB250	95	F	R	237	-	Scaled down RB300
Rega RB300	139	F	R	237	-	Pivoted arm
Roksan Tabriz Zi	330	F	-	-	-	'Intelligent' counterweight
Roksan Artemiz	690	F	-	-	-	Flagship arm
SME Series III S	242	A	S	233	0-12	Economy version of Series III
SME 3009 Ser II Imp	268	F	S	231	3-7	Fixed headshell, low mass
SME 3009 S2 Ser II Imp	292	H	S	231	3-8	Detachable headshell, medium m
SME Series III	335	A	S	233	0-13	Ultra-low mass for hi-complan
SME Series II 3010-R	455	H	S	239	0-25	Detachable headshell, 10 inch
SME Series II 3012-R	489	H	S	308	0-25	Detachable headshell, 12 inch
SME Series II 3009-R	495	H	S	233	0-28	Heavier version of Ser II S2 I
SME Series 300-309	599	H	S	232	6-17	Ser V derivative with detach h
SME Series 300-310	611	H	S	238	6-17	10 inch (nom) version of 300-3
SME Series 300-312	694	H	S	308	5-14	12 inch (nom) version of 300-3
SME Series IV	869	F	S	233	5-16	Economy version of Series V
SME Series V	1294	F	S	233	0-14	Flagship model
Townshend Excalibur	799	F	P	220	3-14	Outrigger 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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# The DIRECTORY



*The original and best review based hi-fi guide*

**This is the legendary Directory, the second part of the *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 111.**

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.

## Index

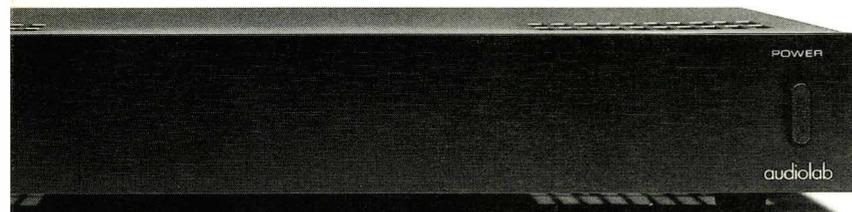
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# The new Audiolab 8000CDM Compact Disc Transport



## The Audiolab product range:

- 8000A Integrated Amplifier
- 8000C Pre-amplifier
- 8000PPA Phono Pre-amplifier
- 8000P Stereo Power Amplifier
- 8000T FM/AM Tuner
- 8000M Monobloc Power Amplifier
- 8000DAC Digital-analogue Converter
- 8000CDM Compact Disc Transport



# AUDIOLAB

# 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 style 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.

▲▲ Best Buy  
▲ Recommended

## Amplifiers

Product	£Price	Comments	Output W/8Ω	Line inputs	MM	MC	Integrated	Preamp	Power amp	Remote control	Headphone socket	Issue No.
▲ Albarry AP4/S508	850	<b>A-</b> A disappointing sound from a pre/power amp that's hamstrung by a variety of technical oversights. Albarry has done better.	46	4	•	•	•	•	•	•	•	116
▲ Albarry PP1	430	<b>G+</b> Available with or without various MM/MC options, the 'basic' PP1 has an attractively warm, earthy sound.	48	4	•	•	•	•	•	•	•	104
▲ Alchemist Kraken	395	<b>A</b> 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	<b>G</b> A quirky Class A number with an equally warm and colourful sound. Hardly accurate but entertaining nonetheless.	49	4	•	•	•	•	•	•	•	124
▲ AMC CVT3030	529	<b>A</b> 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	<b>A+</b> 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	<b>VG</b> 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	<b>VG</b> Now in mkII guise this established combination has matured into a very articulate, powerful if dry-sounding amplifier.	109	4	•	•	•	•	•	•	•	124
▲ Arcam Delta 290	480	<b>VG</b> 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	1393	<b>VG</b> Switchable triode/ultralinear output stage. In triode mode these are 15 of the sweetest watts around. Surprisingly gutsy	15/25							•		109
▲▲ Audio Innovations Alto	300	<b>VG</b> Despite a shortfall in very deep bass this unusual amplifier still sounds beautifully open, natural and relaxed.	40	6	•	•	•	•	•	•	•	138
▲ Audio Innovations Series 200	848	<b>G</b> 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	<b>G+</b> 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	899	<b>G+</b> Warm, cuddly and immensely musical kit amp that almost transcends 'hi-fi' with its sheer listenability	24	5	•	•	•	•	•	•	•	126
▲ Audio Innovations Series 700	999	<b>G+</b> 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	<b>VG</b> Transparent, very dynamic, excellent clarity and subtlety with limited power make for a very clean sounding amp	9.5	3	•	•	•	•	•	•	•	126
▲ Audio Note Ongaku	43125	<b>E</b> 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	<b>G+</b> It'll successfully tackle the most difficult of speakers and still provide a very warm, rich and euphonic sound.	46	•	•	•	•	•	•	•	•	116
▲ Audiolab 8000A	480	<b>VG</b> Recent updates have maintained its competitiveness with a thoroughly refined, consistent and very disciplined sound.	80	5	•	•	•	•	•	•	•	129
▲ Audiolab 8000C/8000P	1100	<b>G</b> Very distinctive, almost stark neutrality that will not appeal to all listeners. Good value engineering, nevertheless	157	7	•	•	•	•	•	•	•	97
▲ Aura VA-100II Evolution	350	<b>G-</b> Our sample failed to confirm Aura's claims for more power. The big, smooth yet slightly disjointed sound was equally familiar.	74	6	•	•	•	•	•	•	•	138
▲ Beard Audio CA35/P35mkII	2390	<b>VG</b> 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	<b>G+</b> 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	<b>E</b> Fabulous preamplifier. Beautiful imaging, superb detail, plenty of gain on the phono stage; classy build quality too.	4	•	•	•	•	•	•	•	•	78
▲ Conrad-Johnson Premier 7	11000	<b>E</b> The 'Seven' is designed without compromise, and is clearly one of the finest (valve) preamplifiers money can buy.	4	•	•	•	•	•	•	•	•	Col
▲ Creek 4240	249	<b>G-</b> 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	<b>A-</b> Pretty high resolution for the price, occasionally loses its grip but is generally engaging and enjoyable	55	3	•	•	•	•	•	•	•	121
▲ Denon PMA-350II	220	<b>G+</b> 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	<b>G+</b> 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	<b>E</b> The very dramatic but exceptionally detailed and transparent sound of this combination belies its modest power rating.	48	5	•	•	•	•	•	•	•	124
▲ EAR 802/509mkII	4200	<b>VG</b> 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	<b>G+</b> 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	<b>A</b> 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	<b>G+</b> 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 HK640	400	<b>G-</b> A light and breezy-sounding line-only amp with full remote control. Needs more substance to counter its flyaway balance.	78	6	•	•	•	•	•	•	•	138
▲ Jadis JP30/JA30	12204	<b>E</b> French tubes. Beautiful build, nostalgic styling and delightful sounding midrange transcend limitations at frequency extremes	30	4	•	•	•	•	•	•	•	60
▲ JVC AX-R562	250	<b>A-</b> More fuss and bluster than detail and dynamics was how one listener concisely described this less than wonderful model	90	5	•	•	•	•	•	•	•	121
▲ Kenwood KA-3020	170	<b>G+</b> An unassuming little amplifier that turns in a remarkably balanced and entertaining sound. Lively, detailed and engaging	66	5	•	•	•	•	•	•	•	97
▲ Kenwood KA-3020SE	230	<b>G+</b> 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	<b>A-</b> Respectable but ultimately uninspiring model whose remote control is its main asset.	85	5	•	•	•	•	•	•	•	121
▲ Kenwood KA-5050R	350	<b>A</b> A listenable but neither particularly communicative or captivating amplifier that puts features ahead of sound.	103	6	•	•	•	•	•	•	•	129
▲ Lecson Quattrra	420	<b>G</b> Underpowered but with the flexibility of four independent power amps. Very deep, captivating sound with 3D soundstaging.	40	5	•	•	•	•	•	•	•	92
▲ Linn Majik-I	593	<b>A</b> 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	<b>G+</b> 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	<b>A-</b> 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	<b>A-</b> Two generations on from the PM-40SE, Marantz' latest £200 contender provides a disappointingly grey view of music.	56	5	•	•	•	•	•	•	•	134
▲ Marantz PM-54SE	330	<b>G-</b> A beefed-up variation of the PM-40SE inside a PM-52SE case. It has a very quick but forward and ultimately tiresome balance.	79	6	•	•	•	•	•	•	•	138
▲ Marantz PM-52SE	300	<b>G+</b> The SE premium pays for a degree of fluency that draws you into the music and keeps you there. Rather nice	95	6	•	•	•	•	•	•	•	121

# Amplifiers continued

Product	£Price	Comments	Output W/8Ω	Line inputs	MM	Integrated MC	Headphone socket	Remote control	Power amp	Preamp	Issue No.
Marantz PM-80mkII	480	<b>G-</b> 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	<b>G+</b> 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	<b>G+</b> 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	<b>G+</b> A spritely and uplifting performance. Sounds loud but never intrusive or fatiguing.	39	5	•						116
▲▲ NAD 304	230	<b>G+</b> Equally effective with CD and vinyl this is another successful and entertaining NAD amplifier for your shortlist	50	6	•						121
NAD 1000S/208	1120	<b>A+</b> One of the beefiest amplifiers we've ever tested. Unfortunately it sounds too restrained and lightweight.	314	5	•	•	•	•	•	•	124
▲ Nakamichi IA-3	350	<b>G</b> A minimalist outing for the cassette heroes that's very confident if a tad restrained.	62	3				•			121
▲ NVA AP-20	340	<b>G+</b> Utilitarian amplifier sounds gentle and restrained but is euphonic and utterly engaging. Optional phono stage	35	4				•			109
Onix OA-21S/SOAP	730	<b>G-</b> 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	<b>A+</b> 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	<b>G</b> 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	<b>A+</b> 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	<b>VG</b> 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	<b>G+</b> Now firmly in production and thoroughly retested, this erstwhile Best Buy was tonally unchanged but less compelling on audition.	67	5	•	•	•				138
Pioneer A-503R	300	<b>A-</b> At its best via MM disc, the dull and claustrophobic sound of this remote-controlled amp is otherwise deeply uninspiring.	75	6	•						138
▲ QED A270CD/PA	370	<b>G+</b> 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	<b>G</b> 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	<b>A</b> 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	<b>G</b> Amplifiers with a classic lineage but compromised by an equally dated, soft and undynamic sound.	138	6	•			•	•	•	124
Rega Elex	359	<b>A</b> 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	<b>G+</b> 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	<b>VG</b> 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	<b>G</b> 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 RA-970BX	300	<b>G</b> Sounds lively, fresh and perky with plenty of power to manhandle tricky speakers. Not so clever with complex recordings however.	99	6				•			138
Rotel RC-980BX/RB-980BX	800	<b>A</b> Plenty of watts per pound, sound is expansive but lacks a sense of poise, of control and fine detail - a disappointment	143	5	•	•		•	•		109
Rotel RA-980BX	425	<b>A</b> This integrated version of the 980BX pre/power is certainly very powerful but also lacks poise and subtlety	139	5	•	•		•			129
▲▲ Sansui AUX-417R	280	<b>G+</b> Unusually clean and precise with more subtlety than is usually attributed to remote control amps.	53	5	•	•		•			121
Sherwood AI-2210	80	<b>P</b> 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	<b>G+</b> Smooth, sophisticated Canadian valve amp with a decent direct input and more features than average	54	6				•			126
Sugden A21a	469	<b>G</b> The modern-day relative of Sugden's original Class A amp and one that offers a smooth, easy-going sound.	25					•			92
Technics SU-A800mk2	350	<b>A</b> A quick audition might convince you the '800mk2 is something special, but longer term listening shows it's little but bluff.	79	5	•			•			134
▲ Technics SU-A900mk2	400	<b>G+</b> A Jeckly and Hyde amplifier with a dismal-sounding phono stage but delightfully transparent and engaging CD input.	117	5	•	•		•			138
Woodside ISA230	900	<b>A</b> 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	<b>G+</b> Synergistic pairing with a cool, controlled sound, good focus and transparency. More about poise than grunt	35	5				•	•		100
YBA Integre	1199	<b>G+</b> Audiophile spec French integrated with good resolution and nice phono stage.	57	4	•			•			121
▲ YBA 1 pre/power amp	8000	<b>E</b> 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	<b>G+</b> 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	<b>G</b> This duo produced see-through, ethereal stereo images that were more convincing towards the centre of the soundstage	56	4	•			•	•		72



## AV amplifiers

▲▲ **Best Buy**  
▲ **Recommended**

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	Front output W/8Ω	Surround output W/8Ω	Surround output W/8Ω	Video inputs S-type	Video inputs phono	Subwoofer output	AM/FM tuner	Issue No.	
Denon AVC-3530	999	<b>VG</b> 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	<b>G+</b> 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	<b>G-</b> 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	<b>A+</b> Sounds just great through front and centre channels but surround is very weak.	69	52	51	3	7	6	3		125
Philips FR940	450	<b>A-</b> 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	<b>A-</b> The disappointingly grey sound lacks attack and confidence, undermining the tension of movie soundtracks.	53	55	32	9	9	5	3	•	125
Yamaha DSP-A2070	1100	<b>G+</b> The ultimate in A/V flexibility with full manual control over ever conceivable soundfield.	101	99	35	24	10	6	6	•	125

# Cables

**C**ables 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.

▲▲ **Best Buy**  
▲ **Recommended**

## Analogue interconnects

Product	£Price	Comments	Symmetrical	Coaxial	Stranded	Solid core	Copper	Silver	Issue No.
Audio Note AN-A	29.50	<b>A-</b> A well-rounded and cuddly sound from a high-ish resistance interconnect. Lacks a sense of scale and dynamics	•						108
Audioquest Ruby Hyperlitz	70	<b>A+</b> A crisp, fast and articulate-sounding cable if one that's a little too pointed for our listeners	•						108
▲ Audioquest Lapis Hyperlitz	329	<b>E</b> An expensive cable that justifies its tag with a beautifully poised sound - natural, relaxed and very compatible.	•						108
Audio Technica AT620	28	<b>A</b> Plenty of cable for the money but its performance is distinctly lightweight, lacking depth and subtlety			•	•			108
Chord Chameleon	59	<b>A+</b> An unpredictable cable with an 'anomalous treble' that can sound harsh one moment and oddly recessed the next!			•	•			108
▲ Chord Solid	115	<b>VG</b> What looks like a military RF cable actually provides a slightly forward but incisive and intimately detailed performance			•		•	•	108
▲ Cogan-Hall Intermezzo Ref	185	<b>E</b> 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	<b>G+</b> This bigger, thicker and thoroughly unwieldy 3-core version of the Intermezzo Reference actually sounds a little coarser	•				•	•	108
▲▲ DNM Interconnect	40	<b>VG</b> Fresh, transparent and packed full of detail, this slither of a cable scored a direct hit with our listeners	•				•	•	108
Goldring 'Studio Quality'	20	<b>A-</b> 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	<b>G+</b> This odd-ball cables utilises a mix of copper, brass and aluminium strands to achieve a very distinct sound	•			•			108
▲ Madrigal HPC	215	<b>VG</b> A very unusual cable design with a business-like approach to music-making that barely conceals its underlying 'fizz'.	•				•		108
Magnan Type Vi	595	<b>A+</b> 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	<b>G+</b> 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	<b>G+</b> 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	<b>G+</b> The four twisted conductors of this cable actually mark a downturn in audio quality	•				•	•	108
▲ Panasonic RP-CA910	50	<b>G</b> 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	<b>VG</b> Both these cables share a similarly open, transparent and dynamic sound though the latter is arguably the better integrated	•			•			108
Sonic Link Yellow	60	<b>A</b> An interesting non-copper cable with an up-front sounded described as 'heavy-handed and pushy'.			•		•		108
▲ Sonic Link Violet	99	<b>G+</b> Another nickel-based cable but with a very much better-balanced sound than Sonic Link Yellow	•			•			108
Straight Wire Laser Link	50	<b>A+</b> Thanks to its high parallel capacitance this interconnect helps remove ultrasonic noise. Unfortunately it still sounds very odd!	•				•		108
Straight Wire LSI-Encore	90	<b>A+</b> A solid-sounding cable with a strong mid and bass but a disappointingly sat-upon treble	•			•			108
▲ Tara Labs Prism	36	<b>G</b> 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	<b>G+</b> Praised by our panel for its lack of obvious vices, Quantum CD encourages a sweet and positive sound.	•				•	•	108
Tara Labs Quantum II	99	<b>G</b> Bass power and extension is the key to the sound of this unusual and hi-tech cable	•				•	•	108
▲ van den Hul The Source	70	<b>G+</b> Accurately reflects the life of the music without detail forcibly from the speakers			•	•			108
van den Hul MC D-102mkII S	80	<b>A+</b> A rather coloured sound thanks to its full and resonant bass but spoiled overall by a dirty treble	•			•			108

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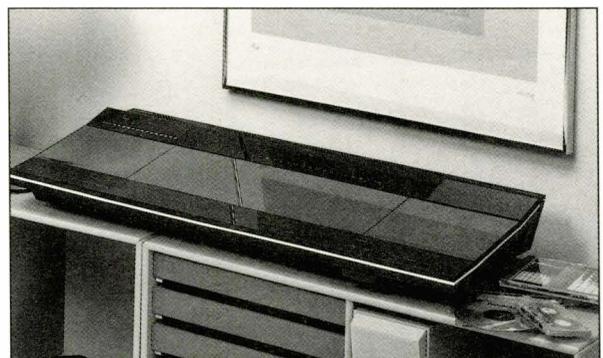
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# Digital interconnects

Product	£Price	Comments	Type	Plastic	Glass	Non-coaxial	Coaxial	75Ω	Issue No.
▲ Audioquest Video Z	50	<b>F</b> The very best available with an expressive sound but generous price to sweeten the pill	Electrical			•		•	108
Audioquest Digital PRO	90	<b>A+</b> A silver cable with all the drive of Video Z but lacking its clean-cut transparency	Electrical			•		•	108
Audioquest Optilink Z	100	<b>A</b> Good level of midband detail but frequency extremes lack depth and extension	Optical		•				108
Bandridge AL560	20	<b>P</b> The disappointingly heavy and muddled sound-of this basic fibre thwarts any recommendation	Optical	•					108
Chord Codac	34	<b>A</b> A connection with a stranded inner core and a sound that lacks integration	Electrical			•		•	108
▲ DPA Digi-link	27.50	<b>VG</b> Can seem slightly impassive but there's no avoiding its exceptionally detailed sound	Electrical			•		•	108
DPA Opti-link	20	<b>P</b> Very similar to Bandridge AL560 with an equally naff sound	Optical	•					108
Kimber PSB DigiLink	24	<b>A-</b> An analogue interconnect inappropriately pressed into digital service. A visible deterioration in the digital signal results.	Electrical					•	108
Kimber KC-1 DigiLink	52	<b>A</b> 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	<b>A-</b> An asymmetric cable using silver conductors that deviates from the 75ohm standard. Not ideal for digital applications.	Electrical					•	108
▲ Kimber Opti-Link	70	<b>G</b> 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	<b>G+</b> A colourful coaxial interconnect with an equally colourful and up-beat sound. Very compatible.	Electrical			•		•	108
▲ Monster Cable Interlink LS100	45	<b>G</b> Well constructed stepped-index fibre with polished ends and rugged connectors. Slightly lean, fuzzy but engaging performance	Optical	•					108
Moth Leyline Datalink	140	<b>A-</b> A thin, coaxial version of Leyline Black with a rather hard and unforgiving character. Too expensive.	Electrical			•		•	108
▲ QED DigiFlex	19	<b>VG</b> 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	<b>A-</b> 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	<b>G+</b> 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	<b>VG</b> 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	<b>G+</b> 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	<b>A</b> 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	<b>VG</b> 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	<b>A+</b> Ideal for laying flat under carpets, F-14 encourages a slightly warm and vibrant sound	M	L		•	•		109
Audioquest Type 4	75	<b>A+</b> 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	<b>G</b> 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	<b>A</b> 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	<b>A-</b> 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	<b>VG</b> Extra care must be taken to prevent shorting this user-hostile cable. Nevertheless it sounds superb!	L	L		•	•		109
▲ DPA IS19	275	<b>G+</b> 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	<b>A+</b> 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	<b>A</b> This well-meaning facsimile of earlier ribbon-style cables ends up sounding lumpy and uneven	H	L		•	•		109
Isoda Electric HA-20	400	<b>A+</b> This unorthodox cable employs a combination of copper, brass and aluminium strands. It sounds 'oddly impure!'	M	L	•			•	109
▲ Mission Stranded	20	<b>G+</b> 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	<b>A</b> 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	<b>A-</b> The archetypal 'old-style Monster Cable' that labours under a soggy bass and untidy treble	L	M	•			•	109
Naim NAC A5	44	<b>A-</b> 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	<b>A</b> 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	<b>E</b> Tonally accurate and exquisitely detailed, this cable opens a very transparent window on the music	L	H		•	•	•	109
▲ Silver Sounds 16/4	200	<b>VG</b> 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	<b>G-</b> 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	<b>G</b> A conventional multi-stranded cable with a refreshingly up-beat, crisp but slightly lean-sounding balance	M	M	•			•	109
▲ Straight Wire Flex-4	50	<b>G+</b> 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	<b>G</b> 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	<b>A</b> 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	<b>A</b> 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	<b>VG</b> 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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Northwood Audio II	Aylesbury	0296 28790	Richer Sounds	Glasgow	041 2265551	Richer Sounds	Newcastle	091 2301392
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Paul Green Hi-Fi Ltd	Bath	0225 316197	Harrow Audio	Harrow	081 8630938	Richer Sounds	Nottingham	0602 241551
Audio Times	Belfast	0232 249117	Adams & Jarrett Ltd	Hastings	0424 437165	Frank Walton Hi-Fi	Oban	0631 62917
Five Ways Hi-Fi Ltd	Birmingham	021 4550667	Citysound	Hastings	0424 429991	Oxford Audio Consultants	Oxford	0865 790879
Music Matters	Birmingham	021 4292811	ETS Ltd	Helston	0326 573801	Sevenoaks Hi-Fi	Oxford	0865 241773
Music Matters	Birmingham	021 7420254	English Audio	Hereford	0432 355081	The Hi-Fi Company	Peterborough	0733 341755
Norman H.Field Hi-Fi Ltd	Birmingham	021 6222323	B&B Hi-Fi	High Wycombe	0494 535910	The Hi-Fi Attic	Plymouth	0752 669511
Richer Sounds	Birmingham	021 6431516	Musical Images	Hounslow	081 5695802	Movement Audio	Poole	0202 730865
Practical Hi-Fi	Blackburn	0254 691104	A. Fanthorpe Ltd	Hull	0482 223096	Now That's Hi-Fi	Portsmouth	0705 811230
Practical Hi-Fi	Blackpool	0253 300599	Zen Audio	Hull	0482 587397	Practical Hi-Fi	Preston	0772 883958
Sound Academy	Bloxwich	0922 473499	Eastern Audio	Ipswich	0473 217217	Island Compact Disc Centre	Ramsey	0624 815521
Jaysound Audio	Bognor Regis	0243 826355	Classic Hi-Fi	Kettering	0536 310855	B&B Hi-Fi	Reading	0734 583730
Practical Hi-Fi	Bolton	0204 395789	Infidelity	Kingston-upon-Thames	081 9433530	Reading Hi-Fi	Reading	0734 585463
Mike Manning Audio	Bournemouth	0202 751522	Practical Hi-Fi	Lancaster	0524 36991	Moorgate Acoustics	Rotherham	0709 370666
Movement Audio	Bournemouth	0202 529988	The Hi-Fi Company	Leamington Spa	0926 888644	Performance Hi-Fi Systems	Sevenoaks	0732 740425
Suttons	Bournemouth	0202 555512	AstonAudio Ltd	Leeds	0943 467689	Sevenoaks Hi-Fi	Sevenoaks	0732 459555
B&B Hi-Fi	Bracknell	0344 424556	Richer Sounds	Leeds	0532 455717	Moorgate Acoustics	Sheffield	0742 756048
Brentwood Hi-Fidelity	Brentwood	0277 221210	Leicester Hi-Fi Company	Leicester	0533 539753	Richer Sounds	Sheffield	0742 661616
Hi-Spek Electronics	Brentwood	0277 226303	Listen Inn	Leicester	0533 623754	Creative Audio	Shrewsbury	0743 241924
Quay TV	Bridlington	0262 672870	Sevenoaks Hi-Fi	Leicester	0533 557518	Shropshire Hi-Fi	Shrewsbury	0743 232317
Sevenoaks Hi-Fi	Brighton	0273 733338	The Audio Gallery	Liss, nr. Petersfield	0730 895194	Richer Sounds	Southampton	0703 231311
The Power Plant Hi-Fi Ltd	Brighton	0273 775978	Beaver Hi-Fi	Liverpool	051 7099898	Southampton Hi-Fi Centre	Southampton	0703 228434
Richer Sounds	Bristol	0272 734397	Richer Sounds	Liverpool	051 7087484	Square Deal Electrical	St. Albans	0727 852501
VAudio	Bristol	0272 686005	Audio Concept	London	081 5678703	Base Hi-Fi	St. Hellier	0534 58518
Spains	Bromsgrove	0527 872460	Bartletts Hi-Fi	London	071 6072296	Stamford Hi-Fi Centre	Stamford	0780 62128
Grange Hi-Fi	Burton-upon-Trent	0283 33655	Billy Vee Sound Systems	London	081 3185755	Richer Sounds	Stockport	061 4801700
Bury Audio	Bury St. Edmunds	0284 724337	Citysounds	London	071 4365366	Ward & Williams Ltd	Stockport	061 440 0201
Campkins Hi-Fi	Cambridge	0223 312240	Francis of Streatham	London	081 7690466	Music Matters	Stourbridge	0384 444184
Steve Boxshall Audio	Cambridge	0223 68305	Hi-Fi Care	London	071 6378911	Stratford Hi-Fi	Stratford-upon-Avon	0789 414533
Sevenoaks	Canterbury	0227 462787	Hi-Fi Component	London	071 2231110	Audio Exchange	Swindon	0793 539008
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Sevenoaks Hi-Fi	Chatham	0634 846859	M. O'Brien Hi-Fi	London	081 9461528	Chantry Audio	Tuxford, nr. Newark	0777 870372
Rhythms (Colvill Hi-Fi)	Chelmsford	0245 325125	Musical Images	London	071 4971346	Astley Audio Ltd	Wallingford	0491 839305
Sevenoaks Hi-Fi	Cheltenham	0242 241171	Myers Audio	London	081 5207277	Doug Brady Hi-Fi	Warrington	0925 828009
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Pro Muscia	Colchester	0206 577519	Richer Sounds	London	071 4031201	Hi-Fi City	Watford	0923 226169
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Frank Harvey Hi-Fi Excellence	Coventry	0203 525200	Richer Sounds	London	071 8312888	Sevenoaks Hi-Fi	Watford	0923 213533
Richer Sounds	Croydon	081 6671100	Robert Taussig	London	071 2662365	Stirling Sounds	West Wickham	081 7779321
Sevenoaks Hi-Fi	Croydon	081 6551203	Sevenoaks Hi-Fi	London	071 3529466	Cosmic	Weybridge	0932 854522
Rutters Hi-Fi	Devizes	0380 722268	Sevenoaks Hi-Fi	London	081 8558016	Weymouth Hi-Fi	Weymouth	0305 785729
KA de Cobains	Doncaster	0302 326026	Shasonic	London	071 3230333	Sevenoaks Hi-Fi	Whitham	0376 501733
Hi-Fi Corner	Dublin 2	010 353 1 6714343	Son et Lumiere	London	071 5809059	Bartletts Hi-Fi	Woking	0483 771175
Richer Sounds	Dublin 2	010 353 1 6719666	Sound Sense	London	071 4022100	Sevenoaks Hi-Fi	Worcester	0905 612929
JD Brown (Est 1919) Ltd	Dundee	0382 226591	The Sound Organisation	London	071 4032255	West Midlands Audio	Worcester	0905 458046
Wentworth Audio	Dunstable	0582 663383	John Munro	Lossiemouth	0343 812340	Bowers & Wilkins	Worthing	0903 264141
Riverside Hi-Fi	East Twickenham	081 8927613	B&B Hi-Fi	Luton	0582 459915	Phase 3 Hi-Fi	Worthing	0903 245577
Musical Images	Edgware	081 9525535	B&B Hi-Fi	Maidenhead	0628 73420	Worthing Audio	Worthing	0903 212133
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Fleet Audio	Fleet	0252 811088	VJ Hi-Fi	Margate	0843 226977			
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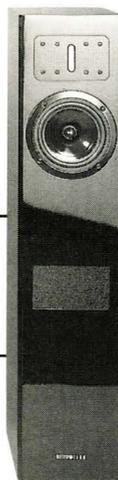


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# Cassette decks



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 transport autoreverses.

▲▲ **Best Buy**  
▲ **Recommended**

## 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-F450	120	<b>VG</b> Basic but well designed budget deck; astonishing value, only the poor metering gives the game away	•	•	•							136
▲▲ Aiwa AD-F810	230	<b>G</b> First class budget 3-head machine with a dual capstan transport that really works at reducing the 'fudge' factor	•	•	•							99
▲▲ Aiwa AD-WX828	200	<b>G-</b> Equipment levels strong, and sound is both vivid and presentable, but control system daunting.	•	•	•							123
▲▲ Aiwa AD-WX929	230	<b>A</b> Superbly equipped twin deck that works and works well - remote control	•	•	•	•					•	117
▲ Aiwa XK-S9000	700	<b>G+</b> Fabulous build, clunky transport and sharp, refined sound quality with Dolby S or B and metal tapes	•	•	•	•	•	•	•			105
Akai DX-57	220	<b>G</b> 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	<b>G+</b> Sharp, clear and articulate sounding deck, with superb performance extending to frequency extremes	•	•	•	•	•	•	•			99
Akai GX-R35	220	<b>A</b> Middling sound quality at best with Dolby B; deteriorates with Dolby C	•	•	•	•	•	•	•			99
▲ Akai GX-W45	320	<b>A</b> 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	<b>E</b> Superb transport and a ripe, spacious sound. The Dolby S installation more successful than most. Some replay incompatibility	•	•	•	•	•	•	•			111
Denon DRM-740	260	<b>A</b> Breathed-on DRM-710, with good external treatment offers good, if somewhat detached sonics	•	•	•	•	•	•	•			136
▲ Denon DRS-610	200	<b>G</b> Unique loading mechanism provides stability, and the deck has a crisp, clean quality. Occasionally anaemic bass.	•	•	•							111
Denon DRS-810	300	<b>G-</b> Drawer loading deck, carefully designed, yet lacking in subtlety on audition.	•	•	•	•	•	•	•			127
Goodmans Delta 700W	100	<b>P</b> Compact and ultra-basic twin deck which is rough and bass shy, with less than stable tape path.									•	123
Harman Kardon DC5500	600	<b>A</b> Workmanlike sound quality offset by high price and inexplicable shortcomings like 'forgetful' Dolby switching and no timer support.	•	•	•							117
▲ Harman/Kardon TD4400	350	<b>G</b> Simple features plus excellent engineering make this a model of integrity.	•	•	•						•	127
Harman Kardon TD4600	700	<b>A</b> 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	<b>A-</b> Tidy, stable but ultimately rather soul-less experience. Auto-reverse is useful though.	•	•	•							117
JVC TD-X352	150	<b>A-</b> Disappointingly amorphous sound despite decent measured results.	•	•	•							117
▲ JVC TD-V562	200	<b>G+</b> Ultra-sophisticated transport at a silly price; sound quality is stable but slightly opaque.	•	•	•	•	•	•	•			123
▲ Kenwood KX-3050	170	<b>A</b> Acceptable sound quality marred only by a loss of midband analysis and slightly edgy treble.	•	•	•							117
Kenwood KX-5530	220	<b>A-</b> Neat looking, well equipped deck, adequately engineered but somewhat lacking musically. Worth considering if auto-reverse is a must	•	•	•						•	105
▲ Kenwood KX-7050S	400	<b>VG</b> Very well equipped and fine sounding deck, includes well implemented Dolby S.	•	•	•	•	•	•	•			127
NAD 602	200	<b>G</b> Minimalist deck for the audiophile market. Unfortunately engineering is minimalist too	•	•	•							127
▲ Nakamichi DR-3	400	<b>VG</b> Refined, exquisitely detailed and solid sounding 'budget' Nakamichi 2-header.	•	•							•	123
▲▲ Nakamichi DR-2	600	<b>VG</b> Accomplished design with simple features (manual tape select!) but superb sound/serviceability.	•	•							•	127
▲ Nakamichi DR-1	850	<b>VG</b> Typically idiosyncratic Nakamichi with manual everything. Good azimuth adjustment and dynamic, authoritative sound.	•	•								117
Philips DCC600	500	<b>A+</b> Simplified circuit and mechanism, but the Philips badly needs a D/A converter transplant	•	•								123
▲▲ Pioneer CT-S430S	200	<b>VG</b> Against the odds - a 2 head Dolby S deck that works. Well set up and fully equipped.	•	•	•	•						136
▲ Pioneer CT-S520	280	<b>G</b> Decent if slightly coloured middle ranker with FLEX to revitalise old or soggy sounding tapes.	•	•	•	•					•	123
Sansui D-X117WR	220	<b>P</b> 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	<b>P</b> Good range of features, let down by poor transport and iffy electronics.	•	•	•							117
Sony TC-K415	180	<b>A+</b> Mainly UK designed with audiophile intent, but spoiled by erratic output, at worst with metal tapes.	•	•	•	•	•	•	•			136
▲▲ Sony (WMD6C) Pro Walkman	290	<b>G+</b> 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	<b>G</b> Cheapest Dolby S three header yet, yet slightly let down by lack of attention to detail	•	•	•	•	•	•	•			127
Teac R-9000	500	<b>G</b> Much better than average auto-reverse deck, well worth considering. Nicely engineered too.	•	•	•	•	•	•	•		•	105
▲ Teac V-8000S	700	<b>G</b> Superb stability and real subtlety, this must be the best TEAC yet. The only disappointment was the Dolby C	•	•	•	•	•	•	•			105
▲▲ Technics RS-BX646	230	<b>G+</b> Unusually well built and non-microphonic deck with sophisticated facilities and lucid midband.	•	•	•	•	•	•	•			127
▲ Technics RS-BX701	270	<b>G+</b> Not cheap, but extremely well built deck, moderately well equipped a pleasure to operate and to listen to.	•	•	•	•	•	•	•			136
▲ Yamaha KX-650	260	<b>G</b> 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 convertor 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.

▲▲ Best Buy  
▲ Recommended

## CD players

Product	Price	Comments	DAC type	Electrical digital output	Optical digital output	Headphone socket	Track entry keypad	Issue No.
▲ Aiwa XC-300	150	<b>A+</b> 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	<b>A</b> A refined version of the XC-700, sadly it has lost the magic of the original	PDM Bitstrm	•	•	•	•	119
▲ AMC CD6	349	<b>G+</b> 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 Alpha One	300	<b>A+</b> The first UK-built player under £300 is hampered by a tidy but rather grey and uninspiring sound.	PWM bitstrm	•	•	•	•	137
Arcam Delta 270	800	<b>G+</b> 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	<b>G-</b> Based on an older Philips board with new CDM9 transport, this is a slim player with an innocuous sound	SAA7321	•	•	•	•	119
AVI S2000MC	999	<b>G+</b> A stylish, midi-width player with an exceptionally refined and comfortable sound. Lacks passion	20-bit	•	•	•	•	119
▲ Denon DCD-825	220	<b>G</b> Despite extensive revisions, this latest player still sounds like a typical '18-bit Denon', which is no bad thing!	18-bit	•	•	•	•	137
Denon DCD-1290	330	<b>G-</b> Looks the business but sound is a real five-minute wonder. Its compelling fizz lasts about as long as a firework.	18-bit	•	•	•	•	107
▲ Goodmans Delta 700	110	<b>A+</b> A 16-bit alternative to the CD650II that furnishes a colourful and animated sound	16-bit	•	•	•	•	128
Grundig Fine Arts CD2	190	<b>A-</b> A stylish-looking player with a disappointingly vague approach to music-making	SAA7350	•	•	•	•	128
▲ Harman Kardon HK7725	800	<b>VG</b> This flagship implementation of RLS sounds impressively bold and dynamic - a genuine rock 'n roller!	18-bit RLS	•	•	•	•	124
▲ Harman Kardon TL8600	700	<b>G+</b> A refined and more flexible version of the TL8500 multiplayer with a significantly more expressive sound	MASH/PWM	•	•	•	•	132
JVC XL-Z1050	500	<b>A</b> Technically advanced and luxuriously equipped, this player remains rather bland and unsatisfying on audition	PEM Bitstrm	•	•	•	•	119
Kenwood DP-3050	200	<b>A+</b> A slightly over-cooked version of the DP-3040 with a highly civilised but uninteresting sound.	NPC Bitstrm	•	•	•	•	124
Kenwood DP-7050	350	<b>A</b> 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	<b>VG</b> Based on Linn's original CD transport, this player sounds dry but very positive, detailed and engrossing	Crystal BS	•	•	•	•	119
▲ Marantz CD-52II	230	<b>G</b> Launched to usurp the position of its own CD-52SE, the '52II is less colourful but equally appealing	PDM Bitstrm	•	•	•	•	119
▲ Marantz CD-63	250	<b>VG</b> New technology has enabled Marantz to steal a march on its old CD-52 series and, once again, regain the upper hand.	NPC bitstrm	•	•	•	•	137
▲ Marantz CD-52IISE	300	<b>G</b> 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	<b>G+</b> A recommendation just eluded the grasp of this superbly built player thanks to its very polished but restrained sound.	bitstream	•	•	•	•	112
Mission DAD5	300	<b>A+</b> 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	519	<b>G+</b> 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	<b>G</b> 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	<b>A-</b> 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	<b>G</b> 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	<b>G-</b> A big and beefy 6-disc carousel that strides confidently through rock and pussyfoots around gentle ballads	Bitstream	•	•	•	•	132
▲ Philips CD732	140	<b>A+</b> 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	<b>A+</b> A new budget player with an appalling technical record but a surprisingly clean if understated sound	SAA7341	•	•	•	•	119
Philips CD750	200	<b>A+</b> The costliest player in Philips range and the last to use its BS DAC lacks a sense of integration and stereo focus.	PDM Bitstrm	•	•	•	•	137
Philips CD930	200	<b>G-</b> Featuring digital circuitry similar to Marantz's players but a sound that's a little too ripe and soft.	PDM Bitstrm	•	•	•	•	112
▲ Pioneer PD-S703	300	<b>G+</b> Legato Link and bitstream are combined into a cheaper IC though the player sounds as manipulative and intriguing as ever.	PFM bitstrm	•	•	•	•	137
▲ Pioneer PD-S901	500	<b>G+</b> 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	<b>E</b> Deceptively sleek in appearance but with a powerful, fluid and captivating sound reminiscent of Meridian's 206.	Crystal BS	•	•	•	•	124
Rotel RCD-940BX	230	<b>A-</b> A sea-change in transport and DAC technology lies behind the most untidy-sounding and irritating player to emerge from Rotel.	Hybrid	•	•	•	•	137
▲ Rotel RCD-945AX	230	<b>G</b> Based on the same CD-player-on-a-chip as Philips CD690 but with improved execution and build.	SAA7341	•	•	•	•	124
▲▲ Rotel RCD-965BX	300	<b>E</b> An exceptionally refined bitstreamer: transparent, exquisitely detailed and powerfully emotive. A landmark player	PDM Bitstrm	•	•	•	•	100
Sansui CD-X317	250	<b>A</b> 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	<b>A</b> 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	<b>G+</b> A beautifully constructed if rather dated flagship player with an equally sedate and unadventurous sound.	MASH/PWM	•	•	•	•	124
▲▲ Sherwood CD-3020R	130	<b>G</b> Although this budget wonder has little respect for musical convention, what emerges is still remarkably entertaining	NPC bitstrm	•	•	•	•	119
▲ Sherwood CD-5010R	160	<b>G+</b> A warm, detailed and enjoyable performance from a solidly built but affordable package.	PDM Bitstrm	•	•	•	•	124
Sherwood CDC-5030R	200	<b>A-</b> The replacement for the successful 5-disc CDC-5010R sounds messy, disjointed and generally unpleasant. A great disappointment	Bitstream	•	•	•	•	132
Sony CDP-C345	230	<b>A+</b> 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
▲▲ Sony CDP-715E	250	<b>E</b> Advanced Pulse technology collides with UK tweaking to produce one of the most fabulous CD players in recent memory.	PLM bitstrm	•	•	•	•	137
Sugden SDT-1	850	<b>A</b> 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	<b>A</b> 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	<b>G</b> TEAC's first genuine 1-bit player its sound described as having a certain 'organic warmth', very composed and easy-going.	PDM Bitstrm	•	•	•	•	107

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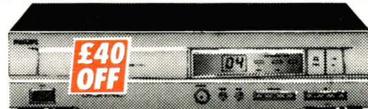
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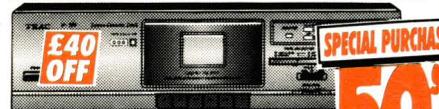


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# CD players continued

Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Headphone socket	Track entry keypad	Issue No.
Teac VRDS-10	770 <b>A+</b>	A basic analogue stage compromises the potential of TEAC's superb engineering and digital electronics. Lacks bass energy	DAC7	•	•	•	•	119
Technics SL-PG340A	150 <b>A+</b>	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 <b>G</b>	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-PS620A	200 <b>G+</b>	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
Technics SL-PS740A	250 <b>A</b>	Nothing wrong with its technical heritage but Technics' ongoing 'improvements' only serve to stifle the sound of this player.	MASH/PWM	•	•	•	•	137
Yamaha CDX-670	290 <b>G-</b>	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.

▲▲ **Best Buy**  
▲ **Recommended**

## CD transports

Product	£Price	Comments	Electrical digital output	Optical digital output	Class 1	Issue No.
Arcam Delta 250	750 <b>G+</b>	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 <b>VG</b>	By rights this transport should be highly incompatible yet it delivers a remarkably vivid and natural sound.	•	•	•	130
Meridian 200	895 <b>G+</b>	Broadly compatible and offering a light, fresh and very bubbly sound that is both natural, engaging and unfatiguing	•	•	•	96
TEAC P-2	3500 <b>G</b>	Beautifully styled and constructed but sound is bleached and generally less inspiring than that of the P-10	•	•	•	96
TEAC P-2s	4300 <b>A+</b>	The latest version of Teac's luxury P-2 transport sounds as over-engineered as it looks.	•	•	•	130
Theta Data Basic	1990 <b>G+</b>	A mild-mannered transport capable of marvellous results with lively-sounding outboard converters.	•	•	•	130
Wadia 8	3195 <b>G</b>	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	DAC type	Electrical dig output	Optical digital output	Phase invert	Issue No.
Arcam Black Box 50	450 <b>VG</b>	A very measured and sophisticated sound from a DAC that leaves plenty in reserve to accommodate future upgrades.	Hybrid	•	•	•	127
Arcam Delta Black Box 500	750 <b>A+</b>	A very sophisticated unit equipped with Sync Lock and discrete DAC circuitry. Early samples sounded restrained and grubby.	Bit Stream	•	•	•	136
Audio Alchemy DAC-in-the-Box	200 <b>G</b>	Despite its slightly veiled sound this giveaway DAC may still rescue the oldest of players from obsolescence.	18-bit	•	•	•	127
Audiolab 8000DACmkII	750 <b>G</b>	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 <b>G</b>	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 <b>G+</b>	A weighty but neutral and highly calculated performer, best suited to transports like the P-10, despite Sync Lock facility.	20-bit	•	•	•	113
AVI S2000MD	549 <b>G</b>	Despite using a very different chipset, the S2000MD sounds as civilised and refined as AVI's other digital separates.	16-bit	•	•	•	136
Cambridge Audio DACMagic-1	150 <b>VG</b>	Ridiculously under-priced, this DAC is better suited to high-end transports than the budget players it was intended to partner.	Hybrid	•	•	•	136
DPA Digital Little Bit II	400 <b>G</b>	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 <b>G</b>	With either P-10 or Meridian 200 transports it delivers a very taut and dynamic sound, bathed in an open acoustic	DAC7	•	•	•	103
Kinshaw Overture	235 <b>A-</b>	A neat enough package that's infested with a variety of technical bugs and severely chastised on audition.	Hybrid	•	•	•	136
Kinshaw Perception	745 <b>VG</b>	A two-box converter that sounds loud, quick and very dynamic without tripping over complex material. A good 'un.	Hybrid	•	•	•	136
Meridian 563	695 <b>G+</b>	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 <b>G</b>	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 <b>G</b>	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 <b>A+</b>	Described as a modest but entertaining performer, achieving its sweetest balance with Arcam's D170.3 transport.	SAA7321	•	•	•	113
Mission DAC5	300 <b>G+</b>	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 <b>G+</b>	The animated character of the Tubalog ensures it's a great upgrade on budget CD players.	18-bit	•	•	•	127
Pink Triangle Ordinal	750 <b>E</b>	The cheapest dual-differential DAC7 converter available. Offers interchangeable digital filters and top-flight sound quality.	DAC7	•	•	•	136
QED Digit	139 <b>G+</b>	Bearing in mind its expressive but very forgiving performance the Digit is almost embarrassingly cheap	PDM Bitstrm	•	•	•	113
QED Digit Reference	425 <b>G+</b>	No great advance over the basic QED Digit yet its enthusiastic sound is more than competitive at the price.	Bit Stream	•	•	•	136
Select Systems Dacula	400 <b>G</b>	The overly warm and heavy bass of this DAC is quite atypical of the Crystal Bit Stream DAC.	Crystal	•	•	•	127
Sugden SDA-1	749 <b>G+</b>	A pleasant surprise from the fuddy-duddies of audio, judging by its 'masses of high resolution detail and tremendous dynamics'	TDA1541	•	•	•	113
Thule Audio DAC-200	799 <b>A</b>	A good first effort from Thule even though its fizzy and over-eager sound could do with house-training.	DAC7	•	•	•	136
Woodside DAC1	909 <b>G</b>	Fine but slightly dated and costly package in performance terms - but flexible, musical and well built	16-bit	•	•	•	87
Woodside DAC2	509 <b>G+</b>	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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TAF44E/TA524E £249/£299
ST55065 £249
STS11/STS311LB £129/£199
TUNERS
TWS15B/415B £129/£199
TCK155/TK611S £249/£199
CASSETTE DECKS
TCK215B/415B £129/£199
TCK155/TK611S £249/£199
TWIN CASSETTE DECKS
TCK145B/RS455 £149/£199
TWR645S £249
CD PLAYERS
CDP312/CDPC345 £149/£229
CDP715/CDP915E £249/£299
CDPCX151 £599
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PD503/603 £199/£249
PD770/75 £299/£249
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PDM13/PDF100 £499/£599
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GR55 £199/£249
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J200 £399/£549
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JV600/700 £879/£999
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MINI SYSTEMS
NS50W/DM £349/£399
NT00W/100W £449/£499
NO100W £549
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CLD190/195 £599/£699
CLD2950/160K £699/£999

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XA950 100W PCH £229
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XT039/950 £119/£149
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NSX5500G £429
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NSX0737 £499
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NSX4500G £349
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NSX3400 £299
NSX4000 £299
NSX4300 £299
NSX5500G £429
D336 £449
NSX0737 £499
D939 £749
NSX4500G £349
NSX5200 £349
MICRO SYSTEMS
LCX50/77 £249/£299
LCX50/65 £299/£299
LCX9/70M £349/£379

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AMPLIFIERS
TAF24R/TA244E £149/£199
TAF44E/TA524E £249/£299
ST55065 £249
STS11/STS311LB £129/£199
TUNERS
TWS15B/415B £129/£199
TCK155/TK611S £249/£199
CASSETTE DECKS
TCK215B/415B £129/£199
TCK155/TK611S £249/£199
TWIN CASSETTE DECKS
TCK145B/RS455 £149/£199
TWR645S £249
CD PLAYERS
CDP312/CDPC345 £149/£229
CDP715/CDP915E £249/£299
CDPCX151 £599
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ZS-M1 £599
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SONY TCK611S £229
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KR7050/7700 £349/£529
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FX362/FX572 £129/£199
CASSETTE DECKS
TDW106/208 £119/£169
TDW308/708 £199/£249
TDX372/472 £169/£199
TDW562/662 £219/£269
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XLV174/274 £139/£159
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S50/S50R £469/£499
G7/G9 £799/£999
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KA3020SE AWARD £199
KA3060R/4060R £229/£279
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KRA4060 £229
KRV6060/KRV7050 £349/£429
CASSETTE DECKS
KX3060/KX5060S £169/£249
KX7060S/KX9060S £329/£549
DOUBLE CASSETTE DECKS
KX4060/6600 £170/£199
KXW6000 £259
CD PLAYERS
DP2060/DP3060 £159/£199
DP5060/DP7060 £249/£379
DP4060/DP6060 £199/£249
TUNERS
KT1060/TK2060 £119/£149
KT3050L/TK6050 £179/£299
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FX362/FX572 £129/£199
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TDW106/208 £119/£169
TDW308/708 £199/£249
TDX372/472 £169/£199
TDW562/662 £219/£269
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XLV174/274 £139/£159
XLV574/674 £249/£299
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S50/S50R £469/£499
G7/G9 £799/£999
MINI SYSTEMS
W48CD/58 £429/£499
MICRO SYSTEMS
UKT/JUXA £299/£349
UKX71/AS5R £399/£699

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PM445E/52SE POA
PM63/54SE POA
KENWOOD
KA1030/2060R £109/£149
KA3025E/5050 £179/£299
NAD
P302/304 POA
A400/A400X £189/£239
102/602 £99/£249
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JBL TLX120 £149
JBL TLX150 £249
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B&W 600M1 £169
JAMO ART £169
NAD
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CELESTION
75 £139/£179

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760/760/SE £109/£129
732/733 £199/£299
734/735 £429/£699
730/73PS £149/£179
HEADPHONES
PL225/335 £119/£149
GRAPHIC EQUALISERS
GR55 £199/£249
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JV600/700 £879/£999
JV600LD Inc Laser Vision Disc Player £1199
MINI SYSTEMS
NS50W/DM £349/£399
NT00W/100W £449/£499
NO100W £549
LASER DISC PLAYERS
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TLX130/140 £249/£349
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MODUS CUBE/MICRO £99/£109
MODUS MINI/CITRUS £129/£139
MODUS 1/3-THREE £159/£119
MODUS 5/THREE £259/£339
MODUS MOVIE FIVE £349
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Silhouette £299.99
Concert II £329.99
Centre 200 £199.00
Centre 100 £129.00
Outdoor £109.99

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SPEAKERS
1/3 £99.99/£119.99
5/7 £159.99/£209.99
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MODUS 1/3-THREE £159/£119
MODUS 5/THREE £259/£339
MODUS MOVIE FIVE £349
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Concert II £329.99
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2001/2002 £119/£159
DM600/610 £189/£249
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TEM/CENTRE £139/£149
THREAT/TWIN BASS £299/£229
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607 II/609 II £189/£249
611 II/615 II £369/£679
65E/655 £89/£89
631/632 £149/£189
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631/632/633/644 POA

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THREAT/TWIN BASS £299/£229
TEAM BASS/OVALE £159/£299
VERTICALE/ARRAY £399/£699
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603 II/605 II £109/£139
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611 II/615 II £369/£679
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# Transport/DAC combos

Product	Price	Comments	DAC type	Optical digital output	Electrical digital output	Variable output	Headphone socket	Track entry keypad	Issue No.
Arcam Delta 250/Black Box 50	1200	<b>VG</b> A very sophisticated combination that sounds silky-smooth without appearing soft or sugar-coated. A bargain two-box player.	Hybrid	•	•	•	•	•	133
Audio Alchemy DDS/DI/XDP/P52	2047	<b>A+</b> A multi-box combination with a Bit Stream DAC that is fundamentally more inspiring than its partnering transport.	DAC7	•	•	•	•	•	120
Cyrus Discmaster/Dacmaster	1900	<b>G+</b> A powerful-sounding and perhaps slightly heavy-handed combination that cuts right to the heart of its music.	20-bit	•	•				133
DPA Digital T-1/PDM2mkII	3245	<b>G</b> 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	<b>G</b> 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	<b>VG</b> 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	<b>G+</b> 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	<b>G</b> 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	<b>A+</b> Combined with its own 500 transport, the recommended 563 sounds disappointingly thin, brash and uncomfortable.	Crystal	•	•	•			133
Meridian 602/606	3100	<b>VG</b> 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	<b>VG</b> An intriguing combination that provides a beefy and enthusiastic performance via its balanced AES/EBU connection.	20-bit	•	•	•	•	•	133
Proceed PDT3/PDP3	5214	<b>G+</b> 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	<b>VG</b> In direct contrast with its appearance, this duet positively sparkles with colour and resonant detail.	20-bit	•	•	•			133
Teac P-700/D-700	1500	<b>VG</b> 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	<b>A-</b> 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	<b>G+</b> A cautious and slightly over-refined combination that fails to make the best of either component.	Hybrid	•	•	•			133



## DAT players

**D**AT, 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 such as mixing desks.

## DAT players

Product	Price	Comments	LP mode	Remote control	Optical in/out	Electrical in/out	AES/EBU in/out	S/PDIF in/out	Issue No.
JVC XD-Z1010TN	900	<b>A+</b> 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	<b>A</b> Slick, powerfully equipped, this pro DAT has a clear, quick and colourful sound somewhat lacking in weight and substance			•			•	111
Tascam DA-30	1199	<b>A+</b> Interesting pro DAT deck with solid, tangible sound quality which is nevertheless lacking in analysis			•			•	111



## Headphones

**T**here 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.

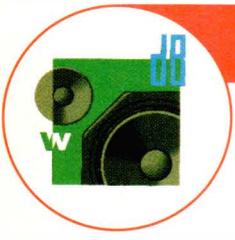
## Headphones

Product	Price	Comments	Type	Open back	Closed back	Dynamic	Electrostatic	Issue No.
AKG K44	42	<b>A</b> Good quality personal oriented phone, could have a better sense of space but is musically quite communicative	Supra-aural	•		•		99
AKG K135	46	<b>A</b> 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	<b>G</b> 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	<b>G+</b> 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	<b>E</b> Heavyweight cans in most respects, the K340 with its electrostatic tweeter is a very revealing headphone	Circumaural		•	•	•	75
AKG K400	118	<b>VG</b> Comfortable over long sessions. Sound is exquisitely detailed, dynamic and uncoloured	Supra-aural	•		•		121
AKG K500	138	<b>G+</b> Open and clear, they reproduced music with impressive definition, balance is on the light side but transparency is high	Circumaural	•		•		111
AKG K1000	646	<b>E</b> One of the best dynamics on the market, hooks directly to speaker outputs and makes much of the competition sound lame	Extra-aural	•	•	•	•	99
Audio-Technica ATH-910	90	<b>G</b> The closed-back 910s are an improvement on the 909s with a nice rhythmic quality rarely found with headphones	Circumaural		•	•		55



# Headphones continued

Product	£Price	Comments	Type	Open back	Closed back	Dynamic	Electrostatic	Issue No.
Audio-Technica ATH-9000	246	<b>G</b> Electrets which connect to the amps speaker outputs, it sounds a little too smooth but would suit aggressive amps	Circumaural	•				111
Beyer DT311	45	<b>A+</b> Uncharacteristically tight, unrefined sound quality from otherwise well engineered 'phone	Supra-aural	•		•		133
Beyer DT411	59	<b>G</b> A reasonable but not very thrilling headphone that doesn't really offer enough at the price	Supra-aural	•		•		111
▲ Beyer DT911	199	<b>VG</b> Probably too revealing for many headphone amps these are very subtle and fine if expensive cans	Circumaural	•		•		111
▲ Beyer DT990	119	<b>VG</b> 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	<b>E</b> 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	<b>G+</b> Whilst very unusual in appearance, the Floats give remarkable sound quality and openness at a reasonable price	Circumaural	•		•		55
▲ Jecklin Float Model Two	99	<b>G+</b> Helmet shaped and pretty unflattering but open sounding and comfortable in the long term. te lack of adjustment	Circumaural	•		•		63
JVC HA-D690	40	<b>A</b> Competent but rather undistinctive cans, a bit middle of the road and well suited to aggressive sources	Supra-aural		•	•		111
JVC HA-D910	65	<b>A</b> Broadly acceptable if unexciting design with low level losses and some colourations	Circumaural		•	•		121
Kenwood KH-1000	20	<b>A-</b> First step up from a true mini: a near miniature which is cheap, comfortable and inoffensive	Supra-aural	•		•		121
Koss TD/60	30	<b>A-</b> AM radio like bandwidth limitations and colourations, and rather flaky build	Supra-aural		•	•		133
Maxell HP-3000	30	<b>P</b> Solid, smooth sounding but congested and undynamic. Includes in-lead controls.	Supra-aural		•	•		133
▲ Pioneer SE-400D	37	<b>G-</b> Acceptable if unexciting all-rounder, with good long-term comfort levels.	Supra-aural		•	•		133
▲ Ross RCH-300CD	20	<b>P</b> In-lead controls are the highlights of this shoddy, sometimes aggressive sounding design.	Supra-aural		•	•		133
▲▲ Sennheiser HD320	40	<b>E</b> Superb value: articulate, accurate and musically effective, but location on ears can be uncertain.	Supra-aural	•		•		133
▲▲ Sennheiser HD440 II	35	<b>A+</b> Still the one by which others at the price are measured, though now slightly leaden sounding, cold treble	Supra-aural	•		•		121
▲ Sony MDR-CD1000	170	<b>G+</b> A fine sounding and comfortable headphone that's likely to work well with most sources	Circumaural		•	•		111
▲ Sony MDR-CD450	45	<b>G-</b> Fair acoustic isolation and comfortable circum-aural construction, moderate sound quality	Circumaural		•	•		133
▲▲ Sony MDR-CD550	60	<b>G+</b> 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	<b>G+</b> Reasonably comfortable and eminently listenable these Sonys have characteristically good bass power and relaxed hf	Circumaural		•	•		111
▲ Stax Gamma pro/SRD-X pro	678	<b>E</b> 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	<b>E</b> The Signature when combined with the SRM-T1 valve driver must be the most transparent headphone available	Circumaural	•		•		72
▲ Stax SR Gamma	239	<b>G+</b> 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	<b>G+</b> An industry reference, frighteningly revealing, bringing across more information than loudspeakers costing twice as much	Circumaural	•		•		55
▲ Stax SR Lambda Pro/SRM-1	1239	<b>E</b> 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	<b>A</b> Another very comfortable sealed model, modest sound isolation and uneven sound favouring bass	Circumaural		•	•		121
▲ Vivanco SR606	40	<b>G+</b> Although slightly overblown at times, this model is easy on the ears and essentially enjoyable.	Circumaural	•		•		133
▲▲ Vivanco SR808 Classic	55	<b>G</b> 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.

▲▲ **Best Buy**  
▲ **Recommended**

## Loudspeakers

Product	£Price	Comments	Size: HxWxD (cm)	Bass from (Hz)	Sensitivity (dB)	Site in free space	Floorstanding	Issue No.
▲ Acoustic Energy Aegis 1	452	<b>G</b> 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	<b>G</b> 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	<b>G+</b> Solid, authoritative and impressively accurate – if a shade ponderous and slow	63x26.5x37	23	85	•		86
▲▲ Allison AL100	100	<b>A</b> 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	<b>A-</b> 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	<b>G-</b> 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	<b>A</b> 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	<b>A-</b> 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	<b>G+</b> 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	<b>G</b> 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
ATC SCM20	1461	<b>G+</b> Massively built, invariably informative but the rather forward presentation can be uncomfortable	44x24x31	28	82	•	•	86
▲ Audio Note AN-E/B	1300	<b>G+</b> 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	<b>G+</b> 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	<b>A</b> Two very tasty drivers rather outclass the cabinetwork; a capable but slightly dull compact stand mount	40x22x25	30	87	•		126
▲ B&W 2001	120	<b>A</b> 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	<b>A-</b> Flashy and assertive ghetto blaster styling is not reflected in the rather bland, if well balanced sound	43x21x25	30	88	•		122
▲ B&W DM600i	180	<b>A+</b> Smart cosmetics and a very even balance overall, but dynamically rather bland; amplifier current demands are quite high	35X20.5x25	25	88	•		135

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# Loudspeakers continued

Product	Price	Comments	Size: HxWxD (cm)	Site in free space Sensitivity (dB)	Site close to wall Bass from (Hz)	Floorstanding	Issue No.
▲ B&W DM620i	399	<b>A+</b> Good material value, this compact floorstander has a beautifully voiced midband, less happy bass tuning	77x24x32	40	89	• •	126
▲ B&W Matrix 801	3500	<b>G+</b> 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	<b>G</b> Stylish, with remarkable imaging properties, good balance and low coloration, though less successful at musical communication	42x26x22.5	30	87	•	98
▲ Bose 305	430	<b>G-</b> 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	<b>A</b> 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	<b>A</b> The pre-equalised multi-driver 901 is cleverly engineered to deliver exceptional loudness	33x54x32	28	89	•	86
▲ Boston HD5	139	<b>A</b> 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	<b>G-</b> Clever powered subwoofer system integrates well and improves system loudness and power handling	50x28.5x42	35	NA	• • •	126
▲ Cabasse Bisquine	600	<b>G+</b> 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	<b>G+</b> Large floorstanding three-way gives great sensitivity and bass extension with fine dynamic grip	100x30x36	25	92	• •	122
▲ Canon S-30	180	<b>A+</b> 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	<b>A+</b> 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	<b>G+</b> A brilliant throwback, using horn-type approach to provide startling midrange dynamics and coherence.	94x23x27	45	87	• •	98
▲ Castle Durham 900	280	<b>G</b> Lovely veneer and lots of engineering create a very upfront, coherent and exciting sound — maybe too much so for budget systems	40x21.5x24	45	89	•	135
▲ Castle Howard	999	<b>G+</b> Aply 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	<b>A</b> 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	<b>G+</b> Unconventional and beautifully crafted, large for its bass extension but engagingly agile and attractively open and airy	114x24x47	25	87	• •	90
▲ Castle York	349	<b>A+</b> 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	<b>A</b> 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	<b>A+</b> Smooth and polished by budget speaker standards, if a bit laid back for some tastes	31x18.5x20	45	87	•	130
▲ Celestion CS135	139	<b>A-</b> Compact hideway passive subwoofer lacks serious bass extension; for high sensitivity speakers only	52x19x34	45	88	• • •	128
▲ Celestion 15	389	<b>G</b> 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	<b>A</b> Nicely presented and fair material value, with impressively flat bass-to-mid balance	49.5x20.5x24	30	89	•	102
▲ Celestion SL12Si	629	<b>A</b> 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	<b>G</b> Has certain remarkable qualities that some will find irresistible, but needs careful system and room matching	27x20x23	52	82	•	68
▲ Celestion SL6Si	429	<b>A+</b> 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	<b>G</b> 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	<b>A</b> 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	<b>G</b> Compact floorstander with superb coherence but rather forward midband. Would suit smaller rooms best	91x26x21	30	86	• •	11
▲ Dynaudio Contour 1.3	1199	<b>G</b> 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	<b>G+</b> 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	<b>G+</b> Substantial stand mount delivers delightful midrange focus and delicacy with good bass control. System sensitive	49x22.5x29	25	85	•	98
▲ Faraday FS1	225	<b>A+</b> Concrete box on a budget, works surprisingly well despite cheap drivers, wood veneers here Direct sale only	47x27x28	45	86	•	114
▲ Faraday FS5	575	<b>G</b> 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	<b>A-</b> Interesting if ugly high mass concrete cabinet is let down by imbalance of ageing driver combination	46x27x27	48	87	•	94
▲ GLL Maxim	119	<b>A</b> 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	<b>A</b> 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	<b>G</b> Very limited loudness but impressive full-range scale from uncoloured and very well balanced but time-smeared sub-miniature	31x19x17	23	82	•	118
▲ Harman-Kardon LS 0200	150	<b>A</b> Laid back to a fault but entertaining nonetheless, and a big box for the price	38x21x29	30	86	•	130
▲ Harman-Kardon LS 0500	300	<b>P</b> A mug's eye-ful — huge box for the price with loads of bass but very little presence: unacceptably unbalanced, or high infidelity	105x21x25	22	91	• •	135
▲ Heybrook Prima	130	<b>A+</b> 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	<b>G</b> Beautifully presented and built large bookshelf model with good sensitivity and a lively, forward sound	41x24x23	48	89	•	122
▲ Heybrook Sextet	1099	<b>G+</b> Engagingly coherent and a highly analytical, partly due to distinct and always comfortable upper-mid forwardness	96x27x20	25	85	• •	102
▲ Heybrook Solo	189	<b>A+</b> 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	<b>G</b> 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	<b>A</b> 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	<b>A</b> 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

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## Loudspeakers continued

Product	£Price	Comments	Size: HxWxD (cm)	Bass from (Hz)	Site in free space Sensitivity (dB)	Site close to wall	Floorstanding	Issue No.
Infinity Modulus	795 <b>A+</b>	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 <b>A</b>	An engaging and lively sound from a prettily finished and substantial small bookshelf size model	36x23x23	50	87	•	98	
Infinity Reference 20	300 <b>A</b>	Well presented and balanced with good bass control, but somehow lacks convincing cohesion and agility.	46x27x24	27	88	•	102	
▲ Infinity Reference 30	400 <b>G</b>	Budget price floorstander has good overall balance and bass extension, but is rather coloured and uneven	86x27x24	25	89	• •	122	
Infinity Infinitesimal sub	499 <b>A</b>	Cute but pricey amplified subwoofer is too small to deliver real bottom octave grunt	34x34x34	40	NA	• • •	128	
Jamo Cornet 40.3	130 <b>A</b>	Pretty presentation and a strong box, but poor driver fixing. Decent if bright sound	32x20x22	48	86	•	130	
Jamo 447	500 <b>A-</b>	Very prettily styled, but build and sound quality is disappointing for the price	81x19x29	40	89	• • •	138	
Jamo 707	900 <b>G-</b>	Superb styling and cosmetics but indifferent build and engineering quality; decent balance apart from detached bass	105x26x39	25	88	• • •	132	
JBL Control 1 Plus	250 <b>A</b>	Sub-miniature with forward midrange and real bass; high price partly justified by near-indestructible Pro build	23x15.5x14	50	89	•	90	
JBL L1	479 <b>G</b>	Good power handling, decent transparency and deep but current hungry bass from a compact and solid enclosure	40x21x25.4	47	87	•	121	
▲ JBL L20J	800 <b>G+</b>	Lovely if pricey bookshelf model has that old JBL magic, full of bounce and brio, needs a good quality stand and can sound a bit heavy	44x26x28	30	87	•	138	
JBL II1000	1500 <b>G</b>	Ultra-engineered, beautifully crafted bookshelf model. Performance compromised by over enthusiastic midbass output from port	44x30x28	45	89	•	118	
▲ Jordan JH400	590 <b>A+</b>	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 <b>A</b>	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 <b>A+</b>	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 <b>A</b>	Great sound for pound value through bass and midband, but the top end's rather coarse	27x18x18	50	85	•	130	
▲ JPW Minim	79 <b>A-</b>	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 <b>A-</b>	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 <b>A+</b>	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 Vinyl	135 <b>A</b>	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 <b>A+</b>	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 <b>A-</b>	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 <b>G+</b>	A fair share of cosmetic deficiencies do little to spoil the impressive coherence and timing	59.5x28x36	28	86	•	86	
▲ JRT AD1 Micro	389 <b>G</b>	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 <b>A+</b>	Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50	83	•	106	
▲ KAR Volante	600 <b>G+</b>	Beautiful real wood floorstander doesn't sound as big as it looks, sound is coloured but lightning fast and great fun	88x21x27	40	88	• •	138	
▲ KEF 104/2	1595 <b>G+</b>	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 <b>A</b>	Physically pretty and sonically competent but undistinguished bookshelf size model has good sensitivity but limited extension	34x20.5x26	45	87	•	106	
KEF Q30	349 <b>A</b>	Fine focus from Uni-Q driver, but lacks drive and time coherence; acoustically smaller than it looks	73x19x29	44	88	• •	126	
KEF Q80	569 <b>A+</b>	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 <b>A</b>	Generous floorstander has even balance and decent extension but fails to communicate excitement and involvement effectively	90x25x32	25	88	• •	118	
KEF AV1	2499 <b>G-</b>	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 <b>G</b>	Impressively communicative bookshelf model has fine vigour, scale and dynamics, if not the smoothest sound around	48x27x25	25	89	•	106	
▲ Kenwood LS-500G	500 <b>G</b>	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 <b>G</b>	Liveliness, coherence and fine information retrieval justifies the odd looking moulded baffle construction	37x21x30	48	88	•	122	
▲ Linn Index II/KuStone	374 <b>G</b>	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 <b>G+</b>	Dry, bright balance emphasises superb dynamic range and transient precision, but can sound unforgiving	89x19x29	25	85	• •	118	
▲ Linn Keilidh	595 <b>G+</b>	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 <b>E</b>	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 <b>G+</b>	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 <b>A</b>	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 <b>A</b>	Tonally 'rich', in the right room it proved a satisfactory musical experience	122x48x4.5	56	85	• •	46	
Meridian Argent 1	995 <b>G+</b>	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 <b>G</b>	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 <b>A</b>	Pricey active speaker, easy on the ears and worth considering especially where space is at a premium	38.5x18x32	40	NA	•	46	
▲ Mission 760i	130 <b>A+</b>	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 <b>A+</b>	Tweaked 760i variation is one the prettiest and best balanced babies around; a demanding amp load	29.5x18x20	50	87	• •	130	
Mission 751	300 <b>A</b>	Attractive luxury miniature has great sonic potential, but our review samples have been marred by sample variations	32x17x27	45	86	•	126	
▲ Mission 752	500 <b>G+</b>	Brilliant style ans packaging, great engineering and build, plus a sound quality that can give the 753 a run for its money	90x20x25	45	89	• •	138	
Mission 765i	680 <b>A+</b>	Big heavyweight floorstander has good sensitivity and bandwidth, but somehow lacks agility, authority and dynamic grip	102x25x33	22	91	• •	110	
▲ Mission 753	700 <b>G+</b>	Gorgeous presentation and potential for open transparency. Floorstander with lots of drivers that gives lots of loudness	90x22x30.5	45	88	• •	114	
▲ Monitor Audio MA201	250 <b>A+</b>	Goodlooker with solid engineering sounds lively and coherent with plenty of power handling, but also a bit shut-in and coloured	40x22x26	40	89	•	135	
Monitor Audio MA1200 Gold II	1200 <b>G</b>	Pricey but classy floorstanding variation on MA800 theme; beautifully voiced midband, heavy midbass	93.5x17x27	28	85	• •	122	
▲ Monitor Audio Studio 6	800 <b>A+</b>	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 MS10	130 <b>A</b>	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 <b>A-</b>	Prettily finished and inexpensive passive subwoofer is only really useful with sub-miniature speakers	24x58x25	40	85	• • •	128	
▲▲ Mordaunt-Short MS20	180 <b>G</b>	Sober 'bookshelf' model uses hi-tech plastics to deliver a notably good midband at a very sharp price — a fine all round compromise	36.5x21.5x22	40	87	•	135	
Mordaunt-Short MS50	540 <b>G-</b>	Big value big box with fine engineering content and big lazy, laid back sound; lacks charisma	91x25x33	22	86	• •	138	
Morel Bassmaster 602	1200 <b>G+</b>	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 <b>A</b>	A rather undistinguished sub-miniature with low sensitivity and indifferent sound quality	27x18x18	48	84	•	130	
▲ NAD 804	320 <b>A+</b>	Good value compact floorstander sounds lively and coherent, but quite coloured due to uneven balance too	75x20x26	25	89	• •	126	
▲ NVA Cube 1	720 <b>G+</b>	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 <b>G</b>	A rude but exciting miniature, with unusually accomplished bass capabilities for its size	28.5x27x28.5	48	85	•	82	
NVA Cubix	1400 <b>G</b>	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 <b>G</b>	This tiny floorstanding wall mount delivers outstanding dynamics, speed and detail, marred by pronounced upper mid forwardness	80x18x15-20	30	84	• •	94	

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# Loudspeakers continued

THE DIRECTORY

Size: HxWxD (cm)  
 Site close to wall  
 Bass from (Hz)  
 Sensitivity (dB)  
 Site in free space  
 Floorstanding  
 Issue No.

Product	EPrice	Comments	Size: HxWxD (cm)	Site close to wall	Bass from (Hz)	Sensitivity (dB)	Site in free space	Floorstanding	Issue No.
▲ Naim SBL	1708	<b>G+</b> Impressive scale, full bandwidth, coherent, attractively discrete, coloured midband, very well balanced and agile	88x26.5x17-27	25	86	•	•	•	102
▲ Neat Petite	525	<b>G+</b> Far from perfect, but one of the most entertaining and enjoyable speakers around, colorations notwithstanding.	30.5x20x18	33	86	•		•	102
Origin Live OL1B	290	<b>A+</b> Pretty little miniature delivers a punchy and dynamic midband, but costs quite a lot for the engineering on offer	31x18.5x22	45	89		•		135
▲ Origin Live OL2A	469	<b>G</b> Compact floorstander sounds open, transparent and evenly balanced; needs a big amp but enjoys hard driving	82x19x19	25	85		•	•	122
Origin Live OL1	499	<b>G</b> 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	<b>A+</b> Carefully developed minimalist audiophile design has some vigour but suffers an intrusive upper mid peak	37x21x28	50	87		•		122
▲ Polk LS50	800	<b>G</b> No enthusiast tweaks here, but plenty of power and beautiful overall balance from a good looking compact floorstander	84x23-27x29.5	25	90		•	•	138
Polk LS70	1200	<b>A+</b> 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	<b>A-</b> 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	<b>G+</b> Delightful smoothness and transparency, though bass extension and sensitivity are both limited	53.5x18x26	33	86		•		110
Professional Monitor Co AB1	1600	<b>G+</b> 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	<b>G+</b> 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	<b>G</b> 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	<b>G</b> 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	<b>G</b> 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	<b>G+</b> Outstandingly value and performance active subwoofer adds serious bass unintrusively to any small speaker system	52x42x31	<20	NA	•	•	•	128
▲▲ Rega XEL	1040	<b>VG</b> 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	<b>G</b> 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	<b>A+</b> 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	<b>G</b> 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	<b>A+</b> 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	<b>G</b> Pricey LS3/5A-derived wall-mount sub-miniature is excitingly coherent if a bit lightweight; no real loudness capabilities	31x19x17	30	83	•			118
Rogers Studio 5	700	<b>G-</b> Luxury finish bookshelf size model has genuine monitoring capabilities, but can sound a little thin and unromantic	44x24.5x24.5	40	88		•		138
▲ Rogers Studio 7	880	<b>G</b> 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	<b>G+</b> Squat, stylish and black, with unusual tweeter decoupling; great bass extension and flat but somewhat uneven balance	78x28x45	<20	85		•	•	132
Royd Topaz	173	<b>A+</b> 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 Minstrel	229	<b>G</b> Imaginatively packaged super-slimline floorstander. Not much welly or loudness but fine coherence and timing; a bit bright	69x18x12-24	30	85		•	•	135
Royd Abbot	666	<b>A+</b> Engaging and dramatic dynamics and fine transient coherence are hampered by a rather coloured mid-forward balance	83x20x34	43	88	•	•		118
Ruark Templar	479	<b>A+</b> Compact floorstander with striking baffle has decent bass/mid but dull treble; could tame over-bright system	73x19x27	25	85		•	•	122
▲ Ruark Talisman 2	700	<b>G</b> 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	<b>G+</b> 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	<b>G+</b> 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	<b>G</b> 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	<b>G</b> Tall slim floorstander has fine balance, good bass extension and lovely open midband transparency	100.5x20x30.5	25	85		•	•	114
▲ SD Acoustics SD5	1235	<b>G</b> Bass tuning and coherence suspect but forward midband is delightfully smooth; high class drivers include ribbon tweeter	112x20x30	30	86		•	•	132
Shahinian Arc	1062	<b>G</b> Unusual and occasionally wonderful small floorstanding omni; too bright but exceptionally coherent and revealing	69x35x25	24	85		•	•	110
Snell JIII	770	<b>G</b> 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	<b>G</b> Maintains Spendor's tradition for peerless mid-to-treble coherence and perspectives. Bass is rather unconvincing.	38x22x26	25	83		•		102
Spica Angelus	1295	<b>A</b> 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	<b>G</b> 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	<b>G</b> 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
▲ Systemdek System 937	600	<b>G</b> Compact real-wood floorstander incorporates transmission bass loading to give fine bass extension and an open midband	93x22.5x25	25	88	•		•	138
TDL NFM	120	<b>A-</b> A disappointing underperformer in our tests, at a price that's not very nice either	27x18x18	50	86	•			130
▲ TDL RTL3	400	<b>A+</b> 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	<b>G</b> 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	<b>G</b> 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	<b>G+</b> Transmission line helps bring the best from metal cone driver: lovely transparency and fine bass extension	81x23x33	<20	84		•	•	118
▲ TDL Reference Monitor	1999	<b>G+</b> 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	<b>A-</b> Pretty looking but altogether rather dull sounding mini-hexagon is less effective than larger brethren	33.5x22x16	45	86		•		130
▲ Tannoy 632	190	<b>G</b> Clever cabinet shaping avoids boxiness and promotes focus and imaging; fine bass extension but tricky stand compatibility	41x14-24x23	25	87		•		135
▲ Tannoy 607 II	220	<b>A</b> 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	<b>A+</b> Large bookshelf size model with dual concentric driver has fine balance and scale with low coloration	50x32x24	22	86		•		126
Tannoy 638	599	<b>G</b> Big value vinyl big box has pretty good balance and lots of loudness capability, but needs a good amp and bass isn't entirely convincing	94x16-29x27	25	90		•	•	138
▲ Tannoy Westminster	6000	<b>G+</b> 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	200	<b>A</b> Nicely presented, well built and decent size enclosure sounds solid but somewhat dull	48x23.5x27	20	86		•		98
▲ Thiel SCS	1069	<b>G+</b> 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	<b>G</b> 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	<b>G</b> Utterly delightful but exasperatingly expensive luxury miniature sets the benchmark for its size	31x16.5x23	28	86		•		122
Vandersteen 2Ce	1395	<b>G+</b> 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	<b>P</b> Sharp styling but the complex grillework worsens a sound which starts off with too much top and not enough bottom	20x12x13	130	87	•			74
▲ Wharfedale CRS3	89	<b>A+</b> 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	<b>A</b> 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	<b>A</b> 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	<b>G+</b> 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	<b>A+</b> 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

# Bartletts

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# Systems



**S**ystems 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.

▲▲ **Best Buy**  
▲ **Recommended**

## Systems

Product	£Price	Comments	Size: HxWxD (cm)	Rated output Watts	Tuner presets	Remote control	Loudspeakers	Turntable	Issue No.
▲ Denon D110/S	870	<b>G</b> Nearly hi-fi from pretty but pricey silver stack; richer, fuller speakers would help	37x27x33	40	30	•	•	o	125
Goodmans System 700	600	<b>A</b> Separates flexibility and upgraeability in remote midi package; anodyne sound	69x35x37	50	20	•	•	•	125
▲ JVC Adagio G7	799	<b>A</b> 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	<b>E</b> Mini lifestyle system, well built with minimalist facilities and exacting performance standards all round	30x27x35	40	30	•			131
Marantz 1020	1000	<b>G</b> Component lifestyle system which is as elegant on audition as it is to look at	22x42x32	30	20	•			131
Onkyo L-909	1200	<b>G</b> Simple yet flexible lifestyle mini system suffers iffy cassette deck set-up, but otherwise satisfies	38x28x32	40	30	•			131
Philips FW91	999	<b>A+</b> Good looking and performing package rendered expensive by inclusion of DCC deck	37x26x32	60	30	•			125
▲ Technics SC-CH950	1000	<b>A+</b> Classy if rather bland allrounder includes useful Dolby Pro-Logic AV capabilities	42x27x34	60	39	•	•		125

## Tuners



**T**he 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.

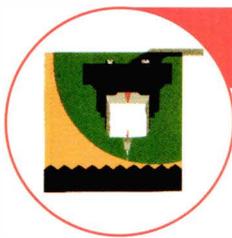
The 'Presets' column heading shows how many different frequencies a tuner can memorise for instant station access. FM, LW and MW shows which wavebands a tuner can access. 'Signal strength meters' are useful for aerial alignment. 'Automatic tuning' means that a tuner can seek out signals for you.

▲▲ **Best Buy**  
▲ **Recommended**

## Tuners

Product	£Price	Comments	Presets	FM	LW	MW	Signal strength meter	Automatic tuning	Manual tuning	Issue No.
Aiwa XT-003	120	<b>A-</b> 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	<b>A</b> Decent enough performance all round given the modest price, though RF tweaks have limited value	24	•	•	•	•	•	•	129
Arcam Delta 280	350	<b>G+</b> Fine sound quality marred by mild synthesiser whine; RF performance only average, remote £60 extra	20	•			•	•	•	120
▲▲ Audiolab 8000T	700	<b>VG</b> Unusually combines fine sound quality and RF performance (inc AM!); superb ergonomics are a joy to use	39	•	•	•	•	•	•	120
Aura TU-50	300	<b>G</b> Tonally neutral, but with rather poor imaging and a certain woodenness to the sound.	16	•				•		109
▲ Denon TU-260L	120	<b>G+</b> Bare minimum of features. Careful designwork promises a surprisingly open and vivacious sound, so don't overlook it!	20	•		•		•	•	93
▲ Denon TU-580RD	220	<b>G</b> Fine feature package including remote and RDS, plus excellent RF performance and decent sound quality	30	•		•	•	•	•	120
Harman Kardon TU9200	219	<b>A</b> The listening panel appreciated its liveliness, but found it a little muddled.	32	•		•		•	•	109
▲ Harman Kardon TU9400	299	<b>G+</b> 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	<b>G</b> Good bass and detail, and good - perhaps slightly enhanced dynamics	24	•		•		•	•	109
JVC FX-362	140	<b>A-</b> Disappointing all round performance — watch out for aerial input overload in strong signal areas. Tuning knob unspcial	40	•	•	•		•	•	129
Kenwood KT2050L	150	<b>A-</b> Decent RF capabilities despite simple front end. Sounds a bit bright and ergonomics are a bit complex	30	•	•	•		•	•	129
Kenwood KT-3050L	170	<b>A</b> Excellent RF performance and plenty of features including RDS, but did sound rather ordinary under our conditions	39	•	•	•	•	•	•	120
▲ Linn Kremlin	1995	<b>E</b> 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	<b>G+</b> Although expensive for its fairly minimum set of facilities, its excellent sound makes up for what it lacks elsewhere	0	•				•	•	72
Marantz ST-53	170	<b>A+</b> Sweet sound could well satisfy audiophile sensibilities, but selectivity is not great	59	•	•	•		•	•	129
▲ Meridian 604	1350	<b>VG</b> Unique digital convertor makes most sense in Meridian system context; smooth sweet sound with fine front end	30	•				•	•	120
▲ Naim NAT 01	1453	<b>E</b> There may be better sounding tuners in the world, but we have yet to hear one	0	•				•		50
▲ Quad FM4	434	<b>G+</b> Fine sound, excellent ease of use, good build and finish and a more than satisfactory technical performance	7	•				•	•	50
Quad 66	532	<b>G+</b> Very pretty and compact but technically unadventurous. Smooth sound but only makes sense in Quad system context	19	•				•	•	120
▲ Rotel RT-930AX	175	<b>G-</b> A competent rather than exciting performer, with low audible interference though slightly compressed and muddled sound.	20	•	•	•			•	108
Sherwood TX-3010C	120	<b>A</b> Lots of features and fine RF discrimination for price. Sound is communicative but inconsistently tacky	30	•		•		•	•	120
▲ Teac T-X4030	120	<b>A</b> Not exactly special, but still a well balanced, tolerable and capable allrounder at a very reasonable price	20	•		•		•	•	129
Yamaha TX-350L	130	<b>A-</b> Enticingly pretty and compact presentation but performance isn't great; beware of aerial overload	40	•	•	•		•	•	129

# Turntables – cartridges



**C**artridges 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	<b>A+</b> A sensible moving magnet package with good bounce at a competitive price	6-16	N	•		48
▲▲ Arcam C77Mg	40	<b>A</b> 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	<b>A</b> 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	<b>A+</b> 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	<b>E</b> One of the best, giving 'an extraordinarily relaxing midrange clarity', needs a transformer	8-18	VL		•	100
▲ Audio-Technica ART1	850	<b>VG</b> 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	<b>A</b> 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	<b>A</b> Clear, dynamic if richly balanced, the magnetic '95E is a definite Best Buy	8-14	N	•		48
▲ Audio-Technica OC-5	130	<b>G</b> 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	<b>G+</b> Slight harshness detracted from the performance of this otherwise clear-sounding and detailed cartridge	8-16	L		•	84
Audioquest AQ 7000	1295	<b>G+</b> 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	<b>A+</b> 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	<b>G</b> 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	<b>G</b> 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	<b>VG</b> Uncolored, detailed, neutral, superb tracking; top notch altogether, and a top notch bargain too.	4-12	L		•	103
▲ Dynavector 17D2	298	<b>VG</b> Clear, detailed, neutral and generally very informative - excellent.	6-18	L		•	91
Dynavector XX-1	698	<b>G+</b> 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	<b>VG</b> 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	<b>G</b> 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	<b>G</b> 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	<b>G+</b> Offers a warmer and very transparent account of the music. Its tracking prowess is slightly limited	5-12	L		•	72
Glanz GMC-10LX	80	<b>A+</b> 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	<b>G+</b> Very good tracking, smooth sound and good detail. Very slight surface noise enhancement	5-10	L		•	91
▲ Goldring 1012	50	<b>G</b> Slightly harsh sound but plenty of life and quite good detail. Some very high frequency coloration apparent	6-12	N	•		85
▲ Goldring 1022	70	<b>G</b> 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	<b>G</b> Not terribly subtle, and not such good value alongside 1012 and 1022. Quite lively, though	7-12	N	•		91
▲ Goldring Elan	20	<b>A</b> 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	<b>G</b> 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	<b>G-</b> More confused and coloured than low-output LX, high output less of an issue these days	8-15	N	•		84
▲ Goldring Eroica LX	100	<b>G-</b> Not the most subtle cartridge in the world; can sound edgy at times, but lively and informative	8-14	L		•	84
Goldring Excel	549	<b>G</b> 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	<b>G+</b> 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	<b>A+</b> Not as crisply focused as the costlier Linn magnetics, the K5 offers a smoother presentation	7-16	N	•		67
▲▲ Linn K9	98	<b>G</b> 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	<b>A+</b> Now manufactured under the London brand name this Decca cartridge is as iconoclastic as ever	9-20	N	•		67
London Super Gold	339	<b>A-</b> Immediate and detailed, but very coloured, very nonlinear and questionable effect on records. Devotees swear by it	9-15	N	•		84
▲ Militek Aurora	299	<b>G+</b> An overall feeling of relaxed ease characterised this clear and atmospheric Kiseki-built cartridge	8-16	N		•	Col
▲ Ortofon 510	32	<b>G+</b> For the price, a good blend of virtues weight, clarity and neutrality.	3-11	N	•		85
▲ Ortofon 520	55	<b>A+</b> Very sensitive to load capacitance this new Ortofon maintains the company tradition for a lively, effervescent SQ	7-16	N	•		67
▲ Ortofon 530	85	<b>G+</b> Very clean and assured sound; transients not quite perfectly pure but plenty of detail.	4-11	N	•		85
Ortofon 540	110	<b>A</b> 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	<b>G</b> "What a delightfully sweet-sounding cartridge this is..." we said	5-15	L		•	48
▲▲ Ortofon MC15 Super	110	<b>G+</b> 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	<b>G</b> 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	<b>E</b> 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	<b>G</b> 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	<b>A+</b> 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	<b>G</b> 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	<b>G</b> Recognisably related to Corus Blue, but distinctly more civilised and smoother.	7-12	N	•		91
Roksan Corus Blue	75	<b>G</b> Roksan-specified modified Goldring 1012; slight harshness detracts from otherwise good sound.	7-12	N	•		91
▲ Shure ME97HE	55	<b>A+</b> 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	<b>A+</b> 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

# Turntables – cartridges continued

Product	£Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
van den Hul Grasshopper III/LA	3200 <b>E</b>	Undoubtedly one of the finest cartridges available, it has tremendous bandwidth, energy and finesse	6-10	L		•	122
▲ van den Hul MC One	975 <b>G+</b>	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 <b>G+</b>	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 <b>G+</b>	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 <b>G+</b>	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 <b>G+</b>	If woody midrange coloration could be tamed, the excellent imaging and admirable security would make it excellent	7-15	L		•	103



## Turntables and tonearms

**S**pecialist 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 suchassis' — 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.

▲▲ **Best Buy**  
▲ **Recommended**

## Turntables

Product	£Price	Comments	Arm effective mass (g)	Suspended subchassis	Manual	Automatic	Cartridge	Electronic PSU	Belt drive	Issue No.
▲ Alphason Sonata/HR100S MCS	1785 <b>G+</b>	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 <b>A</b>	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 <b>A</b>	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 <b>G+</b>	Beautifully made solid oak plinth, the Stabi also sounds very clear, detailed and extended. Stogi Reference is very capable.	12	•	•				•	91
▲ Linn Basik	299 <b>A+</b>	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 <b>G</b>	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 <b>G+</b>	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 <b>G</b>	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 <b>G</b>	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 <b>E</b>	Possibly the most detailed, clear and neutral deck around. Likeness to master tape is uncanny	NA	•	•			•	•	91
▲ Pink Triangle Export	890 <b>E</b>	The PT T00 with built in PS. Retains features of great transparency and neutrality. Review sample had highish motor noise	NA	•	•			•	•	91
▲ Rega Planar 2	185 <b>G</b>	A remarkable product at the price, surprisingly articulate and confident	11.5	•	•			•		48
▲ Rega Planar 3	250 <b>G</b>	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 <b>G</b>	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 <b>A-</b>	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 <b>G</b>	A high performance budget turntable which is particularly strong at fine detail resolution and imagery	NA	•	•			•		103
▲ Systemdek IIXE/900AP	388 <b>G+</b>	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 <b>E</b>	Supplied with Series V arm. Engineered to last a lifetime, giving excellent stereo and detail retrieval.	10.5	•	•			•	•	118
▲ Thorens TD-3001/TP90SF	760 <b>G</b>	Excellent middle ranking esoterica, with strong all round abilities rather than excellence in particular areas	NA	•	•			•	•	103
▲ Thorens TD166 VI/UK/RB250	280 <b>A-</b>	Refined and articulate sound with well focused imagery, suitable for use with good MM and budget MC cartridges	11.5	•	•			•		103
Thorens TD2001	650 <b>G-</b>	Similar to TD320 but much dearer - why? Sound is comfortable but not very detailed	15	•	•			•		91
▲ Voyd 0.5	3368 <b>E</b>	Halfway between standard and Reference Voyds with the latter's platter and bearing. Superb finish, colourful and dynamic sound	NA	•	•			•	•	72
▲ Voyd Reference	5950 <b>E</b>	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 <b>G+</b>	Intriguing/challenging design. Musically it is not ideal, but has a limpid quality and a lack of artificiality that sets standards	7.5	•	•			•		67

## Tonearms

Product	£Price	Comments	Effective mass (g)	Height adjustment	Parallel tracking	Pivoted	Issue No.
▲ Alphason HR100S	490 <b>VG</b>	S-shaped arm sounds smooth, but nevertheless reproduces transients with fine attack	10	•	•		C86
▲ Kuzma Stogi Reference	1000 <b>VG</b>	Large, solid and well made arm, gives exceptionally clear sound with just a hint of brightness	12	•	•		79
▲ Linn Ekos	1297 <b>VG</b>	Superb, state of the art design which builds significantly on predecessor Ittok's strengths	9	•	•		67
▲ Moth arm	95 <b>G+</b>	The ultimate budget arm? Refined, detailed, sweet and natural	12		•		60
▲ Rega RB300	139 <b>VG</b>	Despite its modest price it sets exceptional performance standards and could be used on many high end turntables	11.5		•		60
▲ Roksan Tabriz	190 <b>G+</b>	Targetted at the Xerxes, this is a good alternative to the Rega arms in many cases - a trifle bright	9	•	•		91
▲ SME 309	568 <b>VG</b>	Beautifully made and finished, fully adjustable, a highly neutral performer	10	•	•		79
▲ SME Series IV	828 <b>VG</b>	Superb engineering and finish with a finely balanced sound, impressive stereo focus and low colouration	10.5	•	•		60
▲ SME Series V	1233 <b>E</b>	Excellent in all respects, this arm arguably sets the standard for pivoted arms regardless of price	10.5	•	•		60

# CLEAR TONE

# Clearout

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# Personal messages

The AV integration penny has finally dropped for Paul. Say *boutros boutros ghali* to Scart leads trailing around the room, and say *bueno estenté* to straightforward hook up procedures for your surround sound and hi-fi systems.

I continue to be amazed by my own myopia. I've berated others often enough for failing to see the wood for the trees, only to fall foul of exactly the same thing over the current trend towards audio-video integration.

I've already used this column to discuss some of the difficulties of adding home cinema capabilities to an existing hi-fi system without spoiling the stereo performance. I've campaigned for Nicam TV manufacturers to fit screen-linked audio output sockets, to make the simplest and most convenient video-to-hi-fi system link. And I've pointed out that here in Euro-Scart-socketland, there's absolutely no need for all those A+V socket sets fitted to the backs of most AV amps, receivers and processors.

The last few years have seen a whole variety of AV/home cinema components coming onto the market, each offering a subtly different approach to the purveyance of Dolby Pro-Logic moviesound to the masses. However, I (and, it must be said, others) seem to have largely ignored crucial lifestyle implications of these components.

To put it bluntly, AV amps, receivers and packaged systems are fundamentally incompatible with the way we Brits tend to organise our lounges.

The flame-effect-fireplace dominated lounges of Heritage Britain make putting the hi-fi speakers each side of the TV set awkward enough. Assuming that hurdle can be crossed, the acquisition of an AV amp gives little option but to put all the audio and video gear together in the same general area.

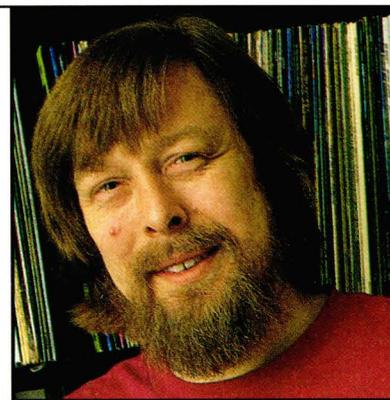
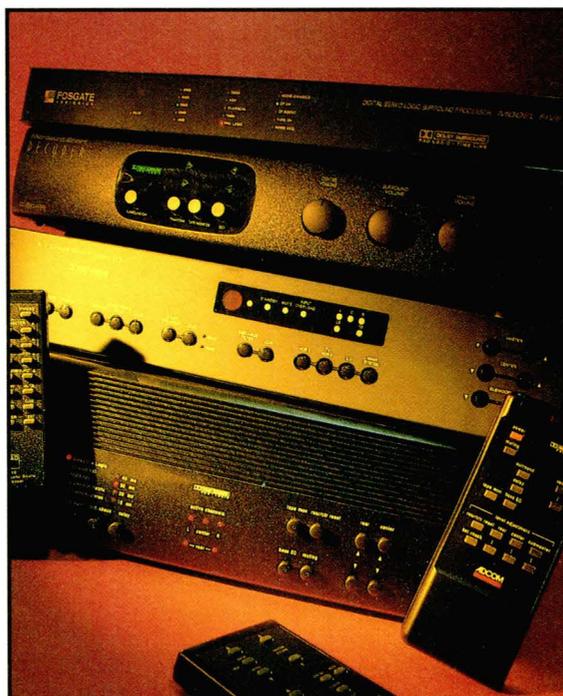
This comes naturally enough to Japanese and Americans who have already developed the habit of covering a complete wall with all the storage, shelving and AV hardware—a sort of home entertainment wall. But here in Britain the telly sits out on its own little stand, with VCR and satellite receiver nestling in shelves underneath. The hi-fi, meantime, is stuck over on the sideboard, yards away (while the speakers, of course, peek out from behind the sofa).

The widespread assumption that the simplest route to home cinema nirvana lies in trading the old stereo amp in for a spanking new Dolby Pro-Logic AV model is fundamentally naïve.

Having staggered home under the weight of the gleaming black new monster, where are you going to put it? Right where the old stereo amp used to sit, of course! Think again. You've now got to get the audio signals out from your TV/VCR/Sat trolley and over to the hi-fi amps. You fancy having three Scart leads trailing across the carpet? Even if you'll put up with it, your nearest and dearest surely won't.

If you've had the luck or perspicacity to end up owning a TV that supplies an audio output corresponding to the image shown on the screen (some follow the TV tuner instead), then you can connect your TV/VCR/Sat units up with Scarts and just run the one stereo lead over to the hi-fi. This is much more domestically acceptable, but means you'll never get to use all those triple AV socket sets on the back of the amp. Forget about feeding your TV as a monitor all the time—that falls down as soon as you want to watch one terres-

**The real stars of the AV integration show are add on processors. Scorchio!**



trial channel while recording something else. And there's still a speaker cable to come back the other way to drive the dialogue speaker on top of the telly.

The other possible place for your new AV amp is over with the telly, of course. This minimises the problems of running speaker wires here, there and everywhere, which is handy. But you'll then have to figure out a complete new furniture arrangement, not only for the bulky new amp but also all your other hi-fi components as well. These used to plug into your old stereo amp, of course, and therefore have to move over to wherever your new AV amp hangs its hat. Exit record player and collection to attic storage?

There's also the factor that even putting a TV set between the speakers of a top quality system represents some compromise, never mind all the other gubbins. (Serious and comfortably-off enthusiasts should be checking out room projector TV systems.)

However you look at it, the AV amp (or receiver, mini or midi system) is a very tricky device to integrate into the typical UK lifestyle. Happily, this is much less true of two other species of AV component—the AV processor, and the Dolby Pro-Logic TV.

The problem with the latter is that you're usually lumbered with naff dialogue speakers and amps. The Toshibas are currently the most flexible and upgradable around, the £999 2939 model being very good all round value.

But the real star is the AV processor, like some of those I covered in a recent feature review (issue 137). You can put it with the hi-fi if your telly does have the magic screen-linked TV audio output. Or you can put it under the telly in order to create just such an output, as well as switch and route your video-with-audio sources and avoid inconvenient dialogue speaker wiring. In the latter arrangement all you sacrifice is the ability to play surround sound games with your stereo sources, which is no great loss, and perhaps some audio remote controlability.

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