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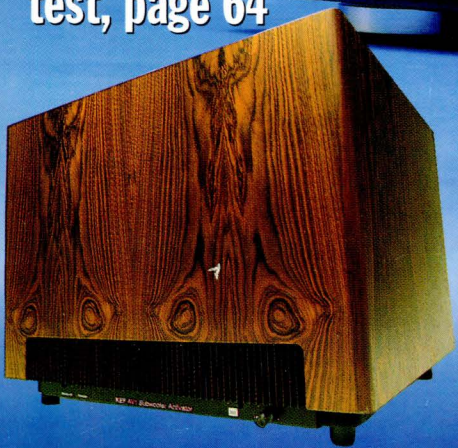
## CD ON A BUDGET

We pick the best CD players for under £190

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Eight new subwoofers on test, page 64

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# HI-FI CHOICE

ISSUE 128 MARCH 1994



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EDIT POINT

## Bigger and better than ever

It's all happening this month. Not only is the hi-fi world buzzing from the much needed boost it received at the *Winter Consumer Electronics Show* in Las Vegas (see page 8 for details) but *Hi-Fi Choice* is also boasting a bigger and better Buyer's Guide.

For longer than any of us care to remember, The Directory at the back of *Hi-Fi Choice* has been the review based guide that hi-fi enthusiasts have turned to for buying advice. This is because it contains test results on over 800 products that have been put through their paces in the pages of *Choice*. All the data comes from the exhaustive *Hi-Fi Choice* laboratory reports, and the comments are those of our reviewers, not the manufacturers.

As a result, The Directory has become essential reading for anyone contemplating a hi-fi purchase, as we know from your many letters on the subject. But we have also taken note of repeated requests for an accurate and up-to-date catalogue of every hi-fi product on the market, a complete product listing that can be read in conjunction with the review findings summarised in the pages of The Directory itself.

The combination of a hi-fi catalogue, itemising every piece of hi-fi on the market, and a critical guide to the best products, as researched by the *Choice* team of experts, is one that I'm sure will be of great value to anyone looking to buy or upgrade a hi-fi system.

We think our new look guide is absolutely fabulous but if you can think of ways in which we could improve the content or presentation of the data, please write in and let us know. The Buyer's Guide is there to help you choose the best hi-fi for your needs, so if

there are other product categories you would like to see listed in *Choice*, again, just let us know.

On the subject of writing to the magazine, could I say a huge thank you to all those readers who sent letters in response to my request for volunteers to join the *Choice* listening panels or have their rooms measured by Paul Messenger (issue 126). The response has been quite overwhelming, and we are still sifting through all your replies. We will respond to all your letters just as soon as we can but producing the magazine takes priority, so please bear with us!

## Free test disc and system check

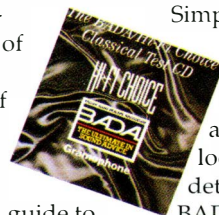
The shiny cardboard disc on the front of this month's issue entitles you to a free Super Bit Mapping sampler and test CD, plus a free system health check, courtesy of your nearest BADA specialist - so don't lose it!

Simply fill in your name, address and phone number on the back of the cardboard disc and take it to your local BADA dealer (full details and a list of BADA stores can be found starting on page 36) who will then arrange to come and give your system the once over and deliver your free disc at the same time.

The system check is totally without obligation. It's just a great way to find out what an independent expert thinks about your system, and the way it performs, as well as giving you a few pointers for future upgrades!



Simon Davies



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Subwoofers to make the earth move take over Paul Messenger's lab on page 64.

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Yo Yo Ma is featured on the Super Bit Mapping CD, free with a BADA expert.

Below, Meridian's 500/5000 digital system, with palms, chez Paul.



specifications and typical selling prices.

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**36 BADA/Hi-Fi CHOICE FREE SYSTEM CHECK**

Your chance to have your system checked over by a BADA expert, and get a free Super Bit Mapping sampler CD at the same time.

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**THE CHOICE DIRECTORY**

The country's most revered guide to hi-fi. Every model featured has been fully tested and assessed by the *Hi-Fi Choice* team of experts.

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**THE CHOICE BUYER'S GUIDE**

New! A comprehensive catalogue of every hi-fi product currently on sale in this country, including up-to-date listings of manufacturer's

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**AMAZING £6,000 AUDIO NOTE SYSTEM TO BE WON**

Just five questions separate you from a superb Audio Note valve digital converter, amplifier and loudspeakers. The prize even includes speaker stands and cables. All you need to do is add a CD transport, et voila, one of the very finest systems around.



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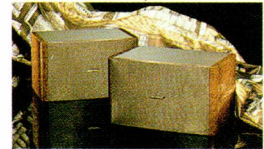
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# Update

CHOICE NEWS FROM AROUND THE WORLD

## Modus expandi

Wharfedale has expanded its *Modus Vivendi* range of home theatre loudspeakers to include five hi-fi models. Featuring the distinctive styling of the smaller models, the *Modus One*, *Three*, *Seven*, *One-Three* and *One-Five* (as yet unpriced) have moulded front baffles and combine 180mm woofers, 100mm midrange units and 25mm tweeters in both stand and floor size cabinets.

The *Modus One* is a reflex loaded, 17 litre bookshelf model and the flagship *Modus One-Five* a floorstander with a separate subwoofer that drives the room via its 75mm flared port. The range is expected to go on sale in the spring.

Wharfedale has also been organising the *Modus AV* range into bite size systems complete with cable and instructions. The £299.90 *Modus Movies 5* comprises a *Sub-Bass*, a *Centre Cube* and four *Cube* loudspeakers. *Modus Movies 7* (£399.90) utilises the same rear channels and subwoofer, but incorporates the three unit *Modus Centre* dialogue speaker and a pair of *Micro*, two-way main speakers.

☎ (0532) 601222

Modular Wharfedale *Modus Vivendi* range blossoms out.



## Budget tube kit from Maplin

Maplin Electronics, the mail order electronic component supplier, has announced the cheapest valve amplifier on the market, the £180 build-it-yourself *Millennium 4-20*.

The twin chassis 20 watt kit amplifier, which resembles the Mullard 520 amplifier design of the early sixties, is even available in stages, to spread the cost.

The four valve per channel, push-pull design is based on simple circuit boards. This should make the amplifier easier to build but it is still rated as an advanced project for Maplin's army of constructors.

Maplin also has three sets of 'sharp pointed, conical mountings' (better known as spikes) for isolating hi-fi. The £20 *CJB0B* take products weighing 10kg, while the £50 *CJB1C* can support products up to 20kg. The £60 *CJB2D* also boasts a fixing screw.

☎ (0702) 554161

## Electrocompaniet back in the UK

Arguably Norway's best-known hi-fi exporter, Electrocompaniet has returned to the UK with its range of amplifiers, after a break of nearly a decade. It's imported by Esoteric Audio Imports, of Chichester.

The return to British shores also coincides with Electrocompaniet celebrating its twentieth anniversary, marked by the launch of the extremely limited edition *EC-20* balanced preamplifier and *AW-20* balanced 2x125 watts power amplifier, at £4,972 for the pair.

Only 400 of the blue stone fronted amplifier combinations will be made, but there is a less extravagant line of Electrocompaniet ampli-

fiers. It starts at £561 for the *ECP-1* phono stage and including two preamplifiers, the £1,245 line level *EC-4* and the RIAA-equipped *EC-3*. The latter cost £1,556 for moving magnet cartridge inputs, or £1,865 for moving coil. There is also a 100 watt *ECI-1* integrated amplifier, for £2,081,

Back in from the cold. Electrocompaniet's *ECI-1*.

and two power amplifiers, the £1,755 *Ampliwire 100* and the £4,370 *Ampliwire 250*.

In addition, Esoteric Audio Imports also offers its Total End User Support System. This allows foreign visitors with Electrocompaniet amplifiers to have them converted to UK voltage for the labour costs alone, together with a special hot-line for Electrocompaniet owners.

☎ (0243) 533030



## B&W move into the centre

B&W has designed a centre channel speaker to match its 600i range. The £180 magnetically shielded 600 IFS can sit on top or below most TVs. Its 25mm dome tweeter is based on B&W's Matrix 801 studio monitor and uses magnetic cooling fluids to cope with loud film soundtracks.

Those who seek perfection could try placing two 600 IFSs, one above and one below the TV, to centre the image vertically as well as horizontally and add to the dynamic range of the centre channel.

☎ (0903) 750750

# The highest fidelity. Naturally.

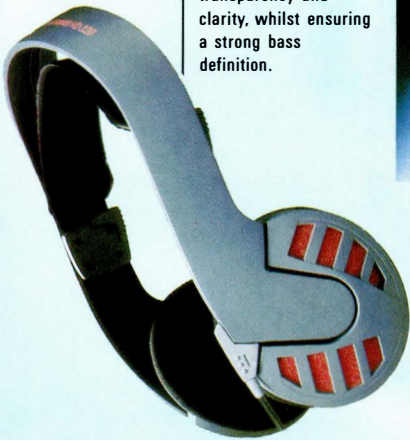
## HD 580

Top of the range dynamic headphone using new duofoil diaphragm which virtually eliminates sound colouration.



## HD 320

Part of the new generation of dynamic hi-fi stereo headphones, the HD 320 has ergonomic styling with a sound quality that is designed to optimise transparency and clarity, whilst ensuring a strong bass definition.



## HD 560 II

"A detailed and open headphone with the ability to recreate the power and depth in a piece of music."  
*Hi-Fi Choice Oct 91.*



Immerse yourself in the music. No distractions, just pure sound reproduction.

It's no coincidence that Sennheiser headphones are acclaimed again and again in the hi-fi press. We set new standards of sound reproduction and quality at the leading edge of acoustic technology. Supremely comfortable and near-unbreakable, the headphones are specially designed for easy replacement of parts.

With accurate, detailed response and rich pure tone, recreate the eloquence of the instruments, the vitality of the vocals. Whatever your taste in music you'll appreciate the transparent natural sound quality, balanced by a wide dynamic range.

Now prove it. Try out our headphones for yourself. You'll be convinced. Naturally.



## HD 340

A headphone which produces a roomy and detailed sound whilst incorporating high quality in its design making it lightweight and comfortable to wear.

 **SENNHEISER**



## Monitor Audio projects into 2000

Monitor Audio's latest loud-speaker range is the *Project System 2000*. It currently comprises two models, the stand mounted *MA201*, at £249.99, and the £399.99 floorstanding *MA202*. Both are two-way designs and feature Monitor Audio's proprietary gold metal dome tweeter and a 165mm paper cone bass driver, fitted with a centre phase plug to improve dispersion characteristics.

The two designs also use a hardwired first order crossover, with high quality components to give a claimed 90dB sensitivity and an eight ohm load. Both speakers use 18mm particle board throughout, though the floorstanding *MA202* weighs twice as much as the 6kg *MA201* and includes an integral plinth.

The speakers appear to bear the stamp of designer Robin Marshall, now back with Monitor Audio after producing the Epos range of loudspeakers. Perhaps its the polymeric composite front baffle, which harps back to previous Robin Marshall designs. ☎ (0223) 242898



Standing tall, Monitor Audio's new MA202 loudspeakers.

### Audiolab's vinyl statement

Not content with announcing a CD transport to match the 8000DAC, Audiolab is to introduce the 8000PPA dedicated phono preamplifier. Its official unveiling will be at the Bristol Sound and Vision '94 show. Fitting into the standard Audiolab casework, the new £800 phono amplifier offers two phono inputs with three gain settings, which will cover any cartridge from a high output moving magnet down to a 100mV moving coil.

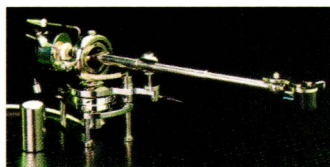
The 8000PPA is unique in using a pure DC coupled circuit, with a micro-processor controlled feedback servo system and the first diagnostic house-keeping circuit fitted to a phono stage. Even the equalisation is switchable. Aside from the normal IEC bass roll-off, in its extended mode, the 8000PPA is claimed to reach down to 0.1Hz and is only at -3dB at 75Hz.

Audiolab's dedicated phono amp has taken up over two years of research time, and we would expect this kind of circuit to appear in the next generation of Audiolab products. ☎ (0480) 52521

### Pluto's plush platters

Although currently unavailable in the UK, Pluto Audio Products, of the Netherlands, has launched the *10A Prestige* and *11A Prestige* turntables, and the *Reference 7A Prestige* and *8A Prestige* tonearms to match the *5A Prestige* tonearm.

All make extensive use of titanium; the *11A* turntable even has a titanium platter. Both decks can also use the adjustable *12A* power supply. No prices for these shiny pieces of turntable excess are available as yet, but they fall into the 'if you have to ask, you can't afford it' category. ☎ 010-31-74-914652



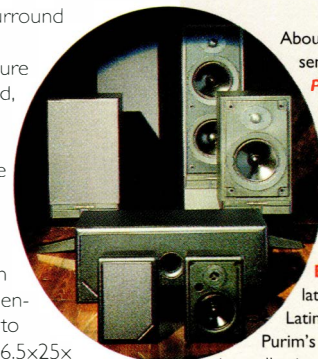
Hey, Pluto. The Dutch Pluto arms make extensive use of titanium.

### More, bigger HE from M-S

Mordaunt-Short has extended its Home Entertainment loudspeaker range with two new models. The £149.99 *HT30* and £279.99 floor-standing *HT50* are sold (and priced) individually for use alongside the existing *CS-1* satellites and *SW-1* subwoofer in AV surround sound systems.

Both designs feature magnetically shielded, Positex protected drive units. They also share bi-wirable terminals.

The *HT30* is a 42.5x25x28cm (hxxwxd) design with a claimed low frequency extension down to 50Hz. The *HT50* (86.5x25x32.8cm) is unusual in that it features an integrated subwoofer that can be driven separately, if you have a spare channel of amplification. The latter takes the bass extension down to 30Hz, with a claimed 90dB/WV sensitivity rating. ☎ (0705) 407722



About the same time we sent our piece on *Sound Practices* to press (Sessions, February) the magazine changed its address to: Box 180562, Austin, TX 78718 USA ☎ 010 1 512 339 6229

**B&W Music's** two latest CDs have a strong Latin connection. Flora Purim's *The Flight* (ref:BW048) is a collection of songs featuring songwriters and musicians from Brazil. The second of the two new CDs is entitled *Neto* (ref: BW037), and features *Fourth World* guitarist, Jose Neto. Jose is said to create a sound that is somewhere between that of Hendrix and Santana. ☎ (0903) 750750

## In Brief

Between February 18-20, the *Sound and Vision '94* audio and video show will be rocking the Marriot Hotel in Bristol. This year, the organisers promise that you'll see a million pounds worth of hi-fi and video equipment for an entrance fee of £4.

Included in this price are loads of free goodies including discount vouchers redeemable against equipment purchases, and entrance to seminars on home entertainment technology.

All the major brands will be demonstrating the latest products and listed below are a few of the show highlights.

- **Sony** will have the new pocket size MiniDisc players and surround sound AV systems.
- **Naim** will be kicking butt with its new CD3 CD player for under £1,000.
- **Denon** intends to dem its *D250* Dolby Pro-Logic decoder alongside its sexy mini systems.
- **Teac** takes its chunky CD players up another step with the *VRDS-20*.
- **Linn's** latest *Majik-I* amp and *Mimik* CD player will be boogieing with the classic *LP12* turntable.
- **Systemdek** will be demonstrating its *System* range of loudspeakers.
- **Hi-Fi Choice** and its close friend *Home Entertainment* will be on hand to unravel the mysteries of the brave new AV world.

The show will take place from 12am-7pm on Friday 18, and 10am-6pm on Saturday 19 and Sunday 20 February. Admission will be £2.00 on Friday, £4.00 on Saturday and Sunday, with special concessions for students and family groups.

The new **Alien War Centre** at the Trocadero Centre in London's Piccadilly Circus has been kitted out extensively with Kenwood systems, loudspeakers and subwoofers. In addition, a Kenwood AV amplifier and *M-76* mini system are used in the foyer, the museum and shop, playing all things Alien to the terrified customers.

# Real hi-fi mixes it with multimed

*Bigger and better than ever before, this year's International Winter Consumer Electronics Show in Las Vegas was*



This year's Winter Consumer Electronics Show (WCES) in Las Vegas was full to bursting point, with exhibitors suites and visitors' rooms straggled all the way across the city's hotels.

Visitors to this vast winter wonderland could see two clear trends emerging for the future. Multimedia home entertainment is going to get bigger, quickly, while if Digital Compact Cassette (DCC) or MiniDisc (MD) get bigger, it will only be slowly, as the products get smaller. What's more, all the signs are that MD looks set to capture whatever market there is for digital audio recording in the home.

But first, multimedia. It's now a year since Californian company 3DO capitalised on Philips' delays on CD-I, and the unexciting CD-I launch software, by promising a better system and winning the commitment of Panasonic (supposedly a CD-I supporter). This shock drove Philips to pull out all the stops to make CD-I a winner before 3DO grabbed a foothold in the market.

After spending five years declaring that CD-I is not a games and movie machine, Philips is now turning CD-I into a games machine with

the bonus of movies. Philips claims to have sold 0.3 million CD-I players so far, and reckons to hit a million by the end of the year. With a nod in the direction of 3DO, John Hawkins, executive vice-president of Philips Media, emphasises and repeats the word 'sold'.

Machines using 3DO technology are now on sale in the USA, but the range and quality of software has been disappointing. When quizzed on sales of the system, 3DO's Trip Hawkins will say only that "substantially more than 10,000 players" have been sold to date.

**Sony's cute, pocket size MZ-E2, right, is part of the MD clan, below.**

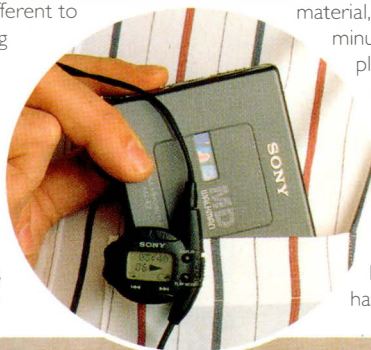
In a particularly smart move, Philips has now hit on a way for making a Full Motion Video compact disc deliver sound on CD audio players and video on CD-I players. In theory, this should be impossible, because the sound coding for video is quite different to the sound coding used for audio.

However, at Vegas, Philips was giving away a demo disc which may point the way to the future of music marketing. The CD of Pete

Townsend's live concert has the same seven music tracks recorded once in audio only and once in video-plus-audio. An audio player ignores the video tracks and a video player ignores the audio tracks. This halves playing time, but for music material, where around 30

minutes of programme playing time is sufficient, one disc is able to serve both markets.

By concentrating on CD-I, and failing to show DCC, Philips may well have seriously



# Media at Las Vegas CES

all about multimedia, home cinema and yes, real hi-fi, including multi-channel stereo.

undermined the format. Only Panasonic/Technics showed any real sign of commitment. The Japanese company's first home-built DCC full size deck, the DC8, will launch state-side in June for \$600, along with a mini stack system featuring DCC which costs \$1,400.

In stark contrast to Philips' decision not to show DCC, Sony turned over its entire booth at the Las Vegas show to MD. Sony's sales pitch on MD is now that it is "the ultimate cassette". An AV display showed how tapes "wear with time, stretch with time, jam with time and crunch with time."

"Oops", says the screen, reminding viewers that "MD lasts a lifetime". Then up comes a picture of a broken tape cassette. Sony's new slogan reads, "What if cassettes weren't cassettes", with a picture of a compact cassette shell spilling tape. It will be interesting to see whether any of this has any effect on sales of Sony's own audio and videotape cassettes.

Sony's two new MD units finally seem to deliver on the original promise of MD. Both the MZ-R2 (record/playback at \$749) and the MZ-E2 (playback only for \$549) are of truly vest pocket size, while rechargeable Lithium batteries give 2 hours of recording and 2.5 hours of playback. Both accept a clip-on battery pack, which takes 3 AA cells to boost playback time to 7.5 hours.

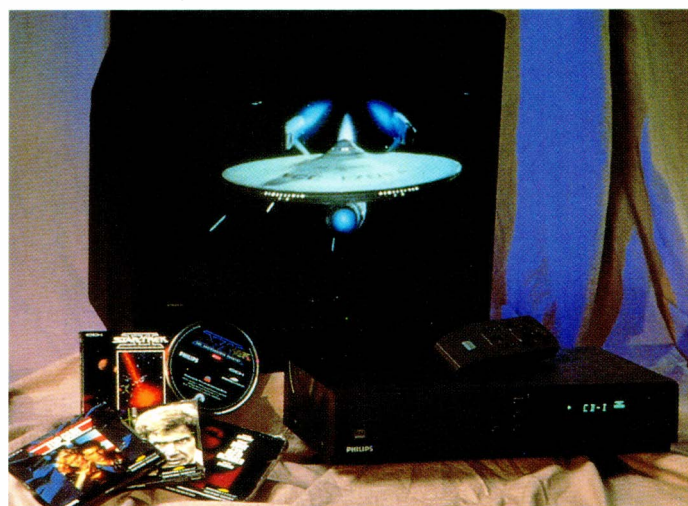
Both Sharp and Sanyo were showing MD portables, too; Sanyo also had an MD car player with a built-in three disc changer.

Several makers (including Trio-Kenwood, Sanyo and Panasonic) are now building MD-style anti-shock circuitry into CD portables. The disc runs at double speed, feeding three seconds worth of music into a 4-MBit memory to give the laser time to get on track after a knock.

Apart from the running fight between Philips and 3DO, Sony's push on MD and Philips apparent

lack of interest in DCC, the most newsworthy event was probably a demonstration of Laser Digital, jointly staged by Pioneer and Dolby Labs. Laser 12in Digital (Laser Video Disc with Dolby Surround Digital) is a domestic version of the Dolby Stereo Digital cinema system. Both systems use the same coding format, called AC-3, that has been chosen as the sound system for North America's future digital HDTV sys-

tem, to be built by a Grand Alliance of US electronics companies.



tem, to be built by a Grand Alliance of US electronics companies.

The AC-3 format spreads five sound channels round the room with one extra channel for bass enhancement. Data compression squeezes them into a bit stream running at 384 kilobits/second. Pioneer's demonstration was impressive, albeit marred by muting caused by the effect of an unreliable power supply in the exhibition hall on Pioneer's prototype decoder.

But do not hold your breath for a European version of Pioneer's Laser Digital. The company's official line is that it has not yet looked at a PAL system, because of the small size of the existing PAL disc market. But when Pioneer does turn its attention to the PAL format, it will hit exactly the same technical problems

that plagued the launch of today's Laserdisc in Europe.

Every show has its wacky gadget, and first prize at this year's WCES must go to Polaroid for its SideKick. Though Polaroid made its name selling instant picture cameras and film, SideKick uses conventional 35mm snapshot film, pre-loaded into a camera which the processing lab breaks open and recycles.

What makes SideKick special is a

Philips turns CD-i into a games player with the bonus of movies.

little box, alongside the lens. This contains a speech synthesis chip, pre-programmed memory, amplifier and loudspeaker, all powered by a button cell. Before pressing the camera shutter release the snapshotter presses a similar control for the speech chip. This starts the camera talking, with messages like "Smile, say cheese", "C'mon, look happy" and "It'll be over in a flash".

Anyone hearing the camera's voice collapses into laughter, just as the snapshotter presses the picture button. So SideKick plays the elusive trick of getting shy subjects to smile and relax for the camera, and is expected to sell for \$14 in the US.

Low-fi it may be, but it's fun!

## In Brief

**Pioneer's** stand was attracting attention not only for its Laser Digital demonstrations but also for its 100-disc CD changer, the PDF-100. This is a standard width machine, measuring some 7.5in high. Discs are loaded into four drawers in a vertical spiral-hold pattern, 25 discs in each.

**Carver** was showing its new *Lightstar Reference* power amplifier, rated at 300 watts into 8ohms, which is claimed to provide high power outputs into any speaker load thanks to a digital transformer that reconfigures itself one million times a second to provide ideal supply regulation, irrespective of load or input signal.

**Harman/Kardon** had on show the FL8400 front loading CD changer and the HK3350 audio receiver. The latter has a rear panel remote jack so that it may be controlled from various locations. Expect to see the new models in the UK this April, priced at £399 and £299 respectively.

**McIntosh** revealed a new in-wall speaker, an updated amp and a new eight channel amplifier. The WS210 is an in-wall unit with a 6.5in woofer; the 2x100 watt MC7100 amp now gets balanced inputs, and the new eight channel MC7108 model can be used either in a multi-room application or as a 5x80 watt (into 4ohms) home cinema amplifier.

**NAD** previewed its new 'audiophile grade' AV surround sound processor/preamp/tuner, the 917. In addition to Dolby Pro Logic surround and three further modes for music and films, the 917 also boasts a comprehensive on screen menu display system for ease of operation.

**Thiel** introduced two new speakers, the two-way CS1.5 (33in tall and 8.5in wide, with magnetic shielding for video applications), and the modified CS5i, which now boasts an extra 6dB of low frequency output.

**Yamaha** had two new CD changers, the CDC-845 and CDC-745, that use so-called PRO-bit technology to convert 16-bit information to a claimed 20-bit performance before D/A conversion takes place. The company's first Dolby S equipped cassette deck, the KX-580, was also on display.

**Meridian** used its new 565 digital surround processor, DSP5000C digital centre loudspeaker and a DSP-assisted subwoofer to create a first class sound that could be enjoyed with or without video, highlighting the advantages of multi-channel stereo for the serious music lover.

**JBL** revealed its L series speaker range featuring US drivers and Danish cabinets. Available here in May, the line-up has six models from the £549 L20 two-way bookshelf box to the £1,999 L100 three-way floorstander.



Sony was not the only one showing MD products; Sanyo's MDR-300 car player has a three disc autochanger.

The latest products, the best recordings and our own point of view on the most interesting developments to hit the hi-fi scene. Concise reports by the Choice team

# CHOICE SESSIONS

## DCC PORTABLE

### Panasonic RQ-DP7

The DCC bandwagon is now rolling with all the urgency and aggressiveness of a snail on a cold winter's night. Nearly two years after the system launch, and more than six months since it was first shown to the press, the first DCC portable, the £399.99 playback-only Panasonic RQ-DP7, has arrived.

Neither as compact or as sexy as expected, the Technics is only a little smaller than a personal CD player, though it remains a handful at 120 x 118 x 36mm, and weighs 490gm with a battery which gives up to two and a half hours playback.

The comparison with CD is inevitable, and not all one sided. Track access is very slow; I frequently found myself waiting for well over a minute for tracks

about half way through the tape. On the other hand, moving, or even jogging the player is much less likely to interrupt the music than with CD (or Mini Disc for that matter). The ability to show track names, and to use them for track searches, is a particular boon.

Sound quality is firmly in the high quality personal league, thanks to some decent in-ear phones. It will only disappoint if you expect the RQ-DP7 (or any other portable) to behave like a real, grown up machine.

However, the worst aspects of analogue portables, namely noise, limited bass and treble, and unstable pitch, have been banished. The sound has the stability and resolving power of any

other digital medium, but in



Independent again; the latest Creek budget wonder, the 4240.

## AMPLIFIER

### Creek Audio 4240

For many years, the Creek name has been associated with high quality budget amplifiers.

Originally run from its Friern Barnet factory, the company was sold some time back to form a part of the sprawling TGI group of companies. Michael Creek, the man behind the original Creek Audio, left during this time, but has since returned with a clutch of Creek customers from around the world to rebuild the company.

Although the Creek CAS4040 and CAS4140 amplifiers were still selling well after 11 years in production, Mike Creek's first move was to replace both models at one fell swoop with the new £250 4240. The new amplifier still bears a strong family resemblance to its ancestors, though closer inspection reveals that the wood casing and the push button selectors have gone, while the lovely stepped volume control has become a regular smoothie.

What is left is a simple four line input amplifier with a

closer audition (mainly using twinned CD and DCC recordings and a captive Roksan CD player) the CD produced a fuller, warmer sound, and a treble that was a great deal less cluttered. This is an excellent machine.

Even so, not least because it is extremely well put together, but we will need to see smaller, cheaper recorders before DCC finally hits its stride.

Alvin Gold

Panasonic UK, Panasonic House, Willoughby Road, Bracknell, Berks RG12 4FP. ☎ (0344) 861656.

## VERDICT

### PANASONIC RQ-DP7

- ▲ Excellent portable: stable, well resolved digital sound.
- ▼ Slow access; unexpansive, congested mid/top end.
- ▶ **£399.99**

### SOUND QUALITY

■■■■□□

### VALUE FOR MONEY

■■□□□□

Personal boogie power digital style, courtesy of Panasonic.



separate tape monitor circuit and a claimed output of 40 watts into eight ohms, with a peak current of about six amps. There is also an optional MM or MC phono input, at the expense of one of the line inputs. The design utilises MOSFET rather than bi-polar output devices, but these are used in conjunction with a bi-polar drive circuit.

Nouveau Creek is destined to follow in the footsteps of its vintage predecessors. It has much of the richness of previous Creek models, combined with a more punchy sound.

The MOSFET application has given the 4240 more grip than most amplifiers at the price. Complex, heavily dynamic passages played loud are usually the thorny testing ground of such amplifiers. Wagner's *Tannhauser* is good at making mincemeat of most low cost amplifiers, but the Creek's pedigree shines through. It's not even undermined by the most dramatic of passages.

The amp does have a slight sheen across the midband and treble that is ever-present. This masks some of the imagery but, as colorations go, it's quite benign. Comparisons to the similarly priced Arcam *Alpha 5* showed just how close two different sounding amps can be.

The *Alpha 5* was louder, more open and up beat than the 4240, yet also less alluring, dynamic or powerful sounding. The two seem to compliment each other and though, on balance, I preferred the Arcam, I can imagine the two amplifiers covering almost every taste at the price. It's refreshing that, even after 11 years, Creek is still making fine, affordable amplifiers.

Alan Sircom

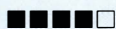
Creek Audio Ltd, 2 Bellevue Road, Friern Barnet, London N11 3ES.  
☎ 081-361 4133

## VERDICT

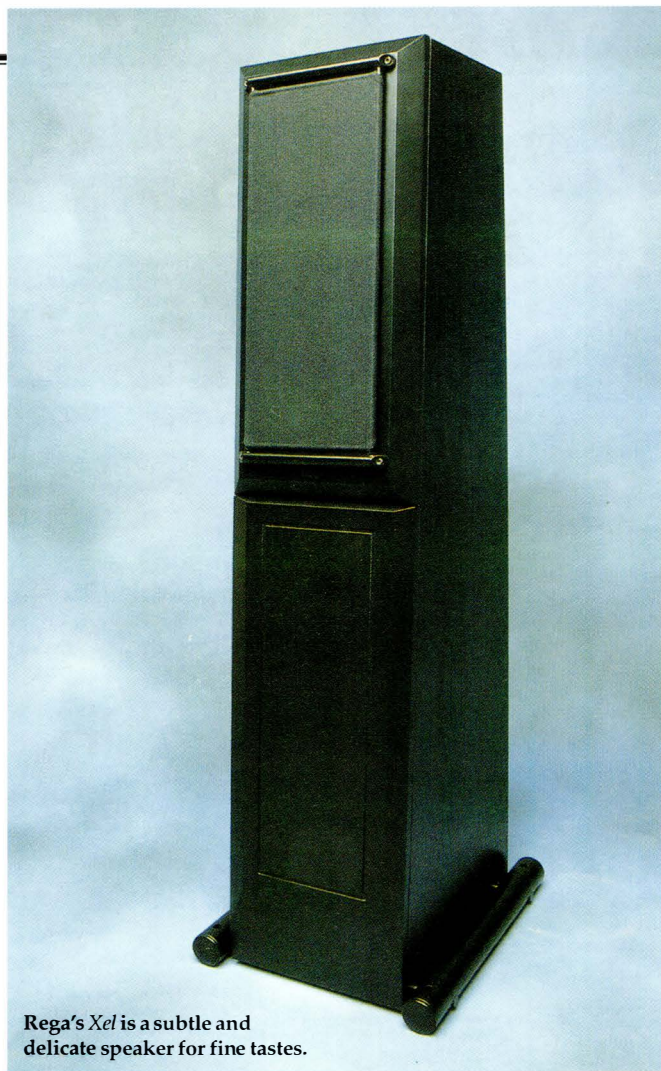
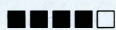
### CREEK AUDIO 4240

- ▲ Well balanced delivery; great musical grip for the price.
- ▼ Lacks air; not overly tuneful in the context of its rivals.
- ▶ **£250.00**

### SOUND QUALITY



### VALUE FOR MONEY



Rega's Xel is a subtle and delicate speaker for fine tastes.

## LOUDSPEAKERS

### Rega Xel

After years of concentrating on high value products strongly oriented towards the budget end of the 'real' hi-fi market, Rega is starting to show signs of moving upmarket. The trend began with the £730 *Elicit* integrated amp, and continues with the new £1,040 *Xel* loudspeaker.

Much of the charm of all Rega's speakers lies in the excellent sound produced by its small, light main driver cones at the top of their operating range. This is right in the zone between midband and treble, where the ear is most sensitive to subtle nuances. The inevitable downside is limited power handling and low frequency air moving abilities, even with the assistance of a transmission line to help augment the bass output. The *Xel* addresses these two limitations by adding an extra main driver.

The lower main driver is loaded by the transmission line, the upper one by its own separate small sealed box. The lower driver also has a slightly heavier

cone, to introduce an earlier acoustic roll-off.

The net result has a remarkably flat balance across the midband. The treble is bright but clean, and the bottom end a shade mid bass heavy, rolling off rapidly below 40Hz. Sensitivity is a generous 88dB.

I wouldn't regard the *Xel* as the logical choice for partying along with the latest techno compilation or metal rehash — one or two of my more extreme examples caused a little embarrassment when deliberately trying to abuse the speakers. But few conventional speakers

sound anywhere near as good when reproducing the delicate nuances in the plucked strings of an acoustic guitar, which is certainly the more subtle, difficult and rare accomplishment.

Rega's newcomer may not offer quite the exceptional material value as the company's established *Ela*, but it's certainly the more polished and capable all rounder. Classy looks and clever packaging combine with superior performance to make this a leading contender among £1,000 loudspeakers.

Paul Messenger

Rega Research Ltd, 119 Park Street, Westcliff-on-Sea, Essex SS0 7PD. ☎ 0702 333071

## VERDICT

### REGA XEL

- ▲ Wonderful mid delicacy and coherence; always lively.
- ▼ Not ideal for techno music; a bit bright for some tastes.
- ▶ **£1,040.00**

### SOUND QUALITY



### VALUE FOR MONEY

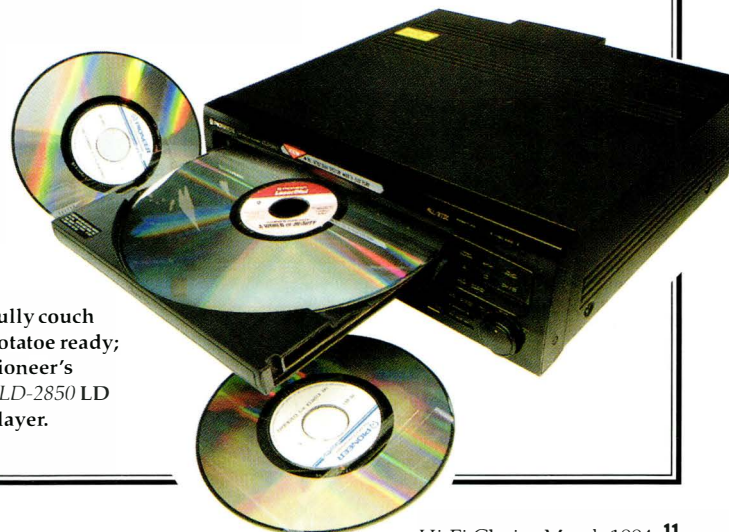


## LASERDISC PLAYER

### Pioneer CLD-2850

Three years ago, who would have thought there would be any life left in the old 12in Laserdisc (LD) format today. It seemed then that VHS was the be all and end all of home viewing, but the massive increase in the popularity of widescreen television and multi-channel home cinema systems has demanded a better source format.

Pioneer has been behind LD



Fully couch potatoe ready; Pioneer's CLD-2850 LD player.



For us,  
 the realistic  
 reproduction  
 of music  
 is the essential  
 premise.

The critics agree.  
 "The CD 52 Mark II SE  
 may just be  
 the biggest bargain  
 in digital  
 hardware..."

Hi-Fi News, March 1993.

See your nearest dealer for  
 a demonstration.

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STANDENS	0732 353540
<b>TRING</b>	
TRING TV	0442 822450
<b>TUNBRIDGE WELLS</b>	
SEVENOAKS HI FI	0892 531543
<b>WATFORD</b>	
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<b>WEST WICKHAM</b>	
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CD 52 MARK II SE  
 COMPACT DISC PLAYER

from the early days, and its latest £699 CLD-2850 player should serve to consolidate its dominant position.

It builds upon the multi-standard CLD-1750 player, adding the ability to play both sides of the disc, without having to physically turn the disc over at the end of a side. Prior to this, no matter how quick you were, the break between sides would be long enough to expect to see adverts for popcorn and hot dogs.

Now, however, the screen simply turns blue before rapidly playing the next side. It's all over in seconds — not even enough time for the ice-cream lady to get to the front of the living room.

Both the picture and sound quality prove why LD is necessary for pukka home cinema and why Pioneer remains at the top of the LD tree. There is little to differentiate the CLD-2850 from previous Pioneer models in performance terms. It's exceptionally good.

As with all LD players, it can be used as a conventional, if rather uninspiring, CD player, but the comparatively slow operating system weighs against it for everyday use.

Comparing it to even the best videotape players is a sorry event, as the CLD-2850 simply stomps over conventional video recorders and even gives off-air broadcasts a run for their money with the best discs. If you are serious about home cinema, the CLD-2850 is a player to covet.

Alan Sircom

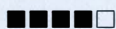
Pioneer High Fidelity (GB) Ltd,  
Pioneer House, Hollybush Hill,  
Stoke Poges, Slough SL2 4QP.  
☎ (0753) 789500

## VERDICT

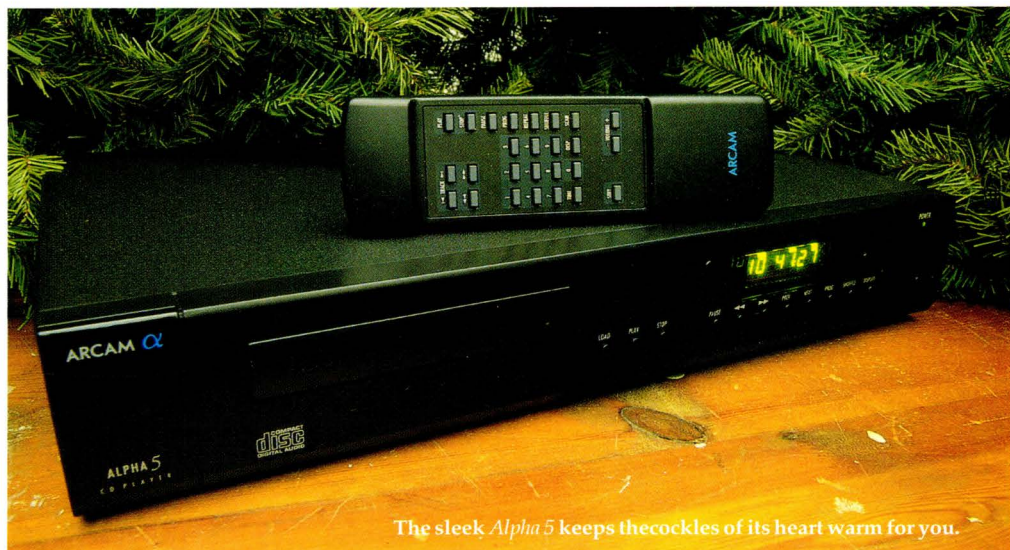
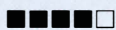
### PIONEER CLD-2850

- ▲ Great picture and sound; plays sides consecutively.
- ▼ A little too sluggish when used as a CD player.
- ▶ **£699.00**

#### SOUND QUALITY



#### VALUE FOR MONEY



The sleek Alpha 5 keeps the cockles of its heart warm for you.

## CD PLAYER

### Arcam Alpha 5

Arcam's Alpha CD player has been one of the most successful British CD players of the past two or three years. The sleek new £450 Alpha 5 hopes to follow in that player's footsteps with the aid of new circuitry and the relatively new Philips CDM9 transport. The DAC is the same trusty multibit device.

Variations from the norm are the inclusion of a display off option, the omission of a headphone socket and a standby switch on the remote. The latter disables the controls but leaves the creature powered up. Even if you hit the power off button the DAC circuitry remains on, so you need never come home to a cold converter

again. Cold DACs sound nasty; ask any fanatic.

Compared with the old Alpha, from memory at least, the 5 seems smoother and more relaxed, which means that long term listening is distinctly more agreeable. The Alpha 5 is a confident and assured sounding machine, with decent resolution and an open tonal balance. But it's not bright. In fact, it makes other machines seem that way with a solid low frequency foundation that gives music excellent depth and power when its called for.

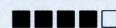
Compared with a Trichord tweaked Marantz CD52IISE, it sounded sophisticated and controlled but a little flat and rhythmically restrained. It made up for this by being extremely listenable, sounding neither boring nor aggressive over a day's

## VERDICT

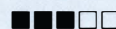
### ARCAM ALPHA 5

- ▲ Neutral, entertaining and worthy of the Alpha name.
- ▼ Could be a little more upbeat and rhythmic.
- ▶ **£449.90**

#### SOUND QUALITY



#### VALUE FOR MONEY



listening, which is no mean feat for an affordable CD player.

I enjoyed the Arcam Alpha 5. It pulled the music off discs in an articulate and entertaining fashion, and revealed variety and colour in recordings that its forebear ignored.

Jason Kennedy

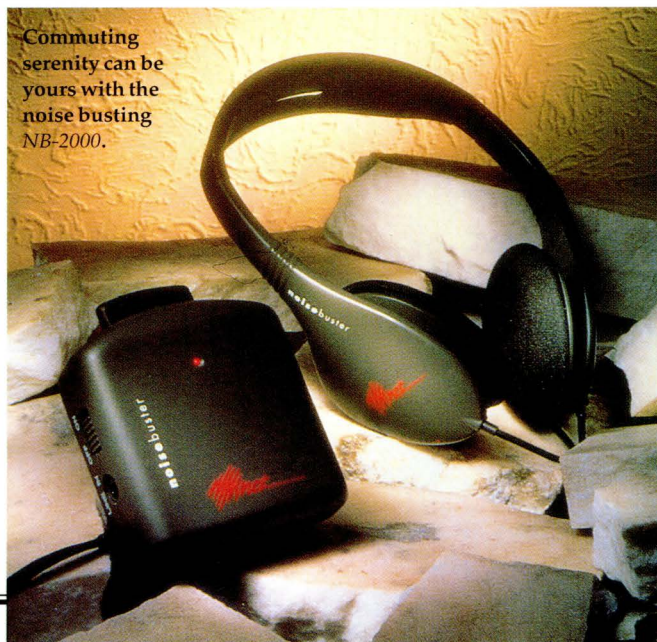
A&R Cambridge Ltd, Pembroke Avenue, Denny Industrial Centre, Waterbeach, Cambridge CB5 9PB. ☎ (0223) 440964

## HEADPHONES

### Noisebuster NB-2000

If you're a long distance train or plane commuter, struggling to hear your Walkman through the rush of air or the clatter of the iron horse, Noise Cancellation Technologies Inc of Stamford Connecticut could have just the gizmo for you. It's called the Noisebuster NB-2000 and costs a decidedly uncool £140, but it does the business in such an effective way that it must be

Commuting serenity can be yours with the noise busting NB-2000.





## PRE/POWER AMPLIFIER

### Harman/Kardon AP2500/PA2200

I was surprised to discover that the £500 AP2500 and £580 PA2200 is the first new pre/power amplifier combination from Harman/Kardon for six years. I was even more surprised to find them embellished with the signature of company founder Sidney Harman, and not that of amplifier guru Matti Ojala, whose design ideas underpinned previous Harman designs.

The new models use some of the familiar H/K concepts, notably wide bandwidth, low feedback and low transient intermodulation distortion (TIM). Points of departure from previous amplifiers in the range are abundantly obvious though in the stripped down facias, reflected in the low spurious features count, and what are described by the maker as 'optimised' signal paths.

The preamplifier will handle seven signal sources, one of which can be a moving magnet or coil cartridge equipped record player, and two other tape decks. To minimise intrusion, the speaker circuit is not switched by the headphone jack, and the only features of note are a high/low gain switch and two preamplifier outputs which allow the amp to drive two stereo power amplifiers.

The power amp is a true black box product rated at 70 watts per channel,

### Solid as a brick powerhouse; H/K's blackest pre/power amps.

ment is quite incredible), or you can connect any personal stereo into a jack input on the processor and hear the (uncancelled) music or radio cleanly and clearly, with wider dynamic range and at a lower volume level than normal.

Although undoubtedly very effective, the consequences of having your noise busted is rather peculiar. It amounts to a modicum of sensory deprivation which some may find a shade claustrophobic. I suggest you try before you buy, but were I a regular one-hour-plus rail commuter, I would definitely think very seriously about investing in a Noisebuster.

**Paul Messenger**

Don Fordy Ltd, 7 Orchard Grove, Penllergaer, Swansea SA4 1AD. ☎ (0792) 895435

regarded as a Great Leap Forward for personal stereo users.

It's so uncannily effective it could be positively dangerous to use when driving a car, but for passengers in any form of transport, the Noisebuster is probably about as effective in low frequency sound insulation terms as half a ton of concrete. Higher frequencies are relatively unaffected, so you can still carry out a conversation if you turn the volume down.

The package consists of a pair of headphones which plug into a processor/amplifier unit about half the size of a personal stereo. Microphone capsules built into the headphone earpieces 'listen in' to the environment, while the processor generates the appropriate anti-phase signals which cancel out the low frequency components of this background noise.

You have the choice of merely cancelling the bulk of the background roar and basking in the rustic peace and tranquillity of the London Underground (I exaggerate, but the improve-

## VERDICT

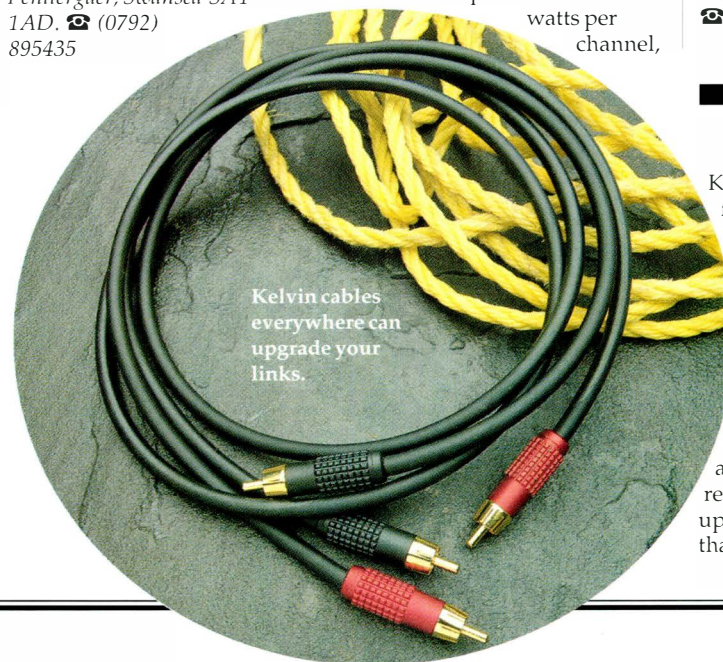
### NOISEBUSTER NB-2000

- ▲ Greatly improves personal stereo in noisy places.
- ▼ Slightly odd, claustrophobic effect — a bit weird.
- ▶ **£139.99**

### SOUND QUALITY



### VALUE FOR MONEY



Kelvin cables everywhere can upgrade your links.

## CABLES

### Kelvin Audio K2

Kelvin Audio (not to be confused with Kelvin Audio Labs) is almost solely concerned with wires. Short ones, long ones, interconnect, speaker cable and digital links; you name it and Kelvin Audio supply it.

The Kelvin K2 interconnect is just one example from its range. At just £25 for a one metre stereo pair, it represents a highly affordable upgrade from the patch cords that usually accompany CD

## VERDICT

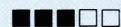
### HARMAN/KARDON AP2500/PA2200

- ▲ Well thought out design; traditional H/K virtues.
- ▼ Preamp coarseness makes combo a bit system dependent.
- ▶ **£499.99/£579.99**

### SOUND QUALITY



### VALUE FOR MONEY



with a massive +/-80 amp peak current capability and automatic reversion to standby mode when no signal is present.

The Harman/Kardon pairing has just those qualities I have learned to associate with the brand — a slightly coarse grained sound with strong, well defined dynamics and timing cues. The graininess is much reduced, however, and the occasionally strident, transitory quality of some previous H/K amps has vanished.

Of course, the rest of the market hasn't stood still either, and it is possible to match this combination for sound quality at lower prices. Yet the newcomer has an ace up its sleeve, in the shape of tremendous real world power and imperturbability into just about any kind of speaker load. A fine preamp then, and a real brick of a power amplifier.

**Alvin Gold**

Harman UK Ltd, Unit 2, Boreham Wood Industrial Park, Rowley Lane, Boreham Wood WD6 5PZ. ☎ 081-2075050



players. In this instance, Kelvin has opted for a traditional coaxial geometry but has paid particular attention to the surrounding copper braid which provides a coverage of some 98 per cent. Even the inner dielectric of hard PVC is coated with a conducting layer of graphite for additional electrostatic screening.

As a result, the cable is especially well shielded from RF noise, promising inky black musical 'silences'. Bass is promisingly crisp and firm yet the cable's multi-stranding is exposed in a faint smearing of percussive transients and a similarly faint increase in sibilance associated with female vocalists.

Yet compared with other conventional multi-strand interconnects these spitty colorations are much reduced. Moreover, the K2 is better balanced, more open and transparent than most of its competitors under £30. Of course, Kelvin's £50 option, which sees the K2's phono plugs replaced by safety oriented Neutrik Profi plugs, is likely to be less competitive.

Profi plugs have a spring-loaded outer connection which ensures the ground path is always connected before the signal. This avoids nasty pops should you attempt to re-make a connection with the volume turned-up. They're useful for dealers but not worth the extra for careful consumers who will extract maximum value from a pair of standard but keenly-priced K2s.

Paul Miller

Kelvin Audio, 2a Garden Hall,  
East Kilbride, Scotland G75 8SP.  
☎ (0355) 226522

## VERDICT

### KELVIN AUDIO K2 INTERCONNECT CABLE

- ▲ Excellent budget upgrade; solid, well balanced sound.
- ▼ £50 version not so competitive; some treble spittiness.

► **£25.00** (£50 with Neutrik plugs)

### SOUND QUALITY



### VALUE FOR MONEY



Enthusiastic response to redundant extras from *Dr Who*, the Dali 104s.

## LOUDSPEAKERS

### Dali 104

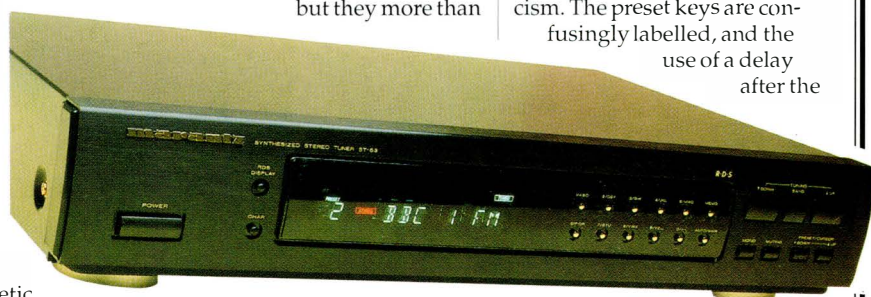
The £400 Dali 104 looks like a lot of loudspeaker for the money, standing 86cm high, 21.6cm wide and 27cm deep. Weighing 14kg, the 104 deserves respect on the pounds per kilo front too. It's a two-way design with two 165mm doped paper mid/bass units and an offset cloth tweeter, an old-fashioned but promising selection of drivers which produce an encouraging quoted efficiency of 93dB.

The cabinet is a reflex loaded affair with a single pair of terminals and vinyl finish on all but the front baffle which has a synthetic velvet surface. There's one omission on the 104 and that is in the spike department. The base is a clean shiny affair that is never going to be all that helpful on carpet, but nothing a good set of cones can't sort out. A heavy base from TDL and Linn would be even better.

Having established that the bass balance was fine with the 104s about a foot from the wall I found that they had a lot in common with the Audio Note AN-Js we usually use in the *Choice* listening room. This included an open and relaxed character with good high reso-

lution, and a helpfully broad bandwidth that sounded as though it made it down to the quoted 43Hz in the bass. The 104s were a little prone to brightness, the Marantz CD52IISE proving less well matched than the *Alpha 5*, but the latter with both Arcam and Audio Note amps sounded enthusiastic through the 104s.

Compared to smaller, similarly priced alternatives, the 104s lack a little solidity, and imaging could be more tightly focused but they more than



make up for these shortcomings with good dynamics. They revel in the life and energy of the music being played, and do so at a realistic (not loud) level, which you won't find many compact designs doing.

For those of you tempted by tube amps, the Dali 104 is one of the few reasonably priced loudspeakers that will complement their dynamic skills and work with most regular amps as well.

Jason Kennedy

CSE, Unit 9, Centre Park Holdings,  
The Airfield, Tockwith, York

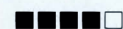
## VERDICT

### MARANTZ ST-63

- ▲ Open, dynamic and enthusiastic; extremely efficient too.
- ▼ No spikes; limited bass extension for cabinet size.

► **£399.99**

### SOUND QUALITY



### VALUE FOR MONEY



## TUNER

### Marantz ST-63

Ostensibly, the £230 Marantz ST-63 is another neat, anonymous looking FM/MW/LW tuner. It is distinguished, however, by its unusual preset count, (59 station frequencies can be memorized), and the provision of Radio Data System (RDS).

Though useful, the RDS implementation is very basic, being limited to displaying the station name, though there is some recompense in the ability to manually program names for non-RDS stations. This means that all presets can be positively identified in the display panel.

Ergonomics are open to criticism. The preset keys are confusingly labelled, and the use of a delay after the

Not much good for hands or eyes but a treat for ears — the ST-63.

first preset button is pressed to allow for a second (for double digit presets) makes tuning slower and more awkward than it should be. Up/down tuning keys provide a partial answer.

The tuner front end design appears to be conventional but well sorted. The provision of a 'Birdie Elimination Circuit' is pure rubbish. Birdies (whistles, often caused by intermodulation distortion between the frequencies of several local

# close your eyes and see



## the Arcam Delta system

Close your eyes and see Arcam's Delta system of state-of-the-art hi-fi components.

Ignore the fact that the Delta 290 is our finest integrated amplifier, the recipient of a coveted Design and Engineering Award from the world's pre-eminent consumer electronics show, the Chicago CES. Don't be swayed just because the UK hi-fi press agree, giving it "a compelling and enthusiastic Recommendation"<sup>(1)</sup> and describing it as "an amplifier with real clout, able to deal with virtually any level of musical complexity".<sup>(2)</sup>

Next cast a jaundiced eye on the Delta 280 tuner. Again, disregard the pleasing aesthetics and the convenience of remote control\*. Don't even be led by reviews revering its sound as "lucid", "warm" and "attractively open".<sup>(3)</sup>

Then, visit your scepticism on the Delta 270 CD player. "Solidly built", it "strikes a balance between smoothness and punch" to gain a class leading, 5 star recommendation.<sup>(4)</sup>

If that's not enough, take a sideways look at our remarkable two-box CD player, the Delta 250 CD transport and Black Box 50 DAC. "To justify their significant cost, two-box systems really have to offer that little bit extra in terms of sound quality; but Arcam's combination does just that - and more".<sup>(5)</sup>

Next, move on to the Delta 100 cassette deck. Try to dismiss once again its 1992 Chicago CES award and the reviewer who gushed, "In the beginning, I called for a round of applause for Arcam's bravery in producing a British-made cassette deck. At the end, I'm asking for a standing ovation".<sup>(6)</sup>

Finally, muster up your best disinterest for the "extraordinarily well engineered"<sup>(7)</sup> Delta 2 loudspeakers, "a firm, positive sounding design with bold bass and mid and a firm grip on the musical architecture".<sup>(8)</sup>

In fact, ignore everything anyone else tells you. Ignore even what your eyes tell you is true. Just let your ears decide.

Just listen. Close your eyes, open your mind, and see the light.

1. Hi-Fi Choice, March 1993. 2. Audiophile, February 1993. 3. Audiophile, April 1993. 4. What Hi-Fi? Awards issue 1993. 5. What Hi-Fi?, November 1993. 6. Hi-Fi World, April 1992. 7. What Hi-Fi? Awards, 1991. 8. Hi-Fi News Buyers Guide, November 1993. \* CR200 System Remote Control handset to operate all the electronics listed here is an optional extra.

# ARCAM

For your free copy of our brand-new 'Soundscapes' brochure with full details of the Arcam Delta range and the name of your nearest dealer, complete and return this coupon to us. In addition, if you would like independent reviews of any of our hi-fi equipment, please state which products and we'll be happy to send you the relevant material. Arcam, Pembroke Avenue, Waterbeach, Cambridge CB5 9PB. Or telephone: (0223) 440964 (24 hours)

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adjacent transmitters) have been recognised since the early days of FM stereo, and the cure is well understood. In fact, whistles arising from artefacts generated by synthesiser based digital tuning circuits are a more common ailment. With strong and weak signals alike, the ST-63 was as clean as a whistle (no pun!) at the test site and under all conditions of use.

I was a little irritated that the self-seek tuning was triggered every time the radio spectrum gave the merest hint that there might be a transmitter within 500 miles or so, but there was no questioning the ST-63's signal pulling power, thanks to high sensitivity and selectivity.

FM performance overall was very good. The treble area in particular was smooth and sweet, and the sound overall had more 'shape' and expression than many of the ST-63's rivals. Despite minor quibbles about ergonomics, this is a tuner I'd be pleased to use on a daily basis.

**Alvin Gold**

Marantz Hi-Fi UK Ltd,  
Kingsbridge Hse, Padbury Oaks,  
575-583 Bath Rd, Longford, Mdxs  
UB7 0HE. ☎ (0753) 680868

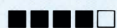
## VERDICT

### MARANTZ ST-63

- ▲ Articulate FM sound justifies price; large preset capacity.
- ▼ Lacks exotic RDS functions; could be easier to use.

▶ **£229.90**

### SOUND QUALITY



### VALUE FOR MONEY

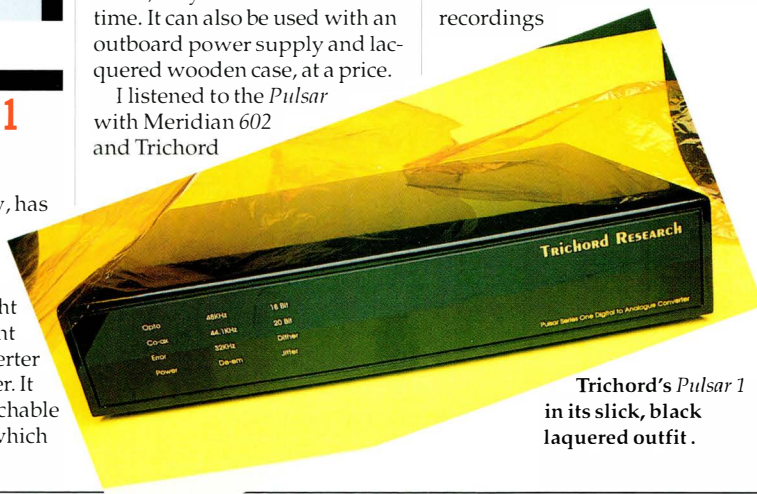


DAC

## Trichord Pulsar 1

The Pulsar 1 is the first complete product from Trichord which, until now, has only modified those of other manufacturers.

This £1,195 DAC is a lot more high tech than it might appear. It uses a 20-bit, eight times surface mount converter and has a 24-bit digital filter. It features a selection of switchable options on the rear panel which



Trichord's Pulsar 1 in its slick, black laquered outfit.

## • RECORD REVIEW • RECORD REVIEW •

### Concerts Under the Dome Music by Bartok, Boccherini, Brahms, Mendelssohn. Naim CD 1003.

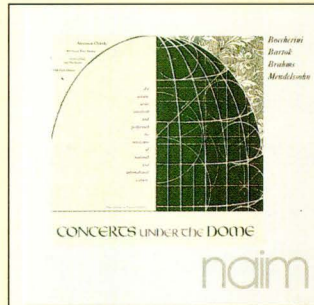
Recorded live in the Ascension Church, Illinois, this CD contains chamber music for diverse instrumental groups, remastered from the analogue tapes by Naim Audio's Julian Vereker.

Live is the key word here. The performances are filled with little squeaks, rattles and mistakes left uncorrected. Those who like to feel they're at a concert when listening to music will love it.

It begins with veteran cellist Janos Starker playing some Boccherini, and a cello/piano arrangement of Bartok's *Romanian Folk Dances*. His playing has plenty of spirit, but there's a tendency for rhythms to spread and the tone to become unfocused. The recording cruelly scrutinises Starker's playing, and a rattling sound (from his chair?) is destined to become a

great hi-fi equipment test piece.

Brahms' *Trio for Piano, Clarinet and Cello* is performed with a different group of musicians — including John Bruce Yeh, assistant principle clarinet of the Chicago Symphony Orchestra. The sound is rather close and lacks ambient, although it's not bright or aggressive. Pitch definition between all three instruments is excellent, but intonation is not perfect. Without being detailed in hi-fi terms, the recording reveals subtle changes of phrasing. It's not a smooth sound, but



there's a rugged honesty about the playing that's very human.

Mendelssohn's Octet again lacks ambience due to the close balance, but the clarity is good and you can really hear the inner parts of this (often) rather dense work. The playing hasn't the polished perfection one expects from a heavily-edited studio recording, but it has the right sort of fiery attack the music needs.

Musically this isn't a flawless disc, but it has a directness often missing in studio productions. The recordings have great body and warmth, with very low tape hiss despite analogue origins. Dynamics are limited though due to the close balance.

With a little more space and ambience the sound would be outstanding — and much more flattering to the players. However, it's an interesting first classical release from Naim. Lovely cover art, too.

**Jimmy Hughes**

include phase invert, 18 or 20-bit conversion (some discs sound better at the lower rate), dither on or off and a jitter free mode. It could be argued that it would be more convenient to have these on the front panel but the Pulsar is an out and out audiophile product and anything other than the PCB mounted micro switches would have been unacceptable (or too expensive).

The Pulsar is a single input DAC. The input can come in coaxial electrical and Toslink or optional AT&T optical form, but because input switching is automatic, only one can be used at a time. It can also be used with an outboard power supply and laquered wooden case, at a price.

I listened to the Pulsar with Meridian 602 and Trichord

modified Marantz CD52IIE transports, and used both electrical and optical inputs. The latter sounded a lot better than usual. The Pulsar, it turns out is a very high resolution device. It's sensitive to variations in recordings and instrumental timbre, and brought out fine detail in a coherent and convincing fashion. But its most impressive trick was to create shape and space without sacrificing energy and dynamics.

The 'clocked' Marantz proved the more expensive of the two transports, reproducing the ambience of live recordings

with greater aplomb, but the Meridian controlled high frequency energy in a more palatable fashion. However, it was the cheaper drive that had me annoying the neighbours with Zappa at bone crunching levels.

The Trichord Pulsar 1 is an engaging DAC, one that encourages high listening levels and a tendency to go without meals and sleep. Unhealthy? Perhaps. Totally awesome? Certainly.

**Jason Kennedy**

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

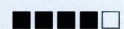
## VERDICT

### TRICHORD PULSAR 1

- ▲ High tech; high resolution; very dynamic.
- ▼ Fiddly switches; can only use one input at a time.

▶ **£1,195.00**

### SOUND QUALITY



### VALUE FOR MONEY



# DANIEL LEVY

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 Les Jeux d'Eaux a la Villa d'Este.  
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**LIVE RECORDING**

DDD



## A PIANO RECITAL FOR VENICE

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**MENDELSSOHN**, Three Gondellieder.  
**WAGNER**, Three Albumblätter, Sonate in A flat major.  
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these Recitals  
is a great  
love story...*



 **W. & A. SOHNS**

**A**re we talking hi-fi separates or hi-fi systems these days? The real hi-fi tradition is all about choosing the best possible individual components for each specific operation and then assuming that they'll combine well together as a system.

Sometimes this will work well, but just as often results will be disappointing. There are several reasons for this, the most obvious being that there is no such thing as 'best', in either the creation or reproduction of music. Every component, however expensive, has to achieve various different and often conflicting objectives, and each designer makes their own decisions on relative priorities.

The future increasingly favours the one make approach. The delights of cosmetic integration and coherence are no longer the only reward. System remote control integration is becoming increasingly difficult to ignore, increasingly hard to resist, and increasingly available on 'serious' hi-fi componentry.

Meridian has certainly been a dominant force in high-end CD replay machinery since the format's first arrival in the mid-eighties, both here in the UK and the rest of the world. Having many years' lead over more recent arrivals from Quad, Naim and Linn, it's a fair bet that the majority of serious CD hi-fi enthusiasts use (or have used) one or other generation Meridian CD player or combination as their source.

However, despite the arguments advanced in the introduction, hitherto a much smaller percentage go the whole hog, equipping themselves with a



# Meridian 500/5000 digital system


*Complex, remote-linked systems*

*are thin on the ground at the high-*

*end. Paul Messenger looks at the*

*latest fully-active digital system,*

*from technology kings, Meridian.*



**The complete 500 series consists of a rather daunting roster of more than a dozen different items, but that's in order to cover an extraordinary degree of flexibility.**

complete Meridian system. One reason is undoubtedly that enthusiast systems tend to evolve slowly, and the upmarket CD player is often the most recent addition to already well established tastes in amplification and speakers. Other factors include the limited range and highish prices of Meridian components, plus a somewhat irrational mistrust of active speakers with integral amplifiers.

The brand new 500 series components which make up this complete system could do much to win over such prejudices, widening the appeal of the company's products. Priced similarly to the established 200 series, they're not cheap by any means, yet look and feel every bit as good as the up-market 600 series models. And the DSP5000 series speakers are both actively and digitally driven, a combination that's still rare and one that practically offers a number of benefits.

### **Your flexible friend**

The complete 500 series consists of a rather daunting roster of more than a dozen different components, but that's in order to cover an extraordinary degree of configuration flexibility, including active or passive, analogue or digital loudspeaker drive, several levels of CD performance, and full video and surround sound capabilities too. Not all are available yet, but for a company of Meridian's size it's quite an achievement to have brought more than half out in one go.

The £5,000-odd package tested here is a complete system consisting of just three components to provide CD and radio sources, plus a digital controller/pre-amplifier which controls the system and drives the digital speakers.

The £975 500 CD Transport supplies straight digital signals to the £625 Digital Controller, while the £595 504 FM Tuner delivers analogue signals into its line

Smart synergy. Meridian's complete 500 system, with a pair of the active 5000 loudspeakers, is controlled from a single handset.

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**PD-S802 CD Player** With Stable Platter Mechanism transport, Pulseflow D/A Convertor and Legato Link Conversion monotonic digital filtering, designed to deliver a more musical, natural sound quality.

"The Pioneer PD-S802 brings the not inconsiderable benefits of tremendous dynamic range and transient attack combined with astonishing detail resolution"

*Hi-Fi News & Record Review* October 1993



**A-400X Amplifier** Employing Pioneer's exclusive Super Linear Circuit with low levels of overall negative feedback to provide an audiophile performance at a most affordable price.

"Builds on the strengths of the A-400; powerful and exciting. . . We lost count of the 'never noticed that before' moments we had with this amp."

*WHAT HI-FI?* August 1993



**S-4UK Loudspeakers** Avoiding the signal degradation caused by traditional crossover networks - such as insertion loss and phase aberrations - by having nothing in the signal path other than one high-grade capacitor and a few centimetres of LC-OFC wire.

"Open, detailed sounding; simple design; good stereo imaging. . . It looks, and sounds, as if Pioneer's got it just about right."

*WHAT HI-FI?* September 1993



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The Art of Entertainment



inputs ready for digitisation. Vinyl disc cartridge signals, either high or low output varieties, are also accepted, equalised and digitised, along with numerous other line and digital inputs.

Each unit is somewhere between mini and midi in width, and a clever combination of glass and grey alloy casework gives considerable class to the presentation and solidity to the build. All the units look virtually identical, with a row of slim vertical pushbuttons and a small multi-function display. In fact, the only distinguishing features are the colour-coded legends and on/off switches — effective enough in use but a shade plasticky with it.

The *DSP5000* speakers cost a hefty £3,000, give or take the choice of real wood veneers, which seems a lot for a slim, compact floorstanding three-way. However, the price starts to look a lot more reasonable when you consider that it includes all the power amplification (three times 70W in each) and digital-to-analogue converters, as well as various special features unavailable with normal analogue speakers (see panel).

There are also two very worthwhile ergonomic bonuses. The first is that two very thin and discreet coaxial cables are all that's needed to pass the digits and the control signals up the wire to the 'master' speaker, with two more carrying the relevant instructions and information on to the second 'slave' speaker.

Secondly, but no less usefully, the 'master' speaker acts as the receiver for all the remote control commands. You can point the handset at the speaker, allowing the electronics themselves to be sited well out of the way, even concealing some units within furniture. Both speakers confirm the status on small (and slightly too simple) alphanumeric displays.

I wouldn't go so far as to call the command protocols particularly straightforward, but that's one of the prices of the exceptional versatility. Most regular operations should become second nature with a little practice, especially now the comprehensive table-top remote control is available.

The sound quality is impressively consistent between the sources, and characteristically follows in the Meridian tradition. All is smooth and unruffled — perhaps a little too much so

## The *DSP5000* digital active loudspeaker

Digital signal feed and active drive may largely restrict this speaker to a Meridian system role, but they do also offer some worthwhile compensating advantages. The former allows subtle processing to be performed without degradation and with mathematical precision on the input datastream, and the latter allows close control and performance matching between amps and drive units.

The processing performs several different tasks, applying tone control tilt and bass level adjustment, providing some contour compensation for the effect of close-to-wall siting, and shifting the crossover characteristics subtly to give optimum integration across a range of vertical axes to allow for high or low seating (or standing) listening positions.

Most impressive of these is the left/right balance control, which actually combines time delay compensation alongside the usual loudness shift, to very good effect indeed. You'll still only get proper stereo along a single line, but this true stereo axis can now be really effectively swivelled laterally from the normal centre line, the end result being a whole order more precise and effective for listening off-axis.

The speaker itself is a compact floorstander, quite narrow and deep with proper spike floor coupling and a good wood veneer wrap, and a hefty 23kg total weight thanks in part to the electronics. The two 110mm plastic cone drivers operate in tandem through the bass region, with further help from a large rear reflex port;



Remote commands are confirmed on small displays on both speakers.

the upper driver alone carries the midband, crossing over to a mesh protected 25mm metal dome tweeter.

Measurements confirmed the efficacy and precision of the processing, the overall balance being impressively flat and slightly forward through the midband, if slightly down in the treble. The bass is less impressive under room measurement conditions, however, kicking up quite strongly around 50Hz and rolling off quite rapidly below 40Hz.

for some tastes. The first impression was of delightful openness and freedom from boxiness. Initially, the treble was also rather shut-in and restrained, but this was largely and easily rectified by operating the balance 'tilt' control, the subjective preference for the more open balance of a 'plus 4' setting also giving the flattest in-room measured response.

This is a system which is fundamentally easy on the ears as well as the eyes. Its superior dynamic range frequently brought refreshing new detail and insight to familiar recordings and programming. Stereo imaging and focus is stunningly good in every dimension, the soundstage and the environments around proper acoustic recordings taking on a whole new level of precision and definition.

However, there is clearly a trade-off between the very generous loudness capability and ultimate bass extension,

the bottom end managing to sound quite crisp and agile, if a bit lacking in weight and authority in the larger room. The overall sound does lack the speed, time-coherence and dynamics which many serious enthusiasts seek. Both individual components and the system as a whole tend to turn the spotlight upon presence band detail, rather than the expense of bass drive, drama and tension.

Of the two sources, the tuner is very satisfactory indeed, undoubtedly in the fine tradition established by the 604 (issue 120). I was rather less convinced by the 500 CD Transport, not because of the medium itself, but because the sound seemed rather thin and forward, emphasising detail at the expense of weight and power.

From a strict enthusiast audiophile perspective, this complete 500 series system doesn't always provide the last few degrees of involvement and excitement. But the sacrifice is modest and probably inconsequential for the majority, who will appreciate the elegant house-training, excellent ergonomics and fine future-proof flexibility. Above all, this is real hi-fi which is also easy to live with, sonically, aesthetically and operationally.



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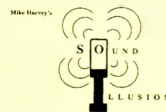
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Each month we're giving away a one metre pair of Isoda interconnect cables to the writer of the most interesting letter. If you've any queries send them to: *Hi-Fi Choice (Help!)* Dennis Publishing Ltd, 19 Bolsover Street, London W1P 7HJ.

## Woody or tinny

I purchased a pair of Tannoy 609 speakers recently to go with my Pioneer A-400 amplifier and Sanyo CP-17 CD player. I auditioned them prior to purchase via an A-400, but I now find the sound rather light and metallic.

Should I consider upgrading my CD player now? I'm looking for a warm, detailed sound with good bass. I have a budget of around £450.

**J Watts,**  
Alton, Hants.

*In a word, yes. Your CD player is likely to be the main weak link in the system. There are several good players worth considering under £500 including the Pioneer PD-S901 (which would be a good match for your amp), our old*

**Pioneer's PD-S901 CD player should produce warmth and detail in abundance.**

*favourite the Rotel RCD-965BX, and a new somewhat dearer contender the Arcam Alpha 5.*

*The latter has a very clean sound without lacking bite and it should prove much better than your old Sanyo. If possible, try to audition your Sanyo against the Arcam (or any comparable player), just to confirm that the problem does in fact lie with your CD player.*

*One last tip; try reversing the phase to both loudspeakers by swapping over the speaker cables. This should give the sound more depth and space, reducing forwardness and generally making the music sound sweeter and more accessible.*

## Balancing activities

My system consists of a Micromega Logic CD with Microdac DAC, a Tascam 122/11 cassette deck, John Shearman Phase 2 amp, and bi-wired Castle Chester speakers. I've noticed that the tape deck has XLR sockets as well as RCA phono sockets. If I bought leads with XLR plugs to fit these sockets, would I get a significant improvement?

**R Searle,**  
Margate, Kent.

*XLRs are professional-grade plugs and sockets that are occasionally found on domestic hi-fi — usually when balanced input/output options are being offered.*

## QUERY OF THE MONTH

### Moving on up

I have a Sony MHC-1600 mini system with Wharfedale speakers and wish to replace this with separates. My first option is to spend £800-£900 on a Marantz PM-44SE amplifier, Marantz CD-52IISE CD player and Mission Cyrus 751 speakers.

However, should I keep the Wharfedales and spend extra on an amp and CD player? I was thinking of an Arcam Alpha 5 CD player and a pre/power combination such as the Musical Fidelity Preamp and Typhoon, or the Moth Series 30. I could upgrade the speakers in a year or so.

**J Vickers,**  
Highfield, Southampton.

*Option two is likely to be the better long-term bet, and even perhaps a*

*better short-term bet too — though much depends on how well your unspecified*

*Wharfedales perform. Certainly, the Arcam*

*Alpha 5 CD player sounds superior to the Marantz CD-52IISE, and is a good investment. To go with it, don't rule out some of the better integrated amps like*

*Arcam's Delta 290, the Technics SU-900, or Audiolab's 8000A. Try and hear these amps against the pre/power combination of your choice before making a final decision.*

*Lastly, audition a few speakers before choosing an amplifier. You may not be buying speakers for over a year or so, but it's important to get an idea of the kind of model you would like to use, before settling on an amplifier, as the two need to work well together.*



*With balanced operation, the earth (screen) is kept separate from the signal negative, the latter being amplified along with the positive half of the signal rather than being taken straight to ground. The result is reduced noise, higher output, and hence better sound.*

*You can take a balanced output to an unbalanced input, but, all the advantages of balanced operation are then lost. Given the high cost of XLR plugs, it seems unlikely that much benefit (if any) will be gained by using balanced outputs into a set of unbalanced inputs.*

## Beocorder blues

I have just inherited a B&O system, which comprises a Beomaster 4400 receiver, Beocord

5000 cassette deck and Beogram 4002 turntable, but I have found reviews of this equipment hard to come by. The ones I have seen seem depressingly unappreciative. Is B&O gear just overpriced, flashy design?

My main problem is producing decent cassette recordings to play on my Alpine car system. Tapes made on the Beocord sound as though a blanket has been thrown over the speakers. I have cleaned and demagnetised the heads, but to no avail. Do you have any suggestions?

**K J Davies,**  
Notts.



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Without being the last word in sonic excellence, your B&O system should be capable of fairly decent sound quality. Indeed, if there is likely to be a weak link in the system, it will lie with the B&O speakers rather than the receiver or record deck.

The most likely reason why your tapes sound rather muffled in the car is that there is a difference between the azimuth settings of your two players — azimuth is the angle of the record/replay head(s) and has a dramatic effect on tonal balance. In order to get a similar balance from both systems, you'll have to get a dealer to align both decks.

### A floorstanding fancy

Just over 12 months, ago I bought a Rotel RCD-965BX CD player along with a Pioneer A-400 amplifier and a pair of Monitor Audio Monitor 9 speakers. I now have a bit of extra money and would like a better pair of speakers — I fancy floorstanders, if only for cosmetic reasons! Linn Keilidhs are recommended, but would they be compatible?

**J Voudsden,  
Gwynedd, N Wales.**

The A-400 is quite a beefy amp that drives most speakers well. Obviously, there can be a question of compatibility in terms of quality levels, though again the A-400 acquits itself well in quite august company if fed with good source material. It has a forward, lively



Get your system loaded — horn loaded — with Impulse H6s.

sound, but can be a touch coarse at the top and lacking in refinement.

Apart from the Keilidhs, Castle Chesters would be worth auditioning, as would the more expensive (but much better) Impulse H-6 horn, if you can afford them.

### Liberate your cans

My current system consists of a Marantz CD-75 CD player, Mission Cyrus One amplifier, Ruark Templar speakers and a Technics RS-T330R cassette deck. I intend upgrading both amplifier and CD player.

My first choice CD player is the Quad 67, but I'm having difficulty deciding on an amp. I need one with a socket for headphones because shift work makes it necessary for me to listen at odd times of the day and night. Unfortunately, my two

**Technics SL-PG520A: a great sound and a headphone socket.**

shortlisted amps; Musical Fidelity Preamp/Typhoon or Deltec DSP/DP200S, do not have a headphone socket. Given the amount of money I intend spending, I don't want to compromise my speaker sound by fitting a switching box, but what else can I do?

**M Canks, Moray,  
Scotland.**

Headphone listening via hi-fi systems isn't as popular as it once was, therefore many manufacturers have dispensed with the quarter inch jack socket. One solution might be to choose a CD player with a headphone socket such as the Technics SL-PG520A.

Finally, if all else fails, why not keep the Cyrus and use it as a headphone amp? You can drive it off your preamp's tape output, or even off the second analogue output of

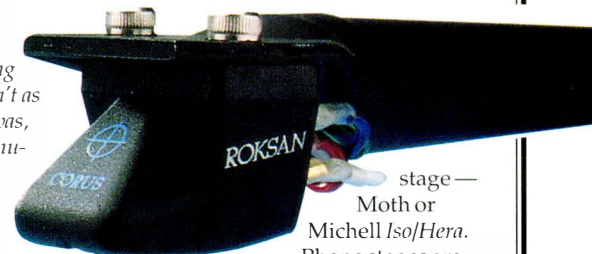
your chosen CD player, assuming it has one. That way you'll avoid compromising the main system and be completely free to choose the amplifier and CD player that suits your sonic requirements, without having to worry about finding one with a headphone socket.

### Phono shenanigans

My system comprises a Pink Triangle LPT turntable with Moth arm and Nagaoka TS-11 cartridge, Marantz CD-60SE CD player, Pioneer A-400 amplifier and Musical Fidelity MC-4 speakers.

The sound is fine with CD, but the music becomes veiled and 'shut in' on LP. Realising the A-400's phono stage isn't its main strength, I asked around for advice. Here are the conflicting suggestions received.

Get a good outboard phono



stage — Moth or Michell Iso/Hera. Phono stages are expensive for what they offer. Far better to go for an amp with a decent phono input to begin with.

An Iso/Hera will merely show up the LPT's deficiencies. Far better to get the Moth arm rewired, kit the LPT with a separate power supply and sit it on a Townshend Seismic Sink.

Upgrade to a moving coil cartridge.

Dump LPs and replace them with CDs — my thoughts exactly after shopping around.

**A Algate,  
London NW.**

Although an Iso/Hera would greatly improve your LP sound, it is an expensive option and you'd need to replace the



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cartridge with a moving-coil type too. The phono stage in the A-400 isn't that bad and should sound quite decent given half a chance.

Upgrading the cartridge is probably your least expensive option, and something like Roksan's Corus Blue or Linn's K-9 would be a good place to start. Silly question, but have you got the MM/MC phono selector on the A-400 set to MM? If it's set to MC with an MM cartridge, you'd get a heavy dull sound lacking treble bite — just the sort of sound you report having.

Your final point about whether to just abandon your vinyl collection is an important one. There's no sense in investing large sums in your turntable if the end result still fails to satisfy.

Perhaps you know someone with a better turntable than the LPT who'd let you try it out in your system, just to see what sort of result is produced. That way you can decide whether or not to pursue vinyl excellence without spending too much money.

## Live and exciting

I'm looking for a new amplifier to partner my recently purchased Arcam Delta 70.3/Black Box 5 CD player and KEF 102/2 speakers. I currently have a 10 year old 75W amp, but feel the music lacks excitement, though much depends on the actual CD being played. I listen mainly to classical music.

**C Whitehead,**  
Calne, Wilts.

Without going mad in terms of price, something like a Pioneer

A-400 should fit the bill. This little integrated amp sounds very fast and lively, giving plenty of presence and detail. Other highly rated amplifiers, like the Audiolab 8000A, would be worth considering, though the Pioneer gives a livelier sound than most of its peers and should therefore suit your needs.

## Bass desires

I have a Cambridge P-40 amplifier, Arcam Alpha 5 CD player, Denon DRW-650 twin cassette deck, and ProAc Super Tablette speakers with Linn K20 speaker cable. I am thinking of buying new speakers because I want more bass.

I've got the ProAcs on high mass stands which improved them, but when I auditioned the CD player I noticed that the system used for the dem had a richer bass than mine. I don't want to get rid of the Cambridge amplifier, and would be grateful if you could suggest speakers that will give me the extra bass weight I want and work well with my amp.

**J L Appleford,**  
Avon.

The laws of physics limit the degree of bass extension you can get from a

**No longer the new kid on the block, the A-400 can still invigorate a lacklustre system.**



**The Audio Note AN-J; a bluff box capable of fine dynamics and serious low frequency welly.**

compact enclosure. Some manufacturers achieve it but have to sacrifice sensitivity in the process. You therefore have two alternatives; buy a bigger amplifier and slightly larger stand

Philips CD650 developed a fault with its drawer and died. During its life it was supported by a Harman/Kardon PM-645 amplifier and Tannoy Mercury speakers.

The overall sound was dark and moody, with deep stretching bass that reproduced minimal one man/one guitar music well, but lacked clarity in the upper mid band.

I've got to replace the CD player, but wonder if it's worth changing amp or speakers. It's been suggested that a set of replacement metal dome tweeters for the Tannoys would be a good bet, what do you think?

I've got about £400 to spend on a new amp or speakers.

**P Howdle,**  
Nottingham.



**Arcam's Alpha 5 CD player will give you clarity to spare.**

There are several good CD players to choose from, but if your budget will stretch to it, the Arcam Alpha 5 is one of the best. It is likely to sound more

lively and articulate than your old Philips, giving sharper fine detail and greater dynamics. The Arcam is based on Philips technology, but uses a multibit DAC and its transport performs better than a typical Philips.

It might be an idea to get the CD player sorted out before replacing amplifier or speakers, but if you like the sound of the Alpha 5 CD player, why not consider adding the Alpha 6 integrated amp? It has a slightly sharper sound, more output power and remote volume control over and above the cheaper Alpha 5.

A change of amp is probably a safer bet than replacing speakers that are basically sounding okay. Replacing the tweeters isn't too difficult if you know which end of a soldering iron gets hot, but the unpredictability of the outcome makes it hard to recommend.

mount speakers or, and this seems to be the more logical approach, buy a bigger speaker, even a floorstander, which will give you extension with a load that your amplifier can cope with.

However, finding a speaker with the same high resolution as your ProAcs, with better extension and an acceptable degree of sensitivity is not easy unless you go for a much bigger box. The Audio Note AN-J and Cabasse Bisquine come to mind, as does the Linn Keilidh which is a solid, if slightly insensitive, floorstander.

## One man, one CD player

After many years faithful service, my





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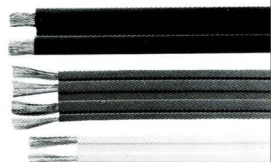
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So get scribbling and send in your views on anything to do with hi-fi or music to: The Editor, *Hi-Fi Choice*, 19 Bolsover Street, London W1P 7HJ, or send a fax on 071-323 3547.



## LETTER OF THE MONTH

### A question of power

A few months ago I decided to buy a serious hi-fi system. As I possessed very little knowledge about hi-fi, I determined to acquire some and read a few books and a lot of magazines. Despite all my efforts I still have a few blind spots, particularly in the area of amplifiers.

One of the main problems is how much power is enough for a particular loudspeaker? For instance, speaker manufacturers specify power rat-

ings between 20W and 150W, with a note along the lines of 'buy the biggest amplifier you can afford, within the power range, and use it with care'. What is the best approach: maximum power or quality watts?

**Tone Stendler, Menges, Slovenia.**

*Power specifications for loudspeakers are not terribly helpful it's true, and few people take a great deal of notice of them. What counts is the*

*speaker's efficiency and the impedance load that it presents to the amp. You can drive a 92dB speaker using a reasonably even 8ohm impedance with a 10W valve amp or a 100W monster.*

*Providing the amp delivers plenty of current, no problems will occur.*

*If your speakers present a more difficult load, and you like your music loud, then you're more likely to cause damage with a low power amp as it runs into clipping. Ed.*

### Top of the range table talk

I found *Table Choice*, your guide to buying hi-fi tables and supports with the October issue, to be very useful and informative.

I'm a design student at Portsmouth College, and as part of the course we have to do a major project. This involves choosing something that you can apply a design and manufacturing process to. I have chosen to design and construct a hi-fi storage unit, and I was doing some research into the subject when I came across your guide. It has proved very help-

**A Philips CD850 that took on a brand new lease of life after a trip to Trichord for re-clocking.**

ful and made me realise that there is far more to hi-fi support than first meets the eye.

**Mark Collins, Southsea, Portsmouth.**

### Conciliatory upgrade

Anyone with a middle-aged CD player who is contemplating antagonising their bank manager and/or wife by spending several hundred pounds of hard-earned cash on a new machine should consider sending their old player to Trichord Research to be re-locked.

I've recently had my Philips CD850 converted and can only describe the end result as startling. A veil seems to have been lifted. Everything sounds cleaner and has a superb sense of timing. A quintet no longer

sounds like a trio, each instrument has a life of its own and space between itself and the others. Nice one Trichord

**TL Barber, Huntingdon, Cambs.**

### A word from the frontier

With regard to Brian Bishop's letter in the February issue (The vinyl frontier) I was dismayed that a hi-fi dealer told him that companies were no longer concentrating on the quality of record players.

Obviously, the major companies put all their effort into CD because the record industry has all but abandoned vinyl, but there are still plenty of excellent turntables in production. Com-

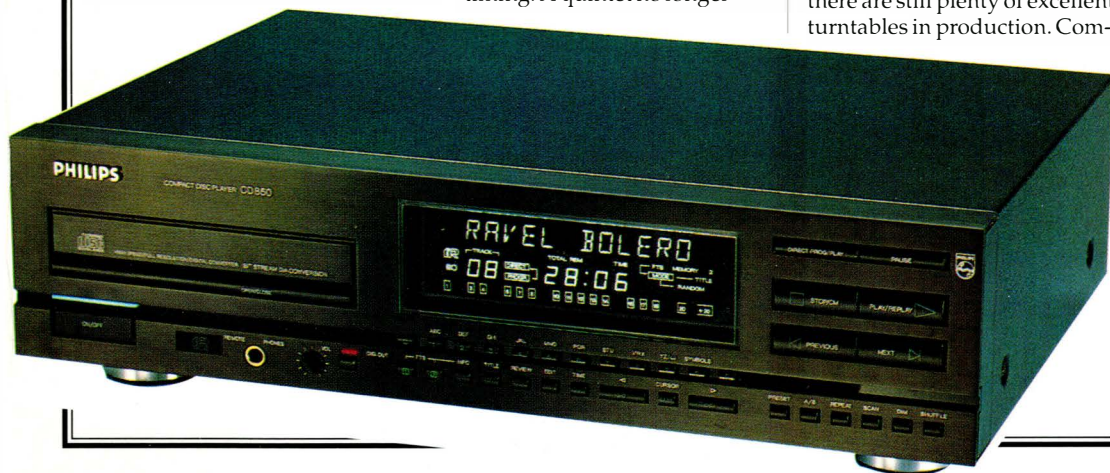


**Voyd is one of a number of manufacturers still filling the turntable gap in the market.**

panies like Linn, Pink Triangle, Voyd, Townshend, Thorens and Dual to mention just a few are still building, and steadily improving, their turntables. Only a couple of years ago, in fact, SME introduced its first record player, another feat of engineering excellence.

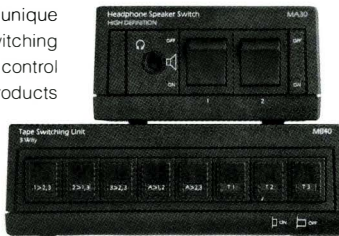
There are plenty of superb turntables, arms and cartridges on the market. It's just that, like serious sports cars they are rare and expensive things.

**Ray White, Putney, London.**



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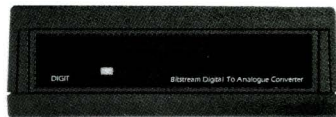
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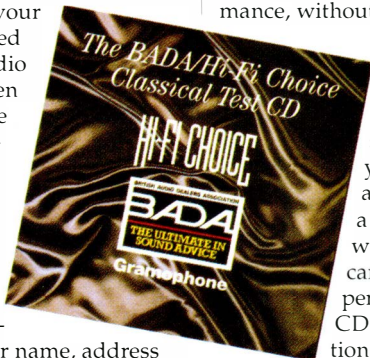
## Free system check fro

*Don't throw away that cardboard CD on this month's cover. It is your passport to a free Super Bit Mapping test disc and a free check-up for your hi-fi system, courtesy of Hi-Fi Choice, in association with BADA (the British Audio Dealers Association) and Gramophone magazine.*

If you are worried about the performance of your hi-fi system, or you feel that it is time to upgrade, you could do a lot worse than to have your system checked out, by an audio specialist. Even if you are sure that your system works well, you can bask in the expert's approval.

Interested? Then simply write your name, address and daytime and evening telephone numbers on the back of the cover-mounted disc. Then just take the disc to your nearest

BADA dealer (a full dealer list can be found on page 39) and he/she will arrange a time to send an expert to come and evaluate your system's performance, without obligation.



The BADA/Hi-Fi Choice test CD will be used to assess your system and is yours to keep afterwards. It has a selection of real-world tests that can measure the performance of any CD system. In addition to the seven test tracks, though, the

disc includes 16 classical tracks demonstrating the abilities of Sony's Super Bit Mapping sig-

### A beginner's guide to hi-fi

Even if you don't own a hi-fi system as yet, or are embarrassed about letting a specialist look over your vintage Amstrad rack system, fear not. Simply go to your nearest BADA dealer and arrange a demonstration. If you like what you hear, you can use the test CD to check the system in the comfort of your own home.

BADA dealers are all specialist retailers, with trained staff and dedicated demonstration rooms. To become a BADA member, each dealer has to be established and financially sound and the product range they keep selected and auditioned. This means that such a shop, staffed by enthusiasts, will know how to lead you through the potentially bewildering experience as painlessly as possible.

Remember, hi-fi is all about listening to music and all BADA dealers are music enthusiasts first and foremost. So, if you think that you will be confronted by a group of hi-fi buffs who will only talk figures and specifications to you, think again — the average BADA-trained staff member is more of a music lover than you might think.

### What's Super Bit Mapping?

Since its introduction, engineers from all sides of the music industry have been trying to wrest a better performance from the compact disc. Hardware developments have taken the CD player through several quantum leaps over the years, but the disc itself has hardly changed at all. This is because the standards for the format have been carved in stone, in what is known as the Red Book, to prevent incompatibilities between a 1984 CD player and a 1994 disc.

Studio technology has dramatically improved since CD's introduction, and some studios have recently begun experimenting with 20-bit recording instead of the more common 16-bit. The additional four bits make for greater resolution from master tapes, by adding an extra 24dB of dynamic range. However, this added resolution is lost the very moment a recording is transferred to CD, as only 16-bit codes fall into the Red Book standard for compact discs.

Sony's answer has been to use a digital process known as noise shaping to get near 20-bit sound quality from a standard 16-bit disc. Noise shaping is used in conventional CD players, to distribute quantisation noise across the entire frequency range. Super Bit Mapping, however, uses noise shaping in the recording stage, moving much of the low-level noise and distortion into the frequency extremes, leaving the midband (where the ear is most sensitive) with a wider dynamic range.

The addition of Super Bit Mapping, reducing distortion across the mid-band, is claimed to make CD sound less strident, while at the same time more natural and transparent. You can judge for yourself, however, by listening to track 20 on the BADA/Hi-Fi Choice test disc recording of Japanese water chimes with and without Sony's Super Bit Mapping.

nal processing system. These tracks include passages from composers such as Mahler, Debussy, Handel and Britten.

The test tracks include channel identification tones, to determine if left and right channels are correctly optimised. Following this are in-phase and anti-phase tests, to check the relative phase of the signal; if the two channels are not in phase with each other, the stereo

imagery your system produces will never sound defined.

Other tests are less fundamental, but are used to evaluate correct channel balance, in addition to several tracks that highlight the quality both of the system and the room itself.

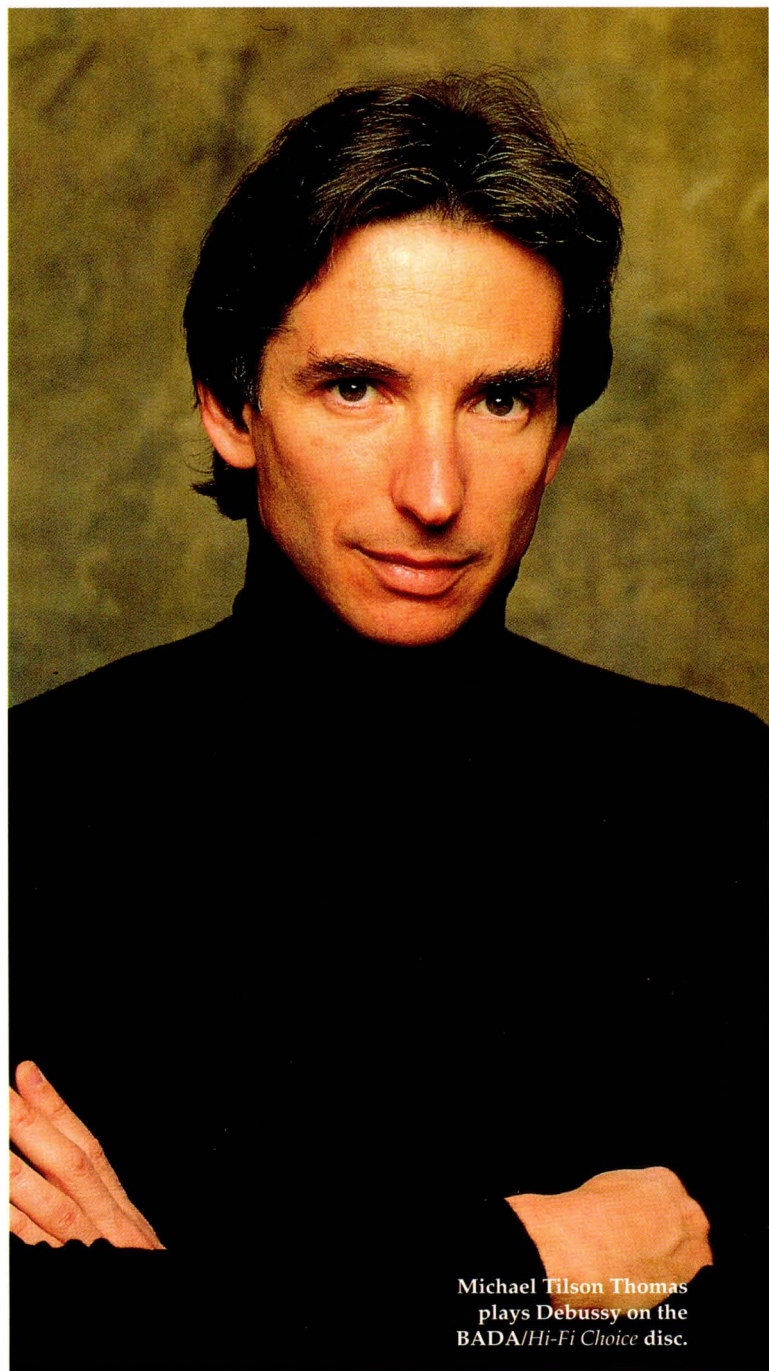
When the BADA specialist has tested your system, the BADA/Hi-Fi Choice disc will be yours to experiment with. You may, for example, find that

# FROM YOUR HI-FI!

## From BADA/Hi-Fi Choice



Genius cellist Yo Yo Ma is one of the great artists on the BADA/Hi-Fi Choice test disc.



Michael Tilson Thomas plays Debussy on the BADA/Hi-Fi Choice disc.

moving the hi-fi into another room or changing cables will change the sound of the system, and tracks on the disc will confirm whether this change is an improvement or not.

*This offer is only available to Hi-Fi Choice readers resident in the United Kingdom. Only one application per person, please. Applicants are advised that the*

*cover-mount disc voucher must be fully completed and taken in person to the applicant's nearest British Audio Dealers Association store, and that photocopies of the cover-mount disc will be invalid. Postal or telephone applications will not be accepted. This offer is not open to employees of Dennis Publishing Ltd, BADA, their suppliers, agents or associates. No cash alternative will be offered.*

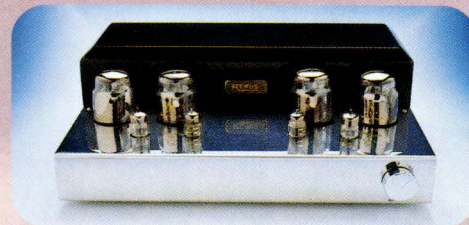
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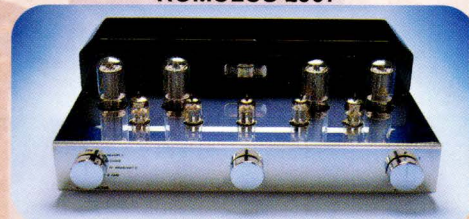
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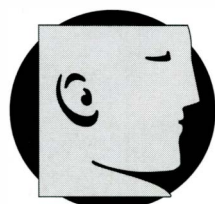
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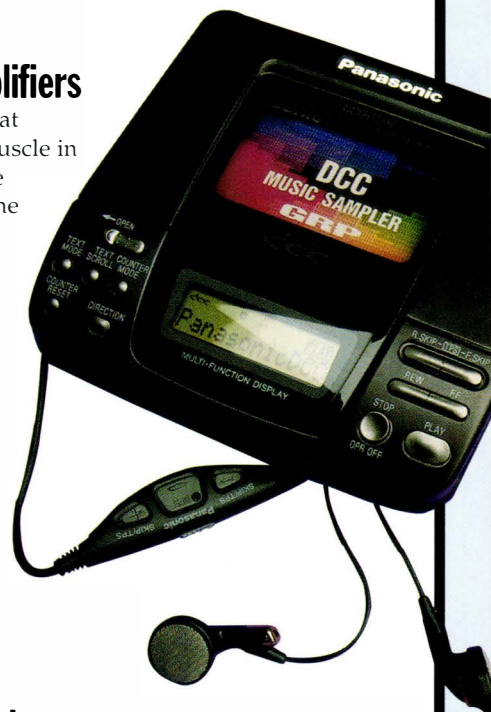
# HI-FI CHOICE

## Mid-price amplifiers

For those of you that fancy a bit more muscle in your system, we've gathered eight of the best £400 to £600 integrated amplifiers for exhaustive testing.

## Technics DCC competition spectacular

Don't miss the chance to win a Technics digital recorder in our DCC giveaway extravaganza.



## The home theatre experience

The first step towards the complete home cinema is linking the television to the hi-fi. April's issue contains a step-by-step guide to getting the most from both worlds.

## Real radios

Getting great sound from the airwaves is easy with

a decent budget tuner. We take a close look at eight models under £200 and reveal our Best Buys in the April Choice.

## Serious stuff

The big boys' toys in April include the tasty Michell Iso HR, Argo HR and Alecto monoblok amplifier set up, plus Pink Triangle's sophisticated Da Capo DAC.

April's issue springs onto the shelves on Friday, March 11, 1994

(All contents subject to change due to circumstances beyond our control)

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In this great competition, the first lucky name out of the postbag will win an Audio Note hi-fi system based on the £2,750 *DAC3 Signature* valve digital to analogue converter. This, Audio Note's top of the range converter, uses the highest quality components and a state-of-the-art multibit DAC. All you need to add is a decent CD transport to access some of the most dynamic digital sounds around.

But that's not all. The *Signature* is connected, via a metre long pair of the silver *AN-Vx* interconnects (normally costing £219), to the £949 single-ended *P1SE* power amplifier. This is effectively the power amplifier stage of the *Oto SE* integrated, reviewed so favourably in issue 126. The *P1SE* power amplifier is fitted with a high quality volume control for top class sound from a single line-level source. Completing the package two five metre, bi-wired pairs of *AN-L* speaker cable (£630) connect the *P1SE* to £1,140 silver wired *AN-J/SP* loudspeakers, sitting on £195 MAF stands.

## Questions

1. How many inputs does the *P1SE* have?  
a) None b) One c) Two d) Three
2. What is Audio Note's phono cartridge called?  
a) *Io Ilv* b) *Persephone* c) *E.I.E. Io*  
d) *Osoko desu*
3. What type of conducting material is used in the *AN-Vx* interconnect?  
a) Copper b) Copper/Silver c) PVC  
d) Silver
4. From which Audio Note amplifier is the *P1SE* derived?  
a) *Oto SE* b) *Obo SE* c) *Oto* d) *Omo E6*
5. What does SE stand for?  
a) Super eight b) Sounds extreme  
c) Single ended d) Surreal ears

## How to enter

Write your answers to the five questions, along with your name and address, on the pack of a postcard or sealed-down envelope. Please do not seal the answers within the envelope.

Send your completed entries to: Audio Note Competition (HFC/0394), *Hi-Fi Choice*, Tower Publishing Services Ltd, Tower House, Sovereign Park, Market Harborough, Leicestershire LE87 4AU. Entries must be received by first post on Monday March 21, 1994.

## Competition Rules

The Editor's decision is final and no correspondence will be entered into. Winners will be notified by post. The competition is not open to employees of Dennis Publishing Ltd, Audio Note UK Ltd, their suppliers, agents or associates. 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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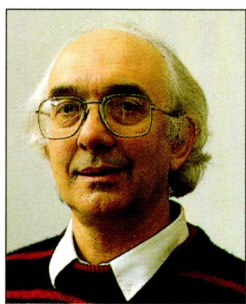
65 CASTLE STREET • HIGH WYCOMBE • BUCKS HP13 6RN



# Acid attack on CDs

**W**hen the CD system was launched in 1983, it came with the slogan “perfect sound for ever”. The ‘perfick’ part was quickly disproved and dropped. The ‘everlasting life’ claim took longer to topple but is now up for grabs, at least once a year.

The first proof that CDs would not last forever came in 1988. Pressing plants discovered that the



**A collector's worst nightmare — Barry Fox asks why CDs don't live up to the life-long claims.**

inks they were using to print label information directly onto the disc were eating through the protective lacquer coating and destroying the very thin layer of aluminium that reflects the laser light — a disease dubbed ‘laser rot’. The plants solved the problem by changing their inks and glues. But in each case the faults were only admitted after the press had cast iron evidence that they existed.

Philips’ PdO plant in Blackburn now admits that some CD singles pressed in the late eighties for the record companies Polygram and A&M are faulty. Investigations by PdO and Polygram

had long since identified the root cause as release of sulphur from some of the cardboard sleeves used to package CD singles. Supposedly, all plants have shared the knowledge under informal agreements which were made after the first CD life scare. But even now, Polygram and PdO do not agree on fundamental issues. And the record companies, which usually supply the artwork, appear blissfully ignorant of any responsibility.

PdO uses a wet process, similar to that used for making mirrors, to deposit a layer of silver as the reflective surface. Most CD pressing plants prefer aluminium but the necessary equipment was not available when the Blackburn factory was built. Some hi-fi ears believe that silver or gold coatings make the music sound better.

In 1988 the record companies started to sell CD singles, full size 12cm discs carrying around 20 minutes of music. They cut costs by using cardboard sleeves instead of plastic jewel boxes. In 1989, PdO found that some discs in board sleeves refused to play after a few months use.

Although the standards set by Philips specified

sleeve size they didn’t mention material quality. Analysis of record company sleeves showed that some were made from high quality processed paper called solid sulphite board, and did not affect any discs. Other sleeves

were made from untreated wood pulp. This was releasing sulphur (perhaps from acid rain) which ate through the protective lacquer on the label surface of the CD, reached the reflective metal layer underneath and attacked it chemically.

The two types of sleeve look the same, but PdO found that if a drop of methylated spirits is put on the board surface, the material turns clear to reveal a pulp of free fibres if the board is untreated. PdO then worked with Philips to set a standard for CD sleeve chemistry. Although some record companies were by then starting to use plastic jewel boxes for singles, because of the perceived low value of card, the card sleeve is still used in some countries, including France, and record companies in the US use card sleeves for full length CDs.

Cor van Dyke, Polygram’s Vice President in charge of International Marketing, believes that the problem was specific to PdO because the silver is more susceptible to sulphur than aluminium. But Dave Wilson of PdO believes that aluminium will degrade in exactly the same way if the record companies supply any plant with card which has a high sulphur content.

PdO now checks all card for sulphur content. PdO also checks the paper inlay notes which sit inside a jewel box and press against the disc lacquer. Dave Wilson says that all PdO technical information on the sulphur risk was made available to other plants. But the people I spoke to at the record divisions of EMI, A&M and Polygram seemed to know very little about the need to supply the CD plants with high quality paper and board for the CD sleeves and inlays.

EMI’s pressing plant in Swindon said it was confident that the problem was confined to discs produced by PdO. But as EMI’s spokeswoman was unaware of the need to check paper and card for sulphur content, it was hard to take the company’s confidence too seriously. Nimbus promised to get back to me, but never did. Inlay quality needs to be moved further up the priority list than this.

**One of the UK's top journalists, Barry Fox asks the awkward questions at press conferences all around the world.**



**Another good reason to switch to unleaded; the effects of acid rain could well be seeping into your beloved CD collection.**

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Lintone Audio - 8 The Arcade -  
Metrocentre - 091 460 0999  
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Street - 0423 504274  
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A. Fanthorpe Ltd - Hepworth  
Arcade - 0482 223096  
**Leeds**  
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W A Brady & Son - 401  
Smithdown Road - 051 7336859  
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Gilson Audio - 172 Borough  
Road - 0642 248793  
**Newcastle**  
Lintone Audio - 21/23 Monument  
Mall - 091 232 3994  
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Doug Brady Hi-Fi, 19 Crossgate  
- 0943 467689  
**Preston**  
Norman Audio - 131 Friargate -  
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2 Westgate - 0709 370666  
**Scarborough**  
Scarborough Hi-Fi - 14  
Northway - 0723 374547  
**Sheffield**  
Moorgate Acoustics -184  
Fitzwilliam Street - 0742 756048  
**Wakefield**  
Image Hi-Fi - 17 The Springs -  
0924 200272  
**Warrington**  
Chris Brooks Audio - 29 Gaskell  
Street, Stockton Heath -  
0925 261212  
Doug Brady Hi-Fi - Kingsway  
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# On test: CD players

*CD players continue to go from strength to strength in popularity and quality. Paul Miller finds that the latest budget models are the best yet.*

## The cast list

Denon DCD-595	£180.00
Goodmans Delta 700	£109.99
Grundig Fine Arts CD210	£189.99
JVC XL-V264	£159.99
Philips CD732	£140.00
Pioneer PD-102	£149.95
Sony CDP-311	£169.99
Technics SL-PG340A	£150.00

Now in its eleventh year and stronger than ever, the little silver disc has all but obliterated the vinyl LP and now seems set to gobble-up chunks of the musicassette business. Sadly, the exorbitant cost of CDs has hardly budged, even though the price of decent hardware continues to tumble ever closer to a rock-bottom £100.

First time buyers have never had it so good. It's now possible to choose from a generous list of very capable players that cost no more than a dozen or so discs. It's a crazy situation, yet many of the latest budget players combine excellent features, highly evolved digital technology and a sound quality that would embarrass many a £300-£400 player from yesteryear.

Furthermore, these players are a doddle to set-up and operate. Just add a decent budget amplifier and tasty speakers and you've a sub-£400 system that will blow any user-friendly

midi stack away. Just look at what's on offer. Most of these budget beauties come complete with full remote control, direct track access and track programming, repeat and random play, a 10-second intro scan and various tape-edit options to help you squeeze favourite tracks onto odd lengths of cassette.

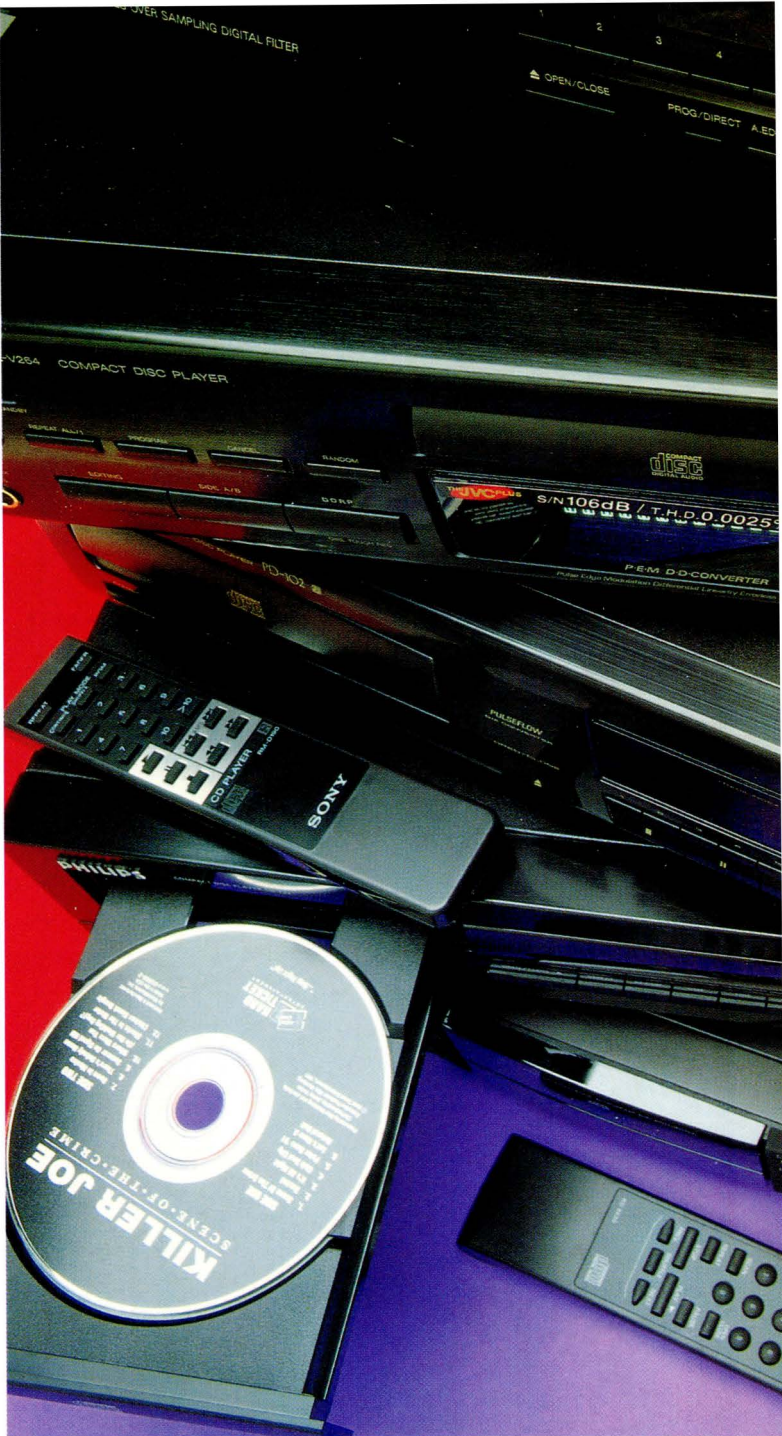
Anything a stack CD player can do, these low-cost separates will do so very much better. And to find out just how much of a treat these players can be, we've assembled eight of the latest and greatest models under £190.

## How the listening tests were done

Each of these players was auditioned under strict, blind conditions by an impartial listening panel who were unaware of either the name or price of the individual machines.

A broad selection of vocal, rock and classical music was employed with each track adjusted to a predetermined listening level. This accurate level-matching prevents any subjective advantage being gained by a player whose output exceeds the nominal 2V standard.

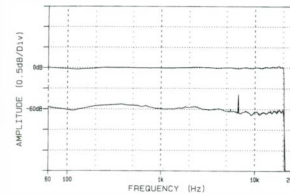
Thanks to our panel, Tom Barron (Rotel), Roger Batchelor (Denon), Mike Martindell (Arcam), Guy Sargeant (Audio Innovations) and Andy Whittle (Rogers).



Paul poised to take down the *Choice* panel's pearls of wisdom.

# How to get the most from our lab measurements

In addition to our blind listening tests a rigorous set of objective measurements allows each of the players to be assessed by comparing a series of graphs and figures.

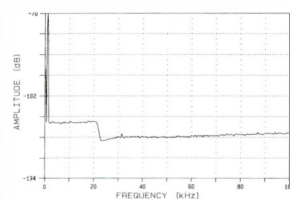


## Understanding the frequency response plot

This graph shows the response of the player at both peak level (0dB, upper trace) and at a much lower level (-60dB, lower trace).

Ideally, the upper and lower responses should match one another — any increase in noise or deviation in linearity is revealed by a change in the smoothness and extension of the lower, -60dB trace. Our example demonstrates a change between its high and low-level responses.

Ripples in either response are often due to the oversampling filter. Advanced digital filters suffer very little in-band rippling though budget oversamplers can result in fairly bold 'wobbles'. Once again, the graph indicates a difference in the degree of rippling at high and low listening levels, the latter often being caused by undesirable cross-coupling within the player.



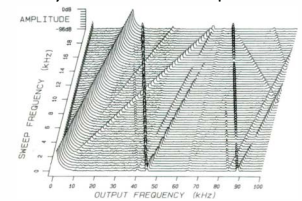
## Understanding the dithered -70dB/1kHz plot

Dither is a special type of noise added to the digital signal to smear or randomise the quantisation errors that would ordinarily produce harmonic distortion. In this way, distortion harmonics are traded for a slight increase in noise (see plot).

Because CD uses a linear 16-bit quantisation scale, low (quiet) signals occupy less of its range and so, with fewer quantisation numbers available, distortion soon mounts up. Some players make better use of the 16-bit code than others — look for low errors in resolution (or linearity)

and low distortion at -30dB, -60dB and -80dB for examples of technical excellence.

On the -70dB plots, look out for ultrasonic noise beyond 20kHz, a feature of many 1-bit PDM (Philips Bit Stream) DACs whose noise-shapers are used to re-distribute huge levels of re-quantisation noise. Traditional 16, 18 or 20-bit and PWM bit-stream converters (as in our example) are often cleaner above 20kHz and perform more consistently with different amplifiers.



## Understanding the 3D spurious output plot

Distortion and sampling images are most graphically illustrated on the 3D plots. These use an audio frequency sweep (20Hz-20kHz) to reveal changes in performance across the board, rather than at one frequency. In our example plot, 2nd and 3rd distortion harmonics may be seen radiating out to the right of the main sweep. The lower the distortion, the less obvious these harmonics will appear.

In addition, sampling or stop-band images are represented as whole or partial V-shaped patterns centred on multiples of the 44.1kHz sample rate. These digital distortions are only indirectly audible through other types of distortion that may, or may not, be prompted in the partnering amplifier. Of course, the best oversampling filters will banish these digital images at the outset — just take a squint at JVC's 3D plot for a near-perfect example.

The effectiveness of the oversampling filter is found under 'suppression of stop-band IMD' in the numerical test panel where higher figures should tally with cleaner-looking 3D plots.

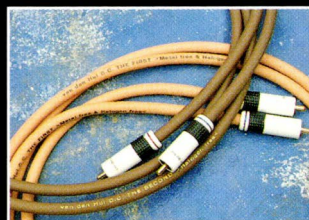
These amount to the most comprehensive test results currently published on CD player performance. However, they are only part of a complex jigsaw which includes such variables as AC mains purity and susceptibility to RF interference, so the final judgement of our blind listening panel must always hold sway.

# Making the most of your budget CD player

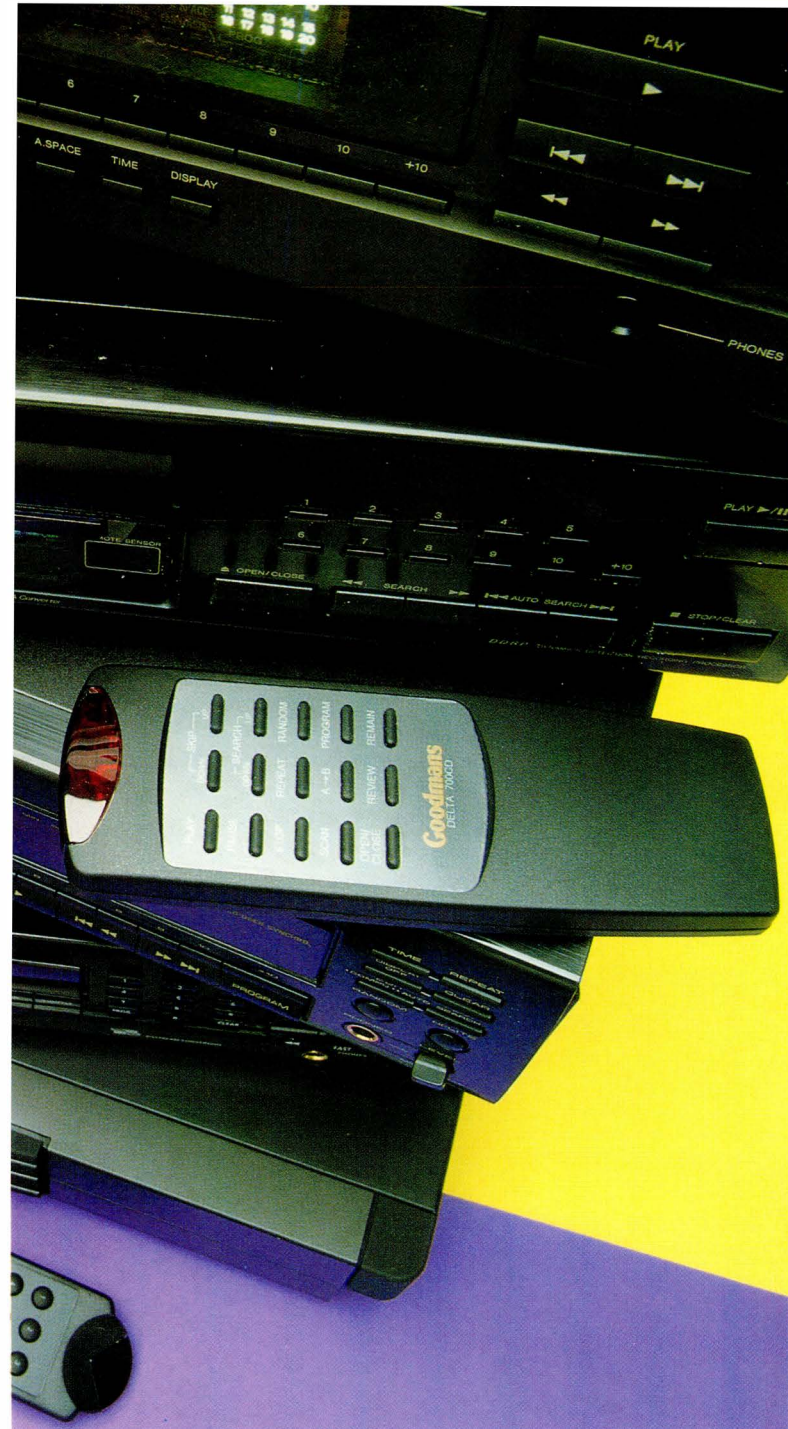
Once you've selected your prize player you'll want to be sure of squeezing out every drop of performance. So don't skimp on interconnect cables. Instead, refer back to issue 108 (or our Directory) and select the very best length of interconnect you can afford. Believe it or not, virtually anything is preferable to the scrawny patch leads that come gratis with modern audio gear.

Site the player on a firm surface away from vibration, such as that caused by a loudspeaker. It's also a good idea to keep FM tuners and CD players well apart to prevent

interference clouding your radio reception. Otherwise, don't waste your hard-earned cash on CD mats, sticky widgets or green felt-tipped pens. Save it and buy some more CDs instead.



Decent cables can transform a player into a great performer.



# Denon DCD-595



Traditionally, Denon has created rather fanciful descriptions of digital technology to be-dazzle the consumer. Yet despite being fully aware of this fact, the propaganda linked to the DCD-595 still took some swallowing: 'Exclusive 18-bit Advanced Super Linear Converters'. As ever, a close look inside revealed little more than a pair of mono 18-bit DACs from Burr Brown plus a low-cost eight times oversampling filter from NPC.

Sound familiar? Well it should because the DCD-595 is really a DCD-695 minus its A-B repeat button, pitch control facility and variable output headphone socket. These are trivial exclusions that save you £20 in cash.

Otherwise the DCD-595 maintains the same chamfered alloy fascia and the same crowded fluorescent display, underlined by direct track access keys and various program, tape edit and auto space facilities. All this plus a 12-step digital volume control ferreted away on a common RC-241 remote handset which, funnily enough, incorporates the A-B repeat feature dropped from the fascia.

## Sound quality

Compare the DCD-595 with virtually any other player under £200 and its music — particularly classical — will sound subtly quieter. This has nothing to do with level (all our listening is done at matched levels) but is a reflection of the DCD-595's broad and deep well of sound that absorbs the scale and dynamics of an orchestra as easily as the acoustic of a solo vocalist.

Rather than sounding 'louder', advancing the volume with this player just magnifies the scope of its soundstaging, developing a performance that's grand without being imposing. You're drawn into its pool of music, relishing seamlessly integrated instruments from bass, through mid and into the treble.

Incidental shuffles and coughs now sidle out from behind Tchaikovsky's *Fifth Symphony*, for example, the music paced in a fashion that complements the true scale and dynamics of the event. It's slightly bass shy, to be sure, but such detail and sophistication is rare at this price.

## Conclusion

Significant changes in the digital set-up of

VERDICT

RECOMMENDED  
HI-FI CHOICE  
MAGAZINE  
BEST BUY COMPONENT (2000)

- ▲ A very spacious and even-handed sound, highly detailed without any sense of strain or fatigue.
- ▼ Loss of bass weight; could sound too polite or lack sparkle in some systems.
- ▶ £180.00

SOUND  
QUALITY  
 ■■■■□

VALUE FOR  
MONEY  
 ■■■■□

Denon's DCD-595 have robbed it of the robust and confident definition displayed by the DCD-695 (issue 124). However, by contrast the DCD-595 betrays no obvious emphasis of any part of the musical spectrum, encouraging a somewhat smoother and darker brew that proves no less intriguing.

The end result is a machine that plays second fiddle only to Sony's outrageous CDP-311, leaving us little course but to award Denon with another sure-fire Recommendation.

Hayden Laboratories Ltd, Chiltern Hill, Chalfont St Peter, Gerrards Cross, Bucks SL9 9UG.

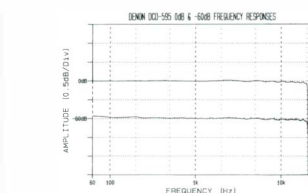
☎ (0753) 888447

## LABORATORY REPORT

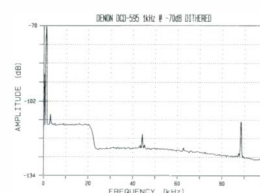
	20Hz	1kHz	20kHz
Channel Balance	0.02dB	0.02dB	0.03dB
Channel Separation	125.4dB	111.9dB	84.4dB
THD vs Level, 0dB	-98.1dB	-93.5dB	-76.2dB
-30dB	-78.2dB	-75.4dB	-66.8dB
-60dB	-48.3dB	-46.2dB	-57.6dB
-80dB	-25.8dB	-29.4dB	-37.2dB
-90dB	-14.5dB	-18.3dB	-26.4dB
Dithered, -100dB		-16.1dB	
Dithered, -110dB		-7.50dB	
Resolution @ -60dB		+0.01dB	+0.02dB
-80dB		+0.11dB	+0.08dB
-90dB		-0.40dB	-0.55dB
-100dB		-0.40dB	+0.90dB
Peak Output Level, L		1.914V	
R		1.911V	
Relative Output Level		-0.39dB	
Output Impedance		685ohm	
Radio Frequency Spurious		24mV @ 33.8MHz	
0.33Hz Noise Modulation		+8.3dB	
CCIR IMD, 0dB		-95.5dB	
Suppression of stop-band IMD		53.7dB	
De-emphasis Accuracy, 1kHz		-0.10dB	
5kHz		-0.11dB	
16kHz		-1.34dB	
S/N Ratio (A-wtd), w emp, 0LSB		109.1dB	
w/o emp, 0LSB		109.1dB	
w/o emp, 1LSB		109.2dB	
Digital Output		None	
Crystal Clock Accuracy		+1807ppm	
Track Access Time (99)		3secs	
Serial Number		3104502943	

In virtually every respect the pattern of results from the DCD-595 match those of the 695 point-for-point (see issue 124). Both use the same SM5841 eight times oversampling filter and 18-bit PCM61P DACs, which dictate the wide 109dB signal-to-noise ratio, the low 0.001-0.016 per cent THD and excellent linearity which deviate by just +0.9/-0.6dB over a full 100dB dynamic range.

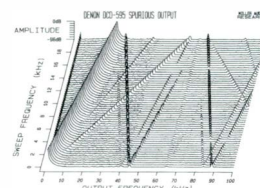
In its Master Clock circuit, the 595 uses a cheap ceramic resonator, not a reliable quartz crystal oscillator. Hence the massive +1807ppm clock error, nearly 75 times higher than that suffered by the DCD-695. This amounts to a +36Hz shift at 20kHz, a 0.18 per cent pitch error forcing a 60 minute CD into 59 minutes 54 seconds.



Very flat response with mild and inaudible rippling from digital filter.



Wide dynamic range and lone 3rd harmonic are same as for DCD-695.



3rd harmonic distortion; stopband V-patterns escape the digital filter.

# Goodmans Delta 700



No sooner had the ink dried on our review of the Goodmans GCD-650II, which was designated a Best Buy, than it was joined by another £110 wonder, the Delta 700. These two players are sold side-by-side and offer a similar range of skip, search, intro scan and 20-track programming at an exceedingly attractive price. But look a little closer and though both players seem pared to the bone, you'll discover they are really very different indeed.

For instance, the Delta 700 features a green, back-lit LC display that, unlike the GCD-650II, includes a mini music calendar which steps through the track list during program or normal play. There are operational quirks, however, including the pause facility which resets to the beginning of the track if pressed twice.

Hit the eject key and out slides a CD tray from Philips' budget CDM12 transport mechanism. In fact, the entire player is a composite of Philips parts assembled for Goodmans in Malaysia. This not only includes the mechanics but also the decoder that unscrambles data extracted from imperfect CDs. Even the 16-bit DAC with its on-board six times oversampling is a new budget integrated circuit from Philips. Just compare this with the bitstream GCD-650II from issue 124 — talk about chalk and cheese.

## Sound quality

Fizzy, up-beat and expansive, Goodmans' latest budget player will let rip without tearing your ears off. Sure enough, female vocalists can sound a little too light or sibilant at times but this does nothing to detract from the airy and accessible nature of the music. Furthermore, as it tends to magnify the great dollops of reverb added to modern rock and pop, neither is there much sense of irritating compression.

So instead of caving-in when faced with the busiest material, Goodmans' Delta 700 punches its way to the front with a very solid and

confident performance. This left Tchaikovsky's *Fifth Symphony* sounding appropriately deep and atmospheric, an intriguing sound that, while not tonally neutral, was still sufficiently grand to reflect the rasp of brass and strong undertow of woodwind.

## Conclusion

By adopting contrasting brands of technology

VERDICT

RECOMMENDED  
IN HI-FI CHOICE  
MAGAZINE  
BEST BUY (ISSUE 124)

- ▲ Excellent stereo depth and midband resolution; open and engaging sound with all styles of music.
- ▼ Hint of extra vocal sibilance; can sound slightly jumbled; poor technical performance.
- ▶ £109.99

SOUND  
QUALITY

■ ■ ■ □ □

VALUE FOR  
MONEY

■ ■ ■ ■ □

in two similarly priced players, Goodmans offers two equally contrasting tonal flavours. Those looking for a modestly-proportioned but passionate sound will opt for the GCD-650II, leaving the way clear for the light but persuasive dynamics of the Delta 700.

Fortunately, there's nothing contrived or forced about the 700's sound which is almost always interesting if not entirely faithful. This is simple, but crucial, distinction from the aural wallpaper pasted-up by much of its beer-budget competition.

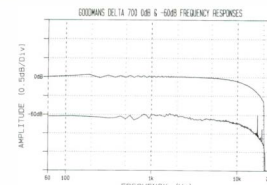
Goodmans Industries Ltd, Units 2 & 3,  
Mitchell Way, Portsmouth, Hants PO3 5PR.  
☎ (0705) 673763

## LABORATORY REPORT

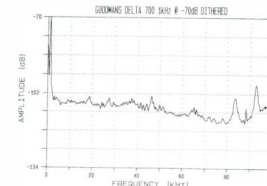
	20Hz	1kHz	20kHz
Channel Balance	0.13dB	0.13dB	0.17dB
Channel Separation	129.7dB	131.7dB	103.6dB
THD vs Level, 0dB	-70.1dB	-70.9dB	-65.3dB
-30dB	-61.3dB	-66.7dB	-57.1dB
-60dB	-30.2dB	-41.4dB	-28.5dB
-80dB	-17.4dB	-25.1dB	-9.10dB
-90dB	-4.80dB	-9.80dB	-2.50dB
Dithered, -100dB		-8.50dB	
Dithered, -110dB		-3.50dB	
Resolution @ -60dB		+0.31dB	+0.08dB
-80dB		+4.49dB	+0.79dB
-90dB		-0.95dB	+2.35dB
-100dB		+9.10dB	+9.40dB
Peak Output Level, L		1.883V	
R		1.856V	
Relative Output Level		-0.58dB	
Output Impedance		1.04kohm	
Radio Frequency Spurious		16mV @ 50-70MHz	
0.33Hz Noise Modulation		+1.7dB	
CCIR IMD, 0dB		-74.5dB	
Suppression of stop-band IMD		29.6dB	
De-emphasis Accuracy, 1kHz		-0.16dB	
5kHz		-0.89dB	
16kHz		-0.57dB	
S/N Ratio (A-wtd), w emp, 0LSB		121.3dB	
w/o emp, 0LSB		121.2dB	
w/o emp, 2LSB		88.9dB	
Digital Output		None	
Crystal Clock Accuracy		+48.6ppm	
Track Access Time (99)		3.5secs	
Serial Number		093090411	

The rippled low-level resolution causes a boost in musical detail of +4.5dB and +9dB at -80dB and -100dB respectively. This stretches the 10dB gap between -80dB and -90dB to 15.5dB, and from -90dB to -100dB to 18dB.

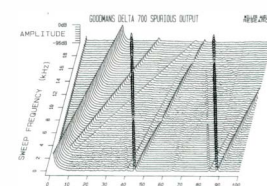
Subtle detail should be more obvious as a result but the increase in noise and distortion will disguise these irregularities. Much of this is due to the Philips TDA1305 DAC whose six times oversampling and 2nd-order noise-shaping seems responsible for the poor 30dB stopband rejection and unimpressive 0.03-0.06 per cent distortion. The practical 89dB signal-to-noise ratio implies a resolution closer to 15 rather than 16 bits. The GCD-650II offers a better specification (issue 124).



High frequency 0.65dB dip less audible than low-level response irregularities.



Huge increase in random noise impairs resolution of subtle sounds.



Stopband noise (V-patterns) escapes the Philips six times digital filter.

# THE FACIAL EXPRESSIONS OF THE CHIMPANZEE

## **Aggressive**

The chimp is unhappy with his far-eastern stack system

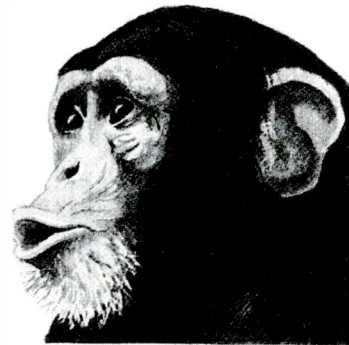


## **Passive**

The chimpanzee, at ease and calm, hears a basic Hi-Fi system demonstrated by **THE AUDIO FILE**.

## **Excited**

The chimp is shown the benefits of a clear upgrade path for the future.



## **Pleased Expression**

The smile conveys the pleasure of hearing a carefully chosen Hi-Fi system meticulously installed by **THE AUDIO FILE**.



# The Audio File

## ...SIMPLY THE BEAST

27 HOCKERILL STREET, BISHOP'S STORTFORD  
HERTS CM23 2DH

TEL: (0279) 506576 FAX: (0279) 506638

# Grundig Fine Arts CD2



**F**ine Arts was the name chosen by Grundig to distinguish its upmarket hi-fi gear from its trannies and TV sets. Now, some five or six years on, Fine Arts has been resurrected in the form of some 13 stylistic separates; combinations of amps, tuners, tape decks and CD players that are each graced by a glossy central display and flanked by a matt black fascia.

On the £190 CD2, the lower portion of this fascia retracts to reveal a bank of secondary facilities, widgets that include repeat, program and shuffle play, tape edit and fade. In practice, the CD2 is one of three lookalike players, each based around the Philips CDM12 transport but featuring alternative grades of Philips Bit Stream technology. This model features a standard BS DAC, for example, while the costlier CD3 benefits from an upmarket DAC7 chipset.

Whether such a distinctive player will ever prove successful outside of a Fine Arts system is doubtful at best (just ask Philips about its recent 900 Series). But making its remote control an optional extra is surely asking for trouble at this top-end price.

## Sound quality

Listening to the CD2 was a perplexing experience. For starters our classical selection, though very clean and superficially detailed, was forced to the extreme borders of the soundstage, leaving the centre devoid of any solid or articulate detail. As Tchaikovsky's *Fifth* mounted in intensity so this swimmy vagueness became more obvious. A raw blast of horns to the right, massed strings to the left but very little of any substance filling the gap in between.

Lisa Stansfield's latest CD sealed its fate as her voice spread like soft cheese between the speakers, a uniform layer that lacked any semblance of stereo focus. It was simply impossible to pin-point the location of this

disembodied spirit in the soundstage.

My lab work had already confirmed that the CD2's left and right channels were phase-inverting, yet reversing the leads (the phase) of just one speaker still caused Stansfield's voice to snap instantly into focus, pulling-in accompanying detail from the far left and right to flesh-out the soundstage as whole.

Used in this unorthodox fashion, the CD2

## VERDICT

- ▲ Looks very pretty and seems to be unperturbed by the more busy recordings.
- ▼ Wishy-washy sound and imprecise stereo make listening hard work; remote costs extra.
- ▶ £189.99

**SOUND QUALITY**



**VALUE FOR MONEY**



provides a more meaningful stereo but suffers a cautiousness that robs its music of pizzazz and immediacy.

## Conclusion

Whether the CD2's problems are caused by poor quality control on the part of Grundig or a fundamental design flaw is difficult to say. Nevertheless, we can be sure that, as it stands, this player needs more than a dose of salts if ever its sound is to justify the classy Fine Arts image its name suggest.

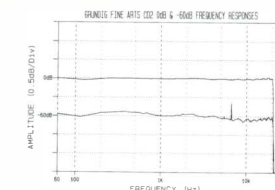
Grundig International Ltd, Mill Road, Rugby, Warwickshire CV21 1TR. ☎ (0788) 545801

## LABORATORY REPORT

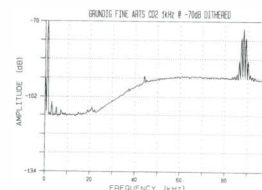
	20Hz	1kHz	20kHz
Channel Balance	0.03dB	0.04dB	0.05dB
Channel Separation	108.6dB	109.5dB	78.0dB
THD vs Level, 0dB	-88.9dB	-88.7dB	-77.5dB
-30dB	-62.2dB	-61.2dB	-58.4dB
-60dB	-27.8dB	-28.9dB	-27.5dB
-80dB	+14.5dB	+4.50dB	-8.40dB
-90dB	+1.50dB	-6.40dB	-0.60dB
Dithered, -100dB	No Signal	No Signal	No Signal
Dithered, -110dB	No Signal	No Signal	No Signal
Resolution @ -60dB	-0.60dB	+0.01dB	+0.45dB
-80dB	-9.10dB	+0.45dB	+1.75dB
-90dB	+4.95dB	+5.40dB	-1.50dB
-100dB	+5.40dB	2.113V	
Peak Output Level, L	2.122V	+0.50dB	
R	203ohm		
Relative Output Level	5mV @ 10-30MHz		
Output Impedance	+3.0dB		
Radio Frequency Spurious	-98.5dB		
0.33Hz Noise Modulation	60.6dB		
CCIR IMD, 0dB	0.00dB		
Suppression of stop-band IMD	+0.02dB		
De-emphasis Accuracy, 1kHz	+0.01dB		
5kHz	94.7dB		
16kHz	97.3dB		
S/N Ratio (A-wtd), w emp, 0LSB	94.4dB		
w/o emp, 0LSB	Coaxial		
w/o emp, 1LSB	+23.7ppm		
Digital Output	3.5secs		
Crystal Clock Accuracy	01-32644-0-360-108458-9		
Track Access Time (99)			
Serial Number			

The simple 3rd harmonic (0.0035-0.013 per cent) and V-shaped stopband images (-61dB) on the 3D plot are typical of Philips' SAA7350 Bit Stream DAC running with NPC's SM5840 eight times digital filter (see issue 112). Grundig has succeeded in reducing levels of requantisation noise (compare -70dB plots), yet its low-level distortion is worse. The left channel is poor, plunging to 165 per cent THD at -80dB (seven per cent on the right) with a sub-16 bit signal-to-noise ratio of just 94-95dB.

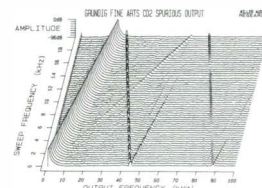
Moreover, deviations in linearity force signals from -80dB to -89dB while those at -90dB pop up higher at -85dB. Errors of less than +3dB are more common on the right channel, leading to a mixed performance.



Frequency response deteriorates at progressively lower signal levels.



Unpleasant odd-order distortion at low levels even with dithered signals.



DAC leaves a trace of 3rd harmonic; digital filter leaves V-patterns.

# JVC XL-V264



**K**eeping track of JVC's various CD players is quite a job as both models and hidden technology are replaced with alarming regularity. This particular beastie, the £160 XL-V264, is just one of three players under £200 based on the latest generation of JVC's PEM (Pulse Edge Modulation) converter.

PEM is an ingenious variation on the bit-stream theme. Lower noise and a superior resolution is achieved by squeezing a greater variation of pulse widths into each oversample period by defining the edge of each new pulse as the difference between two existing PWM (Pulse Width Modulation) datastreams.

In practice, the XL-V264 behaves like a trimmed-down version of the XL-Z464 (issue 124). So the same centre-mounted transport overhangs the same bright white fluorescent display while repeat, random and program play facilities lie over to the left.

JVC's proprietary peak-search and tape editing feature (DDRP) is also retained, along with a slightly condensed direct track access keypad. The only major casualties are the motorised volume control, and variable and optical digital outputs fitted as standard to the XL-Z464.

## Sound quality

Rather like Denon's DCD-595, this is another quiet-sounding player yet, unlike the 595, the softest of notes drift into a rather dirty silence. This is a feeling of grubbiness that reduces the speed and impact of musical dynamics. Our classical selection was most obviously affected, the subtle modulation of flute and woodwind, for example, lacking the easy-going fluidity we had heard but moments before.

On the other hand, pop tracks are not always aggravated in the same fashion. Consequently Stings' *Seven Days* bopped along on the tide of a strong and resonant bass even though the accompanying guitar and percussion

were rather less distinct. One listener praised this player for its gutsy performance, for despite these insidious colorations its big and brassy sound certainly demonstrated plenty of enthusiasm. A little more artistry for the music itself, however, would not have gone amiss.

## Conclusion

For years the star quality of JVC's £180-£200

## VERDICT

- ▲ A big and powerful sound with plenty of strong and well-controlled bass.
- ▼ Dirty ambience undermines the natural ebb, flow and dynamics of the music.
- ▶ £159.99

**SOUND QUALITY**



**VALUE FOR MONEY**



players has eluded the grasp of its cheaper siblings. In the past this gulf in performance has been associated with fundamental differences in the technical abilities of the players.

In fact, such differences are now largely closed with the implementation of JVC's latest PEM DAC across all its budget models. Yet this latest £160 offering was greeted with a similar indifference by most of our listeners, suggesting that the £40 saving over JVC's XL-Z464 is still something of a false economy.

JVC UK Ltd, JVC House, JVC Business Park, Priestly Way, London NW2 7BA.

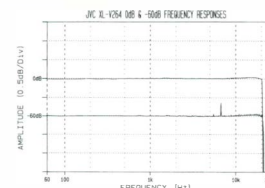
☎ 081-450 3282

## LABORATORY REPORT

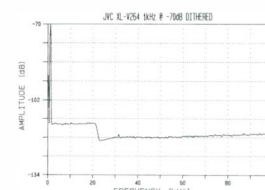
	20Hz	1kHz	20kHz
Channel Balance	0.03dB	0.04dB	0.15dB
Channel Separation	127.6dB	99.6dB	77.8dB
THD vs Level, 0dB	-101.0dB	-108.4dB	-82.3dB
-30dB	-94.9dB	-83.3dB	-71.8dB
-60dB	-61.5dB	-54.9dB	-51.3dB
-80dB	-28.2dB	-31.1dB	-31.7dB
-90dB	-18.2dB	-21.9dB	-21.5dB
Dithered, -100dB		-19.1dB	
Dithered, -110dB		-14.0dB	
Resolution @ -60dB		-0.02dB	0.00dB
-80dB		-0.07dB	-0.04dB
-90dB		-0.40dB	-0.40dB
-100dB		-0.10dB	+0.10dB
Peak Output Level, L		2.122V	
R		2.129V	
Relative Output Level		+0.53dB	
Output Impedance		675ohm	
Radio Frequency Spurious		18mV @ 2.8MHz/28MHz	
0.33Hz Noise Modulation		+7.1dB	
CCIR IMD, 0dB		-104.0dB	
Suppression of stop-band IMD		>103dB	
De-emphasis Accuracy, 1kHz		0.00dB	
5kHz		+0.01dB	
16kHz		-0.09dB	
S/N Ratio (A-wtd), w emp, 0LSB		107.4dB	
w/o emp, 0LSB		108.2dB	
w/o emp, 1LSB		107.4dB	
Digital Output		None	
Crystal Clock Accuracy		+121.8ppm	
Track Access Time (99)		6secs	
Serial Number		088V1120	

Despite employing JVC's latest PEM DAC, compromises to both the power supply and analogue stage of the cheaper XL-V264 have squeezed its signal-to-noise ratio from a fabulous 110dB to a merely stupendous 107dB.

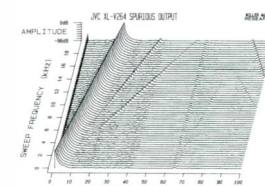
Similarly, its distortion at -30dB has risen from a maximum of 0.01 to 0.026 per cent. Such distinctions may seem trivial, particularly as its linearity remains within tight 0.4dB limits over a full 100dB dynamic range and its stopband noise (less than -103dB) is all but drummed out of sight. Nevertheless, it's these differences — mainly attributable to the inferior analogue stage (note higher 675ohm output impedance) — that point to an undermining of the XL-Z464's magic.



A flat, ripple-free response despite some 64 times oversampling.



A near perfect result as any distortion is converted to random noise.



JVC's oversampling filters rid the spectrum of unwanted digital images.



# Philips CD732



Having finally dispatched its entire 900 series, Philips has returned to lick its wounds before launching a number of conventionally-styled replacements this coming April. Sadly, the innovative styling of the 900 series players undermined their chances of being sold into mixed-brand systems, a lesson that has forced Philips back into the fold of me-too lookalikes.

The budget CD732 is a forerunner of these, adopting the established design of the older CD690 and CD692 with a few minor changes brought about by a shift of production centre from Hassault to Singapore.

Cosmetically, the CD732 looks all but identical to the black plastic CD690 (issue 124) but owes its internal content to the stylish CD-920 (issue 119), including the Philips 3-beam linear-tracking CD transport.

A neat little remote control justifies its £10 premium over the CD690 but this only duplicates a selection of the direct track access, intro scan, random, repeat and program play plus skip and search facilities. At least the bold fluorescent display is easy to read at a distance, even if many of its tiny buttons may prove troublesome for the hamfisted.

## Sound quality

In common with other budget players currently deploying Philips latest CD player-on-a-chip, the CD732 sounds beefy, powerful and dynamic in a distinctly grubby and unsubtle sort of way. Pop and rock tumble unceremoniously from the speakers but the bass and lead guitar, percussion and vocals all retain an appealing innocence.

Fortunately, despite sounding raw and only modestly detailed on occasions, the bare bones of its music are always coherent. This, in turn, leads to a heightened sense of tension and anticipation that encourages listening to extend into many hours of honest entertainment.

Treble detail is undoubtedly rolled-off,

absorbing some of its crispness and attack, yet there's still no feeling of compression or cloudiness suggested by less characterful players. And this departure from the straight and narrow is the CD732's strongest quality, bringing dabs of bold colour to disguise its limited resolution.

## Conclusion

It's difficult to recommend the CD732 without

RECOMMENDED  
HI-FI CHOICE  
MAGAZINE  
BEST BUY 1994

## VERDICT

- ▲ Best suited to the rough-and-tumble of pop and rock; untidy but often very entertaining.
- ▼ Potentially dirty and coloured sound, lacking ambient subtlety with some classical music.
- ▶ £140.00

SOUND  
QUALITY

■ ■ ■ □ □

VALUE FOR  
MONEY

■ ■ ■ ■ □

one or two misgivings, especially as it's one of the least sophisticated players in our test and may suffer for the loss of the CD690's superior CDM9 swing-arm transport.

Yet this is one occasion where propriety and caution should be thrown to the wind, taking a leaf from the CD732 itself as it dances with cheeky humour through the greyest of music scores. Recommended then, as it is capable of bringing a smile to even the saddest of systems.

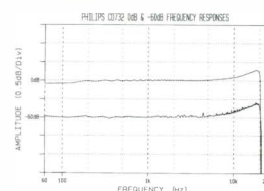
Philips Consumer Electronics Ltd, City House,  
420-430 London Road, Croydon,  
Surrey CR9 3QR. ☎ 081-689 2166

## LABORATORY REPORT

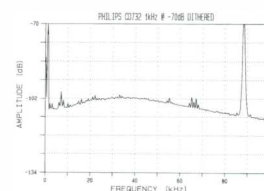
	20Hz	1kHz	20kHz
Channel Balance	0.09dB	0.01dB	0.13dB
Channel Separation	69.2dB	102.2dB	75.3dB
THD vs Level, 0dB	-72.8dB	-75.4dB	-63.5dB
-30dB	-78.5dB	-71.5dB	-69.3dB
-60dB	-47.5dB	-42.0dB	-50.1dB
-80dB	-10.8dB	-11.0dB	-20.5dB
-90dB	-11.5dB	-16.5dB	-7.50dB
Dithered, -100dB		+0.60dB	
Dithered, -110dB		No signal	
Resolution @ -80dB		-0.10dB	+0.08dB
-90dB		-1.35dB	+0.55dB
-100dB		+1.25dB	-3.10dB
Peak Output Level, L		+0.80dB	-0.50dB
R		2.142V	
Relative Output Level		2.143V	
Output Impedance		+0.6dB	
Radio Frequency Spurious		1.06kohm	
0.33Hz Noise Modulation		11mV @ 85MHz	
CCIR IMD, 0dB		+3.4dB	
Suppression of stop-band IMD		-78.9dB	
De-emphasis Accuracy, 1kHz		15.5dB	
5kHz		+0.04dB	
16kHz		+0.57dB	
S/N Ratio (A-wtd), w emp, 0LSB		+1.02dB	
w/o emp, 0LSB		94.1dB	
w/o emp, 1LSB		92.2dB	
Digital Output		92.1dB	
Crystal Clock Accuracy		Coaxial	
Track Access Time (99)		+0.3ppm	
Serial Number		3secs	
		009328-000188	

In practice, Philips' SAA7341 player-on-a-chip wholly dominates the performance of the CD732. All the established hallmarks are retained. Unwanted coupling via the meagre power supply, for example, reduces stereo separation from 100dB to 69dB at 20Hz while its characteristic pattern of 3rd and 5th order distortions continue to taint the first 30 or 40dBs of its dynamic range at some 0.016-0.065 per cent.

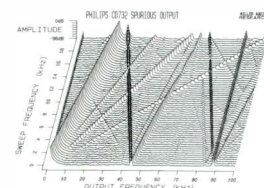
Linearity errors of +1.3/-3dB and a 92dB signal-to-noise ratio suggest a resolution closer to 15 than 16-bits. This, plus the poor 16dB stopband rejection and leaky 88.2kHz drone, doesn't help Philips' technical credibility even if the end result is exceedingly colourful.



Gentle treble boost becomes more obvious at lower signal levels.



Strong 7th harmonic plus two times oversampling tone leaked from filter.



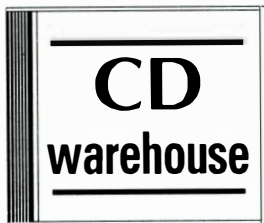
Massive stopband images (V-patterns) released by crude digital filter.

# An invitation from Bill Wilson

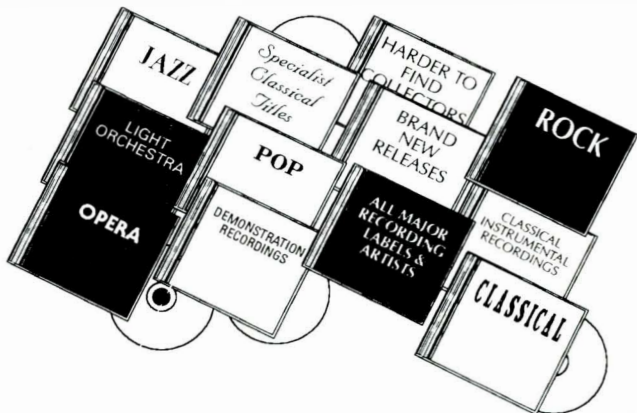


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## CD PLAYERS, TRANSPORTS and DAC's

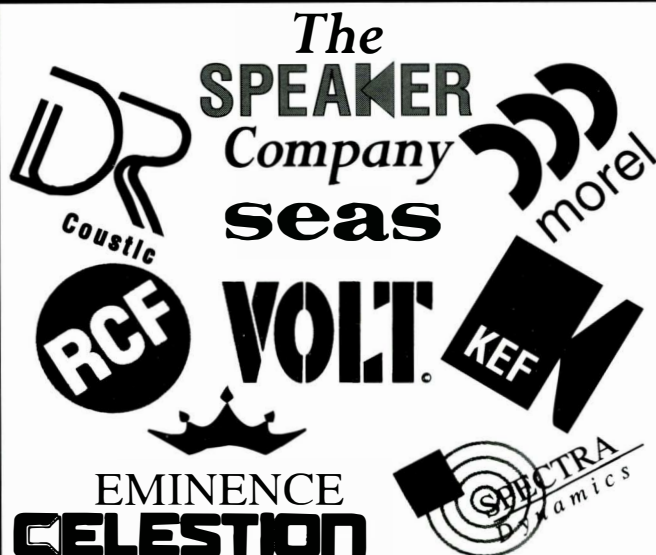
About 50% of our business at the moment is digital,  
so here is a summary of the equipment we feel  
provides quality sound! Cheapest player is the **AMC  
CD6** at £350, which is still the most enjoyable we know  
in this price bracket. The most accurate player we  
have is the **AVI Integrated** unit at £999 (remote extra),  
and utilising the CDM9 transport can equally be used  
as an excellent transport. Just added to the range are  
the **Sugden SDT-1** player at £949, the **Micromega  
T-Drive** (£1200) and **T-Dac** (£800), both of which are  
being run in and evaluated and are immediately  
impressive. The **Micromega T-units**, when connected  
via the available balanced AES/EBU link sound  
particularly smooth! Expected in shortly are the new  
perception Dac, and in the new year the upgradeable  
Micromega Stage 1, 2 and 3 players. And of course we  
must not forget our most expensive transport, the  
**Wadia 8** or the excellent **Pink Triangle Ordinal** and  
**Dacapo Dacs**. So there is lots to choose from!

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preamps, AVI Phone Stage (MM + MC) for AVI  
Pre-amps, AVI FM Tuner, Sugden A51 Pre-power  
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# Pioneer PD-102



**A** new year, a new range and further proof of costly digital technology trickling down into cheaper and cheaper players. So it is with the PD-102, £150 worth of CD sophistication, the lineage of which can be traced back to Pioneer's CD-5700 of yesteryear. That player evolved into last season's PD-201 (issue 112) which went on to spawn the PD-202. Simply remove the 202's infra-red remote handset (with its digital volume control) and the player is effectively reduced to the beer-budget PD-102 featured here.

Nevertheless, there's plenty left to tickle the fancy including a 10-digit direct access keypad which underlines Pioneer's traditional white fluorescent display. Over to the right are additional widgets like a five-mode repeat, peak search and Hi-lite scan, random and program play plus both auto program and synchronised (Compu-PGM) editing.

Inside, however, the resemblance to both the PD-201 and CD-5700 is fairly obvious, with Pioneer's well-established PulseFlow bitstream DAC still heading a familiar crowd of integrated circuits. Nevertheless, this latest model has the superior B-grade version of its PD2026 converter, a digital improvement that is sadly drowned out by an inauspicious analogue stage.

## Sound quality

Auditioning proved pleasant but vague. Pioneer's entry-level machine exposes plenty of detail in the depths of the soundstage but rounds off the impact in the foreground. Classical recordings can sound smooth and spacious yet lack the sense of scale or dynamics heard with, say, the Philips CD732 or Sony CDP-311.

Although there's nothing unruly or abrasive about the performance of the PD-102, there's no avoiding its hazy commitment to the music. And it's this uncertainty that can rob pop and rock bass lines of their strength and impact,

despite suiting lush vocalists like Lisa Stansfield.

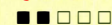
Once again, the foreground of lead guitar and percussion sounded slightly too polished to be plausible, even though the reverb surrounding the backing vocals was revealed without any sanitising influence. Similarly, the player starts to sound compressed or pinched, rather than hard or rough, when taxed by the multi-layering of busy rock tracks. If only the

## VERDICT

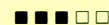
- ▲ Impressive resolution of subtle, underlying detail; will temper an unruly system.
- ▼ No remote control; rough and tumble of realistic music sounds too calm to be credible.

▶ £149.95

**SOUND QUALITY**



**VALUE FOR MONEY**



PD-102 was prepared to get stuck in.

## Conclusion

Pioneer's PD-102 has succeeded in advancing the basic technical performance of the old PD-201 while, unfortunately, smothering the character, cheeky charm and wit that inspired our listening panel in issue 112. Therefore, although Pioneer's new entry-level player offers an admirably consistent, civil and safe sound, it is one that sadly fails to stimulate much interest.

Pioneer (GB) Ltd, Pioneer House, Hollybush Hill, Stoke Poges, Slough SL2 4QP.

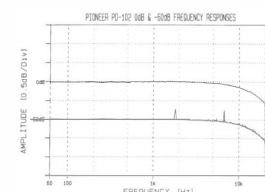
☎ (0753) 789789

## LABORATORY REPORT

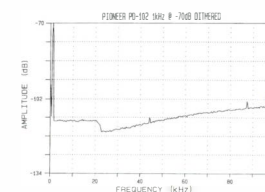
	20Hz	1kHz	20kHz
Channel Balance	0.01dB	0.01dB	0.01dB
Channel Separation	104.5dB	101.7dB	89.9dB
THD vs Level, 0dB	-98.6dB	-97.6dB	-89.3dB
-30dB	-93.5dB	-81.5dB	-70.7dB
-60dB	-59.7dB	-53.5dB	-41.3dB
-80dB	-27.9dB	-30.9dB	-19.8dB
Dithered, -90dB	-16.2dB	-21.0dB	-10.6dB
Dithered, -100dB		-16.0dB	
Dithered, -110dB		-7.50dB	
Resolution @ -60dB		-0.03dB	-0.03dB
-80dB		-0.14dB	-0.15dB
-90dB		-0.65dB	-0.60dB
-100dB		-0.30dB	-0.80dB
Peak Output Level, L		2.153V	
R		2.152V	
Relative Output Level		+0.64dB	
Output Impedance		1.04kohm	
Radio Frequency Spurious		18mV @ 176.4kHz	
0.33Hz Noise Modulation		+6.8dB	
CCIR IMD, 0dB		-98.5dB	
Suppression of stop-band IMD		68.5dB	
De-emphasis Accuracy, 1kHz		+0.01dB	
5kHz		-0.03dB	
16kHz		-0.36dB	
S/N Ratio (A-wtd), w emp, 0LSB		109.3dB	
w/o emp, 0LSB		109.1dB	
w/o emp, 1LSB		103.1dB	
Digital Output		None	
Crystal Clock Accuracy		+1.9ppm	
Track Access Time (99)		4secs	
Serial Number		ND7503426	

No other £150 player will match this machine's low 0.001-0.0034 per cent distortion, nor its linearity which deviates by less than 1dB over a full 100dB dynamic range. Pioneer has even exceeded the specifications of earlier players by opting for the PD2026B DAC which uses some four switched-capacitor networks per channel to reduce stopband noise from -65dB to -69dB and stretch the overall signal-to-noise ratio from 99dB to 103dB.

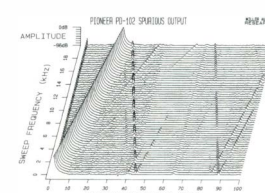
Unfortunately, this is marred by an increase in modulation noise from +1.9dB to +6.8dB, a distortion more commonly associated with multi-bit DACs. This, plus subtle changes to the final analogue stage, may explain the smoother but less characterful sound.



Same inaudible 0.6dB treble cut and glitches as PD-201 (issue 112).



Upgraded PulseFlow DAC brings a 2dB boost in dynamic range.



The lowest treble distortion of any player under £200 CD player.

# Sony CDP-311



High-tech CD players only get cheaper as the digital technology itself becomes more affordable. That only occurs through greater and greater integration of the main microprocessor, the decoder, oversampling and DAC integrated circuits — the building blocks of every player. At the heart of the £170 CDP-311 from Sony, the cheapest of three like-minded players, lies the company's new chip which condenses oversampler, noise-shaper and Hybrid Pulse bit-stream converter into one.

As you'd expect, Sony has also come up trumps in the feature war, offering continuous, single, shuffle (random) and program play modes alongside a 10, 20 or 30 second intro scan, peak search, tape edit/time fade, repeat and direct track access facilities. 'Beat that', comes the cry from Sony's dugout.

Nevertheless, Sony has a price point to achieve so the indignity of a black plastic fascia, fixed audio outputs and no route to upgrade via a coaxial or optical digital output must be suffered. Otherwise, there's little else to match its combination of features, build and sound quality this side of £200.

## Sound quality

Auditioned immediately after the best efforts of Denon and JVC, Sony's CDP-311 was both immediately cleaner, clearer and supremely confident. Bass is available by the truckload, yet this is a bass with real texture and definition, not an amorphous splotch of warmth. As a result, the rippling colour of double bass and woody overtones of oboe were depicted as tangibly as the impact of kick drums and steady rhythm of bass guitar.

Further up the musical scale, the flurry of flutes from Tchaikovsky's *Fifth Symphony* retained their daintiness just as the horns ripped from the speakers with a potent, but entirely realistic, brassy rasp. Stings' *Seven Days*

sprang to life as the patter of percussion brought an astringent edge to fortify the fresh and articulate tenor of his voice. No excess sibilance, no compression or harshness as the CDP-311 steadfastly retained its composure throughout the loudest rock and pop.

The CDP-311 may not be perfect, but its qualities are so cleverly judged that most minor indiscretions pass unnoticed.

	20kHz	1kHz	20kHz
Channel Balance	0.08dB	0.07dB	0.03dB
Channel Separation	116.5dB	98.7dB	75.2dB
THD vs Level, 0dB	-89.9dB	-91.6dB	-69.3dB
-30dB	-86.6dB	-79.5dB	-65.6dB
-60dB	-60.8dB	-50.0dB	-36.1dB
-80dB	-28.3dB	-28.2dB	-16.5dB
Dithered, -90dB	-17.7dB	-18.2dB	-5.60dB
Dithered, -100dB		-8.50dB	
Dithered, -110dB		-2.50dB	
Resolution @ -60dB		-0.01dB	-0.11dB
-80dB		-0.07dB	-0.60dB
-90dB		-0.65dB	-2.10dB
-100dB		-0.90dB	-1.00dB
Peak Output Level, L		2.074V	
R		2.092V	
Relative Output Level		+0.35dB	
Output Impedance		1.14kohm	
Radio Frequency Spurious		10mV @ 33.8MHz	
0.33Hz Noise Modulation		+0.9dB	
CCIR IMD, 0dB		-89.9dB	
Suppression of stop-band IMD		73.8dB	
De-emphasis Accuracy, 1kHz		-0.09dB	
5kHz		-0.09dB	
16kHz		-0.18dB	
S/N Ratio (A-wtd), w emp, 0LSB		101.6dB	
w/o emp, 0LSB		101.6dB	
w/o emp, 1LSB		97.1dB	
Digital Output		None	
Crystal Clock Accuracy		+10.4ppm	
Track Access Time (99)		3secs	
Serial Number		5002618	

Squeezing the functions of several integrated circuits onto a single substrate invariably results in a drop in performance. Sony, however, has got off pretty lightly as comparison with its CDP-397 (issue 112) shows.

Stopband rejection has deteriorated from -95dB to -74dB while peak-level total harmonic distortion has increased from 0.02 to 0.04 per cent at 20kHz. Similarly, errors in linearity have relaxed to a lazy 2dB over a 100dB dynamic range. Meanwhile, the signal-to-noise ratio has contracted from 103dB to 97dB — 16 bits by the skin of its teeth. Fortunately, the significance of these revisions are kicked into touch by the calibre of Sony's final analogue stage.



## VERDICT

▲ A fun sounding, versatile player that will still satisfy the most critical of listeners.

▼ At this price? You've got to be joking!

▶ £169.99

**SOUND QUALITY**



**VALUE FOR MONEY**

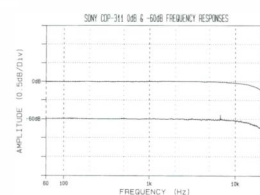


## Conclusion

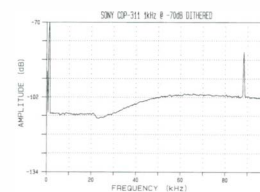
In almost every respect the CDP-311 is a fabulous player. Its weighty but fresh and crisply detailed performance are very difficult to fault at this bargain price. Furthermore, Sony has cracked the boring barrier by providing a sound that's inherently neutral, supremely detailed and yet not so polished that its music becomes uninteresting. Just add a wealth of user-convenient features to season and Sony walks away with a very comfortable Best Buy.

Sony UK Ltd, Sony House, South Street, Staines, Middlesex TW18 4PF. ☎ 081-784 1144

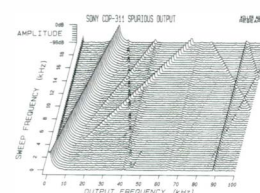
## LABORATORY REPORT



An excellent result; the quarter dB drop at 20kHz is inaudible.



No distortion but 2dB reduction in dynamic range over the CDP-397 (issue 112).



Digital filter/DAC produces more spurious distortion and digital images.

# Technics SL-PG340A



In the last CD player group test we looked at Technics' *SL-PG440*, a player based partly on the defunct *SL-PG420A* and Best Buy *SL-PG520A*. If you then take the *440* and cast aside its remote control and handy headphone socket, you take the quick route to the lookalike £150 *SL-PG340A*.

Once more it's good to see Technics relying on Philips' revered CDM4 transport mechanism, a single-beam swing-arm laser assembly that's arguably superior to its newer CDM9 and CDM12. Similarly, you'll find all the *440*'s features, including direct track access, synchronised tape editing, peak search, auto cueing, random, repeat and program play, still splashed across the rather dull bronze facia of the *SL-PG340A*.

Inside, however, the *SL-PG340A* bears a far closer allegiance to Technics' older *SL-PG320A* (issue 112) all thanks to the bargain-basement MN6475 MASH bitstream DAC.

## Sound quality

Given that none of our blind listeners were aware of the nature of this (or any other) player in our survey, the correlation of opinion between this and the *SL-PG320A* from issue 112 was quite staggering. So, for the second time of asking, Technics' budget model provided us with a rich and robust performance if one that lacked the thrilling crispness and explicit imagery of Sony's *CDP-311*, for example.

Still, its extra warmth and civility could be welcomed with up-beat pop tracks which sound that bit lush and full-bodied with the *SL-PG340A* in tow. In such company, the player affords a rosy overview rather than a searching insight into the immediacy or attack of musical dynamics.

The reverb surrounding Stansfield's backing vocals was not terribly obvious even though the voices themselves were clear enough. This may have been linked to its rather skewed

perspective of central performers, particularly vocalists who would drift stage right instead of remaining anchored to the central spotlight. Nevertheless, the *SL-PG340A* is certainly not as vague sounding as some. Bear in mind, however, that though very simple material can sound both spacious and graceful, this pleasing airiness is progressively obscured as the music itself develops in complexity.

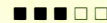
## VERDICT

▲ Full and rich sounding player complemented by a wealth of on-board features.

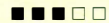
▼ Uncertain stereo imagery; warm but indistinct bass; no remote control handset.

► £169.99

**SOUND QUALITY**



**VALUE FOR MONEY**



## Conclusion

In keeping with the precedent established by Technics' older *SL-PG320A*, this latest model proves to be a modestly equipped but well-specified budget player that sounds the part. No-one would describe the *SL-PG340A* as a rare gem among its peers for its performance is occasionally too restrained for lively listening. Nevertheless, it still represents plenty of player for just £150 and so maintains Technics' reign of Recommendations by the skin of its digits.

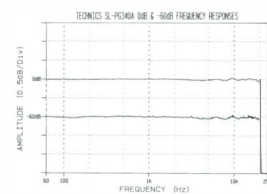
*Panasonic Consumer Electronics, Panasonic House, Willoughby Road, Bracknell, Berks RG12 8FP. ☎ (0344) 853943*

## LABORATORY REPORT

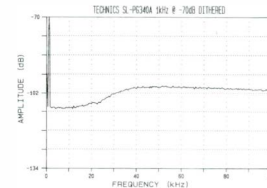
	20Hz	1kHz	20kHz
Channel Balance	0.18dB	0.17dB	0.06dB
Channel Separation	110.4dB	115.4dB	94.8dB
THD vs Level, 0dB	-89.2dB	-96.2dB	-78.0dB
-30dB	-85.5dB	-78.0dB	-61.3dB
-60dB	-47.0dB	-47.2dB	-35.0dB
-80dB	-26.8dB	-26.5dB	-14.4dB
Dithered, -90dB	-17.4dB	-17.9dB	-7.50dB
Dithered, -100dB		-10.7dB	
Dithered, -110dB		-6.50dB	
Resolution @ -60dB		+0.05dB	+0.03dB
-80dB		+0.04dB	-0.05dB
-90dB		+0.08dB	+0.08dB
-100dB		-0.50dB	-2.70dB
Peak Output Level, L		2.199V	
R		2.244V	
Relative Output Level		+0.9dB	
Output Impedance		608ohm	
Radio Frequency Spurious		16mV @ 33.8MHz	
0.33Hz Noise Modulation		+2.5dB	
CCIR IMD, 0dB		-101.5dB	
Suppression of stop-band IMD		63.3dB	
De-emphasis Accuracy, 1kHz		-0.05dB	
5kHz		+0.33dB	
16kHz		-0.08dB	
S/N Ratio (A-wtd), w emp, 0LSB		103.0dB	
w/o emp, 0LSB		102.8dB	
w/o emp, 1LSB		96.5dB	
Digital Output		None	
Crystal Clock Accuracy		+6.7ppm	
Track Access Time (99)		3secs	
Serial Number		VT3DA02001	

The graphs and data demonstrate a close association with the *SL-PG320A* reviewed in issue 112. Distortion is almost identical from the 0.0016-0.013 per cent at 0dB to the respectable 0.005-0.09 per cent at -30dB, where much of the musical action takes place. This is evident from the 3D plot, as are the characteristic streaks of stopband noise (-63dB) that escape its 32 times over-sampling filter. Even its 20kHz low-level linearity still swings out of kilter by some -2.7dB at -100dB.

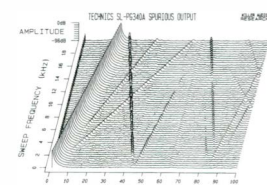
Otherwise, minor changes to the analogue filter have redressed the 320's droopy treble, albeit at the expense of the 340's signal-to-noise ratio which has been squeezed by some 2dB.



Mild but inaudible ripples in the response are caused by digital filter.



Distortion is converted to innocuous noise but dynamic range suffers.



This graph of the 340 is indistinguishable from the *SL-PG320A* (issue 112).

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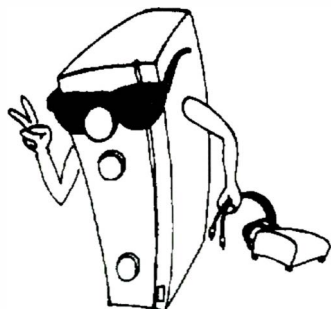
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WHF? APRIL 1993  
PIONEER A400

# CD players: conclusions, best buys and recommendations

**A**s suspected in our opening introduction, this group of eight bargain basement CD players proves you needn't spend a fortune to enjoy a decent foot-tapping sound.

The plain fact is that the best of today's budget CD players will happily front a high calibre system, whether that system totals £400 or £1,000.

That said, not all affordable players offer the standards of the very best in this hotly contested area of the market. Grundig's luxurious CD2, for example, certainly looks the business but its sound is distinctly below par.

Similarly, both JVC and Pioneer have struggled long and hard to extract a state-of-the-art technical performance but both have lost sight of the colour, the dynamics and passion of the music itself. We were left with two players that tickled the fancy of my spectrum analyser but recorded only a polite handclap from the assembled listeners.

By the same token, high value players like the Goodmans *Delta 700* and Philips *CD732* look positively uncouth on the test bench, but cut straight to the heart of the music when it really matters. Neither player is especially neutral and neither is particularly cultured but, despite their rude behaviour, both succeeded in raising a smile in their defence. However tight your purse-strings, the *Delta 700* must surely be within reach — after all, it costs no more than some eight or nine CDs.

Technics' *SL-PG340A* is fractionally more expensive and lacks the luxury of a remote control. Nevertheless, it's a polished performer that combines stylish aesthetics, good build and a warm if not terribly incisive sound quality, rather like the *SL-PG320A* it replaced, in fact. Denon's *DCD-595* is costlier still, yet succeeds in justifying its premium with a remote digital volume control, rugged alloy fascia and plenty of solid back-to-basics engineering.

Superficially, there's little to separate this *DCD-595* from the £200 *DCD-695*, save for the latter's fine pitch control. Yet, in practice, the cheaper *DCD-595* encourages a darker and grander sound, one that sustains powerful dynamics and fragile acoustics with a calm rather than up-beat confidence.

So Denon's entry-level player more than deserves its hearty Recommendation. In fact, it was odds-on for a Best Buy until Sony's *CDP-311* stepped gracefully onto the podium and impressed us all with its uncommonly detailed and transparent sound. In truth, its design is less sophisticated than its predecessor, the *CDP-397*, yet its performance in the listening room was clearly more articulate, discriminating and supremely well balanced.

Gone was the roughness and brightness of the *CDP-397*, exchanged for an altogether more delicate, pristine treble that was packed full of glistening, intriguing detail.

Sure enough, no CD player is without fault yet those of the *CDP-311* are conveniently overwhelmed by its unusually appealing and engaging persona. It's a blend of qualities that would happily embarrass the vast majority of players up to £400, let alone £200. A copper-bottomed Best Buy.

## Best of the rest

If neither the Denon *DCD-595* nor the Sony *CDP-311* set your heels a-tapping then, rest assured, there are plenty more to choose from. Around the £200 mark I'd suggest you check out Denon's *DCD-695* or Philips' *CD920*, both of which have relations in this test. JVC's *XL-Z464* is substantially better than the *XL-V264*, for example, and should figure high on your shopping list.

Nevertheless, the most potent foil for Sony's Best Buy must surely be the *SL-PG520A* from

## Best Buy and Recommended Models

### Best Buy

**Sony CDP-311 (£170)** A glorious combination of great sound, features and build makes this one of the best players under £200 currently available.

### Recommended

**Denon DCD-595 (£180)** Lacks the 695's pitch control but provides a smoother sound by way of recompense.

**Goodmans Delta 700 (£110)** A 16-bit alternative to the *CD650II* that furnishes a colourful and animated sound.

**Philips CD732 (£140)** This cross between Philips *CD690* and *CD920* is no more technically accomplished but does encourage a very lively and entertaining sound.

**Technics SL-PG340A (£150)** No more or less impressive than the old *SL-PG320A*, this new version is attractive enough if slightly restrained in performance.

## Best Buys and Recommendeds

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

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



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



However, if the taste of these players has only whetted your appetite for more exotic flavours, then the likes of Rotel's *RCD-945AX* (£230) or the *CD-52II* (£230) from Marantz could well satiate your desire for an extra musical colour. Further up the price scale still are favourites such as the Marantz *CD-52IISE* and longstanding *RCD-965BX* from Rotel, two £300 players that have this area of the market sewn-up despite fierce competition from companies like Sony, Technics, Kenwood and Denon.

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# On test: subwoofers

*Subwoofers have gained greater acceptance with the increase in popularity of home cinema, but what kind of impact do they have in a hi-fi system? Paul Messenger has been finding out.*

## The cast list

Boston Acoustics SW10	£449.99
Celestion CS135	£139.00
Infinity Infinitesimal	£449.95
KEF AVI	£2,499.00
Mordaunt-Short SW-1	£149.99
Polk RM 1000W	£369.00
REL Strata	£499.00
Yamaha YST-SW50	£199.95

**Y**ou want bass but you've got no space. That's the simple rationale for a specialist speaker component called a subwoofer, which has been an established part of the US hi-fi scene for many years, but has yet to make a serious impact over here.

Subwoofers have been around for at least the last 20 years according to my hi-fi memory. The arguments in favour look strong enough, on the surface at least, so one reason why the habit has yet to catch on in a big way in the UK may well be that the efforts to market them here have tended to be isolated, sporadic and desultory. Which is all the more surprising, given the British public's enthusiasm for the sort of tiny, miniature speakers which would seem to be crying out for some extra bass reinforcement.

However, the current situation looks healthier than it has for years. Small British company REL has emerged and successfully established itself as a subwoofer specialist despite the recession, while the burgeoning home cinema scene has produced a dozen or more alternatives whose prime purpose is to partner several small

satellites in surround movie sound configurations, but which purport to be equally well suited to stereophonic applications.

This is the first time *Choice* has tackled subwoofers per se and in isolation, although we did test a group of satellite/subwoofer three-box speaker systems in March 1992 (issue 104). The three-box speaker systems are second cousins, related in the principle of packaging the bass separately from the rest, but only available as complete dedicated packages.

In theory, this is probably the right way to do things, but in practice the test group seemed a slightly expensive way of achieving rather indifferent standards of performance. They look cute enough, but few gave any real bass advantage over normal bookshelf speakers. Many simply substitute midbass boom in place of the real thing, presumably to stimulate instant showroom appeal.

Even though several of the subwoofers are specifically intended to operate as part of complete packages, the group assembled

here are all at least nominally available as separately priced items. They cover a wide range of budgets, aspirations and modus operandi, and are therefore fairly representative of the range of options available.

Five of the eight have built in amplification, an approach which has a number of potential advantages and relatively few drawbacks. The plus points include the

inherent advantages of active drive, the capabilities and versatility of electronic equalisation, the avoidance of power sapping low frequency passive crossover components, and the advantages of precisely matching all these bits together.

The disadvantages include the need to supply mains power to the subwoofer, the cost of the extra electronics and, from an audiophile perspective, the questionable quality and credibility of the electronics.

Turn most of those pros and cons around and the passives do look rather like poor relations. There's usually no means of adjusting the upper roll-off frequency, or the relative sensitivity, so system matching can be a matter of luck. They can sometimes make life rather difficult for the driving amplifier too. But they do have the virtue of simplicity.

## Siting your subwoofer

The first golden rule of subwoofer positioning is to experiment for the best effect in your room and system. If practical, try placing it between the main speakers and at the same distance from the listening zone of the room, and point any drive units or orifices away from listeners — always assuming that the design itself doesn't already direct

them towards the floor.

Proximity to the floor is taken for granted. Proximity to walls will have a considerable effect on the inevitable ups and downs through the bass region caused by the basic room characteristics. Avoid the corners and try to avoid placing a subwoofer the same distance from any two walls.



# How subwoofers work (and don't work)

The basic subwoofer rationale is that the ear relies only upon midrange and high frequency signals to provide stereophonic image information, and is relatively insensitive to the direction from which bass signals emanate.

On that basis it is perfectly reasonable to take the bass out of the very visible main speakers and put it into its own dedicated enclosure — usually just the one, though sometimes a second is used — which can then be tucked discreetly out of sight.

Given the right combination of sub and main speakers, it should certainly be possible to achieve a truly extended in-room bass with little more physical intrusion than that demanded by a pair of miniature speakers.

That's the positive side. The negative is that good balance is not everything. Arguments persist about how much phase relationships matter sonically, and even high class conventional speakers don't manage phase very well. Physically detaching the bottom end of the audio band and delivering it from a single point somewhere else

in the room is going to make maintaining accurate phase relationships absolutely impossible — but does it matter? Well, maybe.

There's also the minor point that generating bass from a single point source close to the floor, and maybe one of the walls, is different from using two stand mounted speakers. Twin sources, wherever placed, seem to give a more even bass balance, which is why several manufacturers (Mordaunt-Short and B&W, for example) suggest subwoofers work better in pairs.



## Making the connection

This will depend to some extent upon the individual system and subwoofer. All the subwoofers — both powered and passive — are provided with some means of linking them into the speaker wiring. The amplifiers's speaker terminals can therefore be connected to the subwoofer, either as well as or instead of the satellites, depending on which is more convenient in terms of room layout and speaker siting.

You have the option of 'bi-wiring' the subwoofer alongside the satellites, or 'daisy-chaining' the satellites and sub, either linking the satellites to the output (or input) terminals on the subwoofer, or (usually less conveniently, but it might save you ripping up the floorboards of an existing installation) wiring the subwoofer input to the speaker terminals of the satellites. Your existing speaker cables can fulfil one or other role, so one extra pair is all that's required.

A better way of connecting powered subwoofers is via line

input sockets which are usually provided. This is likely to sound better, but does assume the availability of volume-controlled line-out sockets on the driving amplifier (tape-out sockets are at a fixed level and therefore won't do).

Some powered subwoofers (such as those from Boston and KEF) go a stage further and provide a high pass filtered output on the subwoofer which is then fed back to the system power amplifier. This should ensure more precise integration between main speakers and subwoofer, avoiding the problem of an over-accumulation of midbass boom.

It also protects both the amplifier and the satellite speakers from the powerful bass signals, increasing system loudness capability and power handling.

Always pay close heed to the instruction manuals, especially when wiring passive subwoofers, as conditions vary from model to model.

## The measured response

The measurement regime closely followed the pattern established for *Choice's* conventional loudspeaker reviews, with minor changes to take account of the subwoofer's specialist role and construction. Sensitivity is inappropriate to an amplified model, for example.

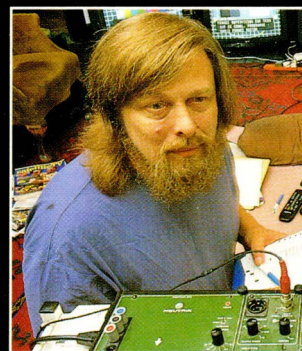
Room measurements are also

rather deceptive when dealing with low frequencies, so all the subwoofers were also measured out in the open air, under 'free half space' (hemispherical) conditions. This may not represent the real world situation, but gives useful extra information about the absolute capabilities of each system.

## Listening to subwoofers

The complexities of interconnection and placement, and the need for careful individual experimentation with each unit, made 'blind' listening tests impractical. Sighted tests were primarily carried out to assess each model's performance in the context of a good quality stereo hi-fi system using small main loudspeakers.

The main ancillary speakers used were Totem *Model Ones* (on Slate Audio stands), and Rega *Kytes*; amplification and sources were primarily from Naim Audio and Linn Products.



Paul Messenger gets to grips with auditioning subwoofers.

# Boston Acoustics SW10



The first impression

of this subwoofer is that it has been intelligently engineered. The second is that it's not intelligently styled. It's hard to imagine anything less imaginative, even though it looks very respectable value for £450.

What you get is a chunky speaker shape, with a decent size bass driver mounted next to a generous flared port on a vertical baffle, covered by a conventional grille.

The back panel is well endowed with the heatsinking to cool the built in amplifier, and has one high (speaker) level set of terminals, plus line level phono inputs and outputs. A volume pot provides sensitivity matching, but there's no means of adjusting the roll-off point.

This is because the Boston intends the SW10 to be placed ahead of the power amp and main speakers in the signal chain. The signal from the sub's output phono pair is high pass filtered prior to feeding on, to match the fixed tailoring of the SW10 itself and give predictable integration.

## Sound quality

Although adding the Boston to a high class system tended make the bottom end thumpy, transparency and timing were both well maintained, and the result was almost entirely positive. This one can certainly boogie, and goes loud too.

## Conclusion

It's impossible not to respect the thinking and execution that lies

behind this intelligent subwoofer design. It sounds very entertaining, should significantly increase system loudness and power handling capability, and certainly deserves to be Recommended. My one criticism is that bass fails to do justice to the lowest octave.

Portfolio Marketing, 67 New Road, Little Kingshill, Gt Missendon, Bucks HP16 0EU. ☎ (0494) 890277

## LABORATORY REPORT

The high class engineering design was confirmed by the test results — they backed up Boston's specification very closely providing gratifying confirmation of our (relatively crude) measuring techniques.

Measured in half free space, output is unusually smooth and even, and falls within a tightly defined 38Hz-100Hz bandwidth. Output rolls off smoothly and completely above 100Hz at 24dB/octave, and at an abrupt 30dB/octave below 38Hz.

While I can accept the principle of the low pass roll-off in conjunction with the high pass filtered output from the equaliser to feed the satellites, I'm disappointed at the lack of full bottom octave bass extension. This is, of course, a value judgement to do with design philosophy rather than engineering performance, based on my own perception of deep bass reproduction, which clearly differs somewhat from Boston's.

Size (HxWxD)	50x28.5x42cm
Weight	22kg
Recommended amplifier power	N/A
Recommended placement	uncritical
Free half space LF roll-off (-6dB ref 50Hz)	33Hz
Free half space output at 20Hz (ref 50-100Hz)	below -20dB
Maximum output frequency (free half space)	60Hz
Large room/space LF roll-off (-6dB ref 50Hz)	38Hz
Large room/wall LF roll-off (-6dB ref 50Hz)	38Hz
Large room output at 20Hz (ref 50-100Hz)	-20dB
Estimated sensitivity (ref 2.83V, 1m)	N/A
Imped characteristic (ease of drive)	N/A

## VERDICT

- ▲ Clever arrangement enhances system bass, loudness and power handling.
- ▼ In my opinion, could and should go deeper into the bass.
- ▶ £449.99

**SOUND QUALITY**



**VALUE FOR MONEY**



# Celestion CS135

It's just as well subwoofers are intended to be hidden behind sofas and the like, because if they were intended to be on display, I doubt Celestion would sell any CS135s at all, despite the modest £139 price.

The woodprint vinyl clad box has a hole in one of the long thin panels, and a double terminal block in one of the larger faces. Put it upright along the left hand wall (when facing the speakers) and you'll keep the port pointing away and the terminals hidden and near the floor. There are no spikes or feet of any kind.

It's a simple passive device, with two small internal drivers (one for each channel), loaded on one side by a modest sealed box for excellent low frequency excursion control, and on the other by a coupled cavity/port arrangement (which will act as an acoustic bandpass filter).

There are two sets of proper 4mm socket/binding terminals, one for the amplifier input and the other to feed the satellites, so connecting up is simplicity itself.

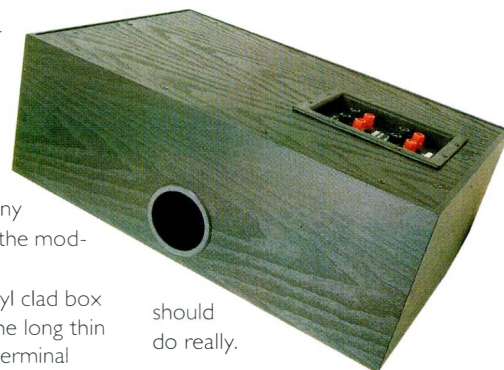
## Sound quality

The CS135's considerable enthusiasm to generate frequencies between 40Hz and 60Hz gives this box a bit of woof, but it also ignores any obligation to give due consideration to the bottom octave of the audio band, so there's none of the real opening out that true scale can bring.

Furthermore, the rather high sensitivity in practice proves a little difficult to control, requiring considerable care in the choice and placement of the main loudspeakers.

## Conclusion

With a fortuitous combination of main loudspeakers and room, the CS135 can add a bit of welly at a relatively modest cost. But it's only really a viable proposition with the highest sensitivity small speakers, and it has more upper bass and midrange than a subwoofer



should do really.

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

## LABORATORY REPORT

The band-pass characteristic has been sensibly 'skewed' to favour the low end of its working range. Trouble is, it's the wrong working range. Maximum output is around 40-60Hz, an octave above the ideal, while output is pretty well maintained (at around -6dB) right up to a high 350Hz, half an octave above middle C. And it doesn't stop there either, generating odd resonance spikes at various frequencies between 1-2kHz.

It's basically too small, especially since the cabinet has to find room for both a sealed box and a 65Hz-tuned cavity/port. Below-resonance output is difficult to create and so there's little bottom octave extension.

Sensitivity is generous, especially in the peak output region, which suggests the unit should only be used with fairly high sensitivity miniatures. The amplifier load remains reasonable, provided the satellites' impedance doesn't fall below 60hms through the bass region.

Size (HxWxD)	52x19x34cm
Weight	10kg
Recommended amp power	20-120W
Recommended placement	uncritical
Free half space LF roll-off (-6dB ref 50Hz)	35Hz
Free half space output at 20Hz (ref 50-100Hz)	below -20dB
Max output freq (free half space)	60Hz
Large room/space LF roll-off (-6dB ref 50Hz)	45Hz
Large room/wall LF roll-off (-6dB ref 50Hz)	45Hz
Large room output at 20Hz (ref 50-100Hz)	-15dB
Estimated sensitivity (ref 2.83V, 1m)	88dB
Imped character (ease of drive)	fairly good

## VERDICT

- ▲ Gives plenty of midbass output, to suit sensitive miniatures.
- ▼ No real grunt and too much upper bass and mid output.
- ▶ £139.00

**SOUND QUALITY**



**VALUE FOR MONEY**



# Infinity Infinitesimal



Cuteness may not play any role in the acoustic performance of a subwoofer, but it follows price in being an indicator to the sales potential of a device. The good news is that the cube-shaped *Infinitesimal SSW10* is very cute indeed; the bad news is that it is also rather expensive.

It's primarily intended to be used as part of a home cinema package, partnering several hi-tech *Infinitesimal* satellites (£150 each), but is also available as a separate and self-sufficient £499 item, complete with on-board amplification and equalisation electronics.

The layout and presentation is very smart, small legs lifting the port clear of the floor, and a moulded frame grille covering the decent size driver's 190mm plastic cone.

The back panel offers high (speaker) and low (pre-amp) level inputs, with no specific provision for satellite speaker connection. Two vulnerable knobs provide variable sensitivity and a roll-off selector calibrated from 50Hz to 200Hz.

## Sound quality

The lack of deep bass and difficulty of avoiding midbass boom left the *Infinitesimal* without any obvious hi-fi role. Certainly it offered no audible improvement when used with our various quality small speakers, and usually just added a measure of confusion without any increase in weight or authority.

## Conclusion

Cuteness and compactness may

be desirable attributes, but would also seem to be incompatible with genuine deep bass reproduction. This *Infinity* actually gives less real bass extension than the topologically similar Yamaha. It is clearly better suited to home cinema than serious hi-fi applications.

Gamepath Ltd, 25 Heathfields,  
Stacey Bushes, Milton Keynes, Bucks  
MK12 6HR. ☎ (0908) 317707

## LABORATORY REPORT

Servo control notwithstanding, this *Infinity* doesn't manage to circumvent the laws of physics, and the combination of a small enclosure volume and decent size port places significant limitations upon the absolute bass extension.

Output is quite enthusiastic at 40Hz and upwards, but the roll-off below 40Hz is something like 36dB/octave (free half space), for which room reinforcement can provide little real compensation — in room output at 30Hz is 19dB below the 40-50Hz level.

The high frequency roll-off can be adjusted to give -6dB points between 70Hz and 250Hz, while output further up-band is very effectively suppressed.

But the net result is much more of a midbass booster than a serious subwoofer, and the *Infinitesimal* much better suited to partnering micro-miniature AV speakers than the seven litre miniature hi-fi speakers popular in the UK.

Size (HxWxD)	34x34x34cm
Weight	14kg
Recommended amp power	N/A
Recommended placement	uncritical
Free half space LF roll-off (-6dB ref 50Hz)	38Hz
Free half space output at 20Hz (ref 50-100Hz)	well below -20dB
Max output freq (free half space)	60Hz
Large room/space LF roll-off (-6dB ref 50Hz)	40Hz
Large room/wall LF roll-off (-6dB ref 50Hz)	40Hz
Large room output at 20Hz (ref 50-100Hz)	around -20dB
Estimated sensitivity (ref 2.83V, 1m)	N/A
Imped characteristic (ease of drive)	N/A

## VERDICT

▲ Cute styling; a very compact cube of a subwoofer.

▼ Midbass is boomy with no real bottom octave extension; pricey.

▶ £499.95

SOUND QUALITY

■ □ □ □ □

VALUE FOR MONEY

■ □ □ □ □

# KEF AV1

Among the various subwoofer design approaches, this KEF must surely represent the throw-money-at-it solution. The £2,500 *AV1* costs five times as much as any of the others tested.

I wasn't exactly smiling when its 50kg arrived on my doorstep, or when I had to lug it out into the garden for the outdoor measurements. But it is a most impressive piece of kit, from both an engineering content and cosmetic point of view, with considerable flexibility too.

The Home THX licence automatically places the *AV1* at the top of the home cinema performance pyramid. To what extent this capability is relevant when configured in a stereo hi-fi context must be the question this review addresses.

It's a big box, but beautifully decorated with a lustrous real wood veneer all round, topped with a 6mm slab of flat glass. Acoustically it's a coupled cavity/port arrangement facing downwards towards the floor, powered by a very substantial dedicated equaliser/amplifier. All is massively constructed, but the build itself might have been better.

## Sound quality

It proved nearly impossible to obtain good results by just using the *AV1* as an addition to an existing system. When the level was set for optimum bottom octave extension, there was always much too much midbass thickening. When I backed it off to make the midbass acceptable (which wasn't easy), it didn't really offer an enormous benefit in bass extension, or make much use of its prodigious loudness capability.

Matters were greatly improved by 'looping through' the subwoofer and using high pass output to feed the satellites, though the extra electronics does lose some overall transparency.

## Conclusion

The *AV1* is certainly a serious subwoofer capable of adding genuine



bottom octave weight with ample power. However, it isn't entirely transparent or unintrusive — which it ought to be for two and a half grand.

KEF Audio Ltd, Tovil, Maidstone, Kent  
ME15 6QP. ☎ (0622) 672261

## LABORATORY REPORT

Two factors were immediately obvious during the test programme. The first was the ease with which the *AV1* could be driven loud with clean sine-wave test signals without any obvious distortion or distress. The second was that it is clearly capable of serious bass extension well down into the bottom octave, which is certainly the exception rather than the rule.

It's not beyond criticism, however. Peak output is strongly concentrated around a 40Hz tuned resonance, rolling off rather rapidly below this point (20Hz is at -15dB). And even with the upper roll-off set to its lowest and very nominal 50Hz, an unwelcome 100Hz peak keeps the unit pretty active up to 150Hz, which is bound to create some unwanted overlap with most main speaker partners.

The THX mode changes the equalisation package to suit the various characteristics of that specification, but the normal stereo setting gives the flatter overall net result.

Size (HxWxD)	43x56x50cm
Weight	50kg
Recommended amp power	N/A
Recommended placement	uncritical
Free half space LF roll-off (-6dB ref 50Hz)	23Hz
Free half space output at 20Hz (ref 50-100Hz)	-8dB
Maximum output frequency (free half space)	40Hz
Large room/space LF roll-off (-6dB ref 50Hz)	below 20Hz
Large room/wall LF roll-off (-6dB ref 50Hz)	below 20Hz
Large rm at 20Hz (ref 50-100Hz)	-3dB
Estimated sensitivity (ref 2.83V, 1m)	N/A
Imped characteristic (ease of drive)	N/A

## VERDICT

▲ Works pretty well; looks great; shakes the windows.

▼ Costs a lot and is quite bulky; could have earlier roll-off.

▶ £2,499 (Black Ash)

SOUND QUALITY

■ ■ ■ □ □

VALUE FOR MONEY

■ ■ □ □ □

# Mordaunt-Short SW-1



**M**ordaunt-Short has established a high profile with its Home Entertainment series of products, and this £150 SW-1 subwoofer is primarily intended as part of a home cinema package, used singly or in pairs alongside four or five CS-1s satellite speakers.

First impressions are positive enough. You get a fair size box that feels solidly built and looks well presented, the shaped and badged front panel emphasising the central flared port.

But this unpowered subwoofer relies on the modest roll-off rates of passive, power level components, and you don't want to stare at a port that's likely to spit some unwanted midrange. But the alternative is the less attractive back.

There's only one set of terminals here, implying that you're meant to connect it directly to the amplifier in a bi-wiring mode alongside the satellite units, rather than using the subwoofer as a way-station en route to the satellites.

Operation follows the usual passive practice, packaging two fairly modest bass drivers (one for each channel) loaded by a sealed box section and energising a coupled cavity/port arrangement which communicates the composite bass to the outside world.

## Sound quality

The sound quality is really no more than adequate. Yes it does add a little weight and some warmth to the character of a system, and does so without introducing disturbing boomy effects — even with lowish sensitivity satellites. But it doesn't improve the soundstage coherence or information flow. If anything, the reverse is true.

## Conclusion

Not bad but not great. The SW-1's most obvious role is to partner the little AV CS-1 satellites. It will add some weight and warmth to higher

sensitivity budget miniature hi-fi speakers, but will be of little interest to serious audiophiles.

Mordaunt-Short Ltd, 3 Ridgeway, Havant, Hants PO9 1JS.

☎ (0705) 407722

## LABORATORY REPORT

**Under free air (half space) conditions, the SW-1 delivers maximum output at 100Hz, which is just okay for tiny AV satellite speakers but much to high to knit in well with the typical small hi-fi speaker, especially as the upper roll-off doesn't really start to happen until above 150Hz.**

**At the low-end there's still some useful output at 40Hz (around -6dB in free space) but no real extension into the lowest octave. Although the overall band-pass is very well tailored, this unit still tends to act rather more like a midbass boomer than a serious bass extender. Sensitivity is quite modest, but that's probably an advantage in avoiding boom.**

**The impedance is well judged. The CS-1 combination is hardly an easy load, but it's not too difficult either. But you do need to point the unit away from listeners, as a nasty little spike comes out of the port at 2kHz.**

Size (HxWxD)	24x58x25cm
Weight	11kg
Recommended amp power	25-120W
Recommended placement	directed away from listeners
Free half space LF roll-off (-6dB ref 50Hz)	35Hz
Free half space output at 20Hz (ref 50-100Hz)	below -15dB
Maximum output frequency (free half space)	100Hz
Large room/space LF roll-off (-6dB ref 50Hz)	40Hz
Large room/wall LF roll-off (-6dB ref 50Hz)	40Hz
Large room output at 20Hz (ref 50-100Hz)	-15dB
Estimated sensitivity (ref 2.83V, 1m)	85dB
Imped characteristic (ease of drive)	good

## VERDICT

▲ Fair value and band-pass control; can help sensitive small speakers.

▼ No serious low bass extension; too much upper bass.

▶ £149.99

**SOUND QUALITY**



**VALUE FOR MONEY**



# Polk RM 1000W



**P**olk isn't too well known here in the UK yet, this being the first of its products to come *Choice's* way. But it's one of a handful competing fiercely for market leadership in the States, and is therefore as big or bigger than any of the other manufacturers represented here.

Although primarily intended for use singly or in multiples with two or more of Polk's very tiny mineral/polymer enclosure satellites, either in stereo or surround sound configurations, the RM 1000W is also available as a separate £369 item.

If points were awarded for imaginative styling, Polk's little coffee table simulation would come close to the top of the list, even though the implementation is strictly bargain basement MFI. Surely the hefty top plate could have been treated to a classier finish?

Like the other two passive (unpowered) subwoofers, the quite compact enclosure uses a coupled cavity arrangement to mix the output from two stereo channels acoustically. In this application, there's the refinement of a 'drone cone' passive radiator in place of a port. This faces the floor, adjacent to the single set terminal block, so minimising mid-band projection and keeping the other five faces uncluttered.

## Sound quality

All fart and no thunder was the initial reaction to using the RM 1000W as an adjunct to a pair of high class hi-fi miniatures. All that happens is that the midbass becomes boomy and chesty.

The sound of this so-called subwoofer is not poor in itself, in fact, it's quite crisp and clean. Trouble is, it's only usable with tiny satellites like those supplied with three-box speaker systems.

## Conclusion

This is not a subwoofer at all. Rather, it is the combination woofer system for a complete (and rather interesting) three- (or more) box speaker system,

matched with its own RM 3000 satellite designs.

Polk UK, Tyttenhanger House, Coursers Road, St Albans AL4 0PG. ☎ (0727) 827311

## LABORATORY REPORT

**The 1000W produces plenty of energy for a specific voltage input — rather too much maybe, especially as the impedance characteristic takes a few liberties at low frequencies. It meshes beautifully with its own tiny sealed box satellites, but small amps might struggle to produce enough current at low frequencies to drive an 80hm resistor.**

**The other problem is that maximum output centres on 70-100Hz, and even close-to-wall siting leaves the 50Hz output several decibels shy, and rolling off rapidly below that.**

**Again this makes some sense when partnering tiny micro satellite speakers like the RM 3000s which make up the complete Polk package. But no sense at all with the typical commercial seven litre miniature, which is perfectly capable of reproducing 50-100Hz in-room without additional assistance. This situation is made worse by the fact that output is well maintained (at roughly -4dB) through the 100-200Hz octave as well.**

Size (HxWxD)	31x51.5x33cm
Weight	15.5kg
Recommended amplifier power	20-200W
Recommended placement	close to wall
Free half space LF roll-off (-6dB ref 50Hz)	30Hz
Free half space output at 20Hz (ref 50-100Hz)	well below -20dB
Max output freq (free half space)	90Hz
Large room/space LF roll-off (-6dB ref 50Hz)	45Hz
Large rm/wall LF roll-off (-6dB ref 50Hz)	45Hz
Large room output at 20Hz (ref 50-100Hz)	below -20dB
Estimated sensitivity (ref 2.83V, 1m)	90dB
Imped characteristic (ease of drive)	fair

## VERDICT

▲ Neat and cleverly designed package is well built and engineered.

▼ Not a real subwoofer; best seen as part of Polk sat/sub speaker system.

▶ £369.00

**SOUND QUALITY**



**VALUE FOR MONEY**



# REL Strata



the net result having the full scale, though not necessarily the loudness, of a large pair of speakers.

## Conclusion

Unlike the vast majority, REL's *Strata* really does work as a subwoofer should. It's an obvious Best Buy, adding genuine scale and weight to small speaker systems at a very reasonable price.

REL Acoustics Ltd, Unit 2, New Street, Bridgend Industrial Estate, Bridgend, Mid-Glamorgan CF31 3UD. ☎ (0656) 768777

"Subwoofers don't work," I told REL's Richard Lord several years ago. "Mine does" he retorted, so I gave him the opportunity to prove it. Which he did rather convincingly a few weeks later. REL has since established itself as Britain's only subwoofer specialist. UK distribution is now handled by Harman (doubtless contemplating the home cinema possibilities), and two new models include this £499 *Strata*.

More expensive than half the models in our test group, the *Strata* is still significantly less than REL's cheapest to date, the £795 *Stadium*. The good news for those more concerned with performance than cosmetics is that the savings are made by relatively utilitarian cabinetwork, and that key REL features like the active equaliser/amplifier drive system and high class engineering are retained.

The hefty built enclosure sits on four spiked feet, with the cast frame driver and low-tuned port pointing downwards, and all inputs, outputs and controls set into one of the larger faces. Precisely calibrated switch controls adjust the low pass roll-off frequency, while terminals accept high and low level signals, passing the former to satellites if desired.

## Sound quality

The *Strata* proved delightfully unobstructive and transparent, even when used with serious quality speakers like the Totem *Model One*. Happily, all it seems to do is add the extra weight that such small main speakers inevitably lack,

## LABORATORY REPORT

I was beginning to question the validity of the test itself by the time the REL was dragged outdoors for the half free space measurements.

Like the exception which proves the rule, and unlike the vast majority tested in this report, the *Strata* proceeded to show that a subwoofer can be persuaded to deliver real output right down into the bottom octave (20-40Hz) and subsonic regions.

No less important — and this is where the REL is comfortably superior to all the others assessed — is its ability to avoid giving utterance above 50Hz, which is almost always undesirable because of the interference caused with the main stereo pair.

The in-room traces are no less impressive. Give or take the odd room mode, the output level averages more or less flat from 20-50Hz, and can be rolled off quite purposefully above that point (or above any frequency up to 120Hz).

Size (HxWxD)	52x42x31cm
Weight	17kg
Recommended amp power	N/A
Recommended placement	uncritical
Free half space LF roll-off (-6dB ref 50Hz)	below 20Hz
Free half space at 20Hz (ref 50-100Hz)	-3dB
Max output freq (free half space)	38Hz
Lrg room space LF roll-off (-6dB ref 50Hz)	below 20Hz
Lrg room/wall LF roll-off (-6dB ref 50Hz)	below 20Hz
Lrg room at 20Hz (ref 50-100Hz)	+3dB
Estimated sensitivity (ref 2.83V, 1m)	N/A
Imped characteristic (ease of drive)	N/A

## VERDICT

- ▲ Wonderful; adds the bass, the whole bass and nothing but the bass.
- ▼ Doesn't improve system loudness or power handling abilities.
- ▶ £499.00

SOUND QUALITY



VALUE FOR MONEY



# Yamaha YST-SW50



and most flexible of the low cost subwoofers in this report, the *SW50* is more suited to home cinema roles. It's too small and has insufficient deep bass extension for ideal hi-fi purposes.

But it is good value for money, and the extra weight and power it can bring to a budget hi-fi system at relatively modest cost deserves Recommendation.

Yamaha Electronics UK Ltd, Yamaha House, 200 Rickmansworth Road, Watford, Herts WD1 7JS. ☎ (0923) 233166

The smallest and least costly of Yamaha's three subwoofers, the £199 *YST-SW50*, is still 30 and 40 per cent more than the two similarly sized British units also in this test. This is justified, however, by the fact that it's fully amplified and electronically filtered.

The benefits of this are that it allows more precise tailoring of roll-off and relative level to match the satellites. Furthermore, it doesn't make any extra demands on an existing system amplifier.

It's a pretty little package too. The front panel with the bass driver and port has artfully radiused front edges and grille frame, and finely detailed control knobs for switching on and adjusting the roll-off frequency and sensitivity.

On the back panel are high (speaker) and line (pre-amp) level inputs, the former with two sets of feeble spring clip terminals so that the drive signal can be daisy-chained to the satellites. A switch enables the phase to be reversed for system integration.

## Sound quality

One easy way to use the *SW50* is to turn it into a boom box. More difficult, but not entirely impossible, is to use it to add a little bit of extra weight and scale. With top quality miniature speakers, and careful use, it can add a little extra warmth, richness and weight — but at a slight expense in terms of the ultimate precision and coherence.

## Conclusion

Although undoubtedly the best

## LABORATORY REPORT

The *SW50* does many things rather well, but is ultimately almost fatally limited in true hi-fi applications by its size — or rather lack of it. Even with the roll-off filter set to its lowest frequency (nominally 50Hz), maximum output in half free space is at a fairly high 60Hz.

In fact, output is so strongly focused around 40-60Hz that it will be difficult to avoid some boomy effects when used with normal commercial seven litre miniatures. The *SW50* is rather more likely to work best in conjunction with tiny sub-miniature AV type speakers.

Happily, the roll-off below 50Hz is not too severe, so some low bass does come through. Helped by the influence of the listening room, and disregarding the fact that the 40-50Hz peak is around +12dB, it achieves a respectable -9dB at 20Hz. And the electronic filtering certainly succeeds in keeping any unwanted midband output strictly in check.

Size (HxWxD)	47.5x21x33cm
Weight	11kg
Recommended amp power	N/A
Recommended placement	uncritical
Free half space LF roll-off (-6dB ref 50Hz)	35Hz
Free half space output at 20Hz (ref 50-100Hz)	-15dB
Maximum output frequency (free half space)	60Hz
Large room space LF roll-off (-6dB ref 50Hz)	45Hz
Large room/wall LF roll-off (-6dB ref 50Hz)	45Hz
Large room output at 20Hz (ref 50-100Hz)	-9dB
Estimated sensitivity (ref 2.83V, 1m)	N/A
Imped characteristic (ease of drive)	N/A

## VERDICT

- ▲ Low cost and relatively unobtrusive way to add extra bass to taste.
- ▼ Doesn't go really deep and adds some midbass boom and timeswear.
- ▶ £199.95

SOUND QUALITY



VALUE FOR MONEY



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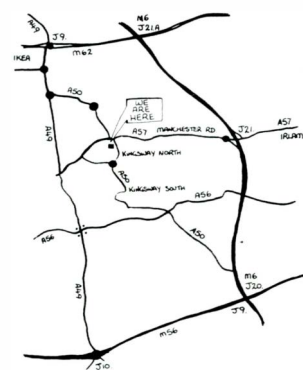
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# Subwoofers: conclusions, best buys and recommendations

Tackling the first multiple review on a product is the most interesting and challenging part of a reviewer's job. First you have to come up with your own idea of what a subwoofer ought to be doing. Then you've got the opportunity to examine what eight or more design teams have come up with in response to much the same question.

Despite the impetus brought about by the arrival of home cinema equipment, which is clearly the prime role envisaged for a number of the units tested, there aren't that many subwoofers on the UK market.

With hindsight, one explanation for the limited number of subwoofers available is probably that most of them don't work very well, in a hi-fi context at least. A midbass boomer is fair enough when used in a budget home cinema system, especially as the source material is much less critical. But it can't make much of a contribution even to a modest hi-fi system.

A pair of standard seven litre budget hi-fi speakers will give in-room bass from around 50Hz if placed close against the wall. Adding a budget subwoofer is more likely to muddy the pool than enhance the enjoyment, especially if it's a simple, passive device that will make life that much tougher for the driving amplifier.

The one obvious benefit is that since there is now abundant mid-bass, you can bring your small stereo speakers out into the room and enjoy the reduced midband coloration and improved imaging which results.

Of our eight-strong test group, three are passive (unpowered) devices, and five are active models with built in amplifiers. The fact that all three Recommendations come from

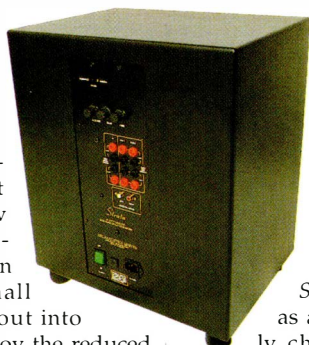
the latter group is no coincidence, because active drive is inherently more flexible in terms of set-up. Active equalisation also helps tailor unwanted midband, while the built-in amplification avoids extra demands on the system amplifier, and can reduce these in some configurations.

Four of the active subwoofers use single main drivers in reflex-ported enclosures; the other four (including all three passives) use coupled-cavity enclosures. These mount drive units internally, loaded on one side by a sealed box, and on the other by the chamber/port (or drone cone in the Polk example), the resonance of which creates the sound. It's a very handy arrangement for passive systems, allowing separate drivers for each channel and helping keep unwanted midrange output well out of the way.

However, the coupled cavity is also much less space efficient than a simple reflex. All things being equal, it probably needs nearly twice the box volume for equivalent bass extension and conversion efficiency.

You can also contrast the different models in terms of size, or by price, which often amounts to much the same thing, since the smaller models tend to be the less expensive ones. Trouble is, none of these 30 litre or so boxes produced really deep bass, so the term subwoofer is a shade hyperbolic. The Yamaha YST-SW50 is as effective as any and surprisingly cheap for an active model, so takes the only formal Recommendation.

But for serious bass excavation and/or loudness it's necessary to move up to the 60 litre size, at prices around £500. The REL *Strata* stands head and shoulders above the rest in its



## Best Buy and Recommended models

### Best Buy

**REL *Strata* (£499)** Does just what a subwoofer ought to — adds decent quality, very low bass without impeding or obstructing the sound of the main system components. A genuine bargain for anyone suffering the unavoidable inadequacies of small main loudspeakers.

### Recommended

**Yamaha *YST-SW50* (£199)**

Bargain price compact active model. Doesn't go nearly deep enough but adds some weight and is flexible enough to match many small speaker pairs.

**Boston Acoustics *SW10* (£449)**

This hefty and chunky active box is a bit thumpy, but keeps the faith. The connection arrangement will relieve the main system power amplifier and speakers from bass duties, which should ensure that system power handling and loudness capabilities are enhanced.

## Best Buys and Recommendeds

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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.

**REL's *Strata* can add low bass without spoiling the music.**

ability to add the real bass, the whole bass and nothing but the bass, without interfering with even the most delicately balanced audiophile system. When you look at the cost of providing equivalent high class bass by traditional stereo means, the *Strata* is the high-end audio bargain of the year.

The similarly sized Boston *SW10* (£449) is also impressive, but in a rather different way. It's intrusive and lacks deep bass excavation, but it takes over all the bass duties to increase sys-

tem loudness, and integrates with impressive coherence.

Despite its hefty price, I'm not convinced the KEF offers an improvement over either of these, in an audiophile context that is, though its prodigious power and delightful presentation are strong incentives.

If there is a single maxim for the subwoofer market, it's to approach with caution because they're a pretty mixed bunch. But a good one is well worth seeking out, because the benefits it can bring to a high quality small speaker hi-fi system is out of all proportion to the quite modest asking price.

# Dealer Guide

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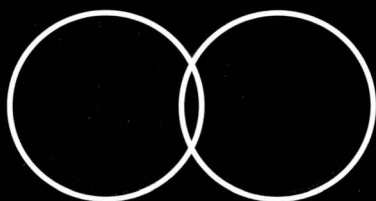


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**AUDIO INSIGHT LTD**, 53 Wolverton Rd, Stony Stratford, Milton Keynes, Bucks MK11 1ED. (0908) 561551. Alchemist Products, AVI, Arcam, Audioblab, Aura, Heybrook, Meridian, Moth, Rotel, Royd, Ruark, TDL, UKD and more. Records and CDs, record cleaning service. SGL speaker demo room. Access, Visa and Finance.

**DEJAC HI-FI CONSULTANTS**, 21 The Broadway, Old Amersham, Bucks, HP7 0HL. Tel 0494 433173. AMC, Arcam, Bose, Meridian, Quad, Rotel, Denon, NAD, Tannoy, Mission, TDL. 2 Dem Rooms. Appts Necessary. Free Installation. Tricity Finance, Instant Credit, Open 9:30-5:30pm including Sat.

**D.L. CHITTENDEN LIMITED**, 59-61 The Broadway, Chesham, Bucks, HP5 1BX. (Opposite Boots). (0494) 784441 Philips, Mordaunt-Short, Denon, Kenwood, Canon Audio, Koss, Wharfedale. Nicam TV & Video, Surround Sound, AV Systems. Showroom Demonstrations from expert and friendly staff. No appts nec. Service Department. Credit facilities available. Open 8.30 to 17.30 Mon-Sat.

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Meredion, JPW. Musical Fidelity. 9.30am-6pm 6 days. 0% Credit.

**STEVE BOXSHALL AUDIO**, 41 Victoria Rd, Cambridge CB4 3BW. (0223) 68305. 10-6 - 6 days. 3 dem rooms, home trial, appts. preferred. Free installation and service dept. Access, Visa & credit.

**UNIVERSITY AUDIO**, 1-2 Peas Hill, Cambridge. (0223) 354237. Mission-Cyrus, Arcam, Rotel, Denon, Meridian, Ruark, ATC, AVI, Quad, Linn. 3 dems, 1 single speaker. Home trial, free install, Service Dept. Visa, Access, Amex, Credit. 9-5.30.

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**CHRIS BROOKS HI-FI**, 29 Gaskell St, Stockton Heath, Warrington. (0925) 261212. Tues-Sat 10-6. 2 dem rooms. Credit facilities. All credit cards. Total absence of bull\*\*\*\*

**CONGLETON HI-FI**, 1/1a Duke St, Congleton, Cheshire, CW12 1AP. (0260) 297544. Acoustic Energy, Arcam, B&W, Denon, Epos, Linn, NAD, Nakamichi, Onix, Royd, Target, etc. Superbly appointed single speaker demo facilities. No appts nec, home trial facilities, free installation. 2 year guarantee on all equipment. Access, Visa. Credit facilities available on request. Open Mon-Sat, closed Weds.

**HI-FI STEREO**, 51 Washway Road, Sale, Cheshire. 061-973 5577. Technics, Marantz, Denon, Rotel, Pioneer, Mission, Tannoy, B&W, Mordaunt-Short, Celestion and many more. The area's leading hi-fi specialist, established for over 25 years. Demo rooms available, including home cinema. No appts required, service dept, expert advice, home trial facilities. Access, Visa, instant credit. Open Mon-Sat 9-5.30, closed Wed.

**NORMAN AUDIO**, 106 Victoria Str, Crewe. (0270) 211091 Fx (0270) 211795. For full details see our Lancashire entry.

**PETERS HI-FI**, 4 St Michaels Sq, Grosvenor Precinct, Chester., (0244) 322063/319392. Arcam, Technics, Sony, Marantz, Dual, Denon, Tannoy, Wharfedale, Quad. 2 Single speaker Dem rooms, no appts nec, free installation service dept. Access, Visa, Amex. Peters credit chargecard. Mon-Sat 9-5.30.

**THE HI-FI SHOWROOMS**, 12A West Str, Congleton, Cheshire (0260) 280017, 1 Stanley St, Leek (0533) 383780, Celestion, Creek, Exposure, Marantz, Musical Fidelity, Pink Triangle, Project, Rotel, Ruark, Systemdek, Tannoy, Technics. 5 Dem Rooms, No appts nec, Home trial, Free install, Service dept. Access, Visa, Lombard Tricity. Open 9-5:30, Closed Wed.

**SWIFT HI-FI**, St Annes Parade, Wilmslow. (0625) 526213. Aura, B&W, Denon, Kenwood, Marantz, NAD, Pioneer, Rotel, Systemdek, Tannoy, Revolver, JPW. Open 9:30am-6:00pm dem room. No pressure!

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Innovations, Denon, Harman-Kardon, JBL, Michell, Musical Fidelity, Pink Triangle, Revox, Rogers, Thorens, etc. Dem Room. Appts nec. Home trial facilities, free installation, service dept. Access, Visa & H.P. Open 9.15-5.30.

**GILSON AUDIO LTD**, 172 Borough Road, Middlesbrough. (0642) 248793. Linn, Exposure, Arcam, Mission, Cyrus, Denon, Marantz, Rotel, Pioneer, Audioblab, Tannoy. Demonstration facilities in main shop and 1 dem. room, apt nec, home trial facilities, free install. on request, service department. Access, Visa, HP. 10-5 - 6 days.

## CORNWALL

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**RJF Audio Visual**, 84 Pendarves Str, Tucking Mill, Camborne, Cornwall TR14 8NJ. (0209) 710777/612260. TDL, Michell, Musical Fidelity, NAD, Nakamichi, Bower & Wilkins, SME, Micromega, Pink Triangle, Pro-jekt, Perception, Harman Kardon, Triangle. Integral Demo room/ showroom and special home dems. Appts nec, home trial, free install, service dept. All cards, switch and transax. Open Mon-Sat 9.30-5.30.

## CUMBRIA

**MISONS SOUND & VISION**, 11 Warwick Road, Carlisle CA1 1DH. Tel (0228) 22620. Bang & Olufsen, Rotel, Sugden, Harbeth, Quad, NAD, Yamaha, Sony, Demo Suite, No appts nec, Home trial facilities, Free Installation, Service Department. 9-5:30 Mon-Fri. Thurs 9-1. Sat 9-5.

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## DEVONSHIRE

**THE HI-FI ATTIC**, 58 New George St, Plymouth, Devon PL1 1RR. (0752) 669511. We stock most leading makes and have an expert enthusiastic staff. Premises include attractive hi-fi and home cinema demonstration rooms. We offer free installation and credit facilities (written details on request) also a fully equipped service department. We can also provide a mail order service for all your LaserDisc requirements. We accept Visa, Access, Amex.

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**UPTON ELECTRONICS**, 31 Torquay Road, Paignton, Devon TQ3 3DT. (0803) 551329. Pioneer, Denon, Sony, Technics, Harman-Kardon, Quad, Tannoy, JPW, Monitor Audio, Audio Innovations etc. Single speaker demonstration. No appts required, service dept, free install, home trial. Access, Amex, Inst credit, Visa. Open Mon-Sat 9-5.30, Wed 9-1pm.

## DORSET

**DAWSONS**, 23 Seamoar Road, Westbourne, Bournemouth, Dorset. (0202) 764965. B&O, Castle, Canon, Jamo, JBL, Pioneer, Sony, Target, TDL, Technics. No appts necessary. Free install, Service depart. Various credit facilities available. Open 9-5.30 6 days a week.

**H.A.T.V.** 131 Barrack Rd, Christchurch, Dorset BH23. (0202) 473901/478621. Quad, Aura, B&W, Monitor Audio, Bose, Yamaha, Rotel, NAD, Denon, Revox etc. Specialised demo room 2 spker/amp comparators. Appts required, service dept, free install, home trial. Access, Amex, Int free credit, Visa, Diners, instant credit. Mon-Thur 9-6, Fri 9-8, Sat 9-6.

**MIKE MANNING AUDIO** New branch now open at: 128 Pool Road, Westbourne, Bournemouth. (0202) 751522. For details see main entry under Somerset.

**SUTTONS HI-FI**, 18 Westover Road, Bournemouth. 0202 555512. Linn, Arcam, Mission, Quad, Audioblab, Rotel, Yamaha, Denon, etc. 2 Single Speaker Listening Rooms, Home Demonstrations, Free Installations. Open Mon-Sat 9-5:30. Call for details.

## ESSEX

**AUDIO T**, Gants Hill, 442-444 Cranbrook Rd, Gants Hill, Hford, Essex 1G2 6LL. Tel: 081 518 0915 Fax 081 554 8463. Arcam, Audioblab, Cyrus, Denon, Kef, Meridian, Rotel, Micromega, Yamaha & many more. Mon-Sat 10-6. 3 yr gntee on Hi-Fi. Free del & instal. 30 day upgrade scheme. Home dems. PX.

**1ST AND FOREMOST HI-FI CENTRE**, 49-55 North Station Road, Colchester, Essex CO1 1RQ. Tel: (0206) 549842. Fax: (0206) 762900. Tlx: 987873 SAIDG. Trio Kenwood, JVC, Akai, Aiwa, Sony, Pioneer, Technics, Nakamichi, Panasonic, Revox, etc. Home trial, free installation. Service dept. Instant credit available + all credit cards accepted. Mon to Sat 9am-6pm.

**BRENTWOOD HI-FIDELITY**, 2 Ingrave Rd, Brentwood, Essex, CM15 8AT. (0277) 221210. Audio Innovations, Denon, DNM, EAR, Marantz, Micromega, Mission, Pink Triangle, Quad, Tannoy plus many more. Single speaker dem rooms, home trials, evening appts (high end), home installations. Mon-Sat 9.30-5.30. Access. Visa. Service Facilities. Advice second to none.

**LYON AUDIO**, 16 Peartree Business Centre, Peartree Road, Stanway, Colchester, Essex CO3 5JN. (0206) 560259. Mission, Cyrus, Arcam, Denon, Rotel, KEF, Rogers, Marantz, NAD, Tannoy. Dem facilities. Mon-Sat 9-6. Installations. Access, Visa, instant credit. Service dept.

**RAYLEIGH HI-FI**, 44a High Street, Rayleigh, Essex. (0268) 79762/747571. 216 Moulsham St, On-the-Parkway, Chelmsford. (0245) 265245. 132-134 London Road, Southend-on-Sea. (0702) 432525. A&R, Audioblab, Creek, Cyrus, Denon, Epos, Linn, Meridian, Mission, Naim, Quad, Rega, Roksan, Royd. 0% finance.

## GLoucestershire

**AUDIO EXCELLENCE**, 58 Bristol Road, Gloucester. (0452) 300046. Great Hi Fi carefully selected and demonstrated by friendly and enthusiastic staff. Closed Mon.

**AUDIO T**, 40-42 Albion St, Cheltenham, Glos. GL52 2RQ. (0242) 583960. Fax (0242) 226435. Great hi-fi from Arcam, Audioblab, Creek, Denon, Linn,



Meridian, Mission, Rogers, Rotel, Yamaha and many more. Mon-Fri 10-6pm. Sat 9.30-5.30. 3 yr gntee on Hi-Fi. 30 day upgrade scheme. Home dems. PX. Single speaker dem room Free del. and installation. **BADA**

HUTCHINSONS, 295-297 High Str, Cheltenham, Glos. GL50 3HL. (0242) 573012. Pioneer reference point, Technics, Dual, NAD, jWharfedale, Celestion, Marantz, Aiwa, Kenwood, Sennheiser. No appts necessary, free install, service dept. Instant credit up to £1000. Open Mon-Sat 9.15-5.30.

## HAMPSHIRE

AUDIO SOUTH for further details see the Surrey entry.

AUDIO T, 4 Feathers Lane, Basingstoke, Hants. RG21 1AS. (0256) 24311, Fax (0256) 24430. Great hi-fi from Arcam, Audiolab, Cyrus, Denon, Epos, Linn, Meridian, Mission, Naim, Rotel, Yamaha and many more. Mon-Sat 9.30-5.30pm. 3 yr gntee on Hi-Fi. Free del & instal. 30 day upgrade scheme. Home dems. PX. Single speaker dem room. Free del. and instal. **BADA**

FLEET AUDIO, 287 Fleet Road, Fleet, Hants GU13 8RT. (0252) 811088. Micromega, Exposure, Ruark, Royd, Denon, Orelle, Aura, Nakamichi, Rotel, JPW "Sound advice for a sound system". Home dem facilities, hours to suit. Appts preferred, service dept, free install within local area. Access, Amex, Visa. Open Tues-Sat 9.30-6pm

HAMPSHIRE AUDIO LTD, 2-12 Hursley Rd, Chandlers Ford, Hants SO5 2FU. (0703) 252827/265232. 3 hi-fi and 2 home cinema/Dolby surround sound demo studios. Thurs late eve, closed Mon (except in Dec). 2-year guarantee, service dept on site, large free car park, junctions 4 (M27/M3), 5(M27), 12(M3), 13(M3) all within 3 miles. Est 1969. **BADA**

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

## HEREFORDSHIRE

ENGLISH AUDIO, 95 Whitecross Road, Hereford HR4 0DG. (0432) 355081 Cyrus Centre, Pink Triang;e, Audion, Systemdek, Heybrook, Michi, KEF Reference, Micromega, Nakamichi, Chord, Arcam, Musical Fidelity, Rogers, NAD, Rotel, Denon, Tannoy, Marantz, Mission, Stax, Dual, TDL, Albarr, JPW, Celestion, Ixos, SME, Ruark, Moth, Audio Technica and others. Single Speaker Dem room. Home trial. Free install. Service dept. Access, Visa, Credit arranged. Open Mon-Sat 10am-6pm. **BADA**

## HERTFORDSHIRE

ACOUSTIC ARTS LTD, 101 St Albans Rd, Watford, Herts. (0923) 245250. Fax (0923) 230798 Absolute Sounds, Acoustic Energy, Audiolab, Chord, Denon, Marantz, Meridian, SME, TDL, Teac, Tues-Sat 9.30-6.00. **BADA**

AUDIO FILE, 27 Hockerill St, Bishops Stortford, Herts CM23 2DW. (0279) 506576. 9.30-5.30 open 6 days. Dealer of the Year 1988/89. Linn, Naim, Quad, Cyrus, Arcam, Roksan, Denon, Epos, Rotel, KEF, ProAc. 0% credit. **BADA**

HERTFORD MUSIC. Music is pleasure. We want you to feel good when choosing your system in our, 3 demonstration rooms (and bar!). Systems from budget to £15,000. CR Developments, Micromega, REL Acoustics, Acoustic Energy, Michell, Magnum, Diamond Acoustics, Beard, Lumley, Renaissance, etc. Access, Visa. Mail Order (0992) 700 900  
RADLETT AUDIO, 141 Watling Street, Radlett, Hertfordshire, WD7 7NQ. (0923) 856497. Mark Levinson, Proceed, PRO AC, AVI & ATC, Martin Logan, Tube Technology, Teac, Roksan, Audiolab, Rotel, Harman Kardon, Michel. Home trial facilities, Free install, Service Dept. Visa, Access 9-5.30 Mon-Fri 10-5.30 Sat

STUDIO 82, 82 High Street, Harpenden, Herts AL5 2SP. (0582) 762426, Fax (0582) 467022. ATC/AVI, Arcam, Aura, Audiolab, Bang & Olufsen, Denon, Epos, Mission Cyrus, Naim Audio, Nakamichi, Quad,

Nad etc. Quiet single speaker dem room. Appts nec. Home trial, free install. Service Dept. Visa, Access & finance terms. Open 9-5.30pm (Mon;Sat). Closed Weds. **BADA**

## KENT

JOHN MARLEY HI-FI CENTRES, 2 Station Rd, West Canterbury. (0227) 769329. Also at Dover - (0304) 207562. Arcam, Aura, B&W, Heybrook, JPW, ProAc, Pioneer, Rotel, Ruark, Tannoy, Technics. Dem and home trail facilities. Mon-Sat 9-5.30 closed Thurs. Free install. Credit to £1,000. Access, Visa, Credit charge. Service dept.

KIMBERLEY HI-FI, 193 Broadway, Bexleyheath, Kent. (081) 304 3272. Pioneer, Technics, Kenwood, Denon, NAD, Aiwa, Tannoy, Mission, Wharfedale, B&W. Separate dem room, no appt nec. Free installation. Service Dept. Instant credit facilities. 9.30-5.30. No early closing.

SOUNDCRAFT HI-FI, 40 High Street, Ashford. Seeking music lovers, male or female any age, to share common interest in, musical Pro-aktiv Hi-Fi Systems, Multi Room or Home Cinema. Attractive unusual equipment in unusual setting, your place or ours, we guarantee lasting pleasure. Open Mon-Sat, Appointment Service or just pop in. Tel: 0233 624441. **BADA**

VOLUME ONE, 41 Upper Wickham Lane, Welling, DA16 3AD. 081 304 4622. Arcam, Dual, Epos, Exposure, Mordaunt Short, Monitor Audio, JPW, Marantz, Micromega, Nakamichi, Pink Triangle, Rotel, Royd, Ruark, Sony, Systemdek. Large demo room, no appt nec. Evening dems in shop by appt. Home trial & demo, free delivery & installation. Access & Visa, 10.00-6.00 Mon-Sat

V J HI-FI, 29 Guildhall St, Folkestone. (0303) 256860. Mission, Kenwood, Tannoy, Marantz, Sony, Rogers, Denon, Musical Fidelity, Quad, Yamaha. Dem and home trial facilities, free local install. No appts necessary, service dept. Amex, Diners, Visa, Access, Int free credit, instant credit. Mon-Sat 9-6. **BADA**

V J HI-FI, 119 High Street Margate. (0843) 226977. For full details see our above entry. **BADA**

## LANCASHIRE

NORMAN AUDIO, 131 Friargate, Preston, Lancs, PR1 2EE. Tel 0772 253057. Fax 0772 562731. Marantz, Pioneer, Yamaha, Audiolab, Arcam, Mission, Cyrus, B&W, KEF, Sendeor Catalogue. Home Cinema Dem room. No appt nec, Home trial facilities, free installation. Instant credit subject to status. Open 9.30-5.30, late night Wed till 8.00pm. **BADA**

NORMAN AUDIO, also at 216 Church Str, Blackpool, (0253) 295661, Fax (0253) 295722. **BADA**  
JO KOCZUR LTD., 185 Yorkshire Street, Rochdale, Lancashire. (0706) 42107 Harman Kardon, Quad, Revox, Aura, Teac, JBL, Tannoy (including definition) B&W, Canon, Bose and many others. Dolby Pro Logic, A.V. System. Established over 25 years, qualified & experienced staff. Appts nec only after 5.30pm. Home trial, free install, service dept. Open Sat 9-5. Mon, Wed, Thurs, Fri 9-5.30pm. Closed Tues.

ROMERS HI-FI CENTRE, 94-96 High Street, Rishton, Blackburn, Lancs BB1 4LQ. Tel: (0254) 887 799. Stockists of: Sony Esprit Hi-Fi, Technics, Marantz, Musical Fidelity, Pioneer, Kenwood, Rotel, Tannoy, Mission, Ruark, B&W and many more. Demonstration room, Service department. Free delivery and installation (Local area). The area's leading hi-fi specialist.

## LEICESTERSHIRE

LEICESTER HI-FI CO, 6 Silver Walk, St Martins Square, Leicester LE1 5EW. Tel: (0533) 539753. Fax (0533) 626097. Acoustic Energy, Arcam, Marantz, Micromega, Mission/Cyrus, Musical Fidelity, Nakamichi. Exposure, Rogers, Roksan. "and oodles more". 2 Dem rooms, home trial arranged, free install, service dept, Credit facilities, Access, Visa, Diners, Amex, 6 days 9.30-5.30. **BADA**

LISTEN INN, 6 Hotel Street, Leicester. (0533) 623754 (Fax) 0533 623758. Linn, Arcam, Royd, Heybrook, Creek, Neat, Mission, Cyrus, Audiolab, Quad, Denon, etc. 2 Dem Rooms. **BADA**

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 depart-

ment. Lombard credit charge, Access, Visa. Mon-Fri 9.30-6.00, Sat 9.30-5.30.  
STEREO SHACK, 1-3 Guildhall Lane, Leicester. Tel 0533 530330. Aiwa, A.R., Denon, Kenwood, Jamo, Mission, NAD, Phillips, Pioneer, Rotel, A/V Speciality. Free Install Open 9.30 - 5.30 6 days. Credit available.

## LINCOLNSHIRE

BOSTON HI FI CENTRE, 65a Wide Bargate, John Adams Way, Boston, Lincs PE21 6SG. (0205) 365477. Quad, Nakamichi, Arcam, Marantz, NAD, Castle, Tannoy, Rogers, etc. Separate demo studio. Home trial. Free installation. Access, Visa. Tues - Sat 9-5 pm.

STAMFORD HI-FI CENTRE, 9 Red Lion Square, Stamford, Lincs PE9 2AJ. (0780) 62128. Pioneer, Technics, Marantz, Cyrus-Mission, Rotel, NAD, Yamaha, Kenwood, Quad, plus all major speaker manufacturers. Expert advice, comparator demonstrations, on two floors, part exchange Hi-Fi purchased for cash. No appointments necessary, home trial facilities, free installation, service department. Mastercard, Visa & credit charge, finance available. Mon-Sat 9-5.30pm, closed Thursdays. SUPERFI, 271A High Str, Lincoln LN2 1JG. (0522) 520265. See main entry under Nottinghamshire for full details.

## LONDON

ANALOG AUDIO, 849 High Road, London N12. (081) 445 3267. Cambridge, Denon, Rotel, Yamaha, Marantz, Wharfedale, Teac, Mordaunt-Short, Cerwin Vega, Nad. Free install. Service dept. Instant credit up to £1000. Visa & Access. 9.30-6 days.

AUDIO T, 190 West End Lane, West Hampstead, London NW6 1SQ. (071) 794 7848, Fax (071) 431 3570. Great hi-fi from Arcam, Audiolab, Cyrus, Denon, Meridian, Mission, Philips, Rotel, Proac, Micromega, Yamaha, and many more. Mon-Sat 10-6pm. 3 yr gntee on Hi-Fi. Free del & instal. 30 day upgrade scheme. Home dems. PX. 2 dem rooms. **BADA**

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

COVENT GARDEN RECORDS, 84 Charing Cross Road, London WC2 (071) 379 7635, Fax (071) 836 1345. London's premier digital audio centre. Photo CD, DCC, CD, & 16X9 TV'S. Audiolab, B&O, Marantz, Mission, Cyrus, Philips, Pioneer, Rotel, Rogers, Quad, Sony, Technics, single speaker dem rooms, appointments suggested, installation service available. All major credit cards accepted. Mon-Sat 10am-7.30pm.

DOUG BRADY HI-FI, 14-18 Monmouth St. London WC2H 9HB. (071) 379 4010, for the very best in hi-fi separates and home cinema. Wide range of top specialist hi-fi from Britain, America and Japan. 3 dem rooms. Closed Monday. **BADA**

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

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

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

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

MUSICAL IMAGES LTD. 173 Station Road, Edgware & 45 High Street, Hounslow, Middlesex. See under Middlesex & full page ad. in The Directory.

SOUND ORGANISATION LONDON, 4 Pickfords Wharf, Clink Street, London, SE1 9DG. Tel 071 403 2255. Audio Research, Aura, Creek, Epos, Exposure, Heybrook, Koetsu, LFD, Lyra, Martin Logan, Micromega, Naim, Nakamichi, Rega, Rotel, Roksan, Royd, SME, Sonus Faber. Interesting new equipment always under evaluation. 2xsingle speaker listening rooms. Appts preferred. Free Installation. Service Department. Open Tues -Sat. 10-6. Late dem by appointment.

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

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

SUPERFI, 2-4 Camden High Street, Camden, NW1 0JH (071)388 1300. See main entry under Notts for full details.

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

VOLUME ONE, 41 Upper Wickham Lane, Welling. (081) 304 4622. For full details see entry under Kent.

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

## GREATER MANCHESTER

CENTRAL RADIO, 30-32 Shudehill, Manchester M4 1EY. Tel 061 834 6700. Technics, Kenwood, Pioneer, Aiwa, Marantz, Mission, B&W, Wharfedale, JBL, Thorens, Panasonic, etc. TV video, surround sound, AV systems, service dept, free delivery. Access, Visa, Switch finance. Mon-Sat 9-5.30.  
THE AUDIO COUNSEL, 12 Shaw Road, Oldham, Manchester OL1 3LQ. (061) 633 2602. Linn, Yamaha, Rega, Rotel, Arcam, Micromega, EPOS, Creek, Nakamichi, Denon. 2 dem rooms. Free install. Visa, Access. Licenced credit brokers up to £1000 instant credit. 10.00-5.30 Tues, Weds, Sat; 10.00-7 Thurs & Fri. Closed Mon.

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

## MIDDLESEX

AUDIO T, 159a Chase Side, Enfield, Middx EN2 0PW. (081) 367 3132, Fax (081) 367 1638. Great hi-fi from Arcam, Audiolab, Cyrus, Denon, Meridian, Micromega, Mission, Philips, Rotel, Yamaha and many more. Mon-Fri 10-6pm. Sat 9.30 - 5.30 3 yr gntee on Hi-Fi. Free del & instal. 30 day upgrade scheme. Home dems. PX. 2 dem rooms. AV Dept. **BADA**

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

MUSICAL IMAGES LTD. 45 High Street, Hounslow, Middlesex TW3 1LR. (081) 569 5802. Fax (081) 569 6353. & 173 Station Road, Edgware HA8 7JK (081) 952 5535. FAX (081) 951 5864. Most brands available - see full page ad in the product directory. Interest free credit, ask for details. Demo Rms, Repairs & Service. Open Sunday and all week. A home cinema specialist. Mail Order. Part exchange.

BRITISH AUDIO DEALERS ASSOCIATION



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

**SIGHT N SOUND,** The Treaty Centre, Hounslow, Middlesex TW3 1ES. 081 572 5418, fax 081 572 5417. Sony, Kenwood, Finlux, Toshiba, Philips, Sanyo, Grundig, Pioneer, Technics, Akai. No appts nec, free install, service dept. Access & Visa, financing available. 9-6pm Mon-Sat.

## MERSEYSIDE

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

**P & A AUDIO (BIRKDALE) LTD** 31 Liverpool Road, Birkdale, Southport (0704) 68373. Arcam, Cambridge, Creek, Denon, Michell, Mission/Cyrus, Mordaunt-Short, NAD, Pink Triangle, QED, Revolver, Rogers, Rotel, Royd, Tannoy. 3 Single speaker demo rooms and Nicam surround sound dem room. Free delivery, installation (Merseyside) Service dept. Mon-Sat 9-5.30 Half day Tues, Access, Visa, Lombard. **PETERS HI-FI** 11 Werburgh Sq, Grange Precinct, Birkenhead. 051-647 5626. 9-5.30 closed Thurs. See Cheshire entry for full details.

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

## WEST MIDLANDS

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

**FRANK HARVEY HI-FI EXCELLENCE**, 163 Spon Street, Coventry CU1 3BB. (0203) 525200. 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. **BADA**  
All credit facilities available. Mon-Sat 9.30-5.30. Wed til 8pm.

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

**MUSICAL APPROACH**, 37 High Street, Aldridge, Walsall, W Mids. (0922) 57926. Linn products, Arcam, Creek, NVA, Revolver, Onix, Epos, Marantz, Rotel, Quad & more. Dem facs. Home trial. Service dept. Credit facs available. Access, Visa. 9.30-5.30 Mon-Sat. 9.30-1 on Thurs.

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

## NORFOLK

**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. Arcam, Naim, Denon, Spendor, Audiobal, Sound Organisation, Creek, Epos, Rotel, Heybrook, TDL, Nakamichi, etc. 2 comprehensive dem rooms. Home trial. Free installation. Visa, Access, HP facilities. Tues-Sat 9.30-1, 2-5.30.

## NORTHAMPTONSHIRE

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

**AUDIO SHOP**, 6 Hill Str, Raunds, Northants NN9 6NN. (0933) 622325. Denon, Rotel, Marantz, Moth, JPW, Royd, Pro-ject, Philips. Full range of accessories available. No appts required, service dept, free install, home trial. Open Mon-Sat 9-5.30, Wed 9-12.30.

**CLASSIC HI-FI + VIDEO**, School Lane, Kettering, Northants. (0536) 515766. Rotel, Musical Fidelity, Wharfedale, Yamaha, Onix, Nad, Pioneer, Marantz, Kenwood, Kef, Shearpe, Rogers, Metaxas Audio and many more. Home trial, free install, service dept. Access, Visa, credit facs. 9.30-5.30pm.

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

## NOTTINGHAMSHIRE

**CHANNY AUDIO**, Chantry Walk, 18-18a Eldon Street, Tuxford, Nr Newark, Notts NG22 0LH. (0777) 870372. Pink Triangle, DPA, Rotel/Michi, Micromega, NVA, Alchemist, Michell, Monitor Audio, Lumley, SME and much more! 3 dem rooms. Home trial, free installation, service dept. Access, Visa & credit facilities and mail order. Mon-Sat 9.30-6pm Sun & evenings home dem by appt.

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

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

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

**SUPERFI**, 15 Market Str, Nottingham NG1 6HY. (0602) 412137. Kenwood, Technics, Denon, Aiwa, Rotel, Wharfedale, Mission, Marantz, NAD < Celestion, and many more. 2 single speaker dem rooms. Free install on systems, service dept. Access & Visa, Amex. Open 9-5.30, 6 days.

## OXFORDSHIRE

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

**AUDIO T**, 19 Old High St, Headington, Oxford OX3 9HS. (0865) 65961, Fax (0865)60415. Great hi-fi from Arcam, Audiobal, Cyrus, Denon, KEF, Meridian, Mission, Rotel, Sony, Yamaha and many more. Open Mon Fri 10-6pm, Sat 9.30-5.30. 3 yr gntee on Hi-Fi. Free del & instal. 30 day upgrade scheme. Home dems. PX. 2 dem rooms. A/V Dept. **BADA**

**OVERTURE HI-FI**, 3 Church Lane, Banbury, Oxfordshire OX16 8LR. (0295) 271258. Arcam, Heybrook, Mission, Quad, Denon, Linn Products, Naim Audio, Epos, Meridian, Nakamichi. For sensible unbiased advice, call Oxfordshire's audio experts. Superb demo facilities. No appts nec, service dept,

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

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

**WESTWOOD AND MASON**, 46 George St, Oxford. Tel: 0865 247783 Arcam, Rotel, Rega, Epos, Tanoy, Royd, JPW, Mission, Nakamichi, Denon, Aiwa, Naim, Quad, Aura, Tannoy, Teac. Open 9:30-5:00pm. Dem room. Closed Thur. **BADA**

## SHROPSHIRE

**AVON HI-FI**, 12 Barker Street, Shrewsbury, Shropshire SY1 1QJ. (0743) 55166. NAD, Quad, B&W, Arcam, Kenwood, Aiwa, Bose, Nakamichi, Revolver, Onkyo. Dem room. Home trial. Free install. Service dept. Access, Visa. £1000 instant credit. Mon, Tues, Wed, Fri, Sat 9-5.30.

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

## SOMERSET

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

## STAFFORDSHIRE

**GRANGE HI-FI LTD**, 153 Branston Rd, Burton-on-Trent, Staffordshire DE14 3DQ. (0283) 33655. Albary, Audio Innovations, Audiobal, Arcam, Castle, Denon, Pink Triangle, Marantz, Rotel, Rogers, Systemdek, SME, Tannoy, TDL. Dem fac, appts nec on Sat, Free Install. Service dept Access, Visa. 9.00-5.30pm. Closed Mon all day & Wed aft. Closed for lunch 12.00-12.30.

## SUFFOLK

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

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

**BURY AUDIO**, 47 Churchgate St, Bury St Edmonds, Suffolk, IP 33 1RG. Tel 0284 724337. Arcam, Furukawa, Heybrook, Infinity, Marantz, Meridian, Michell, Pink Triangle, Proac, Rotel, Target, Roksan, Shanhinian, Quad Etc. Single Speaker Room. No appointments necessary. Home trial fac. Free Installation. Service Department. Access, Visa, Switch. Open 6 days a week. Mon/Tues/Sat 9.30-5.30 Thurs/Fri 9.30-7.00. Closed Wed

**EASTERN AUDIO**, 41 Bramford Rd, Ipswich. (0473) 217217. Quad Audio Lab, Denon, Dual, Marantz, Mission, NAD, Nakamichi, Technics, Arcam. Mon-Sat 9.30-6. **BADA**

## SURREY

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

**DATASOUND**, 23 South St, Dorking, Surrey RH4 2JZ. (0306) 882897. Arcam, Celestion, Denon, Dual, Marantz, Mission, Musical Fidelity, NAD, Rotel,

Tannoy. Dedicated listening room. Free install. Service dept. Up to £1000 instant credit subject to status. 9.30-5.30 6 days.

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

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

**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.

**SOUNDS EXCLUSIVE**, 1 Kent House, High Str, Cranleigh GU6 8AU. (0483) 268185. Michell (amplification & decks), Marantz, Ariston, Ortofon, AME, Sumo, Proac, Jamo, Origin Live. \*Kiseki. Demo room, appts preferred, home trial facilities, free install, service dept. Access, Visa. Open 9-5.30 Mon-Sat.

**SPALDINGS HI-FI**, 352-4 Lower Addiscombe Rd, Croydon, Surrey. (081) 654 1231/2040. 3 dem rooms and home dem. Free install, credit. Mon-Sat 9-6. 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.

**SURREY HI-FI**, 45 High Street, Godstone, Surrey RH9 8LS. (0883) 744755. Parking, easy access - just 2 mins off junction 6, M25. Tube Technologies, Rel Acoustics, Audio Lab, Quad, TDL, Nakamichi, KEF, Thorens, Rotel, Marantz, Denon, Michell, Tannoy, Top Line, Rel Acoustics, Single speaker demo room. Demonstration by appointment, free installation, service dept. Access, Visa, Mastercard. 0% Credit. Open 9-6, closed Wed.

**TRU-FI SOUND & VISION**, 10 Church Street, Leatherhead, Surrey. (0372) 378780. Sony, Technics, Panasonic, Mitsubishi, Ferguson, Aiwa, Pioneer, Sanyo, B&W, Mission. Free installation. Credit facilities. Access, Visa. 9.15-5.30 Mon-Sat. Closed Wed. Service dept.

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

## SUSSEX (EAST)

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

**JEFFRIES HI-FI**, 4 Albert Parade, Green Street, Eastbourne, East Sussex. Tel: 0323 31336. See above, **BADA**

**THE POWERPLANT**, 66 Upper North Street, Brighton BN1 3FL. (0273) 775978. Roksan, Musical Fidelity, Marantz, Rotel, Yamaha, Tannoy, Audiobal, B&W, Micromega, Epos. JPW, etc. Comfortable single speaker facilities. No appts. nec. Home trial facilities, free install. Late night dems by request. Service dept. Credit facilities available on request. Tue-Sat 10-6pm. **BADA**



## SUSSEX (WEST)

**AUDIO DESIGNS**, 26 High Street, East Grinstead, West Sussex RH19 3AS. (0342) 314569. Arcam, Audiolab, Cyrus, Epos, Linn, Marantz, Naim, Rotel, Mission, Sony. Comfortable listening room. Installation and service dept. Access, Visa and credit facilities. 9.30-6.00 Mon-Sat, late Tue. **BADA**

**BOWERS & WILKINS LTD**, (Est. 1945) 1 Becket Buildings, Littlehampton Rd, Worthing. (0903) 2 64141. 1 minute from A24 & A27. Free local parking. Aura, B&W (inc. Matrix), Castle, Denon, Mission, Nakamichi, Philips, Quad, Technics, Thorens, and many more in 3 Dem Rooms. Systems, Hi-Fi and Home Cinema. Service Dept., Installations. Open 6 days a week. Access, Visa, instant credit to £1000 subject to status.

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

## TYNE & WEAR

**RED RADIO SHOP AND HI-FI CENTRE**, 11 Olive Street, (Off Park Lane), Sunderland. Tyne & Wear SR1 3PE (091) 567 2087. Castle, Denon, JVC, Kenwood, Mordaunt-Short, Michell, Pioneer, Teac, Tannoy, Monitor Audio etc. AV Dem room, large with comparator facility. No appts nec, Free install. Service dept. Interest free credit and no deposit 9am-5.30pm daily.

## WARWICKSHIRE

**CASTLE HI-FI**, 59 Smith Street, Warwick. CV 34 4HCE. Tel (0926) 499963. A.R. B&W, LPW, Jensen in car, Marantz, Musical Fidelity, NAD, Pioneer, Rogers, TDL, Yamaha, Dolby Pro Logic. Dem Room. No appt nec, Home trial facilities, Free Installation, Service Department. Interest free credit, Access, Visa, Chartered Trust. Open 10-6 6days a week.

**FRANK HARVEY HI-FI**, 163 Spon Street, Coventry, Warwickshire, CV1 3BD. Tel 0203 525200. Arcam, Mission, Cyrus, Musical Fidelity, Marantz, Rotel, NAD, Tannoy, Yamaha, KEF. Open 9.30-5.30 closed Thursdays. **BADA**

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

**STRATFORD HI-FI**, 25 Henley Street, Stratford, Warwickshire CV30W. (0789) 414533. Arcam, Yamaha, Denon, NAD, Mission, Rotel, Marantz, Pioneer, Monitor Audio, B&W, Tannoy, Laserdisc. Dem room, wide range of home cinema equipment. No appts required, service dept, free install, home trial. Access, Visa, Int free credit, instant credit. Open 9.30-5.30 6 days, open late Wed by appt.

## WILTSHIRE

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

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

**PR SOUNDS**, 58 Castle Street, Trowbridge, BA14 8AU. Tel 0225 777799. Also at Melksham & Devizes. Pioneer, Technics, Kenwood, Denon, Marantz, B&W, Tannoy, JPW, Dual. Where music is a pleasure, personal service, no appointments necessary. Installations & much much more. Access/Visa £1000 instant credit. Open 9-6, 6 days.

## WORCESTERSHIRE

**SPAINS HI-FI**, 2&2a New Road, Bromsgrove, Worcestershire. Tel: (0527) 872460. B&W, Denon, Kenwood, Marantz, Mission, Nad, Pioneer, Rotel,

Sony, Tannoy and more. Integral demo room/showroom for instant comparisons on hi-fi and AV equipment. Free installation, service dept & credit facilities, Access & Visa

**WEST MIDLANDS AUDIO**, 158 Ombersley Road, Worcester WR3 7HA. (0905) 58046. Audiolab, Nakamichi, Naim, Rega, Absolute Sounds, Meridian, Arcam, Ion Systems, Roksan. 4 demo rooms for budget & high-end audio. Full DSP. Appointments necessary. Free install. Service dept. Access, Visa, Amex, Diners, Lombard/Hitachi. Mon-Fri 9.30-8.30 by appt Sat 9-5.30.

## YORKSHIRE (NORTH)

**THE AUDIO CLINIC**, 22 Lord Mayors Walk, York, Yorkshire YO3 7HA. (0904) 646309. Mission, Revox, Yamaha, JVC, Audio Innovations, Celestion, NAD, Musical Fidelity, Allison, Thorens. No appts nec. Home trial facilities, free installation, service dept. Access/Visa, credit. Open 10-5.30 Mon-Sat, Wed 11-5.30.

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

**SCARBOROUGH HI-FI CENTRE**, 14 Northway, Scarborough, N. Yorks YO11 1JL. (0723) 374547. Aura, Albarry, B&W Matrix, Cyrus, Denon, Pioneer, Marantz, Cabasse, Tannoy, Laser vision and wide screen TV. Dem room, appointment preferred. Home trial facilities. Free installation. Service dept. Access/Visa/Creditcharge/£1,000 instant credit/Amex/Diners. 10-6 Mon to Sat. **BADA**

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

**VICKERS HI-FI**, 24 Gyllygate, York. (0904) 629659. Audiolab, Harman-Kardon, Marantz, Musical Fidelity, Pink Triangle, Quad, Systemdek, Tannoy, Technics, & lots more. 3 demonstration studios (2 by appointment) superb showrooms, 2 year guarantee on all hi-fi products. Appts as above, home trial facilities, free installation, service department. Qualified and experienced staff, over 25 years experience. 12 months interest free credit. 10.30-5.30 Mon-Sat.

## YORKSHIRE (SOUTH)

**BARNESLEY HI-FI CENTRE**, 40-42 Sheffield Road, Barnsley, S. Yorks. S70 1HP. (0226) 205549 Fax (0742) 467207. Arcam, Quad, Audiolab, Mission Cyrus, Technics, Denon, Tannoy, Nakamichi, Dual, Rotel. Purpose built demo room, no appts necessary, free install, service dept. Access, Visa, varying finance packages. Open 9.30-5.30, 5 days (closed Thurs).

**HI-FI STUDIOS**, Sunnyfields, Doncaster, S Yorks DN5 85A. (0302) 781387. Proac, Acoustic Energy, TDL, Sugden, Albarry, Art Audio + AMC Valves, EAR Valves, Teac, Michell, Systemdek, Projekt, Keswick, Audio Research, Rel & more. AV room with laserdisc, Yamaha prologic surround, listening room, dems, home trial, free delivery and install, 2 year guarantee. Access, Visa. 10-8pm Mon-Fri, 10-6 Sat. Phone for further info & FREE fact pack.

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## HI-FI CHOICE SPECIAL OFFERS

# Choice accessories

*This month we are pleased to be able to offer a selection of cables and interconnects to improve the sound of your system. Although some people consider cables to be a mere accessory, in fact without them you'd get no sound at all from your system!*

*By choosing the very best possible cables you can make the most of the rest of the separates that make up your hi-fi system.*

## Speaker Cables

### AudioQuest F-14

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

Order ref	Length	Price
ZLI4WR/1	1 metre	£28.90
ZLI4WR/2	2 metre	£32.80
ZLI4WR/3	3 metre	£36.70
ZLI4WR/4	4 metre	£40.60
ZLI4WR/5	5 metre	£44.50

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

### AudioQuest Type 4

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

**Order Ref: ZLT43PR - 3 Metre length £57.00**

**Order Ref: ZLT45PR - 5 Metre length £75.00**

### AudioQuest Indigo

The obvious next step up from Type 4, Indigo uses ten solid conductors, again in a Hyperlitz array and finished in a tasteful blue satin jacket. When the five red or black conductors are connected together this gives a 2.6 mm<sup>2</sup> signal area. Not the cheapest cable on the market, but nonetheless



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

**Order Ref: ZLI3PR - 3 metre length £75.00**

**Order Ref: ZLI5PR - 5 metre length £105.00**

### AudioQuest Crystal

Crystal uses twelve solid conductors, spiralled together in a Hyperlitz array under a slate blue satin jacket. The cable is rather unusual in that it contains a mix of conductors, six conductors are 0.65 mm<sup>2</sup> PHFC copper and six are 0.52 mm<sup>2</sup> FPC copper. In normal use Crystal is a 3.51 mm<sup>2</sup> cable. The FPC copper acts like a bypass, allowing most of the high frequency benefits of this superior material. The less expensive OFHC copper provides bulk so Crystal can provide a powerful full range sound. Together the OFHC and FPC allow Crystal to have extraordinary performance at a reasonable price. Crystal is also an extremely effective single biwire cable, which is best achieved by using the six OFHC conductors for the bass and the six superb FPC conductors for the treble.

**Order Ref: ZLCY3SBW - 3 metre £144.00**

**Order Ref: ZLCY5SBW - 5 metre £200.00**

## Interconnect cables

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

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

### AudioQuest Turquoise

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

**Order Ref: ZIUP1 - 1 metre £34.95**

**Order Ref: ZIUP2 - 2 metre £40.95**

### AudioQuest Ruby

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

**Order Ref: ZIRP1 - 1 metre £69.95**

### AudioQuest Quartz

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

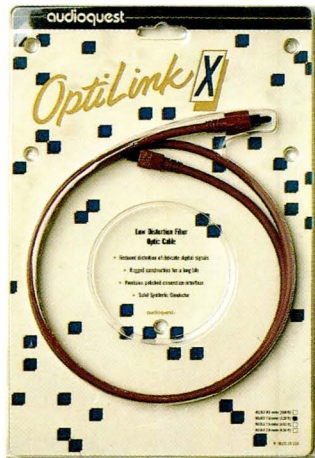
**Order Ref: ZIQP1 - 1 metre £99.95**

## Optical cables

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

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

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



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

## Digital cables


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

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

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

**AudioQuest Video X**  
**Order ref: ZIXP1 (1 metre) £29.95**  
**Order ref: ZIXP2 (2 metre) £36.95**  
**Order ref: ZIXP5 (5 metre) £57.95**  
**AudioQuest Video Z**  
**Order ref: ZIZP1 (1 metre length) £49.95**

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

### AudioQuest CD Feet

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

**Order ref: ZAFCA4**  
**Price: £29.95**

### AudioQuest Big Feet

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**Price: £47.95**

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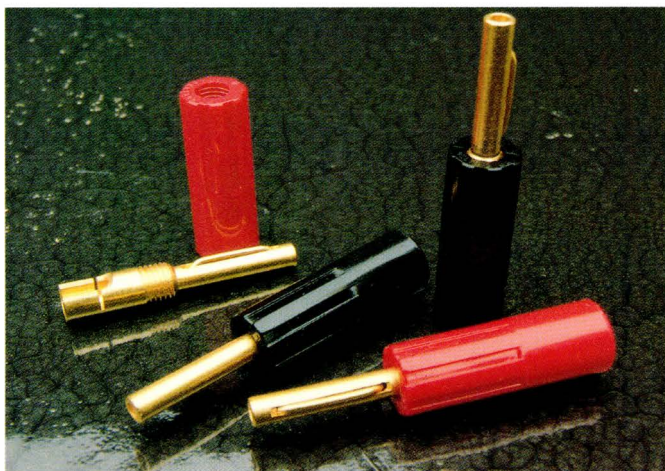
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# HI-FI CHOICE



## Buyer's Guide

*Welcome to the new 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, while the unique review based Directory contains our views on over 800 components that have been tested and rated by the Hi-Fi Choice team of experts.*

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Your at-a-glance reference to hi-fi prices, technical specifications and options. Over 2,500 items listed! If it's hot and hi-fi, it's here.

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The original and the best. Our unique review based guide to over 800 products tested in *Hi-Fi Choice*. We tell you the best hi-fi to buy.



**Key to Amplifiers**

Power - output power in watts, per channel, RMS.

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Model	Price	Type	AV	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Adcom GFA-2535	649	Pwr	-	60	-	-	N/A	4 channels, bridgible in prs	
Adcom GFA-535II	350	Pwr	-	60	-	-	N/A		
Adcom GFA-545II	499	Pwr	-	100	-	-	N/A		
Adcom GFA-555II	850	Pwr	-	200	-	-	N/A		
Adcom GFA-565	899	Pwr	-	300	-	-	N/A		
Adcom GFA-5800	1499	Pwr	N/A	N/A	-	N/A	N/A		
Adcom GFP-345	299	Pre	N	-	4L,2T	N	N	N/A	
Adcom GFP-555 II	499	Pre	N	-	MM,4L,1T	N	Y	N/A	
Adcom GFP-565	849	Pre	N	-	MM,4L,1T	N	Y	N/A	
Adcom GTP-450	449	Pre	N	N/A	N/A	N	N	44,8,30	Built in tuner
Adcom GTP-400	399	Pre	N	N/A	N/A	N	N	44,8,30	Built in tuner
AI Classic 25	699	Int	N	25	4L,1T	N	N	46,15,34	Kit amplifier
AI First Audio	1549	Pwr	N	7.5	-	N	N	41,15,34	
Aiwa XA-003	140	Int	N	40	MM,2L,1T	Y	N	N/A	2 speaker circuits
Aiwa XA-950	230	Int	N	100	MM/MC,2L,2T	Y	Y	N/A	2 speaker circuits
Albany AP2	1500	Pre	N	-	MM/MC,4L,1T	N	N	N/A	
Albany AP3	300	Pre	N	-	3L,1T	N	N	N/A	
Albany AP4	350	Pre	N	-	MM,4L,1T	N	N	N/A	
Albany M100B	1100	Pwr	-	100	-	-	-	N/A	2x monoblocks
Albany M408	850	Pwr	-	50	-	-	-	N/A	2x monoblocks
Albany PP1	430	Int	N	45	MM,4L,2T	N	N	N/A	
Albany PPI A'phile	500	Int	N	45	MM,MC,4L,1T	N	N	N/A	
Albany PPI	400	Int	N	45	N/A	N	N	N/A	
Albany SS08	500	Pwr	-	50	-	-	-	N/A	
Alchemist Freya	1020	Pre	N	-	6L,1T	N	N	N/A	
Alchemist Genesis	1525	Pwr	-	110	-	-	-	N/A	
Alchemist Kraken	310	Int	N	60	MM,MC,3L,2T	N	N	N/A	
Alchemist Kraken	380	Pwr	-	60	-	-	-	N/A	
Alchemist Kraken	395	Pre	N	-	6L,1T	N	N	N/A	
Alchemist Odin	1020	Pwr	-	80	-	-	-	N/A	
AMC 1030	369	Pre	N	-	MM	N	N	N/A	
AMC 2030	495	Pwr	-	30	-	-	-	N/A	
AMC 2100	849	Pwr	-	90	-	-	-	N/A	
AMC 2445	289	Pwr	-	45	-	-	-	N/A	4 channels
AMC AV81	289	Pre	Y	-	8L,2T	N	N	N/A	
AMC CVT3030	529	Int	N	30	6L,1T	Y	N	N/A	Tube amp
AMC S84	499	Pre	Y	-	8L	N	N	N/A	Multiroom, bal/unbal i/ps
Analogue Jupiter	330	Int	N	30	MM,4L,1T	N	N	N/A	
Analogue Saturn	75	Pre	N	-	MM	N	N	N/A	
Analogue Saturn MC	75	Pre	N	-	MC	N	N	N/A	
Arcam Alpha 5	230	Int	N	40	MM,3L,2T	Y	N	43,8,30	Bypassable tone
Arcam Alpha 6	330	Int	N	50	MM,3L,2T	Y	Y	43,8,30	remote volume facility
Arcam Delta 110	750	Pre	N	-	MM/MC,2L,2T	Y	Y	43,7,30	On-board DAC, 2 i/ps
Arcam Delta 110S	520	Pre	N	-	MM/MC,3L,2T	Y	Y	43,7,30	As Delta 110, w/o DAC
Arcam Delta 120.2	550	Pwr	N	100	-	Y	Y	43,9,30	Bridgeable
Arcam Delta 290	450	Int	N	75	4L,2T	Y	Y	43,9,32	Opt MM/MC phono modul
Art Audio Integra	1395	Int	N	30	5L,2T	N	N	N/A	
Art Audio Maestro	2960	Pwr	-	10	-	-	-	N/A	2x mono Class A triode
Art Audio Quintet	1156	Pwr	-	15	-	-	-	N/A	Class A triode
Art Audio VP1	880	Pre	N	-	MM,3L,1T	N	N	N/A	
Art Audio VPA	750	Pre	N	-	MM/MC,3L,1T	N	N	N/A	
Art Audio VPL	699	Pre	N	-	6L,2T	N	N	N/A	
Art AudioConcerto	1628	Pwr	-	30	-	-	-	N/A	2x mono Class A triode
Art AudioTempo	1980	Pwr	-	30	-	-	-	N/A	2x mono Class A triode
Audio Inno 2nd Audio	2999	Pwr	N	15	-	N	N	41,15,34	Monoblocks
Audio Inno 1000	1499	Pwr	N	50	-	N	N	41,15,34	Monoblocks
Audio Inno 1000SE	2249	Pwr	N	50	-	N	N	41,15,34	Silver circuit board
Audio Inno L1	299	Pre	N	-	3L,1T	N	N	25,10,30	
Audio Inno L2	699	Pte	N	-	4L,1T	N	N	50,12,30	
Audio Inno P2	699	Pre	N	-	MM	N	N	50,12,30	Phono stage
Audio Inno P2MC	899	Pre	N	-	MM/MC	N	N	50,12,30	Phono stage
Audio Inno Ser 200	349	Pre	N	-	MM,3L,T	N	N	50,12,30	
Audio Inno Ser 200	499	Pwr	N	12	-	N	N	50,12,30	
Audio Inno Ser 300	499	Int	N	10	MM,3L,1T	N	N	50,12,30	
Audio Inno Ser 500	999	Int	N	25	MM,3L,1T	N	N	41,15,34	
Audio Inno Ser 700	999	Int	N	25	4L,1T	N	N	41,15,34	
Audio Inno Ser 800	849	Pwr	N	25	-	N	N	41,15,34	
Audio Note Ongaku	34500	Int	N	26	6L	N	N	N/A	Single-ended Class A tube
Audio Note Oto	1250	Int	N	24	MM/MC,4L,1T	N	N	N/A	
Audio Res D-400II	6200	Pwr	N	200	-	-	-	48,23,33	Single ended, bal
Audio Res SP9 II	2850	Pre	N	-	MM/MC,4L,2T	-	-	48,14,26	Hybrid
Audio Research D-200	2800	Pwr	N	110	-	-	-	48,14,31	Single ended, bal
Audio Research D-300	4800	Pwr	N	160	-	-	-	48,18,33	Single ended, bal
Audio Research LS-2	2796	Pre	N	-	5L,1T	-	-	48,14,26	1 direct/ p/hybrid
Audio Research LS-2b	3355	Pre	N	-	5L,1T	-	-	48,14,26	1 bal direct i/p/hybrid
Audio Research LS-3	1599	Pre	N	-	5L,1T	-	-	48,14,26	1 direct i/p
Audio Research LS-3b	2250	Pre	N	-	5L,1T	-	-	48,14,26	1 direct/ p
Audio Research LS-5	5290	Pre	N	-	5L,1T	-	-	48,14,30	Full balanced in/out
Audio Research PH-1	1649	Pre	N	-	MM/MC	-	-	48,14,26	Phono preamp
Audio Research PH-2	2895	Pre	N	-	MM/MC	-	-	48,14,26	Balanced preamp
Audio Research V140	8960	Pwr	N	120	-	-	-	48,22,30	Monoblocks, 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 VT150	14900	Pwr	N	130	-	-	-	37,31,56	Monoblocks, tube
Audiolab 8000A	450	Int	N	60	MM,MC,1T,3T	Y	N	45,8,36	Preout/main in

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Audiolab 8000C	450	Pre	N	-	MM/MC,1T,3T	Y	N	45,8,36	2 pre out
Audiolab 8000M	700	Pwr	-	125	-	-	N	45,8,36	Monoblock
Audiolab 8000P	650	Pwr	-	100	-	-	N	45,8,36	
Audiolink P400	467	Pre	N	-	4L	N	N	43,7,270	Available in chrome
Audiolink PR401	583	Pwr	N	100	-	N	N	43,10,37	Available in chrome
Audiolink Sterling	30	Int	N	35	MM/MC	N	N	43,7,270	Available in chrome
Audiolink Sterling X	410	Int	N	70	4L	N	N	43,7,270	Available in chrome
Aura VA100	300	Int	N	70	MM,4L,1T	Y	N	43,6,31	
Aura VA50	250	Int	N	50	MM,4L,1T	Y	N	43,6,31	
AWI S2000MA	549	Pwr	-	90	-	-	-	N/A	
AWI S2000MM	999	Pwr	-	150	-	-	-	N/A	2x monoblocks
AWI S2000MP	699	Pre	N	-	7L,1T	N	N/A	N/A	
Beard A-70	2895	Pwr	-	70	-	-	-	N/A	Monoblock, tube Class A
Beard CA-35	995	Pre	N	-	MM/MC,3L,1T	N	N	N/A	Tube Class A
Beard CA-506	1695	Pre	N	-	MM/MC,3L,2T	N	N	N/A	Tube, Class A
Beard M-1000	5900	Pwr	N	100	-	N/A	N/A	N/A	Monoblocks (pair)
Beard P-35	1395	Pwr	-	35	-	-	-	N/A	Tube, Class A
Beard VM-P	795	Pre	N	-	MM/MC,3L,1T	N	N	N/A	Hybrid tube/MOSFET
Beard VMI-50	995	Int	N	50	MM/MC,3L,1T	N	N	N/A	Hybrid tube/MOSFET
Bryston .4	641	Pre	Y	-	4L,1T	N	N	48,5,25	
Bryston 2B-LP	750	Pwr	Y	75	-	-	-	N/A	Bridgable
Bryston 3B-NRB	1159	Pwr	Y	150	-	-	-	N/A	Bridgable, bal & unbal
Bryston 4B-NRB	1756	Pwr	Y	300	-	-	-	N/A	Bridgable, bal & unbal
Bryston 7B-NRB	1815	Pwr	Y	500	-	-	-	N/A	Monoblock (l ch)
Bryston 8B-NRB	2195	Pwr	Y	150	-	-	-	N/A	4 channels, bridgeable
Bryston BP1	673	Pre	Y	-	MM or MC	N	N	48,5,25	Phono stepup, bal & unbal
Bryston BP20	1126	Pre	Y	-	8L,1T	N	N	48,5,25	Balanced in/out
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 THX3B	1262	Pwr	Y	150	-	-	-	N/A	2 channels, THX cert
Bryston THX4B	1858	Pwr	Y	300	-	-	-	N/A	2 channels, THX cert
Bryston THX7B	1917	Pwr	Y	500	-	-	-	N/A	1 channel, THX cert
Bryston THX8B	2400	Pwr	Y	150	-	-	-	N/A	4 channels, THX cert
C'point Nat Progress	4125	Pwr	-	150	-	-	-	N/A	Mono, hybrid
CAT Preamp Line	5000	N/A	N/A	N/A	N/A	N/A	N/A	N/A	
CAT Preamp Phono	5500	N/A	N/A	N/A	N/A	N/A	N/A	N/A	
Chord SPM1000	2150	Pwr	-	200	-	-	-	N/A	
Chord SPM1200	2995	Pwr	-	250	-	-	-	N/A	
Chord SPM3000	5327	Pwr	-	250	-	-	-	N/A	4 amps for biamping
Chord SPM800	1749	Pwr	-	160	-	-	-	N/A	
Classe Audio 3D	1320	Pre	N	-	MM/MC,4L,1T	-	R	48,7,28	
Classe Audio 4	1735	Pre	N	-	MM/MC,4L,1T	-	N		

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Creek 4240	250	Int	N	40	3L,1T	Y	N	N/A	Optional phono
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	N/A	
Crimson CS620	395	Pwr	N	40	-	-	-	9,10,35	
Croft Absolut 1	1999	Pre	N	-	MM,3T,1T	N	N	N/A	
Croft Charisma	599	Pre	N	-	MM,3T,1T	N	N	N/A	
Croft Charisma	700	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Enigma	999	Pre	N	-	MM,3T,1T	N	N	N/A	
Croft Enigma	1100	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Halibut 1	2000	Pre	N	-	-	-	-	43,10,36	Tube, direct o/p facility
Croft Integrated	599	Int	N	35	MM,3L,1T	N	N	N/A	
Croft Micro	299	Pre	N	-	MM,3T,1T	N	N	N/A	
Croft Micro	400	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Series 5	549	Pwr	N	35	-	-	-	N/A	Ultralinear design
Croft Series 6	1300	Pwr	N	120	-	-	-	43,10,36	Triode facility
Croft Series III R	1600	Pwr	N	45	-	-	-	50,20,25	OTL amp, triode
Croft Series IIIR	1599	Pwr	N	35	-	N	N	N/A	OTL, regulated PSU
Croft Series IIR	5500	Pwr	N	100	-	N	N	N/A	Monoblock OTL
Croft Series X	800	Pwr	N	25	-	-	-	43,10,36	OTL amp, triode
Croft Series X	800	Pwr	N	30	-	N	N	N/A	OTL
Dawn A Prelude +50	951	Pre	N	-	MM/MC,2L,2T	N	N	38,9,26	Pre out line driver
Dawn Cmd 2 by 200	890	Pwr	-	200	-	N	N	38,11,26	Monoblock
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
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-450	250	Int	N	60	MM,3L,2T	Y	N	44,14,36	UK design
Denon PMA-480R	220	Int	N	50	MM,3L,2T	Y	Y	44,12,29	
Denon PMA-880R	300	Int	N	75	MM,3L,2T	Y	Y	44,16,40	
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 3B Primus E	2050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	
DNM 3B Six E	4050	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 PA1	1450	Pwr	N	45	-	-	-	27,13,18	Triwire output
DNM PA2BE	3550	Pwr	N	90	-	-	-	27,13,18	Triwire output
DNM PA2BS	4450	Pwr	N	90	-	-	-	27,13,18	Triwire output
DNM PA2BS-1	4800	Pwr	N	90	-	-	-	27,13,18	Triwire output
DPA DP200S	750	Pwr	-	60	-	-	-	N/A	Bridgable
DPA DSP200S	495	Pre	N	-	5L,1T	N	N	N/A	
EMF Audio Sequel	349	Int	N	50	MM,4L,1T	Y	N	N/A	
Esoteric EAR802	1440	Pre	N	-	MM,2L,2T	N	N	N/A	Tube
Esoteric EAR802MC	1580	Pre	N	-	MC,2L,2T	N	N	N/A	Tube
Esoteric G8B	5770	Pre	N	-	MM/MC,3L,2T	N	N	N/A	
Exhilarant	900	Pre	N	-	5L	N	N	n/a	6 tube pre, wood case optio
Exposure IV	1800	Pwr	N	80	-	N	N	48,13,35	
Exposure XIV	750	Pre	N	-	MM,MC,3L,2T	N	N	48,8,30	Digital in
Exposure XIX	725	Pre	N	-	5L	N	N	43,85,35	
Exposure XV	725	Int	N	40	MM,MC,3L,2T	N	N	43,85,35	
Exposure XVII	775	Pre	N	-	MM,MC,3L,2T	N	N	43,85,35	
Exposure XVIII (pr)	1500	Pwr	N	60	-	N	N	43,85,35	2x mono monoblock
Exposure XVIII	750	Pwr	N	60	-	N	N	43,85,35	
Exposure XX	625	Int	N	40	4L,2T	N	N	43,85,35	
Forte Model 4	1795	Pwr	-	60	-	-	-	N/A	Class A
Forte Model 5	1295	Pwr	-	100	-	-	-	N/A	
Forte Model 6	1795	Pwr	-	150	-	-	-	N/A	
Forte Model 7	1295	Pwr	-	75	-	-	-	N/A	Class A monoblock
Forte Model 40	1250	Pre	N	-	MM/MC/2L,2T	N	N	N/A	
Fullers Audio A1	1200	Pwr	-	12	-	-	-	N/A	Single ended Class A
Grant CD10	482	Pre	N	-	4L	N	N	N/A	
Grant G100AMS	1528	Pwr	-	100	-	-	-	N/A	
Grant G100P	764	Pre	N	-	MM,2L,1T	N	N	N/A	
Grant G200AMS	3760	Pwr	-	200	-	-	-	N/A	2x monoblocks
Grant G350A	3455	Pwr	-	350	-	-	-	N/A	
Grant G50A	1128	Pwr	-	60	-	-	-	N/A	2x monoblocks
Grundig V1	150	Pwr	N	50	MM,4L,Tu,1T	Y	Y	43,18,30	Tone defeat
Grundig V2	200	Pwr	N	80	MM,4L,Tu,1T	Y	Y	43,18,30	Tone defeat
Grundig V210	130	Pwr	N	50	MM,4L,Tu,1T	Y	Y	36,12,28	Pre-main split
Grundig V3	250	Pwr	N	120	MM,4L,Tu,1T	Y	Y	43,18,30	Pre-main split
Grundig V310	170	Pwr	N	70	MM,4L,Tu,1T	Y	Y	36,12,28	Pre-main split
GT Audio Pre	1500	Pre	N	-	MM,3L,1T	N	N	N/A	Regulated HT/LT PSU
GT Audio Pwr	2000	Pwr	N	30	-	N	N	N/A	Triode switchable (15w)
H'bk Sig SIG/SP&PS1	1215	Pwr	-	120	-	-	-	N/A	Monoblock
Harman-Kardon AP2500	499	Pre	N	-	MM/MC,6L,2T	N	N	N/A	
Harman-Kardon HK1400	399	Int	N	40	MM/MC,3L,2T	N	N	N/A	
Harman-Kardon HK6250	279	Int	N	33	MM,3L,2T	N	N	N/A	
Harman-Kardon HK6350	399	Int	N	25	MM,6L,2T	Y	R	N/A	'R' version
Harman-Kardon HK6550	429	Int	N	60	MM/MC,3L,2T	Y	N	N/A	
Harman-Kardon HK6650	749	Int	Y	70	MM/MC,4L,2T	Y	R	N/A	'R' version, video circuit
Harman-Kardon HK6850	899	Int	Y	85	MM/MC,4L,2T	Y	N	N/A	Video circuitry
Harman-Kardon HK6950	1299	Int	Y	120	MM/MC5L,2T	Y	R	N/A	'R' version, video circuitry
Harman-Kardon PA2100	349	Pwr	-	45	-	-	-	N/A	
Harman-Kardon PA2200	579	Pwr	-	70	-	-	-	N/A	
Harman-Kardon PA2400	899	Pwr	-	120	-	-	-	N/A	
Heybrook Integra	545	Int	N	70	4L,1T	Y	N	N/A	

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Heybrook SIG PE Wood	795	Pwr	-	100	-	-	-	N/A	Monoblock
Heybrook Sig SIG/CA	649	Pre	N	-	6L,2T	N	N	N/A	
Heybrook Sig SIG/CA/P	799	Pre	N	-	MM/MC,5L,1T	Y	N	N/A	
Heybrook Sig SIG/SA	630	Pre	N	-	MM/MC5L,2T	N	N	N/A	
Heybrook SIG/MNEX	698	Pwr	-	140	-	-	-	N/A	Monoblock
Heybrook SIG/Mono	748	Pwr	-	140	-	-	-	N/A	Monoblock
Inca Tech Oberon	450	Int	N	-	MM/MC,6L,2T	Y	N	43,8,22	Preout, biwire
Inca Tech Oberon Pre	350	Pre	N	-	MM/MC,6L,2T	N	N	43,8,22	CD direct & 2 outputs
Inca Tech Oberon Pwr	400	Pwr	-	70	-	Y	N	43,8,22	2 inputs
Jadis DEFY-7	5290	Pwr	-	100	-	-	-	49,23,63	Tube
Jadis DEFY-P60	3774	Pre	N	-	MM/MC,4L,1T	-	-	43,17,30	Tube
Jadis JA-200	15518	Pwr	-	160	-	-	-	26,23,58	Tube, monoblock (4 boxes)
Jadis JA-500	21900	Pwr	-	400	-	-	-	28,36,79	Tube, monoblock (4 boxes)
Jadis JA30	5760	Pwr	-	30	-	-	-	21,21,46	Tube, monoblock
Jadis JA80	9912	Pwr	-	60	-	-	-	23,26,58	Tube, minoblock
Jadis JP-200MC	19000	Pre	N	-	MM/MC,5L,1T	-	-	N/A	
Jadis JP-30MC	6444	Pre	N	-	MM/MC,4L,1T	-	-	N/A	
Jadis JP-80MC	11250	Pre	N	-	MM/MC,4L,1T	-	-	N/A	
Jadis JP-S2	7900	Pre	N	-	6,1T	-	-	N/A	
Jadis JPL	4720	Pre	N	-	5L,1T	-	-	43,17,30	Tube
Jadis JPP-200	4778	Pre	N	-	4L,1T	-	-	N/A	
JVC AX-A342BK	170	Int	N	65	MM,3L,2T	Y	N	44,13,31	
JVC AX-A472BK	220	Int	N	65	MM,3L,2T	Y	N	44,15,36	
JVC AX-A662BK	280	Int	N	90	MM/MC,3L,2T	Y	N	44,13,31	
JVC AX-R562BK	250	Int	N	80	MM,3L,2T	Y	Y	44,15,31	
JVC AX-R742BK	350	Int	N	80	MM/MC,3L,2T	Y	Y	44,15,35	
JVC AX-Z1010TN	650	Int	N	100	MM/MC,3L,2T	Y	Y	44,13,46	
KAL Conqueror	12500	Int	N	30	MM/MC,3L,1T	N	N	N/A	
KAL Emperor	4375	Pwr	-	9	-	-	-	N/A	Single ended tube Class A
KAL Empress	3660	Pre	N	-	MM/MC,2L,1T	Y	N	N/A	Tube
KAL Harlequin	750	Pre	N	-	MM/MC,2L,1T	Y	N	N/A	Tube
KAL Magician	550	Pre	N	-	3L,1T	Y	N	N/A	Tube
Kenwood KA-1030	140	Int	N	65	MM,3L,2T	Y	N	44 wide	
Kenwood KA-3020	170	Int	N	45	MM,3L,2T	Y	N	44 wide	
Kenwood KA-3050R	200	Int	N	45	MM,3L,2T	Y	Y	44 wide	System control
Kenwood KA-4050R	280	Int	N	70	MM,3L,2T	Y	Y	44 wide	System control
Kenwood KA-5020	230	Int	N	80	MM,3L,2T	Y	N	44 wide	
Kenwood KA-5050R	350	Int	N	95	MM,3L,2T	Y	Y	44 wide	System control
Kenwood KA-7050R	500	Int	N	100	MM,3L,2T	Y	Y	44 wide	System control
Kenwood KA-V8500	700	Int	Y	55	MM,11L,1T	Y	Y	44 wide	5 Pre-outs
Krell K.A.S.	29500	Pwr	N	350	-	-	-	48,34,64	Monoblocks,
Krell KRC-2s	3980	Pre	N	-	6L,1T	N	Y	48,7,36	Opt MM/MC stage
Krell KRCs	6777	Pre	N	-	6L,1T	N	Y	48,7,36	Opt MM/MC stage
Krell KSA-100s	5290	Pwr	N	100	-	-	-	48,22,50	Sustained Plateau Bias
Krell KSA-200s	7450	Pwr	N	200	-	-	-	48,22,54	Sustained Plateau Bias
Krell KSA-300s	8900	Pwr	N	300	-	-	-	48,22,62	Sustained Plateau Bias
Krell KSA-50s	3490	Pwr	-	50	-	-	-	48,22,40	Sustained Plateau Bias
Krell KSL-2	3000	Pre	N	-	4L,1T	N	N	48,7,36	Opt. MM/MC stage
Lecson Quattra	420	Int	N	30	MM/MC + N/A	N	N	44,6,27	Pre out/main in
Lecson Quattra Plus	655	Int	N	50	MM/MC + N/A	N	N	44,6,27	Separate PSU
Lecson Stereo	255	Int	N	40	MM/MC + N/A	N	N	44,6,27	
Lecson Stereo Plus	295	Int	N	70	MM/MC + N/A	Y	N	44,6,27	
LFD Disc Preamp	3999	Pre	N	-	MC	N	N	30,5,36	Battery powered
LFD Int Zero (Ph)	650	Int	N	50	MM/MC,5L,1T	N	N	30,6,37	Phono stepup, zero feedback
LFD Integrated 1	999	Int	N	65	MM/MC,4L,1T	N	N	48,7,37	More powerful Int Zero
LFD Integrated Zero	479	Int	N	50	5L,1T	N	N	30,6,37	Handmade, custom parts
LFD Linestage LS2	1250	Pre	N	-	4L,1T	N	N	48,7,37	Hand toned LS1
LFD Linestage LS2P	1499	Pre	N	-	MM/MC,4L,1T	N			

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**Headphones - Y - yes, N - no.**  
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 Size - width x height x depth in cm.  
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Model	Price	Type	AV	Power	Inputs	Headphones	Remote	Size	Special
Magnum Class A	599	Int	N	60	MM/MC,3L,1T	N	N	N/A	
Magnum IA120	249	Int	N	50	MM,5L,2T	Y	N	N/A	
Magnum MA500	1295	Pwr	-	280	-	-	-	N/A	2x monoblocks
Magnum MF125	515	Pwr	-	140	-	-	-	N/A	2x monoblocks
Magnum MF300	595	Pwr	-	180	-	-	-	N/A	
Magnum Quartet	329	Int	N	36	MM,3L,2T	Y	N	N/A	
Marantz AV-500	600	Pre	Y	-	MM,7L,2T	N	Y	42,10,34	Dolby Pro Logic
Marantz MA-500	250	Pwr	-	125	-	-	-	9,15,45	D-bus, monoblocks, bridgable
Marantz PM-32	140	Int	N	40	MM,3L,1T	Y	N	42,14,28	
Marantz PM-43	200	Int	N	55	MM,3L,2T	Y	N	42,14,30	
Marantz PM-44SE	200	Int	N	45	MM,3L,2T	Y	N	42,14,28	Audiophile components
Marantz PM-52SE	300	Int	N	70	MM/MC,3L,2T	Y	N	42,16,34	Audiophile components
Marantz PM-53	250	Int	N	65	MM,3L,2T	Y	Y	42,14,30	
Marantz PM-54SE	300	Int	N	65	MM/MC,3L,2T	Y	N	42,16,34	Audiophile components
Marantz PM-63	300	Int	N	70	MM,3L,2T	Y	Y	42,14,30	
Marantz PM-700AV	450	Int	Y	45	MM,5L,2T	Y	Y	42,16,34	Dolby Pro Logic
Marantz PM-80 II	480	Int	N	100	MM/MC,4L,2T	Y	N	42,17,34	
Marantz PM-80SE	650	Int	N	110	MM/MC,3L,3T	Y	N	42,17,34	Audiophile components
Mark Levinson 20.6	15790	Pwr	-	100	-	-	-	N/A	2x monoblocks, Class A
Mark Levinson 23.5	7399	Pwr	-	200	-	-	-	N/A	
Mark Levinson 27.5	5399	Pwr	-	100	-	-	-	N/A	
Mark Levinson 29	3450	Pwr	-	50	-	-	-	N/A	
Mark Levinson No 25	2950	Pre	N	-	MM,3L,2T	N	N	N/A	
Mark Levinson No 26	5450	Pre	N	-	MM,3L,2T	N	N	N/A	
Matisse Fantasy	2300	Pre	Y	-	6L,2T	N	N	N/A	Line Stage
Matisse Reference	3500	Pre	Y	-	MM/MC,5L,2T	N	N	N/A	
Meridian 501	595	Pre	N	-	MM,4L,T	Y	N	33,9,34	MC option, system handset
Meridian 501V	745	Pre	Y	-	MM,4L,T	Y	N	33,9,34	As 501, plus video switching
Meridian 551	695	Int	N	55	MM,4L,T	Y	N	33,9,34	MC option
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 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	N/A	DSP tone control, MC option
Metaxas Charisma	1525	Pre	N	-	MM/MC,3L,2T	N/A	N	N/A	Separate PSU
Metaxas Ikarus II	1350	Int	N	40	MM/MC,3L,1T	N	N	N/A	
Metaxas Iraklis	1625	Pwr	N	50	-	-	-	N/A	
Metaxas Marquis	2250	Pre	N	-	MM/MC,3L,2T	N/A	N	N/A	Separate PSU
Metaxas Opulence	5500	Pre	N	-	MM/MC,3L,2T	N/A	N	N/A	
Metaxas Solitaire	2350	Pwr	N	130	-	-	-	N/A	
Metaxas Soliloquy	5990	Pwr	N	100	-	-	-	N/A	Monoblocks (pair)
Michell Al'o Stereo	1150	Pwr	N	50	-	N	N	32,20,36	
Michell Electro Mono	1879	Pwr	N	100	-	N	N	32,20,36	
Michell Argo	689	Pre	N	-	3L,1T	N	N	33,7,19	2 pairs outputs
Michell Argo HR	1300	Pre	N	-	3L,1T	N	N	36,8,22	2 pairs outputs
Michi RHA-10	995	Pre	N	-	5L	-	Y	47,8,34	Active
Michi RHB-10	1550	Pwr	N	-	-	-	-	-	
Michi RHC-10	795	Pre	N	-	5L	-	-	47,8,34	Passive
Mission Cyrus III	500	Int	N	50	MM,5L,1T	Y	N	22,8,36	PSX-R outboard PSU £30
Moth 30 Active 100VA	349	Pre	N	-	4L,1T	N	N	N/A	
Moth 30 Active	249	Pre	N	-	4L,1T	N	N	N/A	
Moth 30 Passive	149	Pre	N	-	3L,1T	N	N	N/A	
Moth 30 RIAA 100VA	299	Pre	N	-	MM/MC	N	N	N/A	
Moth 30 RIAA	199	Pre	N	-	MM/MC	N	N	N/A	
Moth 30 Series Power	239	Pwr	-	30	-	-	-	N/A	
Mus Fid Preamp 8	349	Pre	N	-	MM/MC,3L,1T	N	N	41,6,25	Tape monitor, chrome finish
Mus Fid The Preamp	219	Pre	N	-	4L,2T	N	N	44,8,32	XLR out, opt pho/digital board
Musical Fid A1000	1399	Int	N	50	MM/MC,3L,1T	N	N	49,13,36	Separate PSU
Musical Fidelity A1.3	329	Int	N	25	MM/MC,3L,1T	N	N	41,8,25	Class A, tape monitor
Musical Fidelity A120	549	Int	N	40	MM/MC,3L,2T	N	N	44,10,35	Class A
Musical Fidelity F15	1899	Pwr	N	100	-	-	-	49,19,38	Bal/unbalanced in/hybrid
Musical Fidelity F18	3999	Pwr	N	220	-	-	-	49,19,67	Bal/unbalanced in/hybrid
Musical Fidelity F22	999	Pre	N	-	5L,1T	-	-	-	
Musical Fidelity FX	1099	Pwr	N	90	-	-	-	49,12,38	Bal/unbalanced in
Musical Fidelity MA65	950	Pwr	N	65	-	-	-	41,6,25	£1200 with Preamp 3
Musical Fidy Typhoon	349	Pwr	N	45	-	-	-	44,8,32	XLR in, bridgeable
NAD Monitor 208	799	Pwr	-	250	-	-	-	N/A	THX certified
NAD Monitor 1000	199	Pre	N	-	MM/MC,3L,2T	Y	N	N/A	
NAD Monitor 1000S	319	Pre	N	-	MM/MC,3L,2T	Y	N	N/A	
NAD Monitor 2100	299	Pwr	-	50	-	-	-	N/A	
NAD Monitor 2400	419	Pwr	-	80	-	-	-	N/A	
NAD Monitor 2700	459	Pwr	-	150	-	-	-	N/A	
NAD302	169	Int	N	25	MM,3L,2T	Y	N	N/A	
NAD304	229	Int	N	35	MM,4L,2T	Y	N	N/A	
NAD306	329	Int	N	50	MM,4L,2T	N	N	N/A	
Naim Audio NAC52	4741	Pre	N	-	6 (see note)	N	Y	43,76,30	With/without phono
Naim Audio NAC72	622	Pre	N	-	2MM/MC, L,2T	N	N	21,76,30	Upgradable with PSU, MC i/p.
Naim Audio NAC82	1880	Pre	N	-	6(L or T)	N	Y	43,76,30	
Naim Audio NAC92	405	Pre	N	-	5(L or T)	N	N	44,56,30	
Naim Audio NAP135	1424	Pwr	-	70	-	-	-	43,76,30	
Naim Audio NAP140	634	Pwr	-	45	-	-	-	21,76,30	
Naim Audio NAP180	898	Pwr	-	60	-	-	-	43,76,30	
Naim Audio NAP250	1424	Pwr	-	70	-	-	-	43,76,30	
Naim Audio NAP90/3	375	Pwr	-	30	-	-	-	32,56,30	
Nakamichi IA1	750	Int	N	80	MM/MC,3L,2T	Y	Y	43,12,36	
Nakamichi IA2	600	Int	N	50	MM/MC,3L,2T	Y	Y	43,12,36	
Nakamichi IA3	350	Int	N	40	3L,2T	N	N	43,7,32	

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Model	Price	Type	AV	Power	Inputs	Headphones	Remote	Size	Special
NVA A60	470	Pwr	-	60	-	-	-	N/A	
NVA A70	450	Pwr	-	70	-	-	-	N/A	Mono
NVA A80	750	Pwr	-	70	-	-	-	N/A	Mono
NVA AP-20	320	Int	N	30	MM/MC,3L,1T	N	N	N/A	
NVA AP-35	490	Int	N	50	MM/MC,3L,1T	N	N	N/A	
NVA AP-35CD	430	Int	N	50	3L,2T	N	N	N/A	
NVA AP20CD	290	Int	N	30	3L,1T	N	N	N/A	
NVA P-50	250	Pre	N	-	3L,1T	N	N	N/A	
NVA P-80	290	Pre	N	-	5L,1T	N	N	N/A	
NVA P-90	300	Pre	N	-	5L	N	N	N/A	
NVA T1S	1000	Int	N	60	5L,1T	N	N	N/A	
NVA TDS	2500	Pwr	-	70	-	-	-	N/A	Mono
NVA TSS Power	3000	Pwr	-	70	-	-	-	N/A	
Onix DA24	400	Pre	N	-	MM/MC	N	N	N/A	
Onix OA21S	430	Int	N	45	MM/MC,3L,1T	N	N	N/A	
Onix OA401	400	Pwr	-	50	-	-	-	N/A	
Onix OA601	699	Pwr	-	70	-	-	-	N/A	
Onix OA801	849	Pwr	-	190	-	-	-	N/A	2x Monoblocks
Orelle SA-020.3	499	Int	N	60	6L,1T	N	N	N/A	
Orelle SC-200	400	Pre	N	-	MM/MC,2L,2T	N	N	N/A	
Orelle SP150	499	Pwr	-	75	-	-	-	N/A	
Orelle SP200	799	Pwr	-	100	-	-	-	N/A	
Papworth M100	2645	Pwr	N	100	-	N	N	25,17,38	Valve monobloc
Papworth M200	3825	Pwr	N	200	-	N	N	46,20,31	Valve monobloc
Papworth PPA6	TBA	Pre	N	-	6L	N	N	25,13,33	bi-mono valve
Papworth PPA6/P	TBA	Pre	N	-	MM/MC,6L	N	N	25,13,33	bi-mono valve
Papworth TVA50	1425	Pwr	N	50	-	N	N	43,19,33	Valve stereo
Philips FA930	200	Int	N	65	MM,2L,3T	Y	Y	44,14,30	
Pioneer A-102	130	Int	N	25	MM,2L,2T	Y	N	42,11,29	
Pioneer A-202	170	Int	N	35	MM,2L,2T	Y	N	42,11,29	
Pioneer A-300X	230	Int	N	30	MM,4L,2T	Y	N	42,13,36	
Pioneer A-302R	200	Int	N	30	MM,3L,2T	Y	R	42,13,34	
Pioneer A-400	280	Int	N	50	MM/MC	Y	N	42,13,36	
Pioneer A-400X	300	Int	N	50	MM/MC,4,2	Y	N	42,13,36	
Pioneer A-502R	300	Int	N	55	MM,3L,2T	Y	R	42,13,36	Satin gold A-502R
Pioneer A-502R-G	310	Int	N	55	MM,3L,2T	Y	R	42,13,36	
Pioneer A-602	350	Int	N	70	MM/MC	Y	N	42,17,44	
Pioneer C-73	550	Pre	N	-	MM/MC,3L,1T	Y	N	46,17,42	
Pioneer M-73	750	Pwr	N	110	-	Y	N	46,17,43	Class A/B switchable
Pioneer VSA-701S	500	Int	Y	55	MM,2L,2T,5V	Y	R	42,17,42	Dolby Pro Logic
Pioneer VSA-D802S	600	Int	Y	55	MM,2L,2T,5V	Y	R	42,17,42	Dolby Pro Logic
PS Audio 5.6	1090	Pre	N	-	MM/MC,3L,2T	N	N	43,6,19	Outboard PSU
PS Audio 6.1	799	Pre	N	-	4L,1T	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
PS Audio Phono Link	799	Pre	N	-	MM/MC	N	N	43,6,19	Outboard PSU
QED A270CD	369	Int	N	55	MM,MC,3L,1T	Y	N	N/A	
QED A270PA	429	Int	N	55	MM/MC,4L,1T	N	N	N/A	
QED C-300CD	259	Pre	N	-	MM/MC,4L,1T	N	N	N/A	
QED C-300PA	329	Pre	N	-	MM/MC,4L,1T	N	N	N/A	
QED Vector One	250	Pre	N	-	4L,1T	N	N	N/A	
QED Vector Reference	399	Pre	N	-	5L,1T	N	N	N/A	
Quad 34	388	Pre	N	-	MM,2L,T	N	N	33,7,21	optional MC phono i
Quad 66	842	Pre	N	35	MM,4L,2T	N	Y	33,8,26	Var inputs, system R/C
Quad 306	341	Pwr	N	70	-	-	-	32,7,20	stereo power amp
Quad 606	673	Pwr	N	140	-	-	-	32,14,23	stereo power amp
Quad IIa	600	Pwr	N	30	-	N	N	n/a	Tube, fitted to Quad II
Rega Brio	198	Int	N	30	MM,3L,1T	N	N	N/A	
Rega Elex	359	Int	N	50	MM,1L,1T	N	N	N/A	
Rega Elicit	730	Int	N	68	MM,MC,3L,1T	N	N	N/A	
Roksan ROK-L1	2250	Pre	N	-	4L,1T	N	N	N/A	
Roksan ROK-L2	995	Pre	N	-	4L,1T	N	N	N/A	
Roksan ROK-S1	1495	Pwr							

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#### TECHNICS

SUVZ 220 NEW, 30 watts per ch.  
SUVZ 320 NEW, 40 watts per ch.  
SU A800K NEW, 40 watts per ch. MOS, Class AA  
SU A700K NEW, 45 watts per ch. MOS. Class AA. Remote  
SU A800K NEW, 55 watts per ch. MOS, Class AA. Remote  
SU A900K NEW, 80 watts per ch. MOS, Class AA. Remote

#### KENWOOD

KA 1030 65 watts per ch.  
KA 3020 45 watts per ch. British sound  
KA 3050R NEW, 45 watts per ch. Remote  
KA 4020 60 watts per ch. British sound  
KA 404DR 70 watts per ch. Remote  
KA 5020 80 watts per ch.  
KA 5050R 90 watts per ch. Remote. NEW  
KA 7050R 100 watts per ch. Remote. NEW  
KAV 8500 HOME CINEMA "What Hi-Fi?" Award Winner

#### SONY

TAF 211B 30 watts per ch. NEW  
TAF 242B 60 watts per ch. NEW  
TAF 442E 80 watts per ch. UK sound. NEW  
TAF 542E 90 watts per ch. UK sound. NEW  
TAAV 570B Dolby Pro-logic Home Cinema Amp. NEW

### CD PLAYERS

#### TECHNICS

SLXP 150, SLXP 330, SLXP 440, SLXP 550, SLXPS 900, Portables  
SLPG 340A Budget MASH Player  
SLPG 440K NEW, Remote MASH Player  
SLPG 620A NEW, MASH with digital output  
SLPG 740K NEW, MASH digital servo  
SLPG 940K NEW, advanced MASH

#### KENWOOD

DP 2050 NEW model with CCRS  
DP 3050 NEW, 1 bit model  
DP 5050 NEW, 1 bit model  
DP 7050 NEW, 1 BIT Model  
DPM 6650 NEW, multi play model

#### SONY

CDPM 201 Midi size. NEW  
CDPM 301 Midi size, remote control. NEW  
CDPC 325M Midi size, 5 disc multi-player  
CDP 311 Full size, remote control. NEW  
CDP 411 Full size, remote control. NEW  
CDP 711E Full size, UK Sound. NEW  
CDP 911E Full size, UK Sound. NEW  
CDPX 303 ES Full size. UK Sound. NEW ES  
CDPC 335 Full size, 5 disc multi-player. NEW  
D33, D121, D220, D321  
DT115 & D122CK portable players all in stock

### CASSETTE DECKS

#### TECHNICS

RSBX 404K NEW Dolby B/C + HX Pro  
RSBX 646K — NEW, 3 Head Deck with HX-PRO  
RSBX 747K NEW, 3 Head Deck with HX-PRO  
Class AA  
RSTR 232 NEW, A.R. twin deck  
RSTR 333 NEW, A.R. twin deck with Bias adjustment  
RSTR 515K NEW, twin deck with HX Pro

#### KENWOOD

KX 3050 Dolby B/C, power loading  
KX 5050 Dolby B/C, 3 motor, power loading  
KX 7030 Dolby B/C, HX Pro, 3 head, 3 motor  
KXW 4050 NEW, twin deck, Dolby B + C  
KXW 6050 NEW, twin deck — Double record  
KXW 8050 NEW, twin deck with HX-Pro

#### SONY

Single decks  
TCFX 211B Dolby B and C, NEW  
TCK 311B With auto calibration. NEW  
TCK 411B 3 head deck, auto monitor, NEW  
TCK 511S 3 head deck with Dolby S. NEW  
TCK 611S 3 head/3 motor deck with Dolby S. NEW

#### Double decks

TCW 435B Dolby B+C + Hx-Pro. NEW  
TCWR 535B with record-reverse. NEW  
TCWR 635S With Dolby S. NEW

### SPEAKERS

#### SONY

SS 85E UK design  
SS 125E UK design  
SAW-90 — Sub Woofer

#### WHARFEDALE

Diamond 5 — NEW  
415 Performance  
425 Performance  
CRS-3, CRS-5, CRS-7, CRS-9 — New Range  
2130 CS — Centre Speaker

#### MORDAUNT-SHORT

New series MS-10, MS-20, MS-30, MS-40, MS-50 now in stock

CS-1 + SW1 — Home Entertainment Series in stock in dialogue, stereo and Pro-logic packs  
Dolby pro-logic DECODER ONE (NEW!)

#### CANON

S-30  
SC-10 — Centre Speaker  
VSB-100 — Sub. Bass Corner Unit  
VT-100 Corner units

#### TANNOY

803 Mk II 120 watts power handling  
805 Mk II 150 watts power handling  
607 Mk II 175 watts power handling  
609 Mk II 200 watts power handling  
611 Mk II 250 watts power handling  
613 Mk II 250 watts power handling  
615 Mk II 300 watts power handling

### HI-FI SYSTEMS

#### TECHNICS

All systems in speakers and CD  
CDX 520E 60 watts per ch. inc equaliser  
CDX 320 50 watts per ch.  
CDX 120 40 watts per ch.  
SSCH 404 NEW Budget Minisystem  
SCCH 550 NEW, budget minisystem  
SCCH 650 NEW, 50 watts mini system  
SCCH 655 NEW, MULTI-PLAY mini system

SCCH 750 NEW, 50 watts system with D.S.P.

SCCH 950 NEW, Pro-logic mini system

SHE 51 Equaliser for CDX 120 & CDX 320 systems

KENWOOD All systems with CD & speakers & remote control

M27 CDS — 40 watts per ch. VERY SPECIAL PRICE

M47 G — NEW 45 watts per ch.

MS6 PX, 45 watts per ch.

M57 MG — NEW 45 watts per ch., Multiplay system

M76 G, 60 watts per ch., inc. equaliser

M77 MG NEW 80 watts per ch., Multiplay system

M97 G NEW 85 watts per ch. Pro-logic system with multiplay CD option

NEW KENWOOD mini systems all with multi-play CD option

UD301/351 M, 25 watts per ch.

UD 501/551 M 32 watts per ch.

UD 701/751 M 32 watts per ch. — Dolby surround

UD 901/951 M 42 watts per ch. — Dolby Pro-logic

MS-A7 NEW Micro system

#### EXTRAS AVAILABLE

P 100 record deck for mini-hi-fi systems

CS-6 Centre speaker

CM 7ES Rear surround speakers, 70 watts

CM 5ES Rear surround speakers, 40 watts

SW900 Super woofer for midi systems

SW 700 Super woofer for mini systems

OMNI 7 Top Speaker

SONY All systems inc speakers & remote control

NEW systems in now in stock

Compact 109CD 25 watts per ch.

Compact 159CD 25 watts per ch., Multiplay

Compact 209CD 30 watts per ch.

Compact 259CD 30 watts per ch., Multiplay

Compact 359CD 50 watts per ch., Multiplay

Compact 559CD Separate components, Multiplay

Compact 759CD Dolby Pro-logic

SONY MINI HI-FI inc speakers & remote control & CD

MHC 510CD, NEW, 25 watts per ch.

MHC — C 50 CD NEW MULTIPLAY SYSTEM

MHC 710CD, NEW, 40 watts per ch.

MHC — C 70 CD NEW MULTIPLAY SYSTEM

MHC 2800CD, NEW, 40 watts per ch.

MHC 3800CD, NEW, 50 watts per ch, with D.S.P.

#### MINI-DISC

MZ1 + MZ2 Portables in stock

MDS 101 For Mini Systems

### DAT RECORDERS

#### SONY

TC DD3 portable  
TC DD7 NEW, Budget portable  
DTC 690 NEW, Full size deck

### TUNERS

#### TECHNICS

ST 610 24 Presets

STG 60 Twin Tuner

ST GT550K with RDS

ST GT650K with RDS

#### SONY

STS 211B NEW, with 30 presets

STS 311B NEW, with R.D.S. — EON

STS 505ES with R.D.S.

#### KENWOOD

KT 1050 NEW model

KT 2030 With Timer

KT 2050 NEW model

KT 3050 NEW model with R.D.S.

KT 6050 Remote compatible

### RECEIVERS

#### TECHNICS

SAGX 130K 60 watts, 30 presets

SAGX 230K 80 watts VCR input

SAGX 350K NEW Pro-logic

SAGX 550K — New Pro-logic

#### KENWOOD

KR-A4050 WITH R.D.S.

KRV 6050 NEW model with Dolby Pro-logic and R.D.S.

KRV 7050 NEW model with Dolby Pro-logic R.D.S. + D.S.P.

#### SONY

STRD 311B — New

STRD 511B New Pro-logic model

STRD 611B - New Pro-logic model

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**HARLOW**, 57 Harvey Centre; tel (0279) 426155

**LOUGHTON**, 152 High Road; tel 081-508 4838

**ROMFORD**, 8-9 Swan Walk; tel (0708) 746600



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# HI-FI CHOICE BUYER'S GUIDE - AMPLIFIERS/CASSETTE DECKS

## Key to Amplifiers

Power - output power in watts, per channel, RMS.  
Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape, AV - includes Dolby Surround or Pro Logic decoder and amplification.  
Type: Int - integrated, Pre - preamplifier, Pwr - power amplifier

## Headphones - Y - yes, N - no.

Remote - Y - yes, N - no.  
Size - width x height x depth in cm.  
Products highlighted in red have been tested in Hi-Fi Choice. Please refer to The Directory on page 121 for full test results.

## Key to Cassette Decks

Type: T - twin transports, allowing tape to tape dubbing, sequential play etc. S - Single transport, AR - Auto-reverse  
Heads - 2 - combination record/play heads, 3 - independent record/play heads, allowing real time off tape monitoring

## Size - width x height x depth in cm.

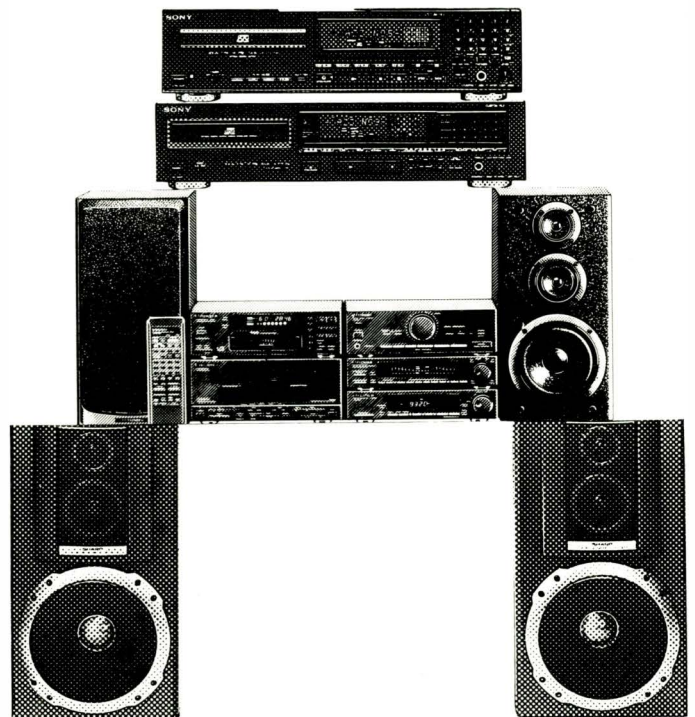
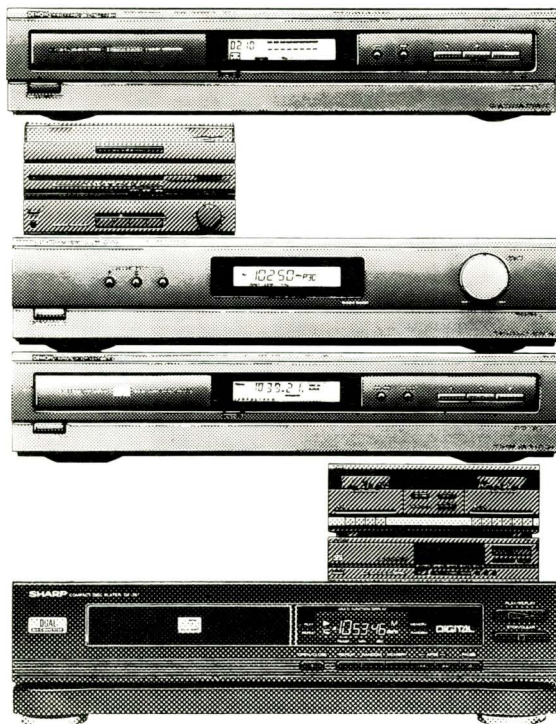
Products highlighted in red have been tested in Hi-Fi Choice. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
Sentec PA9	1000	Pwr	N	60	-	-	-	20,8,30	Monoblocks
Sentec PP9 RIAA MC	600	Pre	N	-	MC	N	N	5,12,23	Phono stepup - MC
Sentec PP9 RIAA MM	500	Pre	N	-	MM	N	N	5,12,23	Phono stepup - MM
Sentec SG9	800	Pre	N	-	4L,2T	Y	N	34,7,15	
Shearpe Phase 1	1099	Pre	N	-	MM/MC/3L,2T	N	N	N/A	
Shearpe Phase 1	1199	Pwr	-	80	-	-	-	N/A	
Shearpe Phase II	549	Int	N	50	4L,2T	Y	N	N/A	
Sherwood AI 1110	100	Int	N	55	MM,4L,1T	Y	N	N/A	
Sherwood AI 2010	120	Int	N	30	MM,4L,2T	Y	N	N/A	
Sherwood AI 2210	80	Int	N	30	MM,3L,1T	Y	N	N/A	
Sherwood AI 3010	140	Int	N	40	MM,4L,2T	Y	N	N/A	
Sherwood AI 5010	170	Int	N	70	MM,3L,2T	Y	N	N/A	
Sherwood AI 7010	170	Int	N	75	MM,3L,1T	Y	Y	N/A	
Sirius 7B	2492	Pwr	N	200	-	N	N	30,23,19	Monoblocks
Sirius Control Unit	720	Pre	N	-	6L,2T	N	N	23,5,19	Passive pre
Sonic Link DM20	349	Int	N	25	MM,EL,1T	Y	N	23,8,43	
Sonic Link DM20 Gold	598	Int	N	30	MM/MC,3L,1T	Y	N	23,8,43	
Sonic Link DM30	725	Int	N	25	MM/MC,3L,1T	N	N	23,8,43	
Sony TAF211B	150	Int	N	30	MM/2L	Y	N	43,14,31	Source direct
Sony TAF242B	200	Int	N	60	MM/2L	Y	N	43,14,31	
Sony TAF442E	250	Int	N	80	MM,3L,2T	Y	N	43,15,38	UK optimised sound
Sony TAF542E	300	Int	N	90	MM/MC,3L,2T	Y	N	43,15,38	UK optimised sound
Sony TAF570B	400	Int	Y	70	MM,4L,5T	Y	N	43,15,36	Dolby Pro Logic
Synergy	3080	Int	N	150	MM,3L,1T	N	N	N/A	
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 SE-A2000	1050	Pwr	-	100	-	Y	Y	45,19,44	Meters, R-Core, MOS AA
Technics SU-A600	200	Int	N	40	MC/MM,3L,2T	Y	N	43,13,32	
Technics SU-A700	250	Int	N	45	MC/MM,3L,2T	Y	Y	43,13,32	
Technics SU-A800	330	Int	N	55	MC/MM,3L,2T	N	Y	43,14,37	
Technics SU-A900	400	Int	N	90	MC/MM,3L,2T	N	Y	43,14,37	
Technics SU-C2000	700	Pre	N	-	N/A	N	Y	45,13,35	
Technics SU-V220	130	Int	N	30	MM,2L,1T	Y	N	43,13,32	
Technics SU-VZ320	170	Int	N	40	MC/MM,3L,2T	Y	N	43,13,32	
Tessera TAADA	1500	Pre	N	-	MM/MC	N	N	N/A	
Tessera TAHA	1800	Pre	N	-	MC	Y	N	N/A	
Tessera TALA	1500	Pre	N	-	-5L,1T	N	N	N/A	
Tessera TAMP-60	7350	Pwr	-	60	-	-	-	N/A	2x Monoblocks
TesseraTAP-6	5300	Pre	N	-	MM,3L,2T	N	N	N/A	
Threshold S/160	2197	Pwr	-	80	-	-	-	N/A	
Threshold S/1600e	7357	Pwr	-	760	-	-	-	N/A	
Threshold S/250	2759	Pwr	-	125	-	-	-	N/A	
Threshold S/350e	3678	Pwr	-	150	-	-	-	N/A	
Threshold S/450e	4904	Pwr	-	200	-	-	-	N/A	
Threshold S/55e	6028	Pwr	-	250	-	-	-	N/A	
Threshold SA-10E	6028	Pwr	-	175	-	-	-	N/A	
Threshold SA/12e	7153	Pwr	-	275	-	-	-	N/A	
Threshold SA3-9e	3678	Pwr	-	60	-	-	-	N/A	
TOC 'A' 1	2000	Pre	N	-	MM/MC,4L,2T	Y	Y	42,8,24	
TOC 'A'22	1500	Pwr	N	22	-	-	-	42,15,18	Class A
TOC 'A'50	2500	Pwr	N	50	-	-	-	42,15,18	Class A
Triangle Nemo Allion	1150	Int	N	80	MM,4L,2T	N	N	N/A	
Triangle TE60	549	Int	N	60	5L,1T	Y	N	N/A	
Tube Tech Genesis	2350	Pwr	N	100	N/A	N	N	N/A	
Tube Tech Prophet	1350	Pre	N	N/A	MM,2L,1T	N	N	N/A	
Tube Tech Unisil	1299	Int	N	30	MM,3L,1T	N	N	N/A	
Woodside SC27 MM	881	Pre	N	-	MM,2L,1T	N	N	N/A	
Woodside ISA 2.40	949	Pwr	-	40	-	-	-	N/A	
Woodside ISA230 Disc	899	Int	N	30	MM,2L,1T	N	N	N/A	
Woodside ISA230 Line	899	Int	N	30	4L,2T	N	N	N/A	
Woodside MA50 Class A	1224	Pwr	-	50	-	-	-	N/A	1 channel monoblock
Woodside SC25 Line	1420	Pre	N	-	2L,2T	N	N	N/A	
Woodside SC26 Phono	1931	Pre	N	-	MM/MC,3L,2T	N	N	N/A	
Woodside SC27 Line	705	Pre	N	-	2L,1T	N	N	N/A	
Woodside SC27 MC	999	Pre	N	-	MC,2L,1T	N	N	N/A	
Woodside STA35	1323	Pwr	-	35	-	-	-	N/A	
Yamaha AX-470	200	Int	N	95	MM,MC,3L,2T	Y	N	N/A	
YBA 1	3750	Pre	N	-	MC,4L,1T	N	N	N/A	
YBA 1 power	4250	Pwr	-	85	-	-	-	N/A	
YBA 2	1699	Pre	N	-	MM,3L,1T	N	N	N/A	
YBA 3	1199	Pwr	-	45	-	-	-	N/A	
YBA 3	1250	Pre	N	-	MM,3L,1T	N	N	N/A	
YBA Integre	1199	Pre	N	45	MM,4L,1T	N	N	N/A	
YBA Integre Line	999	Pre	N	45	4L,1T	N	N	N/A	
YBA2 Power	2150	Pwr	-	70	-	-	-	N/A	

Model	Price	Type	Dolby NR	Dolby BXC Pro	Heads	Size	Special
Aiwa XK-S7000	550	S	BCS	Y	3	N/A	6N head coils, built in DAC
Aiwa XK-S9000	700	S	BCS	Y	3	N/A	6N head coils, built in DAC
Akai DX-57	220	S	B/C	Y	3	N/A	
Akai GX-65II	250	S	B/C	Y	3	N/A	
Akai GX-95 II	440	S	B/C	Y	3	N/A	
Akai GX-R35	220	S	B/C	Y	2	N/A	Remote control
Akai GX-W45	320	R	B/C	Y	2	N/A	Remote control
Arcam Delta 100	850	S	BCS	N	3	43,13,24	Dolby S
Denon DRM-540	160	S	B,C	Y	2	44,13,28	
Denon DRM-710	260	S	B,C	Y	3	44,13,28	Dual capstan
Denon DRS-610	200	S	B,C	Y	2	44,13,31	Drawer loading
Denon DRS-810	300	S	B,C	Y	3	44,13,32	
Denon DRW-760	250	T	B,C	Y	2	44,13,28	
Dual CC800 RS	200	S	B/C	Y	2	N/A	
Dual CC850RS	230	T	B/C	Y	2	N/A	
Goodmans Delta 700	100	T	B	N	2	N/A	N/A
Goodmans GSW650	130	T	B	N	2	N/A	Both auto-reverse
Grundig CCF2	170	T	B	N	2	44,13,30	AMS, ststem remote
Grundig CCF210	150	T,AR	B	N	2	36,12,28	AMS, CD copy, remote
Grundig CCF3	200	T,AR	B,C	Y	2	44,13,30	Elapsed time, remote
Grundig CCF310	190	T,AR	B,C	Y	2	36,12,28	Elapsed time, CD copy
Grundig CF4	250	S	B,C	Y	3	44,13,30	Manual bias, AMS, remote
Harman-Kardon DC5300	499	T	B,C	N	2	N/A	
Harman-Kardon DC5500	599	T	B,C	Y	2	N/A	
Harman-Kardon DC5700	699	T	B,C	Y	2	N/A	Both transports record
Harman-Kardon TD4400	349	S	B/C	Y	2	N/A	
Harman-Kardon TD4500	499	S	B/C	Y	2	N/A	
Harman-Kardon TD4600	699	S	B/C/S	Y	2	N/A	
Harman-Kardon TD4800	1299	S	B/C/S	Y	3	N/A	
JVC TD-R452BK	180	S,AR	B,C	Y	2	44,13,33	
JVC TD-V562BK	200	S	B,C	Y	3	44,13,33	Cassette stabiliser
JVC TD-V662BK	250	S	B,C	Y	3	44,13,33	Dual capstan
JVC TD-W308BK	200	T,AR	B,C	Y	2	44,13,33	Twin, 1 rec
JVC TD-W708BK	250	T,AR	B,C	Y	2	44,13,33	Twin rec/play
JVC TD-X352BK	150	S	B,C	Y	2	44,13,33	
JVCTD-W108BK	110	T	B	N	2	44,13,24	Twin, 1 rec
JVCTD-W208BK	170	T	B,C	Y	2	44,13,33	Twin, 1 rec
Kenwood KX-3050	170	S	BC	Y	2	44,12,37	
Kenwood KX-5050	230	S	BC	Y	2	44,12,30	Auto bias
Kenwood KX-5530	220	S,AR	BC	Y	2	44,12,30	Auto bias
Kenwood KX-7050	330	S	BC	Y	3	44,13,30	Auto tape cal
Kenwood KX-7050S	400	S	BC	Y	3	44,13,30	Auto tape cal
Kenwood KX-9050S	550	S	BC	Y	3	44,13,30	Auto tape cal
Kenwood KX-W4050	170	T	BC	Y	2	44,13,30	
Kenwood KX-W6050	200	T	BC	Y	2	44,13,30	
Kenwood KX-W8050	260	T	BC	Y	2	44,13,30	Auto bias
Marantz SD-415 II	210	T	B,C	Y	2	43,14,30	D-bus, mic mixing
Marantz SD-53	200	S	B,C	Y	2	43,14,30	D-bus
Marantz SD-63	250	S	B,C	Y	3	43,14,30	D-bus
NAD 6325	169	S	B/C	N	2	N/A	Play Trim
NAD 6340	219	S	B/C	Y	2	N/A	Play Trim
NAD Monitor 6100	299	S	B/C	Y	2	N/A	Dyneq compressor for in-car
Nakamichi CR7E	1995	S	B,C	N	3	44,14,30	Auto tape cal, R/C
Nakamichi DR1	850	S	B,C	N	3	43,10,32	Manual azimuth cal
Nakamichi DR2	600	S	B,C	N	3	43,10,32	Diffused resonance tr
Nakamichi DR3	400	S	B,C	N	2	43,10,32	
Nakamichi Dragon	2350	AR	B,C	N	3	45,14,30	Auto azimuth correct
Pioneer CT-920S	680	S	B,C,S	Y	3	42,14,38	Slant Z-mechanism
Pioneer CT-95	1000	S	B,C,S	Y	3	44,15,38	Copper plated chassis
Pioneer CT-M601R	380	AR	B,C	Y	2	42,14,38	5 tape continuous rec/play
Pioneer CT-S220	170	S	B,C	Y	2	42,13,28	System remote sockets
Pioneer CT-S320	200	S	B,C	Y	2	42,13,28	Auto tape setup
Pioneer CT-S420	250	S	B,C	Y	3	42,13,28	Auto tape setup, CD synch
Pioneer CT-S520	280	S	B,C	Y	3	42,13,28	Remote control CT-S420
Pioneer CT-S620	330	S	B,C	Y	3	42,14,38	Slant Z-mechanism
Pioneer CT-S620-G	340	S	B,C	Y	3	42,14,38	Satin gold CT-S620
Pioneer CT-W420R	200	T,AR	B,C	Y	2	42,13,25	Logic, double auto reverse
Pioneer CT-W620R	250	T,AR	B,C	Y	2	42,13,25	Auto tape setup
Pioneer CT-W820R	300	T,AR	B,C	Y	2	42,14,25	Remote control, parallel rec
Sansu DX117WR	220	T	B,C	Y	2	N/A	Both transports record
Sansu D-X117HX	180	S	B/C	Y	2	N/A	
Sansui D-X419HX	180	S	B/C	Y	2	N/A	
Sansui D-X519HX	200	R	B/C	Y	2	N/A	Optical auto-reverse
Sansui D590W	120	T	B	N	2	N/A	
Sansui D790WR	170	T	B,C	Y	2	N/A	
Sansui DX317WR	300	T	B,C	Y	2	N/A	
Sherwood DD1010C	110	T	B	N	2	N/A	
Sherwood DD1030C	100	T	B	N	2	N/A	
Sherwood DD2010C	120	T	B,C	N	2	N/A	
Sherwood DD3010C	150	T	B,C	Y	2	N/A	
Sherwood DS1010C	100	S	B/C	Y	2	N/A	Mic input
Sherwood DS1150	80	S	B/C	N	2	N/A	
Sherwood DS3010C	120	S	B/C	Y	2	N/A	
Sherwood DS5010C	170	S	B/C	Y	2	N/A	
Sony TCFX211B	100	S	B,C	N	2	43,12,29	
Sony TCK311B	150	S	B,C	Y	2	43,12,31	Auto calibration

## CASSETTE DECKS

Model	Price	Type	Dolby NR	Dolby BXC Pro	Heads	Size	Special



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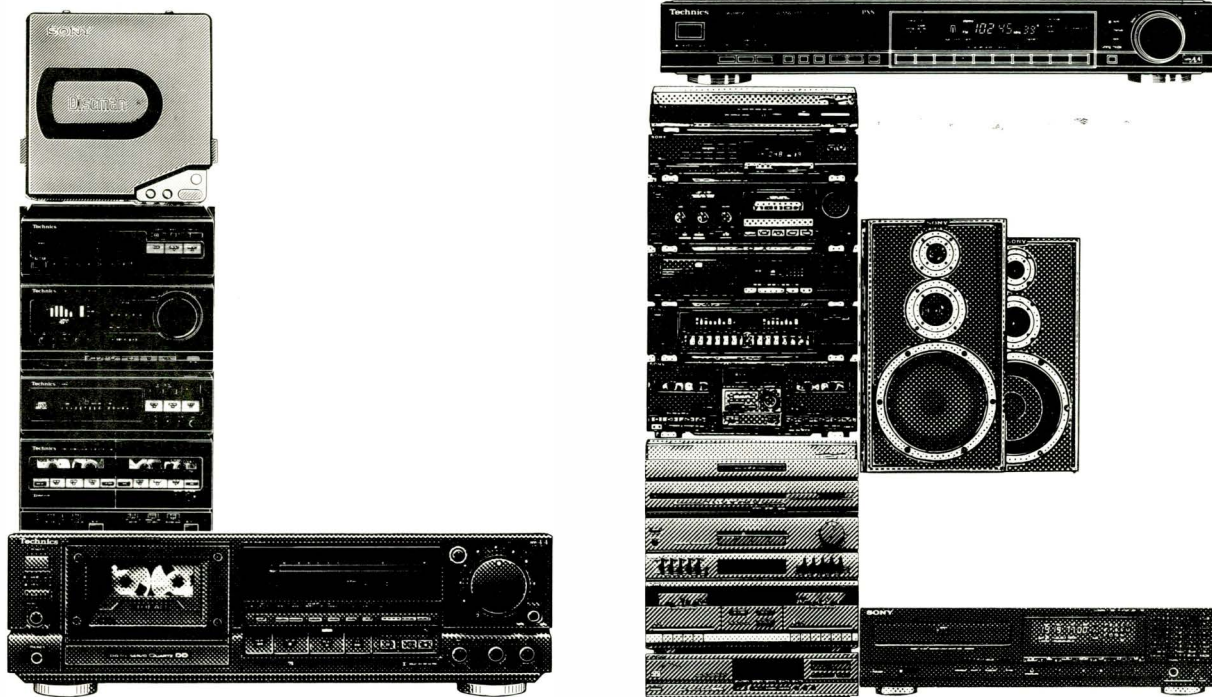
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	WAS	NOW	
<b>Aiwa</b> ADF410 Cassette Deck	£119.99	<b>£94.99</b>	<b>SAVE £25</b>
<b>Aiwa</b> ADF810 Cassette Deck	£229.99	<b>£194.99</b>	<b>SAVE £35</b>
<b>Dual</b> 505.4 Turntable	£229.95	<b>£199.95</b>	<b>SAVE £30</b>
<b>Aiwa</b> XC300 CD Player	£149.99	<b>£99.99</b>	<b>SAVE £50</b>
<b>Kenwood</b> UD 301 Mini System	£429.95	<b>£379.95</b>	<b>SAVE £50</b>
<b>Technics</b> SLPG 440 CD Player	£169.99	<b>£149.99</b>	<b>SAVE £20</b>
<b>Audio Technica</b> ATH 611 Headphones	£49.95	<b>£24.95</b>	<b>HALF PRICE</b>
<b>Sony</b> TCK 511 Dolby-S Cass Deck	£279.99	<b>£239.99</b>	<b>SAVE £40</b>
<b>Heco</b> 350 Speakers Very Limited stock	£389.99	<b>£199.99</b>	<b>SAVE £190</b>
<b>Aiwa</b> CSDR 700 CD Radio Cassette Remote Control	£349.99	<b>£269.99</b>	<b>SAVE £80</b>
<b>Fabulous Value</b>			

	WAS	NOW	
<b>Celestion</b> CEL I Speakers	£109.00	<b>£84.90</b>	<b>SAVE £15</b>
<b>Celestion</b> 3 MkII Speakers	£129.99	<b>£109.99</b>	<b>SAVE £20</b>
<b>JPW</b> I Speakers (pair)	£79.95	<b>£59.95</b>	<b>SAVE £20</b>
<b>JAMO</b> Centre 100 Speaker	£139.99	<b>£119.99</b>	<b>SAVE £20</b>
<b>Kenwood</b> KRV 6050 Receiver	£349.99	<b>£319.99</b>	<b>SAVE £30</b>
<b>Kenwood</b> KAV 8500 Amplifier	£699.99	<b>£599.99</b>	<b>SAVE £100</b>
<b>Kenwood</b> UD 551M Mini System	£649.99	<b>£559.99</b>	<b>SAVE £90</b>
<b>Technics</b> SLZ/SHX1000 Mega Reviews Rolls Royce of CD Players	£4999.95	<b>£1999.95</b>	<b>SAVE £3000</b>
<b>Aiwa</b> CSDBR 300 Portable CD Radio Cassette Twin Tape	£159.99	<b>£119.99</b>	<b>SAVE £40</b>
<b>Philips</b> DCC 900 Digital Compact Cass Player	£549.99	<b>£299.99</b>	<b>SAVE £250</b>





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**Key to Compact Disc Players, Transports & DACs**

**DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH**

**Outputs Digital: Opt - optical (usually Toslink), EI - electrical (usually coaxial S/PDIF)**

**Remote Control - Y - yes, N - No.**

**Size - width x height x depth in cm.**

**Products highlighted in red have been tested in Hi-Fi Choice. Please refer to The Directory on page 121 for full test results.**

Model	Price	Type	Dolby NR	Dolby BXC Pro	Heads	Size	Special
Sony TCK411B	200	S	B,C	Y	3	43,12,31	UK optimised sound
Sony TCK511S	280	S	B,C,S	Y	3	43,12,31	UK optimised sound
Sony TCK611S	330	S	B,C,S	Y	3	43,12,30	UK optimised sound
Sony TCW435B	170	T	B,C	Y	2	43,12,31	
Sony TCWR535B	200	T	B,C	Y	2	43,12,31	Auto calibration
Sony TCWR635S	280	T	B,C,S	Y	2	43,12,31	UK optimised sound
Teac R-9000S	500	AR	B,C	Y	3	49,15,36	Remote control
Teac V-1010	250	S	B,C	Y	3	44,15,29	Fine bias
Teac V-2020S	380	S	B,C	Y	3	44,15,29	Tape calibration
Teac V-3010	350	S	B,C	Y	3	44,15,36	Copper chassis, remote
Teac V-600	150	S	B,C	Y	2		Fine bias
Teac V-8000S	700	S	B,C,S	Y	3	48,15,36	Direct drive, tape cal, remote
Teac W-6000R	450	T,AR	B,C	Y	2	44,15,33	Pitch control, remote
Teac W-700R	220	T,AR	B,C	Y	2	44,15,29	
Technics RS-BX404	180	S	B,C	Y	2	43,13,29	Mic inputs
Technics RS-BX646	230	S	B,C	Y	3	43,13,30	Auto tape calibration
Technics RS-BX747	300	S	B,C	Y	3	43,13,30	
Technics RS-TR232	180	T,AR	B,C	Y	2	43,14,29	
Technics RS-TR333	200	T,AR	B,C	Y	2	43,14,29	Play transport unidirectional
Technics RS-TR515	260	T,AR	B,C	Y	2	43,14,29	Optical quick reverse
Technics RS-TR777E	300	T,AR	B,C	Y	2	43,14,28	Edit tape cal, CD synchro
Technics RS-TR979	380	T,AR	B,C	Y	2	43,13,28	Auto tape cal, non-res base
Yamaha KX-650	260	S	B/C	Y	3	N/A	
Yamaha KX-W952	500	T	B,C	Y	2	N/A	

**Key to Compact Disc Players, Transports & DACs**

**DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH**

**Outputs Digital: Opt - optical (usually Toslink), EI - electrical (usually coaxial S/PDIF)**

**Remote Control - Y - yes, N - No.**

**Size - width x height x depth in cm.**

**Products highlighted in red have been tested in Hi-Fi Choice. Please refer to The Directory on page 121 for full test results.**

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
Metaxas PHOS	1750	-	E,O	Y	N/A	
Micro-Seiki CD-M2DC	3695	MB	E	Y	N/A	
Micro-Seiki CDM2000X	4689	MB	E	Y	N/A	
Micromega Stage 1	450	BS	E	Y	43,28,88	Upgradable
Micromega Stage 2	600	BS	E	Y	43,28,88	Upgradable
Micromega Stage 3	800	BS	E	Y	43,28,88	Upgradable
Micromega Trio	6000	BS	E	Y	34,48,31	AES/Toslink
Mission DAD5	300	BS	E	Y	37,11,29	CD player
Mission Discmaster	1900	MB	E	Y	22,8,36	2 box player TBA
Musical Fidelity CDT	519	MB	N	N	41,7,25	Tube output stage, top load
Musical Fidelity FCD	1499	BS	2E,O	Y	49,12,33	XLR balanced out, var O/P
NAD 502	219	BS	E	Y	N/A	
NAD Monitor 5000	309	BS	E	Y	N/A	
Naim Audio CD1	1677	MB	-	Y	43,16,30	1 box
Naim Audio CD5	3254	MB	-	Y	43,16,30	2 box
Nakamichi CD4	380	MB	E	Y	43,10,32	
Nakamichi MB2	850	MB	E	Y	43,10,38	Multi-CD, 20x8 o/s
Nakamichi MB3	650	MB	-	Y	43,10,38	Multi-CD, 18x8 o/s
Orelle CD100	749	MB	E,O	Y	N/A	
Orelle CD200 II	899	MB	E,O	Y	N/A	
Orelle CD480	399	MB	E	Y	N/A	
Philips CD732	140	BS	E	Y	44,11,30	
Philips CD920	160	BS	E	Y	44,11,30	
Philips CD930	200	BS	E	Y	44,13,30	
Philips CDC935	230	BS	E	Y	44,13,38	5-disc CD player
Pioneer PD-102	150	1-bit	-	N	42,11,28	Display off
Pioneer PD-202	170	1-bit	-	Y	42,11,28	As 101, variable output & I/R
Pioneer PD-77	1100	1-bit	E,O	Y	44,13,33	Satin gold finish
Pioneer PD-95	2500	1-bit	E,O	Y	44,16,34	Balanced out, Legato, SPM
Pioneer PD-DM802	450	1-bit	-	Y	42,14,31	2 magazine 12-disc
Pioneer PD-M602	270	1-bit	-	Y	42,11,30	6-disc
Pioneer PD-M701	330	1-bit	-	Y	42,13,30	6-disc
Pioneer PD-M901	450	1-bit	-	Y	42,13,33	6-disc, DSP soundfield control
Pioneer PD-S502	230	1-bit	-	Y	42,11,29	Stable Platter Mechanism
Pioneer PD-S602	270	1-bit	O	Y	42,11,29	SPM, optical out
Pioneer PD-S702	300	1-bit	O	Y	42,13,27	SPM, Legato Link filter
Pioneer PD-S802	350	1-bit	E,O	Y	42,14,27	SPM, Legato Link filter
Pioneer PD-S901	499	1-bit	E,O	Y	42,13,33	SPM, Legato Link, Twin DAC
Pioneer PD-TM3	500	1-bit	-	Y	42,18,35	3 magazine, 18-disc
Quad CD67	790	DS	E	Y	23,8,25	For use with 66 system
Roksan ATT-DP2P	1495	DS	E	Y	46,12,35	Player: 4-level isolation
Rotel RCD945AX	230	BS	E	Y	44,10,32	
Rotel RCD965BX	300	BS	E	Y	44,10,32	Audiophile components
Rotel RCD965BX D	375	BS	E	Y	44,10,32	Discrete output
Rotel RCD965BX LE D	425	BS	E	Y	44,10,32	Discrete & slit foil caps
Sansui CDX2171	200	MB	E	N	N/A	
Sansui CD-270	160	BS	N	N	N/A	
Sansui CD-X617	350	BS	E,O	Y	N/A	
Sansui CD117K II	180	MB	N	N	N/A	
Sansui CDX317	250	BS	E,O	Y	N/A	
Sentec Diana	1100	MB	E,O	N	12,5,23	20 bit
Sherwood CD2010C	100	MB	N	N	N/A	
Sherwood CD3020R	130	BS	Y	N	N/A	
Sherwood CD5010R	160	BS	Y	N	N/A	
Sony CDP-X303ES	550	1bit	O	Y	43,13,38	UK optimised sound
Sony CDP311	170	1bit	-	Y	43,10,29	Digital servo
Sony CDP411	200	1bit	-	Y	43,11,30	Digital servo
Sony CDP711E	250	1bit	O	Y	43,11,30	UK optimised sound
Sony CDP911E	300	1bit	O	Y	43,11,36	UK optimised sound
Sony CDPC335	230	1bit	-	Y	43,13,39	5 disc player
Teac CD-P3500	200	BS	E	Y	44,12,28	
Teac CD-P4500	280	BS	E	Y	44,12,29	Digital attenuator
Teac VRDS-10	770	BS	E,O	Y	45,15,34	Twin DAC7, balanced out
Teac VRDS-20	1300	BS	E,O	-	50,15,34	Twin DAC7, balanced out
Teac VRDS-7	600	BS	E,O	Y	45,15,34	Twin BS
Teac X-1	2500	MB	Y	Y	46,14,40	Balanced out, 4x20bit
Teac X-1S	3500	MB	O	Y	46,14,40	Balanced out, 4x 20bit
Technics SL-P2000	1000	M	O	Y	45,13,33	THCB base, R-Core
Technics SL-PG340A	150	M	N	Y	43,10,29	
Technics SL-PG440A	170	M	N	Y	43,10,29	
Technics SL-PG520A	180	M	N	Y	43,11,30	
Technics SL-PG620A	200	M	O	Y	43,12,29	
Technics SL-PS740A	250	M	O	Y	43,13,29	
Technics SL-PS80	420	M	O	Y	43,13,34	
Wadia 6 Player	3995	MB	E,O	Y	35,14,41	Digital vol, AT&T, balanced
Yamaha CDC-635	300	BS	N/A	Y	N/A	
Yamaha CDX-1000	599	BS	E,O	4Y	N/A	
Yamaha CDX-670	290	BS	E,O	Y	N/A	
Yamaha CDX870	330	BS	O	Y	N/A	

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD PLAYERS</b>						
Aiwa DX-M100	150	1bit	-	Y	N/A	Mid size
Aiwa XC-300	150	1bit	O	Y	N/A	
Aiwa XC-750	200	1bit	-	Y	N/A	Peak search. Rec calibration
Aiwa XC-950	250	1bit	-	Y	N/A	Peak search. Rec calibration
Akai CD27	180	MB	E	Y	N/A	
Akai CD57	200	MB	E,O	Y	N/A	
AMC CD6	349	BS	E,O	Y	N/A	
Arcam Alpha 5	450	MB	EI		43,8,27	
Arcam Delta 270	800	Hybrid	2E		43,9,28	
Audiomeca Kreatura	1199	MB	E	Y	N/A	
Aura CD50	400	BS	E	Y	N/A	
Aura CD50CHR	450	BS	E	Y	N/A	Chrome finish
AVI S2000MC	999	MB	E	Y	N/A	
Denon DCD-1290	330	MB	O	Y	44,13,32	UK specified components
Denon DCD-2560	600	MB	E,O	Y	44,13,35	5-fold PSU
Denon DCD-595	180	MB	-	Y	44,11,29	Digital attenuator
Denon DCD-695	200	MB	E	Y	44,11,28	
Denon DCD-890	270	MB	E	Y	44,12,29	UK specified components
Dual CD100RS	180	MB	N	N	N/A	
Dual CD1080	220	BS	E	Y	N/A	
Goodmans Delta 700	110	MB	N	Y	N/A	
Goodmans GCD360R	120	MB	N	Y	N/A	
Grundig CD1	140	BS	E	Y	44,8,30	30 mem, auto-space
Grundig CD2	190	BS	E	Y	44,8,30	30 mem, edit, fade
Grundig CD210	120	BS	E	Y	36,8,28	30 mem, random repeat
Grundig CD3	240	BS	E	Y	44,8,30	30 mem, FTS
Harman/Kardon HD7325	299	BS	E,O	Y	N/A	
Harman/Kardon HD7425	349	MB	E	Y	N/A	
Harman/Kardon HD7525	449	MB	E	Y	N/A	
Harman/Kardon HD7625	549	MB	E	Y	N/A	
Harman/Kardon HD7725	799	MB	E,O	Y	N/A	
Jadis JS-1	8068	MB	-	-	N/A	
JVC XL-M408BK	250	1bit	-	Y	44,13,32	6 disc
JVC XL-M505BK	300	1bit	-	Y	44,13,37	6 disc
JVC XL-V164BK	140	1bit	-	Y	44,10,28	
JVC XL-V264BK	160	1bit	-	Y	44,10,28	
JVC XL-Z1050TN	500	1bit	E	Y	45,11,34	
JVC XL-Z464BK	200	1bit	-	Y	44,10,28	
Kenwood DP-2050	170	1bit	-	Y	44,10,26	Central mechanism
Kenwood DP-3050	200	1bit	-	Y	44,10,26	High precision master clock
Kenwood DP-5050	270	1bit	-	Y	44,12,31	High rigidity chassis
Kenwood DP-7050	350	1bit	O	Y	44,12,31	High rigidity chassis
Kenwood DP-M6650	270	1bit	-	Y	44,12,36	Multiplay CD
Krell CD DSP11 5000	5000	MB	2E	Y	42,13,28	Has digital in, balanced out
Linn Karik	1497	DS	E,O	Y	32,8,33	BNC digital
Linn Mimik	798	DS	E	Y	32,8,33	BNC digital
Luxman D500X's	3750	MB	O	Y	44,12,39	Top loading
Marantz CD-52 II	230	BS	E	Y	42,12,30	Selected passive components
Marantz CD-52 II SE	300	BS	E	Y	42,12,28	Selected passive components
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-72SE	600	BS	E,O	Y	42,12,28	as CD-52, 4V output
Marantz CD10	2300	BS	E,O	Y	46,14,36	Twin DAC-7, heavy build
Meridian 506	795	DS	E,O	N	33,9,34	
Meridian 508	1350	DS	E,O	N	33,9,34	
Meridian 606	1350	1bit	3E,O	N	N/A	

**Key to Compact Disc Players, Transports & DACs**

**DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH**

**Outputs Digital: Opt - optical (usually Toslink), E - electrical (usually coaxial S/PDIF)**

**Remote Control - Y - yes, N - No.**

**Size - width x height x depth in cm.**

**Products highlighted in red have been tested in**

**HI-FI Choice. Please refer to The Directory on page 121 for full test results.**

**Key to Digital Recorders**

**Type: MD - MiniDisc - DCC - Digital Compact Cassette, DAT - Digital Audio Cassettes**

**Digital In & Out: E - Electrical (usually coaxial S/PDIF), O - optical (usually Toslink)**

**DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma.**

**Size - width x height x depth in cm**

**Products highlighted in red have been tested in HI-FI Choice. Please refer to The Directory on page 121 for full test results.**

Model	Price	DAC Type	Outputs Dig	Remote	Size	Special
<b>CD TRANSPORTS</b>						
Arcam Delta 250	750	-	2E, O	-	43,9,28	BNC out. Has sync lock input
Audiolab 8000CDM	1250	-	E, O	Y	45,8,34	
Audiomeca Kreatura	999	-	E, O	Y	N/A	
Audiomeca Mephisto	1999	-	-	Y	N/A	
DPA T1 Transport	895	-	-	Y	N/A	
Jadis JCDT	8000	-	?	Y	N/A	
Krell DT-10 trans	9090	-	2E, O	Y	42,13,28	Top load
Krell MD-20 trans	4999	-	E, 2O	Y	42,13,28	Front loader
Krell MD-10 trans	7990	-	2E, O	Y	42,13,28	Top load, AT&T optical out
Meridian 200	895	-	E, O	Y	32,32,10	
Meridian 500	975	-	E, O	Y	32,33,9	
Meridian 602	1750	-	E, O	Y	32,33,10	
Micromega Duo CD2-1	2500	-	E	Y	34,9,31	Top loading
Micromega Duo CD3-1	1350	-	E	Y	34,9,31	Top loading
Micromega T-Drive	1200	-	E	Y	22,28,88	Tray loading
Orelle CD10-T	799	-	-	Y	N/A	CD transport
PS Audio Lambda tr	1990	-	E	Y	38,8,34	AT&T, AES/EBU optional
Roksan ATT-DP2	1295	-	E	Y	46,12,35	4-level isolation
Roksan ATT-DP2A	1490	-	-	Y	46,12,35	AT&T optical
Teac P-700	900	-	E, O	Y	23,14,40	Half width, anti-res chassis
Teac P-2	3500	-	E, O	Y	23,14,49	
Teac P-2S	4300	-	O, E	Y	23,14,49	Gold plate circuit boards
Theta Data Basic	1990	-	E	Y	42,8,34	AT&T, AES/EBU opt
Theta Data II NTSC	3290	-	E	Y	42,12,40	AT&T, AES/EBU opt
Wadia 7	9995	-	-	Y	35,16,46	
Wadia 8	3195	-	-	Y	35,16,41	

Model	Price	Digital In	Digital Out	DACs	Size	Special
<b>DIGITAL RECORDERS</b>						
JVC XD-21010TN	900	DAT	E, O	0	BS in/out	44,14,36
Marantz DD-82	650	DCC	E, O	E, O	MB/BS	42,15,34 DAC-7 output
Marantz DD-92	800	DCC	E, O	E, O	MB/BS	46,15,34 DAC-7, zinc side panels
Meridian CDR	4500	CD-R	E, O	E	BS	N/A
Nakamichi 10007	N/A	DAT	E, O	E, O	MB	N/A
Philips DCC300	250	DCC	E	Y	BS	36,11,30
Philips DCC600	300	DCC	E	Y	BS	44,12,30
Philips DCC900	350	DCC	E, O	Y	BS	44,14,30
Sharp MD-D10E	400	MD	-	Y	-	3,9,11
Sony DTC690	600	DAT	E, O	Y	1 BIT	43,11,35 World's smallest MD player
Sony MD5100	700	MD	O	Y	1 BIT	UK sound, SCMS
Technics RS-DC10	700	DCC	E, O	E, O	BS	Title display, full remote

Model	Price	DAC Type	Outputs Dig	Remote	Size	Special
<b>D/A CONVERTERS</b>						
Arcam Black Box 50	450	Hyb	-	-	43,7,28	2 inputs
Audio Alchemy DDEv1.0	420	BS	E, O	-	N/A	Upgradeable external PSU
Audio A DAC-in-the-box	200	MB	E	-	N/A	
Audio Note DAC1	600	MB	E, O	Y	N/A	
Audio Note DAC3	1650	MB	E/O	Y	N/A	
Audio Research DAC2	3940	MB	-	-	48,14,26	20bit, 8x o/s
Audiolab 8000DAC	750	BS	-	-	45,8,34	Balanced AES/EBU out
AVI S2000MD	549	MB	-	-	N/A	
Beard DAP-1	1250	MB	-	-	N/A	
Beard DAP-2 DAC	999	BS	E, O	Y	N/A	Hybrid tube
DPA Little Bit II	400	BS	-	-	N/A	D/A converter
DPA PDM One III	1280	BS	-	-	N/A	
DPA PDM Two	2350	BS	-	-	N/A	
DPA The Bigger Bit	695	BS	-	-	N/A	
EMF Audio Crystal	500	BS	-	-	N/A	
Krell Reference 64	14300	MB	-	-	42,13,39	AT&T in
Krell Studio	4450	MB	-	-	42,6,32	AT&T in
Krell Studio 2	3198	MB	-	-	42,13,27	AT&T in
Linn Numerik	1075	MB	-	-	32,8,33	
Meridian 563	695	DS	3E, O	N	33,9,34	
Metaxas Mas DAC	2800	MB	E, O	Y	N/A	External PSU
Micromega Duo BS2	600	BS	-	-	8,28,9	AES input
Micromega Duo Pro 2	1350	BS	-	-	34,48,31	AES input
Micromega Microdac	349	BS	E, O	-	N/A	
Micromega T-DAC	800	BS	-	-	22,28,88	4 inputs
Mission DAC5	300	BS	-	-	7,11,29	Outboard DAC, matches DAD5
Musical Fid Tubalug	499	MB	E, O	Y	44,78,28	Tube o/p
Orelle DA-180	599	MB	-	-	N/A	
Perception DAC	695	MB	-	-	N/A	
Pink Triangle DaCapo	1350	BS	E, O	-	N/A	
Pink Triangle Ordinal	670	BS	-	-	N/A	
PS Audio DigLink II	688	MB	-	-	38,8,16	
PS Audio Reference L	5490	MB	-	-	38,8,36	AT&T in
PS Audio SuperLink 2	1230	MB	-	-	38,8,16	
PS Audio UltraLink	2390	MB	-	-	38,6,20	AT&T in option
Roksan ATT-DA2	549	DS	-	N	22,8,33	DAC 4 inputs, optional AT&T
Sentec Diana	993	MB	E, O	-	N/A	
Teac D-2	2500	MB	-	-	23,14,49	18 bit, balanced out
Teac D-700	600	MB	-	-	23,14,40	Matches P-700, 4x20bit
Theta Pro Gen III	4600	MB	-	-	42,8,34	AT&T in option
Theta Pro-Prime	1449	BS	-	-	42,5,23	
Theta Probasic II	2299	MB	-	-	42,5,29	
Wadia 12	1530	MB	E, O	N	N/A	Balanced & AT&T out
Wadia 15	3790	MB	E, O	Y	35,9,41	Software upgr adable
Wadia 64.4	4750	MB	E, O	N	35,8,28	Balanced out
Wadia 9	12790	MB	E, O	Y	44,9,36	Digital vol, sep PSU
Woodside DAC1	909	MB	E, O	-	-	
Woodside DAC2	509	MB	E, O	-	N/A	

Model	Price	Type	Weight	Impedance	Special
<b>HEADPHONES</b>					
Aiwa HP-A160	7	Opn	N/A	N/A	Banded, 3.5/6.3mm
Aiwa HP-A260	9	Opn	N/A	N/A	Banded, bass resonator ducts
Aiwa HP-A360	13	Opn	N/A	N/A	Banded, bass resonator ducts
Aiwa HP-AV370	20	Opn	N/A	N/A	Banded, 5m lead
Aiwa HP-J3	17	Opn	N/A	N/A	Banded in-ear
Aiwa HP-J6	21	Opn	N/A	N/A	Vertical in ear, vol control
Aiwa HP-J7	26	Opn	N/A	N/A	Vertical in-ear, bass duct
Aiwa HP-J8	31	Opn	N/A	N/A	As HP-J7, with vol control
Aiwa HP-JB33	8	Opn	N/A	N/A	Vertical ear fit, ultra light
Aiwa HP-V141	7	Opn	N/A	N/A	In ear 'power' bass
Aiwa HP-V21	10	Opn	N/A	N/A	In ear, stereo/mono switch
Aiwa HP-V23	12	Opn	N/A	N/A	In ear, resonator ducts
Aiwa HP-V27	13	Opn	N/A	N/A	resonator ducts
Aiwa HP-V28	13	Opn	N/A	N/A	As HP-V27, stereo/mono
Aiwa HP-V68	19	Opn	N/A	N/A	In ear, vol control, carry case
Aiwa HP-X30	26	Sld	N/A	N/A	Banded
Aiwa HP-X35	31	Sld	N/A	N/A	Volume control
Aiwa HP-X500	38	Sld	N/A	N/A	Sapphire laminated diaphragm
AKG K1000	646	Opn	270	120	
G K135	46	Opn	160	150	
AKG K141	74	Opn	225	600	
AKG K2	23	Opn	70	200	Mini
AKG K240	82	Opn	240	600	
AKG K270	112	Sld	250	75	
AKG K280	117	Opn	250	75	
AKG K33	25	Opn	90	50	
AKG K340	191	Opn	380	400	
AKG K400	118	Opn	250	120	
AKG K44	42	Opn	90	50	
AKG K500	138	Opn	250	120	
AKG K270 Studio	121	Sld	250	75	
Audio Tech ATH M4X	39	Opn	140	30	
Audio Tech ATH309	36	Opn	140	30	
Audio Tech ATH9000	245	Opn	240	32	
Audio Tech ATH909	60	Opn	200	600	
Audio Tech ATH910	90	Sld	200	600	
Audio-Technica ATH-01	80	Opn	200	600	
Beyer DT-511	85	Opn	200	40	
Beyer DT-901	179	Sld	280	250	
Beyer DT100	135	Sld	350	600	
Beyer DT311	40	Opn	120	40	
Beyer DT331	49	Opn	120	250	
Beyer DT411	59	Opn	120	250	
Beyer DT431	69	Opn	250	250	
Beyer DT770 Pro	140	Cld	250	600	
Beyer DT801	129	Cld	250	250	
Beyer DT811	159	Opn	245	250	
Beyer DT911	199	Opn	275	250	
Beyer DT990	109	Opn	200	600	
Beyer DT990	119	Opn	200	600	
Beyer DT990 Pro	169	Opn	250	600	
Beyer IRS790	165	Opn	120	-	Cordless infra-red
Beyer IRS890	199	Opn	120	600	
Jacklin Float 1	75	Opn	400	200	
Jacklin Float 2	99	Opn	400	200	
Jacklin Float ELS	399	Opn	600	-	Electrostatic
JVC HA-D1000	250	Sld	340	32	5m, 6.3/3.5mjacks
JVC HA-D515	20	Sld	110	40	3m, 6.3/3.5mjacks
JVC HA-D590	35	ISld	-	-	
JVC HA-D616	25	Sld	120	32	3m, 6.3/3.5mjacks
JVC HA-D690	40	Sld	220	32	3m, 6.3/3.5mjacks
JVC HA-D710	50	Sld	210	32	3m, 6.3/3.5mjacks
JVC HA-D910	60	Sld	220	32	3m, 6.3/3.5mjacks
Kenwood KH-1000	20	Opn	30	32	2m OFC lead
Kenwood KH-3000	40	Sld	210	32	2.5m OFC lead
Kenwood KH-5000	70	Sld	280	32	2.5m OFC lead
Kenwood KH-535	15	Ear	-	32	3.5mm plug

# HI-FI CHOICE BUYER'S GUIDE - HEADPHONES/LOUDSPEAKERS

## Key to Headphones

Type - open - open back, vented or velocity type, gives less environmental isolation, but is usually more natural feeling in extended use. Sealed - the headphones form an air seal around the ears, helping reduce sound leakage.

Weight - without cable

## Impedance - in ohms

Size - width x height x depth in cm.

Products highlighted in red have been tested in HI-FI Choice. Please refer to The Directory on page 121 for full test results.

## Key to Loudspeakers

Type: 2x, 3x etc - number of independent drive units. P1 - ported, or bass reflex, IB - sealed, or infinite baffle. Active - crossoverless system, needs (or has built-in) power amplifiers for each independent drive unit(s) ABR - auxiliary bass radiator. Sub - subwoofer (specialised low frequency system), Uni-Q - KEF proprietary coaxial drive unit, Horn - horn loading, ELS - electrostatic.

Sensitivity - measure of output at given power input level. Impedance - in ohms. Power - maximum recommended amplifier output.

Size - width x height x depth in cm.

Products highlighted in red have been tested in HI-FI Choice. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	Weight	Impedance	Special
Kenwood KH-757	20	Ear	-	32	3.5mm plug
Kenwood KH-959	25	Ear	-	32	3.5mm plug
Koiss Pro 4AA	120	Slid	425	230	
Koss CK300	325	Slid	240	100	Cordless infra red
Koss ESP950	1995	Opn	350	-	Electrostatic
Koss JCK200	175	Slid	240	100	Cordless infra-red
Koss MAC5	39	Opn	100	60	
Koss MAC7	62	Slid	160	60	
Koss Porta Pro 1	60	Opn	65	60	
Koss Porta Pro Jr	52	Opn	65	43	
Koss Pro 480	115	Clid	250	180	
Koss Pro/4/XTC	125	Clid	340	100	
Koss TD65	43	Slid	150	90	
Koss TD75	55	Slid	330	160	
Maxell HP100	4	Ear	3	32	Replaceable pads. 1m lead
Maxell HP1000	15	Opn	95	32	2.7m lead, digital ready
Maxell HP200	5	Opn	30	32	Replaceable pads, 1m lead
Maxell HP2000	20	Opn	140	32	Vol control/digital ready
Maxell HP300	8	Opn	40	32	6.3/3.5mm fit
Maxell HP3000	30	Sed	120	32	Vol control/digital ready
Maxell HP350	9	Ear	5	32	Winder case, fold plug,
Maxell HP400	8	Ear	4	32	With pouch, 6/3/3.5mm fit
Maxell HP4000	20	Ear	5	16	Vol control, winder case
Maxell HP500	13	Opn	45	22	2.7m lead, 6.3/3.5mm fit
Nakamichi SP7	70	Opn	150	45	
Pioneer SE-15	20	Opn	-	30	2m cable
Pioneer SE-15V	30	Opn	-	30	5m cable
Pioneer SE-32	23	N/A	-	40	Litz cable
Pioneer SE-330D	35	Slid	-	35	3m cable, bass boost duct
Pioneer SE-400D	37	Slid	-	35	3m cable
Pioneer SE-5	16	Opn	-	30	2m cable
Pioneer SE-500D	48	Slid	-	35	3m cable
Pioneer SE-52	25	N/A	-	32	Litz cable
Pioneer SE-700D	60	Slid	-	35	3m cable
Ross RDH-100CD	15	N/A	N/A	N/A	CD headphone
Ross RDH-200CD	13	Slid	N/A	N/A	Closed back
Ross RDH-300CD	17	N/A	N/A	N/A	CD headphone
Ross RDH-400CD	22	N/A	N/A	N/A	Digital headphone
Ross RE-2030	6	N/A	N/A	N/A	Personal stereo
Ross RE-2060CD	9	N/A	N/A	N/A	Inner ear headphone
Ross RE-223	7	N/A	N/A	N/A	Stereo/mono
Ross RE-229	6	Slid	N/A	N/A	Folding
Ross RE-233	5	Opn	N/A	N/A	Micro
Ross RE-234	6	N/A	N/A	N/A	Personal stereo
Ross RE-235	6	N/A	N/A	N/A	Personal stereo
Ross RE-246	7	N/A	N/A	N/A	Micro stereo phones
Ross RE-280	7	Opn	N/A	N/A	Vertical inner ear
Ross RIH-150	6	Opn	N/A	N/A	Inner ear headphone
Ross RIH-360CD	9	Opn	N/A	N/A	Vertical inner ea
Ross RIH-460CD	12	Opn	N/A	N/A	Vertical inner ear, vol pot
Ross RIH-550	10	N/A	N/A	N/A	Inner ear, with vol controls
Ross RMH-300	7	N/A	N/A	N/A	Lightweight
Ross RMH-310TV	10	N/A	N/A	N/A	For video & TV
Ross RMH-500CD	9	N/A	N/A	N/A	Lightweight
S'heiser Charleston	224	Opn	210	140	3m lead, 3.5/6.3mm leather trim
S'heiser HE60/HEV70	998	Opn	260	-	electrostatic + energiser
S'heiser Set 180/UK	150	Ear	43	-	Infra-red cordless
Sennheiser HD 5806	190	Opn	260	300	3m lead, 3.5/6.3mm
Sennheiser HD25	140	Slid	140	70	1.5m lead, 3.5/6.3mm
Sennheiser HD250 LII	130	Slid	215	300	3m lead, 3.5/6.3mm
Sennheiser HD320	40	Opn	120	60	3m lead, 3.5/6.3mm
Sennheiser HD330	55	Opn	120	100	3m lead, 3.5/6.3mm
Sennheiser HD340	65	Opn	120	100	3m lead, 3.5/6.3mm
Sennheiser HD440 II	35	Opn	125	60	3m lead, 3.5/6.3mm
Sennheiser HD520 II	90	Opn	210	300	3m lead, 3.5/6.3mm
Sennheiser HD530 II	100	Opn	210	300	3m lead, 3.5/6.3mm
Sennheiser HD540 II	120	Opn	195	300	3m lead, 3.5/6.3mm
Sennheiser HD55	35	Opn	72	32	mini, 1.2m lead 3.5/6.3mm
Sennheiser HD560 II	140	Opn	210	300	3m lead, 3.5/6.3mm
Sennheiser HD60TV	35	Opn	118	32	6.8m lead (inc vol control)
Sennheiser Headmax	25	Opn	62	32	mini, 1.2m lead 3.5/6.3mm
Sennheiser IS450	150	Old	160	-	Infra-red cordless - hi-fi
Sennheiser IS550	180	Opn	170	-	Infra-red cordless - hi-fi
Sennheiser Manhattan	25	Opn	118	32	3m lead, 3.5/6.3mm
Sennheiser Orpheus	9652	Opn	365	-	Electrostatic, valve energiser
Sennheiser Set 90/UK	130	Ear	40	-	Infra-red cordless
Sennheiser Vegas	25	Opn	118	32	3m lead, 3.5/6.3mm
Sony MDR-007 Mk II	8	Opn	36	-	2m, 3.5/6.3mm plug
Sony MDR-008TV	17	Opn	-	-	5m, 3.5/6.3mm plug
Sony MDR-009	10	Opn	40	-	2m, 3.5/6.3mm plug
Sony MDR-14 MkII	12	Opn	50	-	2m, 3.5/6.3mm plug
Sony MDR-24	15	Opn	-	-	7m, 3.5/6.3mm plug
Sony MDR-44	18	Opn	-	-	7m, 3.5/6.3mm plug
Sony MDR-4747	20	Ear	6	-	1.2m lead, mini plug
Sony MDR-710k	220	IR	470	-	7 meter range infra-red
Sony MDR-A12L	20	N/A	-	-	1.2m mini plug

Model	Price	Type	Weight	Impedance	Special
Sony MDR-A22L	22	N/A	-	-	1.2m mini plug
Sony MDR-CD1000	170	Slid	330	45	1.5m, 3.5/6.3mm plug
Sony MDR-CD3000	350	Slid	350	45	1.5m, 3.5/6.3mm plug
Sony MDR-CD350	30	Slid	190	24	3m, 3.5/6.3mm plug
Sony MDR-CD450	45	Slid	260	24	3m, 3.5/6.3mm plug
Sony MDR-CD50	20	Slid	180	24	2m, 3.5/6.3mm plug
Sony MDR-CD550	60	Slid	270	45	3m, 3.5/6.3mm plug
Sony MDR-CD750	90	Slid	290	45	3m, 3.5/6.3mm plug
Sony MDR-CD850	100	Slid	330	32	1.5m, 3.5/6.3mm plug
Sony MDR-D33	70	Slid	120	45	1.5m, 3.5/6.3mm plug
Sony MDR-D55	90	Slid	120	45	1.5m, 3.5/6.3mm plug
Sony MDR-D77	120	Slid	140	45	1.5m, 3.5/6.3mm plug
Sony MDR-E515EX	8	Ear	5	-	1m lead, mini plug
Sony MDR-E515V	12	Ear	5	-	1m lead, mini plug
Sony MDR-E525	15	Ear	5	-	1m lead, mini plug
Sony MDR-E535	18	Ear	5	-	1.2m lead, mini plug
Sony MDR-E747MP	20	Ear	6	-	1.2m lead, mini plug
Sony MDR-IF310K	100	IR	170	-	7 meter range infra red
Sony MDR-P1TV	22	Slid	-	-	5m, 3.5/6.3mm plug
Sony MDR-W07L	11	N/A	13	-	1m mini plug
Sony MDR-W12L	16	N/A	-	-	1.2m mini plug
Stax Gamma Pro	399	Opn	300	-	
Stax Lambda Pro	449	Opn	325	-	
Stax Lambda Sig	549	Opn	325	-	
Stax SR Gamma	239	Opn	300	-	
Stax SR Lambda	349	Opn	325	-	=====
Stax SR34	169	Opn	170	-	
Stax SR84	259	Opn	160	-	
Technics RP-F10	100	Slid	300	32	3m lead
Technics RP-F15	80	Slid	190	35	3m lead
Technics RP-F30	180	Slid	340	32	3m lead
Technics RP-HT116	55	Slid	190	35	3m lead
Technics RP-HT77	30	Slid	150	32	3m lead
Technics RP-HT86	40	Slid	150	35	3m lead
Vivanco IR900	70	Opn	235	n/a	infra-red cordless
Vivanco SR10001/1	110	Opn	265	100	in-front localisation
Vivanco SR25 Micro	14	Ear	4	18	includes case
Vivanco SR35 Micro	12	Ear	4	18	for personal stereos
Vivanco SR45 Micro	15	Ear	4	18	inc volume control
Vivanco SR474	32	Opn	110	36	soft ear cushions
Vivanco SR606	40	Opn	225	32	3.5/6.3mm plug
Vivanco SR65 Mini	13	Opn	30	32	for portable CD players
Vivanco SR808	55	Opn	250	30	3.5/6.3mm plug
Vivanco SR9001s	120	Opn	280	n/a	infra-red cordless
Vivanco SR909	70	Opn	285	600	Remote control lead, all plugs

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>Acoustic Energy AE1</b>	950	2x Pt	88	8	200	26,30,18	Metal dome/cone, solid enc
Acoustic Energy AE2	1175	2x Pt	91	6	200	24,40,32	Twin bass, metal cones
Acoustic Energy AE3	1650	3x Pt	87	4	250	37,27,63	Simplified metal dome/cone
Acoustic E. Aegis 1	452	2x Pt	86	8	150	21,39,26	Stand mount, metal cone
Acoustic E. Aegis 2	799	2x Pt	86	8	200	33,106,26	Floor, reflex, metal cone
Advent Baby 2	149	2x	89	8	75	26,39,15	Bookshelf/stand mount
Advent Graduate	219	2x	89	8	210	28,44,17	Bookshelf/stand mount
Advent Heritage	579	N/A	90	8	600	25,89,31	Floor standing, free space
Advent Laureate	499	N/A	90	8	500	21,80,29	Floor standing, free space
Advent Legacy 2	349	N/A	90	8	500	38,67,22	Floor standing, free space
Advent Mini	99	N/A	88	8	120	16,28,14	Bookshelf/stand mount
Advent Prodigy	299	N/A	89	8	300	24,68,20	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 AL110	220	N/A	90	4	150	24,40,23	Floor standing, free space
Allison AL120	420	N/A	90	4	200	28,61,29	Floor standing, free space
Allison AL125	650	N/A	90	4	200	28,78,29	Open space, free standing
Allison AL130	800	N/A	90	4	200	32,95,34	Open space, free standing
Allison AL115	280	N/A	90	4	150	28,51,26	Boundary, stand mount
Allison CD6	300	N/A	90	4	150	29,29,29	Cuboid, wall mount
Allison CD7	380	N/A	90	4	150	24,70,24	Floor standing, free space
Allison CD8	550	N/A	90	4	200	27,73,27	Floor standing, free space
Allison I.C. 10	2500	N/A	87	6	200	48,102,27	Floor standing, free space
Allison I.C. 20	5500	N/A	87	6	400	53,122,31	Floor standing, free space
Allison MS200	220	N/A	90	4	75	13,25,14	Boundary, stand mount
AMC WM100	210	N/A	86	8	100	26,36,10	Ceiling mount
AMC WM50	120	N/A	86	8	60	19,28,7	Ceiling mount
AMC WM75	160	N/A	86	8	80	22,30,9	Ceiling mount
Apogee Caliper Sig	3995	Ribbon	87	N/A	N/A	58,127	2-way
Apogee CDD Subwoofer	3490	Hybrid	87	N/A	N/A	63,38,55	Active moving coil sub
Apogee Centaur	2300	Hybrid	88	4	150	33,102,25	Ribbon/dynamic
Apogee Centaur Major	4980	Hybrid	88	4	200	40,141,27	Ribbon/dynamic
Apogee Centaur Minor	1345	Hybrid	88	4	100	30,88,20	Ribbon/dynamic
Apogee Grand	POA	Ribbon	86	N/A	N/A	71,194,86	3way ribbon, active sub
Apogee Ribbon Wall	1690	Hybrid	89	N/A	N/A	27,120,7	Ribbon/dynamic

# SEVENOAKS SUPERFI

This advertisement is valid until 31st March 1994

## Display, Demonstrations and After Sales

Unlike many of our competitors, all products (subject to availability) are on display and may be auditioned in dedicated listening rooms in any of our branches. Our helpful staff enjoy and understand the equipment they sell and will be only too happy to assist you through the Hi Fi choices that lie ahead. Our Sevenoaks Superfi service dept is one of the largest and best equipped in the business and will maintain your purchase in tip-top working order at all times.

## SUGGESTED SYSTEMS

The suggested systems priced below all include the popular NAD 5120 turntable but an alternative turntable or CD player is available at extra cost. Please see "OPTIONS" list below for further details.

SPEAKERS	AMPS	CD Players	Turntables
JPW Sonata (V) Celestion I JPW Minim	Technics SUVZ220K	Aiwa XC300 Denon DCD595 Denon DCD695 Goodmans GCD360 Goodmans GCD650II	Dual CS503.2 Dual CS505.4 Nad 533 Project 0.5 Technics SLBD22K Thorens TD280 IV
Celestion 3 MK II JPW Sonata (W) Mission 760i	226.95	Add £49 Add £79 Add £99 Add £0 Add £19	Add £79 Add £129 Add £99 Add £29 Add £49 Add £99
Tannoy 603 MK II Mission 760i SE Nad 800	265.95	Kenwood DP3050 Kenwood DP7050 Marantz CD52II Marantz CD53	Marantz CD63 NAD 501 NAD 502 Teac CDP3500 Technics SLPG440AK
Tannoy 605 MK II Celestion 5 MK II B&W DM600 Mission 761i Mon Audio 1	273.95	Add £99 Add £249 Add £129 Add £199 Add £99	Marantz CD63 NAD 501 NAD 502 Teac CDP3500 Technics SLPG440AK
Tannoy 607 MK II Celestion 7 MK II Nad 802	280.95		
Rogers LS2A-2 B&W DM610 Mon Audio 7	296.95		
Castle Durham II Heybrook HB11/3	296.95		
Rogers LS4A-2 Tannoy 609 MK II	312.95		
	319.95		
	335.95		
	335.95		
	351.95		
	358.95		
	374.95		
	374.95		
	382.95		
	397.95		
	397.95		
	405.95		
	405.95		
	421.95		
	421.95		
	429.95		
	429.95		
	444.95		
	444.95		
	460.95		
	460.95		
	468.95		
	468.95		
	475.95		
	475.95		
	491.95		
	491.95		
	507.95		
	507.95		

## FREE

- with suggested Systems
- Cartridge (turntable based systems only)
- Speaker Leads (80 strand cable)
- Carriage (Systems over £300)

## Options

The following Compact Disc Player or Turntable may be ordered instead of the NAD 5120 in the above systems.

## 0% FINANCE - UP TO 12 MONTHS

We offer 0% finance on a wide range of Hi Fi separates. **Option 1:** 10% deposit followed by 6 equal monthly payments. Example: Cost £600. Deposit £60 plus 6 payments of £90. **Option 2:** 25% deposit followed by 9 equal monthly payments. Example: Cost £600. Deposit £150 plus 9 payments of £50. **Option 3:** 50% deposit followed by 12 equal monthly payments. Example: Cost £840. Deposit £420 plus 12 payments of £35. **All options:** minimum balance £400. Subject to status. **0% APR.** Personal shoppers only. Written details on request.

## ADDED VALUE AT SEVENOAKS SUPERFI

- You can claim from our range of added value options developed to make our already competitive prices even more attractive.
- 0% Finance on selected Hi Fi separates (but not suggested systems above)
- Claim CD vouchers worth up to £100 on selected Mini and Micro systems
- Claim FREE CDs\* or CD vouchers with selected Mini and Micro systems
- Claim FREE Cassettes with selected Cassette Decks
- Claim FREE Stands and Cable with selected Speakers
- Claim FREE Audio Technica ATH-610 Headphones worth £40 on Hi Fi separates purchases over £500



Added value offers are not available on 'Price Beat' sales. \*CDs must be chosen from our 'Free' CD collection.

# Our promise.

## You won't buy Hi Fi separates for less.

Up to **£20** PRICE BEAT AT SEVENOAKS SUPERFI

We believe our prices are some of the most competitive around. But if you can find a verifiable offer on an identical product at a lower price, in stock at a local authorised dealer, and if it's brand new in a factory sealed box (no ex-demonstration/display or re-packs). We'll beat that price by up to £20!

SALE VALUES: £110 to £500 = £10. £501 to £1000 = £15. £1001+ = £20.

<b>CASSETTE DECKS</b> <b>Nakamichi DR3</b> Sound quality with ambience and presence was £399.95 <b>£339.95</b>	<b>CASSETTE DECKS</b> <b>Sony TCK511S</b> Dolby S-3 head an absolute steal! <b>Claim £80 CD/</b> <b>Cassette Voucher Free</b> <b>£279.95</b>	<b>CASSETTE DECKS</b> <b>Aiwa ADF410</b> Great sound from an awards recommendation was £119.95 <b>£99.95</b>	<b>CASSETTE DECKS</b> <b>Yamaha KX360</b> A high performance deck with vibrant sound was £199.95 <b>£149.95</b>	<b>DCC DECK</b> <b>Marantz DD82</b> Punchy, enjoyable sound with top rate recordings from source <b>Claim £50</b> <b>DCC Voucher Free</b> <b>£399.95</b>
<b>CASSETTE DECKS</b> Free tape offers do not apply on these products				
<b>CD PLAYERS</b> <b>Arcam Delta 170 &amp; Black Box 5</b> Confident effortless performance ex display <b>£499.95</b>	<b>CD PLAYERS</b> <b>Arcam Delta 70.3</b> Precise, stable stereo imaging was £699.95 <b>£449.95</b>	<b>CD PLAYERS</b> <b>Marantz CD72SE</b> A fine, cultured player <b>Claim £100</b> <b>CD Voucher Free</b> <b>£599.95</b>	<b>CD PLAYERS</b> <b>Marantz CD52IIE</b> The sound simply bubbles with energy and vitality <b>Claim £30</b> <b>CD Voucher Free</b> <b>£299.95</b>	<b>CD PLAYERS</b> <b>Technics SLPG440AK</b> High grade MASH, 4 DAC <b>Claim £25</b> <b>CD Voucher Free</b> <b>£169.95</b>
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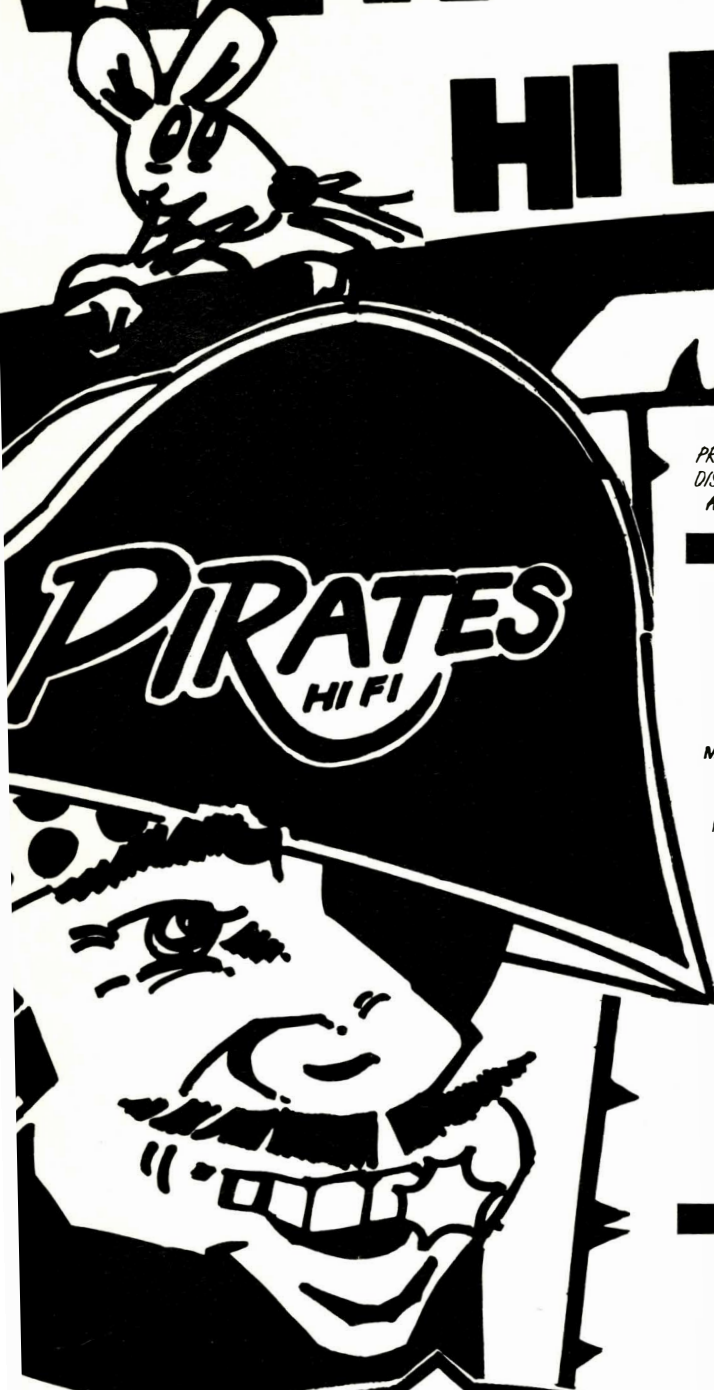


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MINIM £ 49.95  
SONATA (V) £ 79.95  
**KEF**  
K120 £ 129.95  
K140 £ 189.95  
10112 £ 299.95  
**MONITOR AUDIO**  
MON 9 £ 219.95  
SW200 £ 224.95  
**NAD**  
8225 £ 99.95  
800 £ 109.95  
**QLN**  
SIGNATURE £ 769.95  
**ROGERS**  
LS4A/2 £ 224.95  
**TANNOY**  
603 MKI £ 79.95

## NOTTINGHAM PIRATES ONLY

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LEICESTER 94 GRANBY STREET (0533) 557518  
NOTTINGHAM 3 MANSFIELD ROAD (0602) 501003  
OXFORD 41 ST CLEMENTS (0865) 241 773  
WATFORD 478 ST ALBANS ROAD (0923) 212736

**Key to Loudspeakers**

Type: 2x, 3x etc - number of independent drive units, Pt - ported, or bass reflex, IB - sealed, or infinite baffle. Active - crossoverless system, needs (or has built-in) power amplifiers for each independent drive unit(s) ABR - auxiliary bass radiator. Sub - subwoofer (specialised low frequency system), Uni-Q - KEF proprietary coaxial drive unit, Horn -

horn loading, ELS - electrostatic.  
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Model	Price	Type	Sens	Impedance	Power	Size	Special
Apogee Stage	4000	Ribbon	86	N/A	N/A	55,82,5	2 way
Apogee Stage Sub	3645	Dynamic	86	N/A	N/A	58,25,42	Active moving coil sub
Apogee Studio Grand	14900	Hybrid	87	N/A	N/A	63,160,55	3 way ribbon, active sub
AR Active Partner	230	Active	N/A	N/A	N/A	19,27,15	Utility model
AR Fun Partner	170	N/A	90	6	75	27,15,20	Utility model
AR M.5	139	2x	88	6	N/A	18,21,15	Boundary, bookshelf mount
AR M1	199	N/A	88	8	100	28,27,20	Boundary, bookshelf mount
AR M2	299	N/A	90	8	125	24,42,36	Boundary, bookshelf mount
AR M3	349	N/A	90	8	125	24,55,40	Boundary, bookshelf mount
AR M4	429	N/A	88	8	150	20,72,40	Floor standing, free space
AR M5	799	N/A	90	8	175	22,92,27	Floor standing, free space
AR M6	899	N/A	90	8	200	22,106,27	Floor standing, free space
AR Pi Four	399	N/A	88	8	125	25,57,27	Stand mount, free
AR Pi One	149	N/A	90	8	60	19,32,17	Stand mount, boundary
AR Pi Three	219	N/A	89	8	100	21,51,22	Stand mount, boundary
AR Pi Two	199	N/A	90	8	100	27,44,2	Stand mount, boundary
AR Powered Partner	350	Active	N/A	N/A	15	19,27,15	Stand mount, free
AR Rock Partner	240	N/A	90	8	100	24,37,22	Utility powered (active)
AR Subwoofer 1MS	300	N/A	90	4	180	30,21,48	Compact subwoofer
Arcam Alpha	200	2x Pt	89	8	90	27,46,26	Stand mount, semi-boundary
Arcam Delta 2	340	2x Pt	88	8	75	22,38,28	Stand mount
ATCSM10	995	2x IB	80	8	300	18,38,26	1500 watts power handling
ATCSM100	3683	3x Pt	88	8	-	40,84,53	C/w x/over & amps
ATCSM100A	5006	Active	N/A	8	N/A	40,84,59	C/w x/over & amps
ATCSM20	1461	2x IB	83	8	300	31,72,34	Massive build, boundary
ATCSM20 Tower	1999	2x IB	83	8	300	24,103,34	Floor standing SCM20
ATCSM50	3218	3x Pt	85	8	1500	31,72,43	C/w x/over & amps
ATCSM50A	4497	Active	N/A	8	N/A	31,72,48	Free space, stand mount
Audio Note AN-E/B	1299	N/A	94	8	150	36,84,28	Free space, stand mount
Audio Note AN-E/SP	1599	N/A	94	8	150	26,84,28	Free space, stand mount
Audio Note AN-J/B	799	N/A	93	8	150	38,58,25	Free space, stand mount
Audio Note AN-J/SP	999	N/A	93	8	150	38,58,25	Free space, stand mount
Audio Note AN-K/SP	699	N/A	90	6	100	28,46,23	Free space, stand mount
Audio Note AN-KB	499	N/A	90	8	100	28,46,23	Free space, stand mount
Aura SP50	400	Pt	87	4	120	21,40,24	Carbon fibre bass
B&O Beolab 4500	1125	2x active	N/A	N/A	45	45,38,8	Attaches to wall, display
B&O Beolab 6000	1350	2x active	N/A	N/A	80	20,110,21	Column, 2 amps, shielded
B&O Beolab 8000	2025	2x active	N/A	N/A	100	15,132,15	Column, 2 built in amps
B&O Beolab Penta 3	2375	3x active	N/A	N/A	150	22,165,34	Line array column
B&O Beovox 4500	450	2x Pt	87	8	90	45,38,8	12,32,21
B&O Beovox CX100	395	2x IB	89	6	200	12,32,21	12,21,21
B&O Beovox CX50	285	2x IB	89	6	100	12,21,21	32,40,13
B&O Beovox RL1000	215	3x	86	8	60	32,40,13	41,54,18
B&O Beovox RL6000	435	3x	87	8	100	41,54,18	50,70,24
IB&Q Beovox RL7000	665	3x	88	8	200	50,70,24	18,28,20
B&W 2001	120	Pt	87	4	80	18,28,20	Budget hi-fi range, black ash
B&W 2002	160	Pt	87	4	80	18,35,20	Budget hi-fi range, black ash
B&W 2003	190	Pt	89	4	100	20,43,24	Budget hi-fi range, black ash
B&W 2004	250	Pt	91	4	120	20,65,24	Budget hi-fi range, black ash
B&W CWM5	150	2x	89	8	70	16,22,7	In wall
B&W CWM6	220	2x	89	8	70	23,32,8	In wall
B&W CWM8	250	2x	90	4	100	28,38,9	In wall
B&W DM600i	180	2x IB	87	4	100	21,36,25	Stand/shelf mount
B&W DM610i	240	2x IB	89	4	150	24,49,31	Stand/shelf mount
B&W DM620i	400	2x ABR	90	4	150	24,75,31	Floor standing
B&W DM630i	650	3x Pt	91	4	200	24,85,41	Floor standing
B&W DM640i	850	3x Pt	91	4	200	24,97,41	Floor standing
B&W Matrix 801 S3	3500	Pt	87	8	600	44,100,56	Floor, studio monitor
B&W Matrix 802 S3	2445	Pt	90	8	500	30,104,37	Matrix enclosure
B&W Matrix 803 S2	1945	Pt	90	8	250	26,101,34	Matrix enclosure
B&W Matrix 804	1395	Pt	89	8	200	26,92,26	Matrix enclosure
B&W Matrix 805 V/H	845	Pt	87	8	120	33,33,21	Outboard tweeter (vert/horiz)
B&W Silver Signature	4500	Pt	88	8	120	25,45,24	External crossover
B&W Solid Monitor	230	Pt	90	8	150	17,24,15	Various colours
B&W Solid Ovale	300	Sat/sub	88	4	100	N/A	Lifestyle speaker
B&W Solid Team	130	Pt	87	4	75	14,20,14	White & black finish
B&W Solid Team Bass	150	Sub	91	4	100	20,45,34	White & black finish
B&W Solid Twin Bass	200	Sub	91	4	150	45,20,60	White & black finish
B&W Solid Verticale	400	Sat/sub	88	4	100	N/A	Lifestyle
Bose 101	190	N/A	N/A	4	60	13,23,15	
Bose 301 VM	380	N/A	N/A	8	75	24,43,27	
Bose 305	430	2x	N/A	8	100	23,45,28	Tall stand mount, boundary
Bose 401	500	N/A	N/A	4	100	30,30,76	
Bose 601 MkIII	880	N/A	N/A	8	200	32,31,76	
Bose 901 V1	1650	1x	N/A	8	n/a	33,53,32	Multiple full range drivers
Bose A'mass AM3 II	500	N/A	N/A	4-8	50	36,20,20	
Bose A'mass AM511	760	N/A	N/A	4-8	200	49,35,19	
IBose A'mass AM7	830	N/A	N/A	4-8	N/A	35,49,19	
Bose Roommate II	300	Active	N/A	N/A	25	16,24,16	
Bose Video Roommate	300	Active	N/A	N/A	25	15,23,15	
Bose VS100	250	N/A	N/A	8	N/A	23,15,15	
Boston Ac 360 Ser II	209	N/A	89	8	60	22,15,7	Wall/ceiling, white, flush
Boston Ac Satellites	170	2x	N/A	N/A	N/A	N/A	Satellite speakers
Boston Ac Sub/Sat 6	449	N/A	N/A	8	100	N/O	Bookshelf
Boston Ac Sub/Sat Six	450	2x & Sub	N/A	8	100	N/A	Passive subs & 2x satellites
Boston Ac SW10	449	Sub	N/A	N/A	100	34,17,42	Powered subwoofer

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Boston Acoustics 325	139	N/A	90	4	50	17,17,5	Wall mt
Boston Acoustics 350	179	N/A	N/A	4	50	24,17,6	Ceiling system, white, flush
Boston Acoustics 380	249	N/A	90	8	75	31,24,8	Wall mount, flush, white
Boston Acoustics HD5	139	2x	89	8	50	25,16,18	Bookshelf
Boston Acoustics HD7	169	2x	90	8	75	36,23,18	Bookshelf
Boston Acoustics HD8	199	N/A	90	8	75	46,29,20	Stand/shelf
Boston Acoustics HD9	249	2x ABR	90	8	100	62,32,25	Bookshelf
Boston Lynfield 300L	1499	N/A	83	8	250	23,34,28	Stand mount
Boston Lynfield 500L	4449	N/A	85	5	350	122,23,47	Free stand, sep bass/top encs
Boston Runabout	169	N/A	89	8	50	22,15,16	White indoor/outdoor system
Boston Voyager	299	N/A	89	8	60	26,16,17	Indoor/outdoor, metal, grey
Canon S-30	180	2x Pt	90	6	75	25,31,28	Wide imaging stereo
Canon S-50	250	2x Pt	89	8	100	25,31,25	Wide imaging stereo
Canon S-70	695	2x Pt	89	6	150	25,78,25	Wide imaging stereo
Canon V-100	210	2x Pt	90	4	75	25,325,17	Corner mount
Canon V-SB100	250	Sub	88	6	150	37,34,21	Subwoofer for V100
Castle Chester	649	N/A	90	8	100	23,91,25	Free standing, 9 finishes
Castle Durham	249	Pt	89	8	75	22,40,23	Shelf/stand, 9 finishes
Castle Howard	999	N/A	90	8	125	26,104,41	Free standing, 9 finishes
Castle Trent II	189	Pt	89	8	60	20,34,18	Shelf/stand, 9 finishes
Castle Winchester	1499	3x	90	8	150	42,108,23	Free standing, quarter wave
Castle York	349	Pt	89	8	100	26,43,22	Shelf/stand, 9 finishes
Celestion 1	109	N/A	86	8	50	16,27,21	
Celestion 100	539	N/A	84	8	120	21,42,26	
Celestion 15	389	N/A	89	8	100	21,100,23	
Celestion 2L12si	629	N/A	86	8	150	20,53,29	
Celestion 3 MkII	129	N/A	88	8	75	21,31,18	Integrated LF/baffle moulding
Celestion 300	1099	N/A	84	8	120	21,97,33	
Celestion 5 MkII	169	N/A	89	8	90	25,35,21	Larger version of 3
Celestion 800	1435	N/A	82	8	120	20,37,24	
Celestion 9	269	N/A	89	8	100	21,50,25	
Celestion CS135	139	N/A	86	8	90	52,19,34	
Celestion CS2	145	N/A	86	8	60	16,29,22	
Celestion CS4	169	N/A	87	8	75	18,33,23	
Celestion CS6	449	N/A	88	8	100	19,85,31	
Celestion CS8	499	N/A	88	8	120	19,100,31	
Celestion CSG	129	N/A	89	6	75	33,13,15	
Celestion SL600si	820	N/A	82	8	120	20,37,24	Aerolam lightweight enclosure
Celestion SL6Si	429	2x	84	8	120	20,38,27	Compact stand mtree space
Cerwin Vega 1515	1230	6x Pt	103	4	600	44,135,46	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 DC15	850	3x Pt	100	500	44,103,46	Floor standing	
Cerwin Vega DC8	N/A	2x Pt	92	150	26,45,28	Bookshelf	
Cerwin Vega L-7	150	2x	92	8	75	23,36,23	Bookshelf, high sensitivity
Cerwin Vega SAT6	300	2x + Sub	95	125	22,25,32		
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 VS15	700	3x Pt	102	4	400	46,90,47	Floor standing
Cerwin Vega VS8	250	2x	94	6	100	28,51,29	Bookshelf
Clements 300si	645	N/A	89	4-8	90	24,36,36	
Clements 600si	995	N/A	88	4-8	100	24,81,36	
Clements Reference 1	1695	N/A	86	8	100	20,43,29	
Clements Reference 7	3750	N/A	88	4.5	200	25,114,48	
Dali 102	230	N/A	88	6	100	21,32,26	
Dali 310	440	N/A	93	8	120	24,50,34	
Dali 400	650	N/A	93	4	180	24,97,34	
Dali 710	880	N/A	89	8	180	28,97,34	
Dali 810	1000	N/A	92	4-8	150	29,104,38	
Dali Skyline 1000	1600	N/A	88	N/A	120	N/A	
Dali Skyline 2000	2200	N/A	88	4	120	51,160,45	
Dawn Audio Chorus BS	482	2x IB	89	8	N/A	26,38,21	Bookshelf
Dawn Audio Chorus FS	698	2x IB	89	8	N/A	26,88,21	Floor standing
Dawn Audio Symphony	195	3x IB	91	8	N/A	34,113,32	Floor standing
Denon SCM2	80	IB	87	6	70	19,28,20	
DNM RK1125	1200	Pt	104	8	N/A	34,42,28	
DNM RK125	2300	Pt	102	8	N/A	34,61,28	
DNM RK145	3400	Pt	102	8	N/A	39,66,29	
DNM RK175	6500	Pt	106	8	N/A	50,96,37	
Dynaudio Acent	7499	Active	N/A	4	450	28,105,35	
Dynaudio Audience 10	499	N/A	89	4	250	23,32,30	
Dynaudio Audience 5	379	N/A	90	4	250	33,28,30	
Dynaudio Audience1.5	999	N/A	89	4	250	23,83,30	
Dynaudio Confidenc V	6299	N/A	86	4	N/A	21,120,36	
Dynaudio Consequence	15275	N/A	87	4	N/A		

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Faraday FS5	575	N/A	90	4	80	27,46,25	
Faraday Siren	375	N/A	87	8	75	27,46,25	Concrete enclosure
Fullers A Pharoah 2	1200	N/A	88	8	80	39,100,31	
Fullers A Pharoah 3	2499	N/A	88	N/A	N/A	46,118,45	
Fullers A Sphimnx	999	N/A	89	8	70	25,91,30	
Fullers Audio Pharoah 1	649	N/A	88	8	70	20,30,20	
Genelec 1019A	1572	Active	N/A	N/A	28	23,31,25	
Genelec Blamp 1031A	2068	Active	N/A	N/A	104	25,39,29	
Genelec Triamp 1037A	4982	Active	N/A	N/A	191	40,68,30	
Genelec Triamp S30	3055	Active	N/A	N/A	108	32,50,32	
Genexxa GX-650	180	N/A	90	8	60	23,76,26	
Genexxa GX330	80	N/A	N/A	6	50	35,21,24	
GLL Arena	89	N/A	87	6	70	26,23,14	
GLL Magnum	199	N/A	86	6	100	25,42,29	
GLL Maxim	119	N/A	86	6	100	10,26,17	
GLL Mezzo	159	N/A	88	6	100	21,36,25	
Goodmans Active 75	65	Active	N/A	N/A	80	N/A	
Goodmans HT100	100	N/A	86	8	60	25,53,20	
Goodmans HT170	150	N/A	92	8	100	25,70,22	
Goodmans M100	80	2x	86	8	75	17,26,20	Bookshelf, close to wall
Grundig BX1	150	2x Pt	N/A	4	60	23,40,30	16 litre
Grundig BX2	230	3x Pt	N/A	4	80	29,49,33	22 litre
Grundig BX3	350	2x Pt	N/A	4	120	29,107,34	53 litre
Grundig HBX310	80	2x Pt	N/A	4	40	18,42,29	15 litre
Grundig MBX310	80	N/A	N/A	4	70	18,42,29	
Harbeth B2	999	Pt	87	8	120	60,19,22	Free standing, biwire
Harbeth BBC LS3/5A	539	IB	82	10		19,31,19	Free standing, shielded
Harbeth HL5	999	Pt	86	8	100	63,33,32	Free standing
Harbeth HLP3	479	IB	83	4		18,31,17	Free standing, shielded
Harman-Kardon LS0200	149	N/A	87	8	50	21,35,30	
Harman-Kardon LS0300	199	N/A	88	8	75	21,38,80	
Helius Sirius II	1975	N/A	95	4	300	36,107,16	
Helius Sirius III	1330	N/A	90	8	250	31,97,16	
Helius Sirius IV	830	N/A	90	4	200	23,61,28	
Heybrook Prima	130	N/A	87	6	60	20,29,18	
Heybrook Quartet	555	N/A	90	8	80	19,40,20	
Heybrook Sextet	1099	N/A	88	8	200	27,90,21	With stands
Heybrook Solo	189	2x	87	6	75	23,36,23	Boundary, stands reqd
Heybrook Trio	359	N/A	90	8	N/A	24,47,25	
Impulse H1	3340	Horn	96	8	100	36,103,68	Floor standing
Impulse H2	2250	Horn	94	8	100	26,116,45	Floor standing
Impulse H5	1675	Horn	93	8	100	27,90,45	Floor standing
Impulse H6	1350	Horn	89	8	100	19,91,35	Floor standing
Impulse H7	785	Horn	88	8	70	14,80,29	Floor standing
Inf Modulus Sats	795	IB	88	5	125	31,18,27	Pedestal
Infinity Inf IV Sat	300	IB	90	6	80	16,24,18	Wall mount, shielded
Infinity Inf Micro	400	Pt & sub	90	6	100	21 x 127 dia	Ver 1, 2 sats & passive sub
Infinity Kappa 6.1i	995	Pt	89	6	150	31,95,25	Floor standing
Infinity Kappa 7.1i	1195	Pt	89	6	225	36,108,26	Floor standing
Infinity Modulus	795	N/A	86	5	200	27,31,18	High end compact
Infinity Ref 10	200	IB	90	6	75	23,37,23	Pedestal
Infinity Ref 20	300	IB	90	6	100	27,47,26	Pedestal
Infinity Ref 30	400	IB	90	6	100	27,84,25	Floor standing
Infinity SEW-10 Sub	500	Active IB	N/A	N/A	100	34,34,33	
Interaudio XL1000	100	N/A	N/A	8	50	19,29,17	
Interaudio XL2000	140	N/A	N/A	8	70	23,36,18	
Interaudio XL3000	160	N/A	N/A	8	70	29,46,23	
Interaudio XL4000	200	N/A	N/A	8	75	32,56,29	
Jamo 507	700	N/A	88	4	150	22,91,37	
Jamo 707	900	N/A	90	4	200	24,104,39	
Jamo Art	230	2x Pt	88	8	60	35,40,9	Shape & size of shallow 20" TV
Jamo Atmosphere	380	2x Pt	88	8	60	27,37,16	Wall mount, doubles as la
Jamo Compact 1000	150	N/A	92	8	90	23,37,22	Hi sensitivity, utility spkrs
Jamo Compact 500	100	2x Pt	90	8	60	16,25,20	Hi sensitivity, utility spkrs
Jamo Compact 700	120	2x Pt	91	8	70	19,30,20	Hi sensitivity, utility spkrs
Jamo Converta	150	2x Pt	90	8	50	9,25,24	Lamp-like appearance
Jamo Cornet 40 II	130	2x Pt	89	8	60	20,32,22	MDF enclosures, rounded edges
Jamo Cornet 60 II	180	3x Pt	90	8	80	23,42,22	MDF enclosures, rounded edges
Jamo Cornet 65 II	230	3x Pt	91	6	120	27,47,25	MDF enclosures, rounded edges
Jamo D115	100	N/A	90	4-8	60	24,42,22	
Jamo D135	150	N/A	93	4-8	80	28,52,25	
Jamo D165	180	N/A	93	4-8	100	28,52,25	
Jamo D365	390	N/A	96	4-8	200	46,78,35	
Jamo In-Out Doors	110	2x	90	8	50	13,20,8	Environmental utility design
Jamo Oriol	6000	3x	87	6	300	40,178,30	Floor, coupled cavity bass
Jamo Pro 200	370	3x Pt	92	8	200	38,63,30	
Jamo Pro 300	530	3x Pt	93	8	300	44,75,34	
Jamo Pro 400	800	3x Pt	94	8	400	52,90,43	
Jamo Sat 200	110	2x	90	8	50	15,22,8	Stereo passive subwoofer
Jamo Sat 300	120	2x	90	8	50	15,21,8	Use with SW500
Jamo Sat 500	150	2x Pt	90	8	50	16,21,14	Satellites for SW500
Jamo Silhouette	400	N/A	90	5	80	25,122,17	
Jamo Studio 105	90	3x Pt	90	4-8	50	24,42,20	High sensitivity
Jamo Studio 135	130	3x Pt	93	4-8	90	28,52,22	High sensitivity
Jamo Studio 170	170	3x Pt	93	4-8	80	28,80,24	High sensitivity
Jamo SW160 System	230	N/A	90	8	N/A	20,34,48	Compact passive sub

**Key to Loudspeakers**

Type: 2x, 3x etc - number of independent drive units, Pt - ported, or bass reflex, IB - sealed, or infinite baffle. Active - crossoverless system, needs (or has built-in) power amplifiers for each independent drive unit(s) ABR - auxiliary bass radiator. Sub - subwoofer (specialised low frequency system), Uni-Q - KEF proprietary coaxial drive unit, Horn -

**horn loading, ELS - electrostatic.**

Sensitivity - measure of output at given power input level. Impedance - in ohms. Power - maximum recommended amplifier output.

Size - width x height x depth in cm.

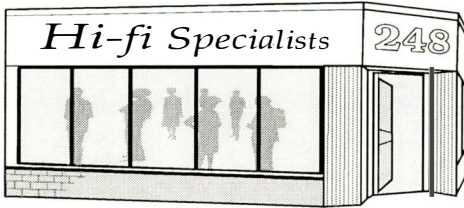
Products highlighted in red have been tested in HI-FI Choice. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	Sens	Impedance	Power	Size	Special
Jamo SW500 System	430	2x	90	8	140	41,38,53	Passive stereo subwoofer
Jamo System 6000	450	N/A	N/A	6	50	N/A	
JBL 4208	449	N/A	89	8	300	29,45,23	
JBL HTS-1	629	N/A	N/A	N/A	150	N/A	
JBL HTS-2 system	800	N/A	N/A	4	150	N/A	
JBL HTS-3	999	N/A	N/A	N/A	180	N/A	
JBL L1	479	2x Pt	87	8	200	25,40,20	Asymmetric, time aligned
JBL L3	699	2x Pt	89	8	200	30,86,24	Asymmetric, time aligned
JBL L5	1299	3x Pt	90	6	300	26,45,33	Asymmetric, time aligned
JBL L7	1699	4x Pt	89	4	200	N/A	Asymmetric, time aligned
JBL Ti 1000	1500	2x IB	89	4	150	20,30,13	Asymmetric, double wall
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 Ti 5000	3499	3x IB	91	6	300	48,114,38	Asymmetric, double wall
Jordan Watts Aspt1.1	1950	2x IB	85	8	100	30,93,40	'Aspect' enc, stand mt
Jordan Watts JH FI	380	1x Pt	86	8	30	35,40,15	Bookshelf, cast alloy cone
Jordan Watts JH10K	8520	2x IB	92	8	500	47,156,40	Floor stand, line array
Jordan Watts JH200	372	1x IB	86	8	80	19,33,17	Bookshelf or stand mount
Jordan Watts JH400	590	1x IB	86	8	80	28,32,17	'Aspect' enc, stand mount
Jordan Watts JH5K	4440	2x IB	89	8	250	47,126,40	Floor stand, line array
JPW AP2	180	2x	89	8	80	26,44,25	200mm bass, 19mm treble
JPW AP3	225	2x	88	8	100	26,52,29	200mm bass, 19mm treble
JPW Minim	79	2x	87	8	70	19,28,20	135mm bass, 14mm treble
JPW P1	155	2x	89	8	70	26,44,25	200mm bass, 19mm treble
JPW Sonata	115	2x	87	8	70	23,32,22	165mm bass, 14mm treble
JPW Sonata Plus	135	2x	87	8	70	23,32,22	165mm bass, 25mm treble
JVC SPX220TBK	100	3x Pt	90	8	60	24,66,24	
JVC SPX550BK	120	3x Pt	90	8	60	24,66,24	
JVC SPX770BK	150	3x Pt	90	8	80	28,75,25	
JVC SPX900BK	230	3x Pt	91	8	100	31,86,27	
JVC SX500	700	2x Pt	90	6	180	27,45,28	
JVC SX911WD	660	3x Pt	91	6	150	38,63,35	
KAL Compact Ref	650	N/A	89	8	140	23,36,27	
KAL Mini-Ref MKII	395	N/A	86	8	120	23,27,17	
KAL Mini-Tower	619	N/A	89	6	150	17,90,22	
KAL Trans-double	1500	N/A	89	8	250	23,112,36	
KAL Tunejal	795	N/A	89	8	150	23,100,27	
KAL Warlock	1600	N/A	90	6	250	25,113,36	
Kef 101/3	549	2x UniQ	89	4	150	22,50,27	Boundary, bass EQ option
Kef 102/2MS	749	2x	87	6	150	22,33,27	Uni Q, shielded shelf/stand mt
Kef 103/4MS	1199	3x Pt	91	4	200	22,90,31	Uni Q, Bass eq box option
Kef 103/4S	1249	3x CC	91	4	200	22,90,31	'Audiophile' 103/4MS
Kef 104/2	1595	3x	N/A	N/A	N/A	N/A	Floor standing
Kef 105/3	2295	4x Pt	93	4	300	28,111,41	Uni Q, floor standing
Kef 105/3S	2345	4x Pt	93	4	300	28,111,41	Uni Q, audiophile 105/3
Kef 107/2	3695	3x	N/A	N/A	N/A	N/A	Floor standing, Kube equaliser
Kef K120	169	2x IB	87	8	80	21,34,25	Stand/bookshelf
Kef K140	239	2x IB	89	8	100	26,49,25	Stand/bookshelf
Kef K160	329	2x ABR	89	8	150	26,75,25	Floor standing
Kef Q10	199	2x Pt	88	6	100	19,28,24	Uni Q, shielded
Kef Q30	349	2x Pt	88	6	125	19,70,28	Uni Q shielded, floor standing
Kef Q50	499	3x Pt	89	6	150	19,80,28	Uni Q shielded, floor standing
Kef Q60	419	3x Pt	90	6	175	19,102,28	Uni Q shielded, floor standing
Kef Q80	569	2x ABR					

# Billy Vee

## SOUND SYSTEMS

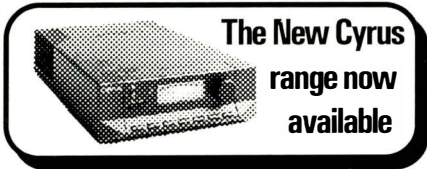
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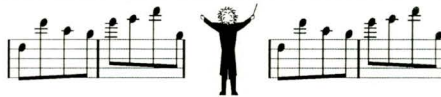
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Model	Price	Type	Sens	Impedance	Power	Size	Special
M-A MA1200 Gold II	1200	2x	89	8	200	20,92,26	Floor standing MA700 Gil
M-A MA700 Gold II	500	2x	89	8	100	22,35,26	Stand/shelf mount
M-A Monitor 1 Gold	190	2x IB	88	8	70	16,24,16	Miniature stand/shelf mount
M-A Monitor 14 Gold II	470	3x	88	8	120	21,76,24	Floor/shelf standing
M-A Monitor 7 Gold II	250	2x Pt	89	8	70	17,35,18	Stand/shelf mount
M-A Monitor 9 Gold II	290	2x Pt	88	8	100	21,37,21	Stand/shelf mount
M-A Studio 20SE	2000	2x Pt	88	8	200	20,92,26	Floor stand, metal cone bass
M-A Studio 50	4000	2x	90	8	300	20,104,30	Floor stand, metal bass & mid
M-A Studio 6	800	2x Pt	88	8	200	22,35,25	Stand/shelf mount, metal bass
MAG Audio A90	3600	Ribbon	80	3,7	300	52,150,8	2 way full range ribbon
Magnepan SMGa	688	N/A	90	8	150	N/A	
Manticore Minaret	1300	N/A	90	8	200	N/A	Fibre/ram cabinets
Manticore Matress	450	IB	94	8	100	N/A	Nearfield monitor
Manticore Minaret F1	750	IB	94	8	100	N/A	Nearfield monitor
Martin-Logan Aeries	2222	Hybrid	89	N/A	N/A	23,122,30	2 way
Martin-Logan CLS IIz	4333	ESL	86	N/A	N/A	62,127,32	Full range panel
M-L Monolith IIX	9354	Hybrid	89	N/A	N/A	59,163,26	ESL/dynamic, active x'over
M-L Monolith IIP	8730	Hybrid	89	N/A	N/A	59,163,28	ESL/dynamic, 2 way
M-L Quest	4991	2x Hybrid	90	N/A	N/A	42,160,29	Dynamic bass/electrostatic
M-L Sequel II	3222	2x Hybrid	89	N/A	N/A	31,160,29	Dynamic bass/electrostatic
M-L Statement	POA	2x Hybrid	87	N/A	N/A	23,140,10	ESL/dynamic, biwire
M-L Stylos	2495	2x Hybrid	2x	88		23,35,28	In wall
Metaxas Emperor	19500	ESL	99	8	250	N/A	Full range, ESL
Metaxas Express	3850	ESL	88	8	100	N/A	Full range single panel ESL
Mission 751	300	2x Pt	89	N/A	N/A	19,32,27	Stand mount, inverted
Mission 752	500	2x Pt	90	N/A	N/A	20,84,26	Floor stand, near wall
Mission 753	700	2x Pt	90	6	150	21,88,32	Floor stand, transverse folded
Mission 760i	130	2x Pt	89	6	75	18,30,20	Stand mount, boundary
Mission 760i SE	150	2x Pt	89	6	75	18,30,20	Stand mount, boundary
Mission 762i	250	2x Pt	92	8	125	25,50,29	Stand mount, boundary
Mission 763i	380	2x Pt	92	8	125	25,80,29	Floor standing, nr wall
Mission 764i	480	2x Pt	89	8	N/A	25,87,34	Floor standing, nr wall
Mission 765i	680	2x Pt	93	4	200	25,100,34	Floor stand, free space
Mission 780	200	2x pt	89	N/A	N/A	18,30,26	Stand mount, nr wall
Modulus Subwoofer	1750	Active	N/A	N/A	250	49,45,45	Var phase, high/low filters
Monitor Audio MA100G	270	2x IB	89	8	120	16,24,16	As MA Monitor 1, shielded
Mordaunt-Short CS1	115	Pt	87	8	100	16,24,14	Shielded, Positec protected
Mordaunt-Short SW1	150	Sub	90	8	100	24,58,26	Coupled cavity, matches CS
Mordaunt-Short HT30	300	Pt	90	8	120	25,43,29	Shielded, Positec protected
Mordaunt-Short HT50	550	Pt	90	8	120	25,87,33	Positec, integrated subwoofer
Mordaunt-Short MS10	130	Pt	88	8	60	19,31,22	Alloy tweeter, MCS woofer
Mordaunt-Short MS20	180	Pt	89	8	75	22,37,22	Alloy tweeter, MCS woofer
Mordaunt-Short MS30	250	Pt	90	8	100	25,43,28	Alloy tweeter, MCS woofer
Mordaunt-Short MS40	380	Pt	90	8	150	23,82,28	Alloy tweeter, MCS woofer
Mordaunt-Short MS50	500	Pt	90	8	200	25,87,33	Alloy tweeter, MCS woofer
NAD 800	149	N/A	90	6	60	20,32,24	10 litre enclosure
NAD 802	219	N/A	90	6	80	20,40,26	11.5 litre enclosure
Naim DBL Active	6991	N/A	N/A	N/A	200	65,120,40	Boundary, floor standing
Naim DBL Passive	7672	N/A	92	4	200	65,120,40	Boundary, floor standing
Naim IBL Active	776	N/A	N/A	N/A	65	25,80,28	Boundary, floor standing
Naim IBL Passive	895	N/A	86	6	65	25,80,28	Boundary, floor standing
Naim SBL Active	1586	N/A	N/A	N/A	75	27,89,27	Boundary, floor standing
Naim SBL Passive	1708	N/A	88	6	75	27,89,27	Boundary, floor standing
Neat Petite	595	2x	87	6	100	20,30,18	
NVA Cube 1	720	N/A	85	N/A	N/A	30,30,30	Dedicated stands available
NVA Cube 2	480	N/A	85	N/A	N/A	27,27,27	Dedicated stands available
NVA Cubix	1400	N/A	84	N/A	N/A	30,30,61	
Orelle Orator	699	N/A	89	8	100	27,40,30	
Origin Live OL-1	499	N/A	86	4	150	20,30,19	
Origin Live OL-1A	399	N/A	86	4	150	20,30,19	
Origin Live OL-2	599	N/A	86	8	150	19,80,19	
Origin Live OL-2A	469	N/A	86	8	150	19,18,19	
Pentachord A	420	2x IB	87	8	80	21,28,20	Direct coupled
Pentachord B	460	IB	87	8	80	52,35,52	Active x'over, inc electronics
Pentachord Pcolumn	1465	IB	87	4	80	21,108,20	Inc active x'over, for 2 amps
Pentachord Pentode	649	IB	87	8	80	20,74,20	Active x'over, inc electronics
Philips DSS930	1300	Active	N/A	75	N/A	22,58,33	Active digital loudspeaker
Philips FB720	200	Pt	80	7	75	21,37,31	
Pioneer CS301	120	3x Pt	90	8	120	27,54,24	Bookshelf
Pioneer CS501	170	3x Pt	90	8	140	31,53,25	Bookshelf
Pioneer CS701	230	3x Pt	90	8	190	35,70,28	Bookshelf
Pioneer CS901	280	3x Pt	92	8	220	39,75,29	Bookshelf
Pioneer S200	600	2x	89	4	120	26,90,34	Biwire, floor standing
Pioneer S400	950	2x	89	4	160	27,96,38	Biwire, floor standing
Pioneer S40K	250	2x Pt	88	6	80	21,37,28	No crossover, UK optimised
Pioneer S60	270	2x	87	4	80	22,47,28	Bookshelf
Pioneer S80	370	2x	88	4	80	23,56,28	Bookshelf
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	2x Pt	90	8	250	31,94,37	Floorstanding, biampable
Polk M3	200	2x Pt	89	8	100	17,29,21	Multi-app, inc wall bracket
Polk S10	600	2x ABR	91	8	200	32,74,26	Floorstanding
Polk S4	200	2x Pt	91	8	100	24,39,18	Stand mount, free standing
Polk S6	300	2x ABR	91	8	125	26,54,20	Stand mount
Polk S8	450	2x ABR	90	8	150	29,64,22	Stand mount
Posselt Albatros	2200	Hrn	93	6	200	31,186,32	Ultra sensitive

Model	Price	Type	Sens	Impedance	Power	Size	Special
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	
Proac Response 3	3065	N/A	90	8	300	28,118,30	
Proac Response 3 Sig	4935	N/A	90	8	300	28,118,30	
Proac Response 1 S	919	N/A	87	8	100	17,30,24	
Proac Response 2	1634	N/A	88	8	150	23,45,281	
Proac Studio 100	699	N/A	88	8	150	20,40,25	
Proac Tablet 3	479	N/A	87	8	100	17,28,23	
Prof Monitor Co AB1	1598	2x	89	6	400	26,79,43	Transmission line
Prof Monitor Co BB5P	6754	2x	91	8	600	43,104,79	Transmission line
Prof Monitor Co LB1	998	2x	89	4	300	18,53,25	Transmission line
Prof Monitor Co MB1P	4681	2x	91	8	500	38,87,53	Transmission line
Prof Monitor Co TB1	399	2x Pt	90	8	150	20,40,25	Shielded version available
Quad ESL-63	2384	ELS	86	8	100	66,93,27	Panel, simulates point source
R Allen Minette Gold	149	N/A	86	8	100	16,30,20	
RCF Mytho 2	795	N/A	90	8	200	38,22,31	
RCF Mytho 3	1395	N/A	89	8	250	95,22,31	
RCF Mytho 5	1295	N/A	85	8	200	84,16,27	
RCF Mytho 5	1725	N/A	89	8	300	95,28,34	
RCF Mytho1	595	N/A	88	8	150	28,16,24	
Realistic M'mus 26	56	N/A	87	8	40	18,28,11	
Realistic Minimus 21	30	N/A	N/A	8	10	15,24,13	
Realistic Minimus 3.5	30	N/A	N/A	8	15	9,15,5	
Realistic Minimus-7	60	N/A	87	8	40	11,18,11	
Realistic Minimus-77	100	N/A	86	8	55	14,22,11	
Rega ELA	405	N/A	N/A	8	N/A	30,80,20	
Rel Stadium	795	Sub	N/A	N/A	1kw	58,52,36	Active, internal amp
Rel Stentor	1495	Sub	N/A	N/A	1kw	60,56,37	Active, internal amp
Rel Strata	499	Sub	N/A	N/A	1kw	42,52,31	Active, internal amp
Rel Studio	2995	Sub	N/A	N/A	1kw	69,62,53	Active, internal amp
Richard Allan Min 2	129	N/A	86	8	100	16,30,20	
Rogers LS2A/2	229	N/A	87	8	100	23,36,21	Use about 30cm from wall
Rogers LS5/9	1531	N/A	87	8	100	28,46,27	
Rogers LS6A/2	399	N/A	89	8	150	27,51,28	Stand mount, free space
Rogers LS8/A	499	N/A	90	8	150	26,86,25	
Rogers P20	750	2x Pt	88	8	150	26,42,30	Stand mount, stands available
Rogers P22	1100	2x Pt	88	8	150	26,85,30	Floor stand, sloping baffle
Rogers P24a	1800	N/A	86	4	250	25,104,35	Internal bass, floor standing
Rogers Studio 3	449	N/A	85	8	45	19,30,16	
Rogers Studio 7	880	N/A	89	8	150	30,63,30	
Roksan Ojan 3	895	Pt	90	8	250	28,76,460	Floor standing, sprung tweeter
Royd A7 Series II	115	Pt	89	8	60	31,20,18	Near wall
Royd A711	115	N/A	89	8	60	20,31,18	Bookshelf or near wall
Royd Sapphire II	245	Pt	89	8	100	31,20,18	Biwire, near wall
Royd Sintra II	375	Pt	89	8	100	31,20,18	Biwire, near wall
Royd The Abbot	665	Pt	90	8	120	81,20,30	Floor standing, free space
Royd The Minstrel	259	Pt	86	8	100	69,18,12	Sep base/side parts, floor
Royd The Prior	978	Pt	90	8	150	96,37,26	Floor standing, free space
Royd Topaz	173	Pt	89	8	100	31,20,18	Near wall
Ruark Accolade	2549	3x IB	89	8	200	29,100,38	Floor standing
Ruark Broadsword II	849	2x IB	86	8	120	29,43,38	Stand mount
Ruark Crusader II	1495	3x IB	88	6	150	27,92,32	Floor standing
Ruark Equinox	1749	2x IB	88	6	150	25,88,34	Fre stand, inc ext x'over
Ruark Sabra II	385	2x IB	87	8	100	23,37,27	Bookshelf or stand
Ruark Swordsman II	299	2x IB	87	8	100	20,38,27	Bookshelf or stand
Ruark Tailsman II	699	2x IB	88	8	100	22,84,31	Floor standing
Ruark Templar	479	2x IB	87	8	100	19,37,27	Floor standing
Sansui SP-X111K	120	N/A	89	6	50	18,30,20	
SD Acoustics SD Rbo	2950	Ribbon	87	2	250	30,150,30	Hybrid ribbon, no crossover
SD Acoustics SD1	1650	IB	88	8	250	30,125,30	Open mid, ribbon tweeter
SD Acoustics SD3	399	Pt	87	8	100	20,38,30	Free standing
SD Acoustics SD4	699	Pt	87	8	120	20,100,30	Free standing
SD Acoustics SD5	1235	3x Pt	88	8	200	20,110,30	Ribbon tweeter
Shaninian Diapason	7950	5x	91	6	300	58,100,38	Omnidirectional, floor stand
Shaninian Hawk	4950	Mono Sub	N/A	6	250	37,95,28	Passive
Shaninian Obelisk	2290	3x	N/A	6	200	37,74,32	1st Shaninian, floor stand
Sonus-Faber Amator	1498	2x	88	N/A	N/A	20,34,31	Compact, stand mount
Sonus-Faber Amator	2898	2x	88	N/A	N/A	37,22,35	Compact, stand mount
Sonus-Faber Electa	1690	2x	88	N/A	N/A	38,27,24	Compact, stand mount
Sonus-Faber Extrema	5991	2x	88	N/A	N/A	55,27,46	'Reference Standard'
Sonus-Faber Guarnieri	5500	2x	88	N/A	N/A	19,38,38	Compact, Limited edition
Sonus-Faber Minuetto	898	2x	88	N/A</			

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# HI-FI CHOICE BUYER'S GUIDE - LOUDSPEAKERS/SYSTEMS

**Key to Systems**  
**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 - width x height x depth in cm.**

**Products highlighted in red have been tested in Hi-Fi Choice. Please refer to The Directory on page 121 for full test results.**

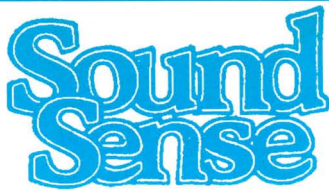
**Key to Systems**  
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Model	Price	Type	Sens	Impedance	Power	Size	Special
Tannoy 603II	139	N/A	86	4	70	23,40,16	Free space, floor stand
Tannoy 605II	169	N/A	87	6	90	28,40,19	Gold anodised tweeter
Tannoy 607II	219	N/A	88	8	100	32,50,23	Gold anodised tweeter
Tannoy 609II	294	N/A	89	5	120	33,50,23	Gold anodised tweeter
Tannoy 611II	429	N/A	91	4	150	33,70,23	Dual concentric
Tannoy 613II	600	N/A	90	4	150	28,90,19	Dual concentric
Tannoy 615II	750	N/A	92	4	175	33,98,23	Dual concentric
TDL Monitor	1999	N/A	87	8	350	30,119,47	Floor standing
TDL Near Field Mon	100	N/A	88	8	70	18,30,17	
TDL RTL1	160	N/A	87	8	80	20,39,22	
TDL RTL2	250	N/A	87	8	80	20,73,22	
TDL RTL3	400	N/A	90	8	120	20,90,37	
TDL Studio	699	N/A	86	8	100	23,76,33	
TDL Studio 1 'M'	899	2x TLS	86	8	120	23,77,33	Transmission line bass
TDL Studio 0.5	499	N/A	85	8	75	20,62,30	
TDL Studio 0.75 'M'	749	N/A	85	8	100	20,67,30	
TDL Studio 3	999	N/A	87	8	250	30,98,41	
TDL Studio 4	1499	N/A	87	8	300	27,112,44	
TEAC LSX8	80	N/A	N/A	8	30	11,18,11	
Teac S300	150	2x Pt	N/A	6	100	17,24,17	
Teac SW1	120	Sub	N/A	6	100	17,44,30	Coaxial, shielded
Technics SB-CS55	80	2x Pt	N/A	8	60	25,43,25	Shelf/stand, shielded
Technics SB-CS75	100	3x Pt	N/A	8	60	27,49,25	Composite mica cone mid
Technics SB-CS95	150	3x Pt	N/A	8	100	29,54,25	Composite mica cone mid
Technics SB-EX2	180	2x Pt	N/A	4	100	24,48,29	Composite mica cone mid
Technics SB-EX3	250	3x Pt	N/A	4	125	24,60,29	Mica diaphragms, sep LF baffle
Technics SB-EX7	450	3x Pt	N/A	4	180	29,85,32	Mica diaphragms, sep LF baffle
Technics SB-MX100D	2000	2x Pt	N/A	6	100	23,47,34	Floor standing, sep LF baffle
Technics SB-MX200D	4000	3x Pt	88	4	125	35,91,43	Mica bass/tweeter
Technics SB-RX50	650	2x IB	N/A	6	80	30,48,29	Floor standing, int plinth
Technics SB-RX70	852	N/A	N/A	6	N/A	N/A	Coax, mica top, carbon fib LF
Totem Model One	995	N/A	87	4	120	17,31,23	
Triangle Alcante	999	N/A	92	4	200	22,100,22	
Triangle Calisto	1850	N/A	92	8	300	23,105,22	
Triangle Comete E	625	N/A	91	8	100	29,38,24	
Triangle Icare	1350	N/A	94	8	250	23,99,22	
Triangle Norma	775	N/A	93	8	200	26,84,25	
Triangle Scalene E	625	N/A	91	8	150	22,84,22	'Graphite' version
UKD Callas	750	Pt	88	8	120	34,22,32	
UKD Causo	1850	Pt	88	8	200	22,97,28	Solid mahogany, stand mount
UKD Operetta	595	Pt	88	8	70	22,30,26	Solid walnut, floor standing
UKD Super Pavarotti	875	Pt	88	8	150	23,55,23	Solid mahogany, stand mount
Vandersteen 2Cé	1395	4x	88	7	160	41,101,27	Solid mahogany, stand mount
Viconic David 6001	163	N/A	N/A	4-8	60	13,20,12	Free standing, phase aligned
Viconic David 8001	228	N/A	N/A	4-8	80	16,25,17	
Viconic David 5001	132	N/A	N/A	4-8	50	10,17,10	
Viconic Sub 4	154	N/A	N/A	4-8	100	36,49,31	
W'dale Modus Cube	69	Pt	87	6	40	14,17,12	
W'dale Modus Micro	99	Pt	86	6	50	14,23,12	Shielded
W'dale Modus Mini	129	Pt	86	6	50	14,39,12	Shielded
Wharfedale 415	149	IB	87	8	100	24,35,20	Shielded
Wharfedale 425	199	IB	88	8	100	26,40,25	
Wharfedale 535	249	IB	90	8	120	27,48,29	
Wharfedale CRS3	89	Pt	89	8	100	22,38,17	
Wharfedale CRS5	129	Pt	89	8	140	26,48,20	
Wharfedale CRS7	199	Pt	91	8	150	26,60,21	
Wharfedale CRS9	299	Pt	93	8	160	31,80,28	
Wharfedale D30.2	99	Pt	89	8	100	22,38,17	Floor standing, 3 way
Wharfedale Diamond V	129	Pt	87	8	100	18,26,20	Stand/bookshelf mount
Wharfedale Modus Cbe	69	N/A	89	6	35	14,16,12	Stand mount, near wall
Wilson Audio WattIll	7645	2x	91	N/A	N/A	27,31,36	
Wilson Audio WHOW II	12500	Sub	98	N/A	N/A	88/65,36	
Wilson WAP Pulp II	5500	Sub	91	N/A	N/A	25,53,35	Active sub for WATT
Wilson X1 Grand Slam	POA	3x	94	N/A	N/A	N/A	Passive sub for WATT
Yamaha NS-C110	149	N/A	90	6	120	15,47,18	3 way reference
Yamaha NS-C80	99	N/A	90	6	80	14,45,17	
Yamaha NS-E80	120	N/A	90	6	50	27,20,7	
Yamaha NS10M	250	N/A	90	8	100	21,38,20	
ZYP A1T	219	IB	88	8	50	14,22,12	
ZYP A2S	299	IB	88	8	50	22,14,12	Wall mount
ZYP AI	199	IB	88	8	50	14,22,12	Studio nearfield monitor

Model	Price	Sources	Power	Size	Special
Alwa NSX-D707	500	CD,R,T	35	26,40,33	Mini, DSP, equaliser
Alwa NSX-D909	650	CD,R,T	35	26,40,33	Mini, Dolby Surround
Alwa Z-650	370	CD,R,Tu,2T	20	N/A	Mini
Alwa Z-720	400	CD,R,Tu,2T	30	36,48,35	Mini, equaliser
Alwa Z-D3000M	600	CD,R,Tu,2T	40	36,54,35	Mini, 3 CD, equaliser
Alwa Z-D5000M	670	CD,R,Tu,2T	40	36,54,35	Mini, 3 CD, DSP, equaliser
Alwa Z-D7000M	800	CD,R,Tu,2T	65	36,63,35	Mini, DSP, Dolby Surround
Alwa Z-750	400	CD,R,T	30	N/A	3-disc CD
Akai FX440CD	499	CD,R,P,2T	35	36,52,35	Digital amp, optical link to CD
Akai MX115	399	CD,R,2T	35	27,39,26	Graphic equaliser
Akai MX115T	499	CD,R,P,2T	35	27,48,31	as MX115, with mini turntable
Akai MX570	449	CD,R,2T	35	27,40,34	Triple CD, pre/power amp, Dolby B
Akai MX570T	549	CD,R,P,2T	35	27,49,34	as MX570, with mini turntable
Akai MX670	549	CD,R,2T	50	27,40,34	3 CD, pre/power amp, Dolby B, C
Akai MX670T	649	CD,R,P,2T	50	27,49,34	as MX570, with mini turntable
Akai MX90	299	CD,R,2T	25	26,38,24	
Akai MX90T	399	CD,R,P,2T	25	27,46,31	as MX90, with mini turntable
Akai MX950	799	CD,R,2T	65	27,42,34	Triple CD, separates
Akai MX950 Compo	999	CD,R,P,2T	65	64,78,36	10 presets, FM, MW, LW
Amstrad CD3-500	230	CD,R,2T	5	N/A	3 disc CD player, FM, MW
Amstrad Micro 1000	170	CD,R,T	N/A	15,20,13	10 presets, FM, MW, LW
Amstrad Micro 2000	250	CD,R,T	N/A	17,28,23	10 presets, FM, MW, LW
Amstrad Mini 2000	200	CD,R,T	N/A	28,21,57	5 band equaliser
Amstrad Mini 3000	280	CD,R,2T	N/A	26,32,49	RDS tuner, mic mixing
Amstrad Mini 5000	300	CD,R,2T	N/A	26,32,25	3 disc CD, mic mixing
Arcam Alpha 5	1200	CD,R	40	43,23,30	Based on Arcam separates
Arcam Alpha 6	1300	CD,R	50	43,23,30	Inc Alpha 6 R/C amp
Arcam Delta	2810	CD,R,Tu	75	43,37,34	Fully remote controllable
B&O Beocenter 9500	1850	CD,R,T	80	76,11,34	AV compatible, speakers extra
B&O BeoSound Century	995	CD,R,T	N/A	75,37,17	Wall fix active speakers
B&O Beosystem 2300	2150	CD,R	N/A	83,36,16	As 2500, without cassette
B&O Beosystem 2500	2150	CD,R,T	N/A	83,36,16	Active speakers, lifestyle system
B&O Beosystem 7000	245	CD,R,Tu,T	100	42,8,33	Components, speakers extra
Denon D-110/S	870	CD,R,Tu,2T	40	27 wide	RDS, optional UK spkrs
Denon D-250/S	1000	CD,R,Tu,2T	50	27 wide	RDS, optional UK spkrs
Denon D-65/S	640	CD,R,2T	30	27 wide	Inc optional UK speakers
Denon D-90/S	740	CD,R,Tu,T	30	27 wide	RDS, Inc UK sourced speakers.
Dual MS2500	600	CD,R,2T	35	N/A	
Dual MS3700	600	CD,R,1T	50	N/A	
Goodmans System 700	600	CD,R,2T	50	N/A	
Grundig M1	TBA	CD,R,2T	7	26,30,28	Portable hi-fi
Grundig M10	335	CD,R,2T	22	27,37,34	3 band graphic & remote
Grundig M20	430	CD,R,2T	35	25,39,28	Spectrum analyser
Grundig M5	TBA	CD,R,2T	12	26,30,28	Remote control, Dolby NR
Grundig MC10	TBA	CD,R,T	25	17,36,25	Mini, Dolby NR
Grundig Fine Arts S1	740	CD,R,2T	50	N/A	Separates system
Grundig Fine Arts S2	880	CD,R,2T	80	N/A	Separates system
Hitachi AX12	350	CD,R,2T	20	45,34,63	
Hitachi AX15	450	CD,R,2T	35	45,34,63	
JVC Adagio G7	800	P,R,CD,2T,V	50	28,43,28	Panoramic surround
JVC Adagio G9	1000	P,R,CD,2T,V	55	28,43,28	Panoramic surround
JVC Adagio S2	370	P,R,CD,2T	30	25,27,35	Live surround
JVC Adagio S3	400	P,R,CD,2T	32	25,27,35	Live surround
JVC Adagio S4	470	P,R,CD,2T	35	25,36,34	Live surround
JVC Adagio S6	600	P,R,CD,2T	45	28,46,34	Panoramic surround
JVC Midi-W37CD	360	P,R,CD,2T	25	36,50,35	
JVC Midi-W58CD	500	P,R,CD,2T	50	36,48,25	Bass compensator
JVC Midi-W78CD	750	P,R,CD,2T	60	36,57,29	2ch surround
Kenwood HD-1000	1000	CD,R,T	40	27,40,35	MD & equaliser options
Kenwood L-1000	2820	CD,R	150	44,50,45	Components based
Kenwood M-27	530	CD,R,T,2T	40	36,56,38	
Kenwood M-47	600	CD,R,Tu,2T	45	36,62,38	
Kenwood M-47G	750	CD,R,Tu,2T	45	36,62,38	Graphic equaliser
Kenwood M-56AG	800	CD,R,Tu,2T	45	36,61,38	Graphic equaliser
Kenwood M-57MG	850	CD,R,Tu,2T	45	36,62,38	Multi-CD, graphic equaliser
Kenwood M-76AG	950	CD,R,V,Tu,2T	60	36,62,38	Dolby Surround
Kenwood M-77MG	1000	CD,R,V,Tu,2T	60	36,62,38	Multi-CD
Kenwood M-97G	1150	CD,R,V,Tu,2T	85	36,64,38	Dolby Pro Logic
Kenwood M-97MG	1200	CD,R,V,Tu,2T	85	36,64,38	Multi-CD
Kenwood UD-301	430	CD,R,2T	25	27,36,31	Presence modes
Kenwood UD-351	480	CD,R,2T	25	27,36,31	Multi-CD
Kenwood UD-501	600	CD,R,T,2T	32	27,41,31	Presence modes
Kenwood UD-551	650	CD,R,2T	32	27,41,31	Multi CD
Kenwood UD-701	750	CD,R,V,2T	32	27,41,31	Dolby Surround
Kenwood UD-751	800	CD,R,V,2T	32	27,41,31	Multi CD
Kenwood UD-901	1000	CD,R,V,2T	42	27,41,31	Dolby Pro Logic
Kenwood UD-951	1050	CD,R,V,2T	42	27,41,31	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	N/A	Multi-CD, aux & tape input
Panasonic SC-CH33Z	370	CD,R,2T	30	N/A	
Panasonic SC-DH30	250	CD,R,2T	5	N/A	
Panasonic SC-CH11	300	CD,R,2T	20	N/A	
Panasonic SC-CH150	430	CD,R,T	20	18,25,28	51cm wide, inc skkrs
Philips FD920	999	CD,R,DCC	43	44,50,30	Full size separates
Philips FS380	1000	CD,R,DCC	100	44,50,30	DCC midi

Model	Price	Sources	Power	Size	Special
<b>SYSTEMS</b>					
Alwa LCX-7	300	CD,R,T	15	14,24,26	Micro
Alwa LCX-9	350	CD,R,T	10	14,24,26	Micro, with powered subwoofer
Alwa LCX-10	400	CD,R,T	8	14,24,26	Micro, as LCX-10 with surround
Alwa NSX-270	280	CD,R,2T	N/A	N/A	Mini
Alwa NSX-340	300	CD,R,2T	20	N/A	Mini. Optional TV/Video
Alwa NSX-500	370	CD,R,2T	30	26,31,34	Mini, 3 CD, shielded speakers
Alwa NSX-510G	440	CD,R,2T	30	26,31,34	Mini, Karaoke, CD-G compatible
Alwa NSX-D606	430	CD,R,2T	30	26,34,33	Mini, 3 CD, DSP
Alwa NSX-D606 Gold	430	CD,R,2T	30	26,34,33	Mini



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RA980BX ..... £399.90  
RB960BX ..... £210.00  
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STS505ES ..... £249.90

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STG630RDS ..... £159.90  
STG550 ..... £189.90  
STG650 ..... £229.90  
STG70 ..... £249.90

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TX470 ..... £159.90

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ADF810 ..... £229.90  
XK57000 ..... £549.90  
ADWX828 ..... £199.90  
ADWX929 ..... £229.90

**DENON**  
DRS610 ..... £199.90  
DRS710 ..... £259.90  
DRS810 ..... £290.90  
DRW650 ..... £199.90  
DRW760 ..... £249.90

**KENWOOD**  
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KXW4050 ..... £169.90  
KXW8050 ..... £249.90

**NAKAMICHI**  
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DR2 ..... £599.90  
DR3 ..... £399.90

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**HARMAN KARDON**  
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KA-V8500 ..... £699.90

**MARANTZ**  
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AV-500RPE ..... £599.90  
MA-500POW ..... £249.90  
SR-73 ..... £699.90  
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**PIONEER**  
VSX-452 ..... £399.90

**FX202** ..... £599.90  
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CTS420 ..... £249.90  
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**SONY**  
TCFX211 ..... £99.90  
TXK311 ..... £149.90  
TK411 ..... £199.90  
TK511 ..... £249.90  
TK611 ..... £299.90  
TCW435 ..... £169.90  
TCWR535 ..... £199.90  
TCWR635S ..... £279.90

**TECHNICS**  
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RSBX646 ..... £229.90  
RSBX747 ..... £299.90  
RSTR232 ..... £169.90  
RST0333 ..... £189.90  
RSTR515 ..... £269.90  
RSTR777 ..... £299.90  
RSTR979 ..... £359.90

**YAMAHA**  
KX260 ..... £159.90  
KX360 ..... £199.90  
KX650 ..... £259.90  
KXW262 ..... £199.90  
KXW362 ..... £249.90  
KXW952 ..... £499.90

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**ALPHASON**  
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**ARISTON**  
Q Deck Pro ..... £209.90

**TECHNICS**  
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SLBD22 ..... £149.90  
SLDD33 ..... £159.90  
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SL1210MII ..... £399.90

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TD166 VI REGA ..... £299.90  
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**AIWA**  
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**DENON**  
DCD595 ..... £179.90  
DCD890 ..... £269.90  
DCD1290 ..... £329.90

**HARMAN KARDON**  
HD7400II ..... £199.90  
HD7450 ..... £219.90  
HD7500II ..... £259.90  
HD7525 ..... £449.90  
TL8500 ..... £499.90

**KENWOOD**  
DP3050 ..... £199.90  
DP7050 ..... £329.90  
DPM6650 ..... £259.90

**MARANTZ**  
CD52II ..... £229.90  
CD52IISE ..... £299.90  
CD72 ..... £449.90  
CD72SE ..... £549.90

VSA-7015 ..... £499.90  
VSA-D8025 ..... £599.90

**ROTEL**  
RSP-960AXPRE ..... £349.90  
RB-956AXPOW ..... £325.00

**SONY**  
STRD-511 ..... £279.90  
STRD-611 ..... £329.90  
TAAV-570R ..... £399.90

**TECHNICS**  
SAGX550 ..... £449.90  
SAGX350 ..... £329.90

**TEAL**  
AG-V3020 ..... £449.90

**YAMAHA**  
RX-V470 ..... £399.90  
DSP-E200 ..... £369.90  
DSP-E1000 ..... £669.90  
DSP-A970 ..... £799.90  
DSP-A2070 ..... £1099.90

**NAKAMICHI**  
CD4 ..... £379.90  
MB3 ..... £649.90

**PIONEER**  
PDS502 ..... £229.90  
PDS702 ..... £299.90  
PDS802 ..... £349.90  
PDM602 ..... £269.90

**ROTEL**  
RCD945AX ..... £229.90  
RCD955AX ..... £199.90  
RCD965BX ..... £299.90  
RCD965BXD ..... £349.90  
RCD965LE ..... £379.90  
RCD965BXLCD ..... £399.90

**SONY**  
CDP311 ..... £169.90  
CDP411 ..... £199.90  
CDP335 ..... £229.90  
CDP711 ..... £249.90  
CDP911 ..... £299.90  
CDPX303ES ..... £549.90

**TECHNICS**  
SLPG320 ..... £119.90  
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SLPS840 ..... £419.90

**TEAC**  
VRDS10 ..... £769.90

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CDX460 ..... £149.90  
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**HARMAN KARDON**  
LSO200 ..... £149.90  
LSO300 ..... £199.90  
LSO500 ..... £299.90

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Prima ..... £119.90  
Solo ..... £169.90  
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LS6 A/2 ..... £399.90

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607 ..... £189.90  
611 ..... £399.90  
613 II ..... £599.90  
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# HI-FI CHOICE BUYER'S GUIDE - SYSTEMS/TUNERS/TURNTABLES

**Key to Systems**  
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 - width x height x depth in cm.

Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 121 for full test results.

**Key to Tuners**  
Bands - FM - VHF, stereo and hi-fi capable, M - Medium wave, low quality, mono, L - Long Wave, low quality, mono.  
Presets - total number of presets on all bands.  
RDS - Radio Data System, which provides stations IDs and sometimes other data on FM.

Size - width x height x depth in cm.  
Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Sources	Power	Size	Special
Philips FW370	900	CD,R,DCC	75	36,50,35	DCC midi
Philips FW91	999	CD,R,DCC	60	26,35,26	DCC mini
Philips FW21	300	CD,R,2T	12	26,30,22	
Philips AS44CD	329	CD,R,2T	20	36,38,29	
Philips AS540CD	379	CD,R,2T	40	36,39,29	
Philips FW41	400	CD,R,2T	30	26,30,25	
Philips AS640CD	429	CD,R,2T	30	36,38,29	5-disc CD
Pioneer J-10	550	CD,R,Tu,2T	49	N/A	Midi system
Pioneer J-10M	600	CD,R,Tu,2T	49	N/A	As J-10, with 6-disc CD
Pioneer J-20	650	CD,R,Tu,2T	50	N/A	Midi system
Pioneer J-20M	700	CD,R,Tu,2T	50	N/A	As J-20, with 6-disc CD
Pioneer J-30	750	CD,R,Tu,2T	60	N/A	Midi system, 'surround' sound
Pioneer J-30M	800	CD,R,Tu,2T	60	N/A	As J-30, with 6-disc CD
Pioneer J-40	950	CD,R,Tu,2T	102	N/A	Midi system, multi-room compat
Pioneer J-40M	1000	CD,R,Tu,2T	102	N/A	As J-40, with 6-disc CD
Pioneer J-50	1150	CD,R,Tu,2T	105	N/A	Midi system, Dolby Pro Logic
Pioneer J-50M	1200	CD,R,Tu,2T	105	N/A	As J-50, with 6-disc CD
Pioneer N-33	380	CD,R,2T	32	N/A	Mini system
Pioneer N-33M	430	CD,R,2T	32	N/A	As N-33, with 6-disc CD
Pioneer N-53	500	CD,R,2T	33	N/A	Mini system
Pioneer N-53M	550	CD,R,2T	33	N/A	As N-53, with 6-disc CD
Pioneer N-63T	550	CD,R,2T	37	N/A	Mini system, 2 CD, DSP
Pioneer N-73M	730	CD,R,2T	40	N/A	As N-73T, with 6-disc CD
Pioneer N-73T	680	CD,R,2T	40	N/A	Mini, sound field DSP, 2 CD
Pioneer N-93M	1050	CD,R,2T	66	N/A	As N-93T, with 6-disc CD
Pioneer N-93T	1000	CD,R,2T	66	N/A	Mini system, Dolby Pro Logic
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 MS1	300	CD,R,T	25	22,21,22	
Sanyo SYS 220	300	CD,R,2T	15	36,36,37	
Sanyo SYS915	430	CD,R,2T	30	36,43,36	4-disc CD player
Samsung MAX335	230	CD,R,2T	10	25,32,26	Mini, remote control
Samsung MAX370	300	CD,R,2T	20	25,32,24	Mini, remote control
Samsung MAX500	280	CD,R,T	5	12,16,22	Micro, remote control
Samsung SCM6550	230	CD,R,Tu,2T	5	35,33,29	Midi, remote control
Samsung SCM8100	300	CD,R,Tu,2T	20	36,37,29	Midi, remote control
Samsung SCM8300	350	CD,R,Tu,2T	20	36,37,29	Midi, 5-band equaliser
Samsung SCM9100	430	CD,R,Tu,2T	30	36,47,29	Midi, remote control
Sansui MC-S7	700	CD,R,2T	30	N/A	
Sansui MCX750	1100	CD,R,2T	40	N/A	
Sansui MCX950	1400	CD,R,2T	40	N/A	N/A
Sansui MS3900	400	CD,R,2T	30	18,26,21	
Sansui MS6901	420	CD,R,2T	50	18,28,34	3-disc CD player
Sharp CMS-R400CDX	300	CD,R,2T	10	27,32,39	5-disc multi CD
Sharp System CD170E	280	CD,R,Tu,2T	10	36,40,36	Remote control, auto-reverse
Sharp System-C5300E	450	CD,R,2T	30	26,32,25	6-disc multi CD
Sharp System-CD150E	260	CD,R,Tu,2T	10	36,48,36	30 tuner presets
Sharp System-CD450E	370	CD,R,2T	80	27,32,25	Dolby NR
Sharp System-Q8E	330	CD,R,T	12	15,19,26	Ultra compact
Sharp System-S360E	23	CD,R,2T	10	27,32,33	
Sharp System-S370E	270	CD,R,2T	25	27,32,33	5 band equaliser
Sony Compact 108CD	250	CD,P,Tu,2T	15	35,48,34	
Sony Compact 109CD	400	CD,P,Tu,2T	25	35,48,34	
Sony Compact 159CD	450	CD,P,Tu,2T	25	35,55,39	
Sony Compact 209CD	500	CD,P,Tu,2T	30	35,55,33	Full remote
Sony Compact 259CD	550	CD,P,Tu,2T	30	35,55,38	5-disc CD
Sony Compact 359CD	600	CD,P,Tu,2T	50	35,55,38	5-disc CD, electronic EQ
Sony Compact 579CD	750	CD,P,Tu,2T	50	35,58,38	5-disc CD, separate components
Sony Compact 759CD	1100	CD,P,Tu,2T	80	35,71,38	5-disc CD, Dolby Pro Logic
Sony MHC 280CD	550	CD,T,Tu,3T	40	22,35,27	With MiniDisc, 2 comp system
Sony MHC 380CD	750	CD,T,Tu,3T	50	22,39,28	With MiniDisc, UK sound
Sony MHC 510CD	380	CD,T,Tu,3T	25	22,28,26	Full remote
Sony MHC 710CD	450	CD,T,Tu,3T	40	22,28,26	Electronic EQ
Sony MHC C50CD	500	CD,T,Tu,3T	30	22,33,32	With MiniDisc, 5-disc CD
Sony MHC C70CD	600	CD,T,Tu,3T	40	22,39,31	With MiniDisc, 5-disc CD
Technics CD-X120	700	CD,R,2T	40	36,41,32	Midi, inc spkrs
Technics CD-X320	800	CD,R,Tu,2T	50	36,41,32	Midi, inc spkrs, Dolby B/C
Technics CD-X520	900	CD,R,Tu,2T	60	36,41,32	Midi, inc spkrs, basic AV
Technics SC-CH404	500	CD,R,Tu,2T	35	27,42,34	Mini, inc speakers
Technics SC-CH550	580	CD,R,2T	35	27,42,34	Mini Karaoke, inc spkrs
Technics SC-CH650	650	CD,R,2T	50	27,42,34	Mini, inc spkrs
Technics SC-CH655	700	CD,R,2T	50	27,42,34	Mini, 3-disc CD, inc spkrs
Technics SC-CH750	900	CD,R,2T	50	27,42,34	Mini, DSP, inc spkrs
Technics SC-CH950	1000	CD,R,2T	60	27,42,34	Pro Logic, soundfield spkrs
Yamaha CC70	600	CD,R,2T	50	28,33,34	YST active bass

Model	Price	Bands	Presets	RDS	Size	Special
Arcam Delta 280	350	FM	20	N	43,7,28	
Audiolab 8000T	700	FM,M,L	39	N	45,8,34	Switchable IF, muting, mono
Aura TU50	300	FM	15	N	N/A	
Creek T40 S3	250	FM	N	N	N/A	
Day S B'dcast Mon	14640	FM	N	-	N/A	
Day Sequerra FM Ref	5457	FM	N	-	N/A	
Denon TU-260L	120	FM,M,L	20	N	44,8,24	Low impedance o/p
Denon TU-580RD	220	FM,M	30	Y	44,8,29	Var IF bandwidth
Dual CT700RS	160	FM,M	40	N	N/A	
FT205 Signal Sleuth	300	N/A	N/A	N/A	N/A	
Goodmans Delta 700	100	FM,M,L	36	N	N/A	
Goodmans GST650	90	FM,M,L	36	Y	N/A	
Grundig T1	130	FM,M,L	59	N	44,8,30	Name i/p, gain switch, remote
Grundig T2	170	FM,M,L	59	Y	44,8,30	RDS text & clock, remote
Grundig T310	130	FM,M,L	59	Y	36,8,28	
Grundig T4	210	FM,M	59	Y	44,8,30	Radio text, remote
Harman-Kardon TU9200	219	FM,M	70	-	N/A	
Harman-Kardon TU9400	299	FM,M	24	-	N/A	
Harman-Kardon TU9600	499	FM,M	24	-	N/A	
JVC FX1010TN	300	FM,M,L	40	N	44,10,30	
JVC FX342BX	130	FM,M,L	40	N	44,8,30	
JVC FX362BX	140	FM,M,L	40	N	44,8,30	
Kenwood KT-1050L	110	FM,M,L	30	N	44,8,26	
Kenwood KT-2050L	140	FM,M,L	30	N	44,8,26	Built-in timer
Kenwood KT-3050L	170	FM,M,L	39	Y	44,10,28	IF selector
Kenwood KT-6050	300	FM,M	39	Y	44,10,33	IF switch, 2 antennae
Linn Kremlin	1995	FM	80	N	32,8,33	Dual aerial capability
Magnum Dynalab FT101	825	N/A	N/A	N/A	N/A	
Magnum Dynalab FT11	550	N/A	N/A	N/A	N/A	
Magnum FT101 Etude	1250	N/A	N/A	N/A	N/A	
Marantz ST-40L	140	FM,M,L	30	N	42,9,30	D-bus
Marantz ST-53	170	FM,M,L	59	N	42,9,30	D-bus
Marantz ST-63	200	FM,M,L	59	Y	42,9,30	D-bus
Marantz ST-72L	300	FM,M,L	59	Y	42,10,34	D-bus, IF switch, local switch
Meridian 504	595	FM	30	N	33,9,34	System handset
Meridian 604	1350	FM	30	N		
Michi RHT-10	895	FM	16	N	47,8,34	Remote control
Mission Cyrus FM7	400	FM	29	N	22,8,36	Rmote control bus
Mus Fid FT	899	FM	20	Y	49,12,33	
Mus Fid T1 MK II	299	FM	8	N	44,8,32	
NAD Monitor 4100	209	FM,M	14	-	N/A	
Naim Audio NATO1	1453	FM	N	N	21,16,30	
Naim Audio NATO2	910	FM	N	N	21,16,30	
Naim Audio NATO3	499	FM	N	N	21,16,30	
Philips FT930	160	FM,M,L	40	Y	44,11,30	
Pioneer F-202L	130	FM,M,L	36	N	42,8,29	
Pioneer F-301RDS	200	FM,M	36	Y	42,8,25	
Pioneer F-502RDS	250	FM,M	40	Y	42,9,34	
Pioneer F-502RDS-G	260	FM,M	40	Y	42,9,34	
Pioneer F401L	180	FM,M,L	36	N	42,9,32	
Pioneer F93	650	FM,M	40	N	46,11,36	
Quad FM4	424	FM	7	N	32,7,20	
Quad FM66	519	FM	19	N	32,8,25	For use with 66 system
Rotel RT930AX	175	FM,M,L	20	N	44,8,26	
Rotel RT990BX	510	FM	16	N	44,8,29	Remote control
Sansui TU-X317	170	FM,M	20	-	N/A	
Sansui TU-X519	220	FM,M	30	-	N/A	
Sherwood TD1120	90	FM,M	24	N	N/A	
Sherwood TX1010C	100	FM,M	30	N	N/A	
Sherwood TX3010C	120	FM,M	30	N	N/A	
Sony STS211LB	130	FM,M,L	30	N	43,9,30	Station naming
Sony STS311LB	200	FM,M,L	30	Y	43,9,30	
Sony STS505ES	250	FM,M,L	30	Y	43,9,35	UK optimised sound
Teac T-X4030	120	FM,M	20	N	44,9,28	
Technics ST-610L	130	FM,M,L	24	N	43,7,30	
Technics ST-670L	250	FM,M,L	39	Y	43,10,30	
Technics ST-GT550L	190	FM,M,L	39	N	43,7,31	
Technics ST-GT650L	230	FM,M,L	39	Y	43,10,31	
Yamaha TX-350L	130	FM,M,L	40	N	N/A	
Yamaha TX-470	160	FM,M	40	N	N	

Model	Price	Bands	Presets	RDS	Size	Special
<b>TUNERS</b>						
Alva XT-003	120	FM,M,L	30	N	N/A	
Akai AT-93L	280	FM,M,L	20	N	N/A	
Arcam Alpha 5	220	FM	16	N	43,8,27	
Arcam Delta 150	230	Nicam	8	-	43,7,27	Stereo TV tuner

Model	Price	Speeds	S/A/N	Size	Special
<b>TURNTABLES</b>					
Akai AP A950	199	33/45	M	44,12,35	Inc cartridge
Alphason Sonata	835	33	M	N/A	Motor unit, suspended
Alphason Sonata/Atlas	1235	33/45	M	N/A	Motor unit inc PSU
Alphason Symphony	1860	33/45	M	N/A	Motor unit
Ariston Elite	170	33/45	M	N/A	Budget turntable
Ariston Pro-1200	160	33/45	M	N/A	Semi-pro disco deck
Audiomeca J1	2500	33/45	M	50, 40, 20	Metacrylate turntable
Audiomeca J1/SL5	4250	33/45	M	50, 40, 20	With parallel tracking arm
Audiomeca Romance	1675	33/45	M	N/A	With Romeo unipivot arm
Basis Debut Gold Std	6950	33	M	N/A	Belt drive, high mass, 4 point



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KRV7050 £399

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KENWOOD
KAV9500 £699
KRV6500 £349

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# HI-FI CHOICE BUYER'S GUIDE - TURNTABLES, ARMS & CARTRIDGES

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Model	Price	Speeds	S/A/M	Size	Special
Basis Debut Gold Std	8350	33	M	N/A	Inc suction platter
Basis Ovation	4750	33	M	N/A	Acrylic base, 4 pt suspension
DNM Rota 1	2850	33/45	M	N/A	Inc arm & cartridge
DNM Rota 2	4000	33/45	M	N/A	Inc arm & cartridge
Dual 505-4	230	33/45	S	44, 15, 37	Turtable inc cartridge
Dual CS3700	85	33/45	S	36, 36, 9	mid-sized turntable
Dual CS435	130	33/45	F	44, 36, 12	Turtable inc cartridge
Dual CSS03-2	180	33/45	S	44, 13, 37	Turtable inc cartridge
Dual CS750-1	350	33/45/78	S	44, 14, 38	Turtable inc cartridge
Dual Golden One	500	33/45/78	S	44, 14, 38	Piano finish of CS750-1
Genexxa Lab-710	60	33/45	M	N/A	Includes MM cartridge
Genexxa Lab-810	70	33/45	S	N/A	Includes MM cartridge
Goodmans Delta 700	55	33/45	S	N/A	Part of Delta system
Kenwood KD-491F	100	33/45	A	44, 10, 39	Inc cartridge
Kuzma Stabi Ref/PS	3000	33/45	M	N/A	Two motor, Belt driven
Kuzma Stabi/PS	1200	33/45	M	51, 18, 41	Belt driven, external PSU
Linn Basik	349	33/45	M	45, 14, 36	c/w Akito arm
Linn LP12 Basik	745	33	M	45, 14, 36	Non-crystal motor drive
Linn LP12 Lingo	1345	33/45	M	45, 14, 36	Outboard high grade PSU
Linn LP12 Valhalla	894	33	M	45, 14, 36	Electronic PSU, upgradable
Manticore Madrigal	570	33/45	M	N/A	Turtable
Manticore Magister	3800	33/45	M	N/A	Special order only
Manticore Mantra	780	33/45	M	N/A	Turtable
Michell Gyrodek	697	33/45	M	53, 19, 41	Optional outboard PSU
Michell Gyrodek/arm	839	33/45	M	53, 19, 41	Includes Rega RB300 arm
Michell Syncro	397	33/45	M	46, 14, 34	
Michell Syncro/arm	539	33/45	M	46, 14, 34	Includes Rega RB300 arm
Moth Alamo	175	33/45	M	N/A	Comes with RB250 arm
Moth Turntable	199	33/45	M	N/A	Split-plinth design
N'ham Graphic	1200	33/45	M	N/A	Graphite bearing & platter
N'ham HyperSpaceDeck	1200	33/45	M	N/A	Turtable
N'ham Illusion	600	33/45	M	N/A	Turtable
N'ham Mentor	2000	33/45	M	N/A	75lb alloy or graphite platter
N'ham Mentor Ref	4800	33/45	M	N/A	150lb platter, graphite top
N'ham SpaceDeck	600	33/45	M	N/A	Turtable
NAD 5120	110	33/45	S	N/A	Includes arm
Origin Live Oasis-S	899	33/45	M	N/A	Suspended turntable
Pink Anniv	1495	33/45	M	N/A	Two box reference deck
Pink Anniv/PSU	1895	33/45	M	N/A	Battery PSU version of above
Pink Export GTI	890	33/45	M	N/A	Improved Export
Pioneer PL-225	120	33/45	S	42, 10, 36	Belt drive, fitted cartridge
Pioneer PL-335	150	33/45	A	42, 10, 36	Belt drive, fitted cartridge
Pro-ject 0.5	145	33/45	S	42, 11, 32	With Ortofon OM5 cartridge
Pro-ject 1	185	33/45	M	42, 11, 32	With Ortofon 510 cartridge
Pro-ject 2	249	33/45	M	46, 12, 35	Turtable
Pro-ject 2	275	33/45	M	46, 12, 35	With Ortofon MC1 cartridge
Pro-ject 6	379	33/45	M	46, 17, 36	Suspended turntable
Pro-ject 6	435	33/45	M	46, 17, 36	As above, with Ortofon MC15
Rega Planar 2	198	33/45	M	N/A	Includes RB250 arm
Rega Planar 3	260	33/45	M	N/A	Includes RB300 arm
Rega Planar 78	198	78	M	N/A	As above, 78 only
Roksan Radius	495	33/45	M	46, 12, 35	Motor unit
Roksan Radius/Tabriz	695	33/45	M	45, 13, 36	Arm: Roksan fit
Roksan TMS	2500	33/45	M	46, 12, 35	Reference motor unit
Sansui SR-211G MkII	180	33/45	A	43, 9, 33	Budget turntable with arm
Sherwood PF1470	90	33/45	A	N/A	Budget turntable with arm
Sherwood PS1870	70	33/45	S	N/A	Budget turntable with arm
SME Model 20	2683	33/45	M	42, 16, 32	Precision turntable
SME Model 20A	3763	33/45	M	42, 15, 32	Inc SME Series V arm
SME Model 30	10166	33/45	M	45, 22, 35	Flagship turntable
SME Model 30A	11399	33/45	M	45, 22, 35	Inc SME Series V arm
Sony PSLX150.4	80	33/45	S	43, 10, 36	Player, with mag cartridge
Sony PSLX431B	150	33/45	A	43, 11, 36	Player, auto rec size select
Systemdek I/920	136	33/45	M	N/A	Semi-suspended deck
Systemdek I/920/Moth	235	33/45	M	N/A	As above with RB250 arm
Systemdek IIX/900	230	33/45	M	N/A	Fully suspended design
Systemdek IIXE/900	330	33/45	M	N/A	As above with separate PSU
Technics SL-1200MkII	400	33/45	M	43, 10, 38	Quartz DD, inc T4P cartridge
Technics SL-1210MkII	400	33/45	M	46, 17, 36	Quartz DD, w/o cartridge
Technics SL-BD20	130	33/45	S	43, 10, 38	Belt drive, inc T4P cartridge
Technics SL-BD22	150	33/45	S	43, 10, 38	Belt drive, inc T4P cartridge
Thorens TD-166 V/UK	270	33/45	M	N/A	With Thorens TP50 manual arm
Thorens TD-166 V/UK	300	33/45	M	N/A	With Rega RB250 arm
Thorens TD-166 V/UK	200	33/45	M	N/A	No arm, 3-point suspended, belt drive
Thorens TD-180/S500	180	33/45/78	S	N/A	Electronic belt drive
Thorens TD-2001	700	33/45	S	N/A	Inc Thorens TP90 arm
Thorens TD-280 IV/UK	200	33/45/78	S	N/A	Electronic belt drive
Thorens TD-3001/UK	770	33/45	M	N/A	Suspended subchassis, Rega arm
Thorens TD-3001BC	630	33/45	M	N/A	Various armboards available
Thorens TD-520	900	33/45/78	S	N/A	Inc Thorens TP90, pitch cntrl
Townshend MkIII Rock	799	33/45	M	N/A	Built in arm damping
Voyd 0.5	N/A	33/45	M	51, 16, 42	Turtable
Voyd Reference	6500	33/45	M	51, 16, 48	Turtable, polycarb platter
Voyd. The	1570	33/45	M	51, 16, 42	T/T, original 3-motor model
VPI HW-19Mk3/PLC	2150	33/45	M	N/A	External PSU, belt driven
VPI HW-19Mk4/PLC	2950	33/45	M	N/A	As above, TNT platter/bearing

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VPI TNT Junior	3795	33/45	M	N/A	Poor mans TNT Series 3
VPI TNT Series 3	6500	33/45	M	N/A	Unique platter and drive
Wilson Benesch	1550	33/45	M	N/A	High-tech turntable

## CARTRIDGES

Model	Price	Speeds	S/A/M	Size	Special
Arcam C77	30	-	-	-	MM cart, conical stylus
Arcam C77/MG	40	-	-	-	MM as C77, metal body
Arcam E77	50	-	-	-	MM Elliptical stylus
Arcam E77/MG	50	-	-	-	MM as E77, metal body
Arcam P77	63	-	-	-	MM 'Profile' stylus
Arcam P77/MG	73	-	-	-	MM as P77 metal body
Audio Note I6 IIV	1395	-	-	-	Low output MC, silver wired
Audio Note I6 Ltd V	2950	-	-	-	Low output MC, needs PSU
Audio Technica ART-1	944	-	-	-	MC, micro linear stylus
Audio Technica AT-91	13	-	-	-	MM, removable sphenical stylus
Audio Technica AT-OC3	104	-	-	-	MC, elliptical stylus
Audio Technica AT-95E	19	-	-	-	MM, removable stylus
Audio Technica AT-101EP	20	-	-	-	MM, T4P, removable stylus
Audio Technica AT-110E	24	-	-	-	MM, removable stylus
Audio Technica AT-OC5	146	-	-	-	MC, elliptical stylus
Audio Technica AT-420E	40	-	-	-	MM, removable stylus
Audio Technica AT-450E	62	-	-	-	MM, removable stylus
Audio Technica AT-OC30	619	-	-	-	MC, nude micro linear stylus
Audioquest 404II	500	-	-	-	MC cart boron cantilever
Audioquest 7000SX	1295	-	-	-	MC, boron tube cantilever
Audioquest B200L	800	-	-	-	MC, boron tube cantilever
Audioquest MC5	250	-	-	-	MC, high output, line contact
Benz-Micro MC-3i	850	-	-	-	MC, 0.35mV output
Benz-Micro The Glider	550	-	-	-	MC, 1mV output
Benz-Micro L040	700	-	-	-	MC, 0.4mV output
Benz-Micro M090	700	-	-	-	MC, 0.9mV output
Benz-Micro Wood Ref	1100	-	-	-	MC, 0.35mV output
Benz-Micro Ruby Ref	1400	-	-	-	MC, 0.3mV output
Benz Micro H200	700	-	-	-	MC, 2mV output
Denon DL103	100	-	-	-	MC cartridge
Denon DL110	70	-	-	-	MC elliptical stylus
Denon DL160	90	-	-	-	MC cartridge
Denon DL304	200	-	-	-	MC elliptical stylus
DNM Aciore	199	-	-	-	MC cartridge
DNM Etile	299	-	-	-	MC cartridge
DNM Lexe	TBA	-	-	-	MC cartridge
Dynavector 10X4 MkII	189	-	-	-	High output elliptical MC
Dynavector 17D2 MkII	449	-	-	-	MC; Micro ridge stylus
Dynavector 23RS MkII	375	-	-	-	MC; Micro ridge stylus
Dynavector 50X MkII	159	-	-	-	High output elliptical MC
Dynavector XX-1	998	-	-	-	High output line contact MC
Dynavector XX-1L	998	-	-	-	MC; Micro ridge stylus
Glanz GMC-10LX	69	-	-	-	Low output MC cartridge
Glanz GMC 20E	99	-	-	-	Low output MC cartridge
Goldring 1006	50	-	-	-	MM cart, elliptical stylus
Goldring 1012GX	65	-	-	-	MM, Gyger II stylus
Goldring 1022GX	85	-	-	-	MM, Gyger 1 stylus
Goldring 1042	105	-	-	-	MM, Gyger S stylus
Goldring Elan	17	-	-	-	MM, rigid body
Goldring Elan P	17	-	-	-	MM, T4P version of Elan
Goldring Elektra	25	-	-	-	MM, elliptical stylus
Goldring Elite	200	-	-	-	MC, van den Hul, silver wire
Goldring Eroica	100	-	-	-	MC, Gyger II stylus
Goldring Eroica LX	100	-	-	-	MC, as Eroica, low a/p
Goldring Excel	549	-	-	-	MC, van den Hul I stylus
Goldring Excel GS	599	-	-	-	MC, Gyger S, hand built
Grado Signature 8M2	250	-	-	-	MF cartridge
Grado Signature MCZ	375	-	-	-	MF cartridge
Grado Signature TLZ	650	-	-	-	MF cartridge
Grado Signature XTZ	975	-	-	-	MF cartridge
Grado Z3E+1	47	-	-	-	MF cartridge
Grado ZCE+1	37	-	-	-	MF cartridge
Grado ZF1+	82	-	-	-	MF cartridge
Grado ZTE+1	27	-	-	-	MF cartridge
Kiseki Blackheart	1995	-	-	-	Low output MC
Kiseki Blue GS	499	-	-	-	Low output MC
Kiseki Lapis Lazuli	5000	-	-	-	MC, gemstone i/body
Kiseki PHS	899	-	-	-	MC
Kiseki Purpleheart	749	-	-	-	Low output MC
Koetsu Red K Sig	1998	-	-	-	Selected, re-tuned Red T
Koetsu Red T	1550	-	-	-	High-output MC cartridge
Koetsu The Signature	3218	-	-	-	Rosewood bodied MC
Koetsu Urushi	2200	-	-	-	Metal alloy bodied MC
Linn Arkiv	998	-	-	-	MC, 3 point mount, machined
Linn K18/I	197	-	-	-	MM cart, metal body
Linn K5	54	-	-	-	MM cartridge
Linn K9	109	-	-	-	MM cart, metal body

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Linn Klyde	449	-	-	-	MC cart, alloy body
London Decca Gold Dpd	299	-	-	-	Elliptical, Decapod
London Decca Jubilee	999	-	-	-	0.5 inch mounting, MC
London Decca Gold	239	-	-	-	Elliptical stylus
London Decca Maroon	199	-	-	-	Original Deccapod mounting
London Decca S Gold	339	-	-	-	Original Deccapod mounting
London Decca Maroon	259	-	-	-	Original Decapod mounting
London Decca S Gold Dp	399	-	-	-	Original Decapod mounting
Lyra Clavis	1298	-	-	-	MC cart, removeable body
Lyra Lydian	649	-	-	-	MC cart, removeable body
Lyra Parnassus	1995	-	-	-	MC cart, removeable body
Milltek Aurora	299	-	-	-	Cart: high output MC
Milltek Olympia	399	-	-	-	As Aurora, sapphire cant
N'ham Tracer I	98	-	-	-	MM Cartridge
N'ham Tracer II	175	-	-	-	MM Cartridge
N'ham Tracer III	350	-	-	-	MM Cartridge
N'ham Tracer IV	500	-	-	-	MM Cartridge
Nagaoka MP-11	24	-	-	-	MM cart, elliptical stylus
Nagaoka TS11	70	-	-	-	MM cart, line contact stylus
Nagaoka TS12 Boron	80	-	-	-	As 11, with boron cantilever
Ortofon 510	32	-	-	-	MM cartridge
Ortofon 520	55	-	-	-	MM cart, elliptical stylus
Ortofon 520P	55	-	-	-	T4P version of above
Ortofon 530	85	-	-	-	MM cart, elliptical stylus
Ortofon 530P	85	-	-	-	T4P version of above
Ortofon 540	110	-	-	-	MM cartridge
Ortofon Concord NC	55	-	-	-	Pro MM cart, spherical stylus
Ortofon Concord NC	60	-	-	-	Spherical version of Concord
Ortofon Concord Pro	40	-	-	-	MM cart for pro use
Ortofon MC1 Turbo	60	-	-	-	MC cartridge
Ortofon MC10 Super	85	-	-	-	MC cartridge
Ortofon MC15 Super II	110	-	-	-	MC cartridge
Ortofon MC2000II	650	-	-	-	MC cartridge
Ortofon MC3 Turbo	110	-	-	-	MC cartridge
Ortofon MC3000II	950	-	-	-	MC cart, replicant stylus
Ortofon MC5000	1500	-	-	-	MC cart, sapphire cantilever
Ortofon MC7500	2000	-	-	-	75th Anniversary MC
Ortofon Night Club	32	-	-	-	MM cart, spherical stylus
Ortofon Night Club	37	-	-	-	MM cart, elliptical stylus
Ortofon OM-5E	16	-	-	-	MM cartridge
Ortofon OM Pro S	21	-	-	-	Budget MM disco cartridge
Ortofon OM10 Super	25	-	-	-	MM cart, elliptical stylus
Ortofon OM20 Super	60	-	-	-	MM cartridge
Ortofon OM30 Super	80	-	-	-	MM cart, fine line stylus
Ortofon OM3E/S	20	-	-	-	MM cartridge with headshell
Ortofon OM3E/U	20	-	-	-	MM cartridge with headshell
Ortofon OM3E/U	20	-	-	-	MM cartridge with headshell
Ortofon OMP-5E	16	-	-	-	P-mount MM cartridge
Ortofon Quartz	110	-	-	-	High output MC cartridge
Ortofon Quasar	350	-	-	-	High-output elliptical MC
Pickering T-E	20	-	-	-	T4P MM cartridge
Pickering TE-3-S	80	-	-	-	T4P MM cartridge
Pickering TE-15	17	-	-	-	MM cartridge
Pickering TL-2-S	55	-	-	-	MM cart, line contact stylus
Pickering TL-4-S	100	-	-	-	T4P MM cartridge
Pickering TL-E	35	-	-	-	T4P MM cartridge
Pickering TL-2E	45	-	-	-	T4P MM cartridge
Pickering TL-3003	145	-	-	-	T4P MM cartridge
Pickering TL-4004	165	-	-	-	T4P MM cartridge
Pickering TLZ-7500-S	195	-	-	-	T4P MM cartridge
Pickering TLZ-7500	225	-	-	-	Hybrid MM cartridge
Pickering V15-DJ	28	-	-	-	Disco MM cartridge
Pickering VE-15	25	-	-	-	MM cartridge
Pickering XEV-3001E	95	-	-	-	MM cart, elliptical stylus
Pickering XLZ-3500	95	-	-	-	Hybrid MM cartridge
Pickering XLZ-4500	145	-	-	-	Hybrid MM cartridge
Pickering XSV-5000U	225	-	-	-	High output MM cartridge
Pickering XV15-150-DJ	45	-	-	-	Pro MM cartridge
Pickering XV15-350C	40	-	-	-	MM cart, conical stylus
Pickering XV15-625E	50	-	-	-	MM cartridge
Pickering XV15-625DJ	60	-	-	-	Broadcast MM cartridge
Pickering XV15-757S	60	-	-	-	MM cart, line contact stylus
Pickering XV15-1800S	70	-	-	-	MM cart, line contact stylus
Rega 78	34	-	-	-	MM cart, for 78s
Rega Bias	34	-	-	-	MM cartridge
Rega Elys	74	-	-	-	MM cartridge
Rega Super Bias	52	-	-	-	MM cartridge
Roksan Conus Black	130	-	-	-	Cartridge - replaceable stylus
Roksan Shiraz	800	-	-	-	Cartridge - fixed stylus
Shure M104E	44	-	-	-	MM cart, elliptical stylus
Shure M110HE	74	-	-	-	MM cart, elliptical stylus
Shure M44-7	33	-	-	-	Pro MM, spherical stylus
Shure M44C	33	-	-	-	Pro MM, spherical stylus
Shure M44G	35	-	-	-	Pro MM, spherical stylus
Shure M55E	42	-	-	-	Pro MM, spherical stylus
Shure M92E	22	-	-	-	MM cart, elliptical stylus

## Key to Turntables, Arms & Cartridges

**A** - Auto, i.e. 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.

**Type:** MM - moving magnet (output typically 1mv/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec).

Products highlighted in red have been tested in

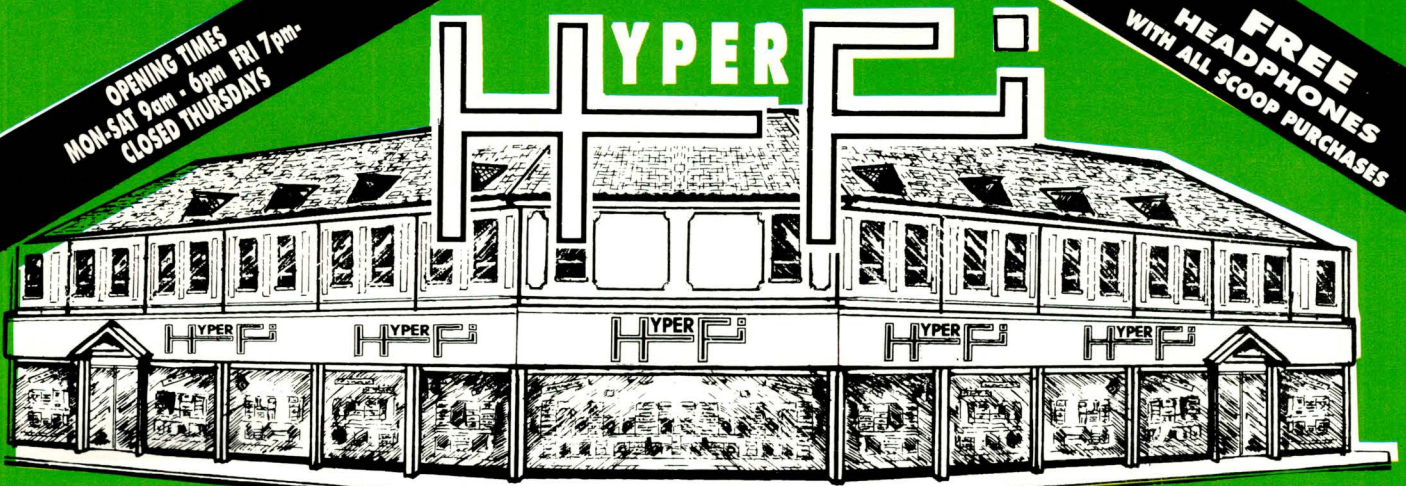
**Hi-Fi Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Speeds	S/A/M	Size	Special
Shure ME70B	18	-	-	-	MM cart, conical stylus
Shure ME95ED	38	-	-	-	MM cart, elliptical stylus
Shure ME97HE	60	-	-	-	MM cart, elliptical stylus
Shure SC35C	30	-	-	-	MM cart, for broadcast use
Shure V15V-MR	265	-	-	-	MM cart, micro ridge stylus
Stanton 500AL II	34	-	-	-	MM cart, spherical stylus
Stanton 500EL	34	-	-	-	MM cart, elliptical stylus
Stanton 680ALX	50	-	-	-	MM cart, spherical stylus
Stanton 680ELX	56	-	-	-	MM cart, elliptical stylus
Stanton 680SLX	78	-	-	-	MM cartridge
Stanton 890ALX	82	-	-	-	Pro MM cartridge
Sumiko Black Pearl	50	-	-	-	MM Cartridge
Sumiko Blue Point	100	-	-	-	High output MC cartridge
Sumiko BPS	250	-	-	-	Nude variant of above
Sumiko Oyster	30	-	-	-	MM Cartridge
Sumiko Pearl	70	-	-	-	MM Cartridge
Transfiguration AF-2	995	-	-	-	MC cart, as AF-1
Transfiguration AF-1	1595	-	-	-	MC, transformer & preamp
van den Hul DDT-II	675	-	-	-	MC cartridge - silver coils
vdH Grasshopper III CHN	3500	-	-	-	MC cart, hi o/p, neodymium
vdH Grasshopper III CMN	2950	-	-	-	MC cart, med o/p, neodymium
vdH Grasshopper III GLA	3200	-	-	-	MC cart, lo o/p gold coil
vdH Grasshopper III GLN	3200	-	-	-	MC cart, gold, neodymium
vdH Grasshopper III SLA	2300	-	-	-	MC cart, lo o/p silver coils
vdH Grasshopper III SLN	2300	-	-	-	MC cart, lo o/p neodymium
van den Hul MC-10	775	-	-	-	MC cartridge - silver coils
van den Hul MC-ONE	975	-	-	-	Selected version of MC-10
van den Hul MC-ONE/Hi	1100	-	-	-	High output version of MC-10
van den Hul MC-Two	1300	-	-	-	As MC-One/Hi, higher o/p
van den Hul MM-1	275	-	-	-	MM cartridge
van den Hul MM-2	325	-	-	-	MM cartridge

Model	Price	Speeds	S/A/M	Size	Special
<b>ARMS</b>					
Air Tangent 10B	8000	-	-	-	Air-bearing tonearm
Air Tangent Ref. Signature	10000	-	-	-	Remote version of above
Alphason HR100S	490	-	-	-	Superior quality bearing
Alphason HR100S MCS	550	-	-	-	vdH silver, top bearings
Alphason Xenon	286	-	-	-	1-piece titanium armtube
Alphason Xenon MCS	370	-	-	-	vdH silver wiring
Audiomeca SL5	1999	-	-	-	Parallel tracking arm
Decca LI Arm	49	-	-	-	Damped unipivot
Decca LIR Arm	99	-	-	-	Rewired version
DNM Yota	700	-	-	-	Solid core wired
Graham Tonearm	2550	-	-	-	SME base, interchang
Dynavector 507	1400	-	-	-	Biaxial design
Helius Cyalene 2	1395	-	-	-	Silver wired pivoted tonearm
Kuzma Stogi	600	-	-	-	Effective mass 13g
Kuzma Stogi Ref	1000	-	-	-	Effective mass 12.5g
Linn Ekos	1297	-	-	-	Proprietary armbase
Manticore Magician	650	-	-	-	9 inch arm, polished finish
Manticore Magician	720	-	-	-	12 inch arm, polished finish
Manticore Musician	320	-	-	-	
Moth Arm	95	-	-	-	Rebaged Rega RB250 arm
Moth Mk III	146	-	-	-	Rebaged Rega RB300 arm
N'ham Allen Arm	1100	-	-	-	Graphite tube, unipivot
N'ham Monitor Arm	750	-	-	-	Opt silver wiring, unipivot
N'ham Space Arm	350	-	-	-	Opt silver wiring, unipivot
Naim Audio ARO	794	-	-	-	Unipivot
Rega RB250	95	-	-	-	Scaled down RB300 arm
Rega RB300	139	-	-	-	Pivoted arm
Roksan Artemis	690	-	-	-	Flagship tonearm
Roksan Tabriz Z1	330	-	-	-	'Intelligent' c' weight
SME 3009 Ser II	255	-	-	-	Fixed headshell, low mass
SME 3009/S2 Ser II	279	-	-	-	Detachable h'shell, med mass
SME Series 300/309	569	-	-	-	Arm mass 9.5gm
SME Series 300/310	582	-	-	-	Arm mass 9.7gm
SME Series 300/312	661	-	-	-	Arm mass 12.0gm
SME Series II 3009-R	424	-	-	-	Detachable h'shell, 9 inch
SME Series II 3010-R	434	-	-	-	Detach h'shell, 10 inch
SME Series II 3012-R	467	-	-	-	Detachable h'shell, 12 inch
SME Series III	320	-	-	-	Arm mass 5.0gm
SME Series IIIS	231	-	-	-	Arm mass 5.0gm
SME Series IV	828	-	-	-	Magnesium tube, fixed h'shell
SME Series V	1233	-	-	-	Flagship model
Wheaton Tri-Planar 4	2750	-	-	-	Arm, with terminal box
Wheaton Tri-Planar 4C	3000	-	-	-	As above with Cardas cable
Wilson Benesch ACT1	975	-	-	-	Carbon-fibre arm, unipivot
Zeta	469	-	-	-	Pivoted
Zeta	555	-	-	-	As above, vdH wired

**OPENING TIMES**  
**MON-SAT 9am - 6pm FRI 7pm**  
**CLOSED THURSDAYS**

**FREE HEADPHONES**  
**WITH ALL SCOOP PURCHASES**



## BRITAIN'S LARGEST INDEPENDENT HI-FI/VIDEO BULK BUYER

Our Massive Buying Power gives you the Best Possible Deal. Brand New Factory Sealed units - All Fully Guaranteed.

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All prices include V.A.T.

We have Friendly Expert Advisers on hand at our 10,000sq. ft. Superstore at Barking. They can offer Advice and Full Demonstrations.

We offer the Fastest Mail Order Department in the Business. Insured - 24 Hour Securicor Delivery.

We Care. We have Fully Trained Service Personnel.

We want your custom . . .

If you have been satisfied with the Service at Hyper-Fi tell others. If you're not happy for any reason don't hesitate to tell us.

JUST WRITE TO: HYPER-FI P.R. DEPT.  
 (RICHSIDE), FREEPOST, RM90, CHIGWELL, IG7 6BR.

## THIS MONTH'S STAR BUYS

### MARANTZ

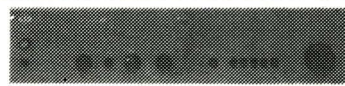


PM32

- 2 x 40 WATTS RMS
- TWIN TAPE INPUTS
- MOVING MAGNET INPUT
- SPEAKER MATCHING 4-16 OHMS

SAVE £40 **£99.95** SAVE £40

### NAD



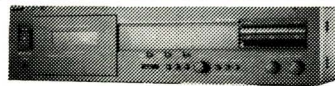
NAD 302

- EUROPEAN AMP OF THE YEAR
- BEST BUY HI-FI CHOICE
- 2 x 25 WATTS RMS
- HEAVY DUTY BINDING POSTS
- PRE/POWER OUT TERMINALS

Also NAD 304 UNPRINTABLE

SAVE £40 **£censored**

### NAKAMICHI



DR2

- BEST BUY HI-FI CHOICE
- RECOMMENDED WHAT HI-FI
- SUPERBLY ENGINEERED DECK
- 3 HEAD DUAL CAPSTAN
- DOLBY B & C
- AUTHORISED UK DEALER

SAVE £120 **£censored**

## SALE NEWS

**SALE**

- AIWA ADF410 £79.95
- MARANTZ CD525 £249
- MARANTZ PM4 £89.95
- AKAI CDMP69 C.D. PLAYER £49.95
- DENNON TU260L £99.95
- AIWA XC300 £99
- NAD 302 £139.95
- YAMAHA KX360 £139.95

**£2 MILLION STOCK CLEARANCE**

ON A FIRST COME FIRST SERVED BASIS

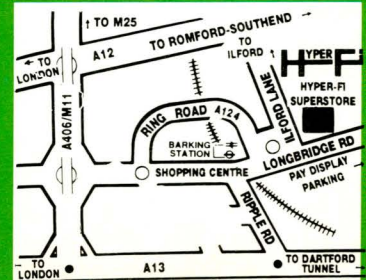
**SALE CONTINUES**

**WE WILL BEAT ANY GENUINE ADVERTISED PRICE**

**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**



**PHILIPS**  
FB290  
QUALITY  
SPIKED  
SPEAKER  
STANDS  
£ **19.95** PAIR



# HYPERS


**MONITOR AUDIO**  
SPEAKER  
STANDS  
HALF PRICE  
PHONE FOR DETAILS



TOTAL TELEVISION 180155100610002

## AMPLIFIERS

**PHILIPS**



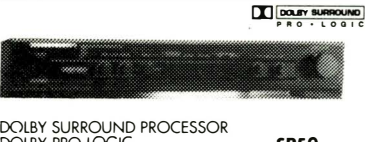
• 2 x 43 WATTS 8 OHMS  
• FULL SYSTEM REMOTE  
• TWIN SPEAKER CONNECTIONS  
• SUPERB BUILD QUALITY & SOUND  
• THD LESS THAN 0.01% 40 WATTS  
• 435 MM WIDE. SOFT TOUCH CONTROLS

**FA920**

HALF PRICE **£99.95** HALF PRICE

## AMPLIFIERS

**MARANTZ AV**



**DOLBY SURROUND PRO LOGIC**

• DOLBY SURROUND PROCESSOR  
• DOLBY PRO LOGIC  
• 30 WATT BUILT IN REAR AMP  
• SINGLE MASTER VOL CONTROL  
• SUITABLE FOR MOST SEPARATE SYSTEMS

**SP50**

SAVE £50 **£159.95**

## RECIEVERS

**SONY AV**



• A.V. REMOTE RECIEVER  
• DOLBY SURROUND SOUND  
• 2 x 60 WATTS FRONT 2 x 10 WATTS REAR  
• 6 AUDIO 2 VIDEO INPUTS  
• VIDEO OUT COPY FACILITY  
• DYNAMIC BASS FEEDBACK SYSTEM

**STRD590**

SAVE £50 **£199.95**

## SONY AV




• AUDIO/VISUAL AMPLIFIER  
• 2 x 40 WATTS RMS 8 OHMS  
• REMOTE CONTROL MOTORISED VOL  
• TWIN DRIVE POWER SUPPLY  
• HEAVY DUTY BINDING POSTS  
• TWIN SPEAKERS. SEARCH DIRECT SWITCH

**TAF319R**

SAVE £70 **£129.95**

## KENWOOD



• HIGHLY REVIEWED WHAT HI-FI  
• 44 KEY REMOTE CONTROL  
• 2 x 60 WATTS 20HZ - 20KHZ  
• 2 x 140 WATTS DYNAMIC POWER  
• PURE SIGNAL GROUND LINE

**KA4040R**

SAVE £80 **£169.95**

## NAD



• HIGHLY REVIEWED WHAT HI-FI  
• INFRA-RED REMOTE CONTROL  
• 2 x 40 WATTS RMS  
• DIGITAL TUNER AM/FM  
• 18 PRESETS. TWIN SPEAKERS

**705**

SAVE £80 **£Censored**

## YAMAHA AV




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

**AXV401**

SAVE £60 **£139.95**

## SONY




• EXCLUSIVE U.K. AUDIOPHILE DESIGN  
• HIGHLY REVIEWED  
• 2 x 90 WATTS RMS 8 OHMS  
• PURE STRAIGHT PATH DESIGN  
• MM + MC CART INPUTS

**TAF540E**

SAVE £80 **£169.95**

## TUNERS PHILIPS




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

**FT920**

Also FT930 £89.95

HALF PRICE **£89.95** HALF PRICE

## PIONEER

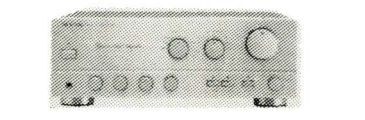


• 2 x 45 WATTS RMS  
• HIGHLY REVIEWED RANGE  
• INFRA-RED REMOTE  
• DIRECT SWITCHING  
• 6 INPUT TWIN SPEAKERS

**A351R**

SAVE £33 **£149.95**

## PIONEER




• 2x95 WATTS 20HZ - 20KHZ  
• 2 x 200 WATTS DYNAMIC POWER  
• SUPER LINEAR CIRCUIT  
• DIRECT SWITCH 7 INPUTS  
• RECORD SELECTOR HIGH GAIN PHONE EQ.

**A676G**

Also A676BL £249.95

SAVE £100 **£199.95**

## SONY




• HIGHLY REVIEWED WHAT HI-FI  
• BEST TUNER IN CLASS (£200 WHAT HI-FI)  
• RADIO DATA SERVICE RDS SYSTEM  
• RADIAL POWER SUPPLY  
• DIAL TUNNING SYSTEM  
• ALPHA NUMERIC DISPLAY  
• 30 RANDOM PRESET 3 WAVEBAND

**ST5570RDS**

SAVE £80 **£159.95**

## PHILIPS




• 2 x 65 WATTS DIN 8 OHMS  
• 2 x 240 WATTS MUSIC POKER  
• FULL REMOTE CONTROL  
• HEAVY DUTY BINDING POSTS  
• DIGITAL INPUTS/OUTPUTS

**FA930**

SAVE £50 **£149.95**

## 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

**1A3**

SAVE £150 **£199.95** SCOOP

## SONY



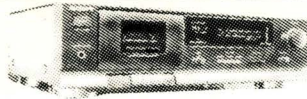
• HIGHLY REVIEWED RANGE  
• 3 WAVEBAND AM/FM/LW  
• WAVE IF. DIRECT DETECTION  
• 30 RANDOM PRESETS  
• STATE OF THE ART QUALITY  
• ALPHA NUMERIC DISPLAY

**ST5770ES**

SAVE £100 **£199.95** SCOOP

# CASSETTE DECKS

## SONY

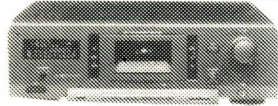


TCFX170

- QUALITY CASSETTE DECK
- DOLBY B+C
- FINE BIAS ADJUST
- AUTO TAPE SELECT
- MULTIPLEX FILTER

SAVE £50  
**£79.95** SAVE £50

## PHILIPS

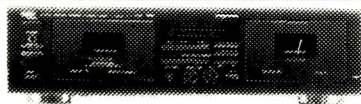


FC920

- SUPERB QUALITY CASSETTE DECK
- SINGLE AUTO REVERSE.
- DOLBY B. C. & HX PRO
- SOFT TOUCH CONTROLS
- FLOURESENT DISPLAY 435MM WIDE

SAVE £50  
**£129.95**

## YAMAHA

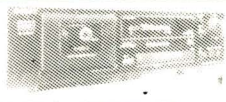


KXW162

- QUALITY TWIN CASSETTE
- DOLBY B+C N.R.
- NORMAL OR HIGH SPEED DUBBING
- LEFT & RIGHT RECORD LEVEL
- 2 MOTOR MECHANISM

SAVE £50  
**£129.95**

## SONY



TCK490

- HIGH REVIEWED CASSETTE RANGE
- THREE HEAD 2 MOTOR SYSTEM
- DOLBY B. C. HX PRO
- FINE BIAS CONTROL
- GOLD PLATED H/P SOCK VOL. CONT.
- OPTIONAL REMOTE CONTROL

SAVE £50  
**£169.95**

## PIONEER



CTS 510

- 3 HEAD CASSETTE
- INFRA RED REMOTE.
- DOLBY B. C. HX PRO
- ELECTRONIC COUNTER
- H/P OUTPUT MUSIC SEARCH

Also CTS210 £79.95  
 CTS410 £149.95

SAVE £50  
**£199.95**

## SONY



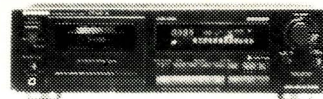
TCC5

- FIVE CASSETTE CAROUSEL
- CONTINUOUS RECORD/PLAY FOR 7.5 HOURS
- 3 MOTOR AMORPHOUS HEAD
- REMOTE CONTROL POWER LOADING
- DOLBY B. C. HX PRO. HIGH SPEED DUBBING

SAVE £100  
**£199.95** SCOOP

# CASSETTE DECKS

## PIONEER



CTS610

- HIGHLY REVIEWED CASSETTE
- DUAL CAPSTAN 3 HEAD DECK
- DOLBY BC HX PRO
- CD DECK SYNCRO
- MUSIC SKIP DISPLAY OFF

SAVE £70  
**£229.95**

## NAKAMICHI



DR3

- FIVE STAR WHAT HI-FI REVIEW
- HIGHLY REVIEWED HI-FI CHOICE.
- SUPERB QUALITY 2 HEAD MACHINE
- OUTSTANDING RECORD QUALITY
- AUTHORISED UK DEALER STOCK

Also DR2 & DR1  
 UNBEATABLE

SAVE £50  
**£ Censored**

## PIONEER

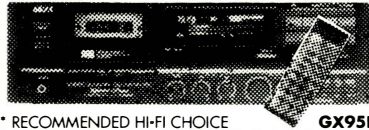


CTS900S

- HIGHLY REVIEWED WHAT HI-FI
- 3 HEAD REFERENCE MASTER MECHANISM
- SUPER AUTO BIAS ADJUSTMENT
- DOLBY B. C. HX PRO DOLBY S.

SAVE £200  
**£299.95**

## AKAI



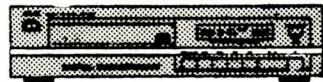
GX9511

- RECOMMENDED HI-FI CHOICE
- 3 HEAD SUPER GX (10 YEAR GUARANTEE)
- CLOSED LOOP DUAL CAPSTAN DRIVE
- DOLBY B. C & HX PRO (SWITCHABLE)
- AZIMUTH & HEIGHT ADJUSTMENT

SAVE £140  
**£299.95**

## COMPACT DISC

## AKAI

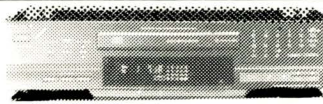


CDM659

- QUALITY COMPACT DISC
- 3 BEAM LASER PICK UP
- 20 SELECTION PROGRAM
- REMOTE OPTIONAL
- DIGITAL OPTICAL OUTPUT
- SLIMLINE BLACK 240 VOLT

HALF PRICE  
**£49.95** SCOOP

## SONY



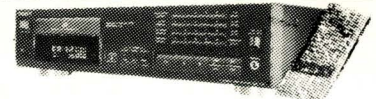
CDPM43

- QUALITY COMPACT DISC
- 1 BIT D/A CONVERTOR
- 45 BIT NOISE SHAPING DIGITAL FILTER
- 20 TRACK MUSIC CALENDAR
- PEAK SEARCH

HALF PRICE  
**£99.95** HALF PRICE

# COMPACT DISC

## SONY

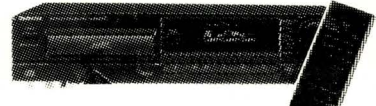


CDP597

- GREAT FEATURE REVIEW WHAT HI-FI
- 45 BIT 8 DAC D/A CONVERSION.
- DIGITAL SERVO SYSTEM
- FULL REMOTE/REM VOL
- TIME/MANUAL FADE

SAVE £50  
**£129.95**

## TECHNICS

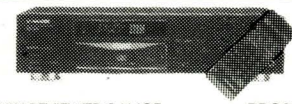


SLP520

- BEST BUY HI-FI CHOICE
- "A CRACKING PLAYER, SUPERB CLARITY AND DYNAMICS, THRILLING BUT MUSICALLY INVOLVING"
- MASH DAC. FULL REMOTE

SAVE £50  
**£149.95**

## PIONEER



PDS601

- HIGHLY REVIEWED RANGE
- STABLE PLATTER MECHANISM
- 1 BIT DIRECT LINEAR CONVERSION
- ANTI RESONANCE DESIGN
- OPTICAL DIGITAL OUTPUT
- H/P MOTOR DRIVE OUTPUT

SAVE £90  
**£149.95**

## SONY



CDP322M

- 5 DISC MULTI PLAY C.D.
- 1 BIT CD 45 BIT DIGITAL FILTER
- 20 TRACK MUSIC CALENDAR
- 5 DISC DIRECT ACCESS
- PEAK SEARCH TIME EDIT/FADE

SAVE £50  
**£149.95**

## YAMAHA



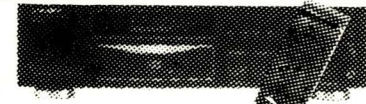
CDX 660

- UK SPECIFIED FOR SOUND QUALITY
- 1 BIT PDM CONVERTOR
- REMOTE CONTROL INCLUDES VOLUME
- RANDOM AND PROGRAM PLAY
- DIGITAL OUTPUT

ALSO CDX 670  
 EUNPRINTABLE

SAVE £80  
**£169.95**

## PIONEER



PDS 701

- HIGHLY REVIEWED STABLE PLATTER
- ANTI RESONANCE DESIGN
- 1 BIT DIRECT LINEAR CONVERSION.
- SEMI CENTRE TRAY OPTICLE DIGITAL OUT
- DISPLAY OFF CONT. CD DECK SYNCRO

SAVE £90  
**£179.95**

101-211-1010





# WE WILL BEAT ANY GENUINE ADVERTISED PRICE!

**FREE HEADPHONES**  
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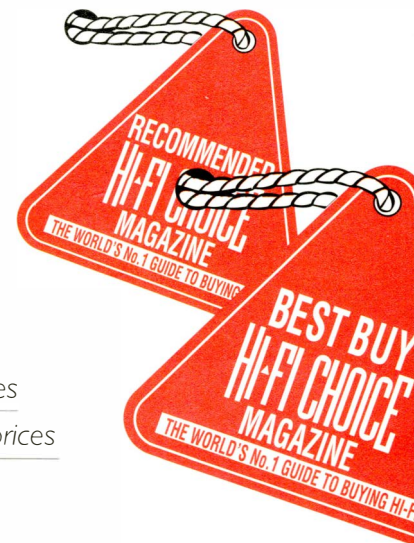
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# The Directory



This is the legendary Directory, the second part of the new look Hi-Fi Choice Buyer's Guide, based entirely on comprehensive technical and subjective reviews. Each entry carries the weight of our exhaustive test procedures and should be read in conjunction with the prices and specifications given in our index starting on page 87.

The Hi-Fi Choice Directory was conceived as a reference guide to all the audio products reviewed by Choice that are currently available. The products are split into categories, each with its own introduction containing information about the product type and its applications. They are particularly relevant to the uninitiated first time buyer and help sort out the order of priorities when buying a piece of equipment.

Each product along with its current retail price is placed in its respective category in alphabetical order. The prices of the products are updated on a regular basis, although it should be noted that our value ratings are based on the product's price at the time of review.

## Sound quality

This column contains the ratings for the standard achieved in our listening tests. The sound quality ratings range from Poor to Excellent. Their meaning and order are as follows:

P	Poor
A-	Average-
A	Average
A+	Average+
G-	Good-
G	Good
G+	Good+
VG	Very Good
E	Excellent

With P being the worst and E the best rating within a section.

One important point to remember is that these cannot be used to compare products from different categories. For example, a cassette deck rated Excellent in sound quality will not usually offer the same standard of fidelity as a similarly rated turntable or CD player.

## 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. But, due to the variety in tonal balance that exists in much audio equipment, 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.

## 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.

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.

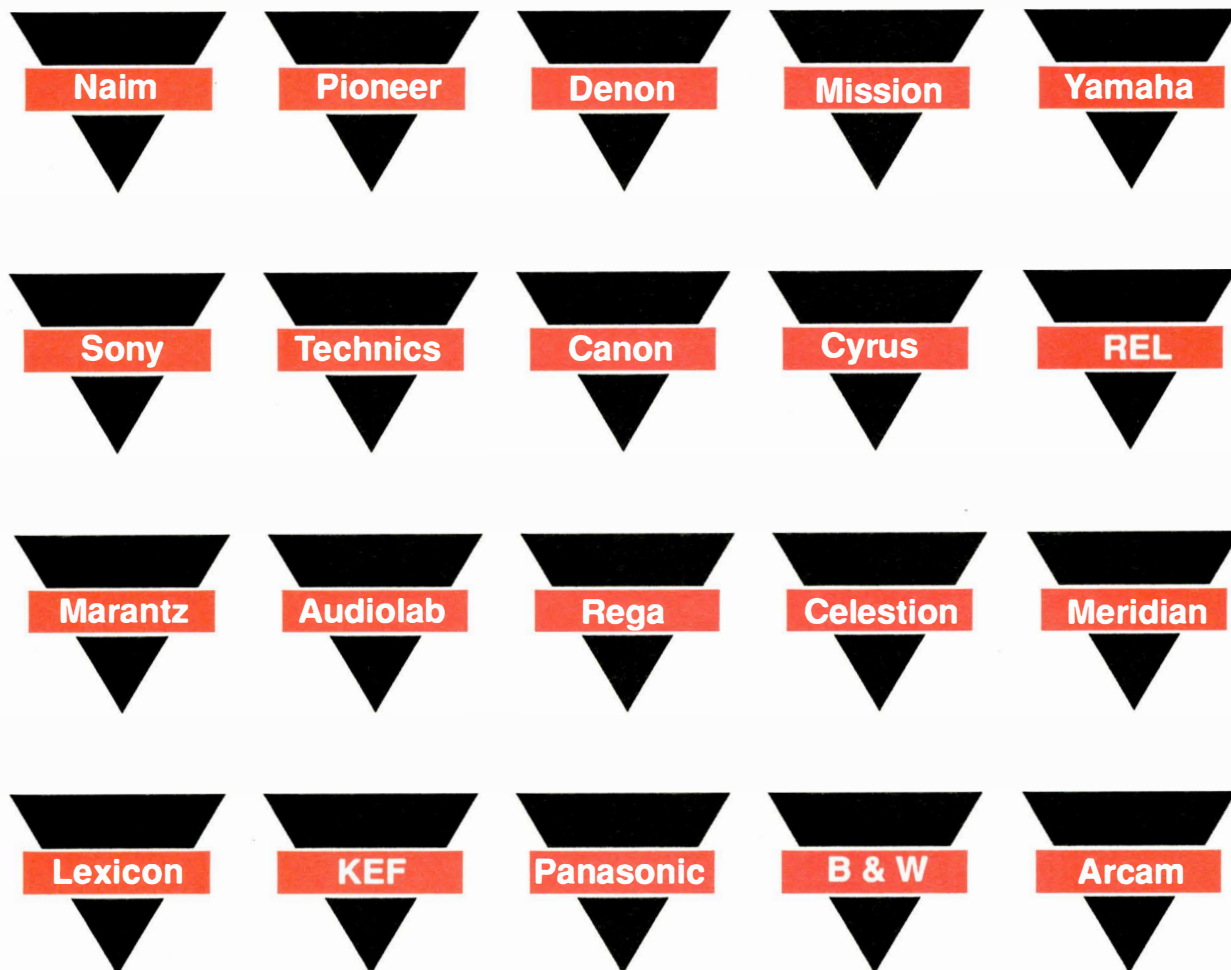
## Back issues

The final column contains a reference to the issue of Hi-Fi Choice which featured the complete review.

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# The Selection Is Ours....



# The Choice Is Yours.

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# Amplifiers

The amplifier sits at the heart of the system, processing the outputs from all the various music sources as necessary and then driving the loudspeakers. These two (quite separate) functions are integrated into a single box at the low-to-middle price points; separated pre- and power amplifiers, even separate power supplies, become increasingly common as one moves upmarket. At the upper end of the specialist market, valve amplifiers provide a popular alternative to the transistor types amongst enthusiasts.

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 best sound quality. The latter range from models with just basic tone controls and tape recorder switching, to those with elaborate facilities such as graphic equalisers, remote control (including volume), surround sound options etc. 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 reviewed, 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.

## Amplifiers

Product	£Price	Comments	Output W/8Ω	Line inputs	Integrated	Preamp	Power amp	Headphone socket	Remote control	Issue No.
Adcom GCA-510	349	<b>G</b> American power amp with line inputs and passive pot, highly detailed midrange but rather high price.	81	5						121
Adcom GFP-555II/GFA-535II	850	<b>A+</b> Technically proficient pre/power saddled with a slightly hard and unsympathetic sound.	94	6						124
AMC CVT3030	460	<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
▲ Akai AM-47	230	<b>G+</b> Plenty of widgets and an unexpectedly sharp, open and detailed sound. Looks ghastly but sounds strain free.	104	4						104
Akai AM-95	630	<b>A-</b> A revamped version of the older AM-93 with newer onboard bitstream DACs. Its sound is just too eager, however	110	6						109
Albarray AP4/S508	850	<b>A-</b> A disappointing sound from a pre/power amp that's hamstrung by a variety of technical oversights. Albarray has done better.	46	4						116
▲ Albarray PP1	400	<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	444	<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
▲ 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	450	<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	988	<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 Series 200	1500	<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	699	<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	450	<b>VG</b> Recent mods have cured the slightly glassy treble, replacing it with a smoother and more solid style of music making	81	7						97
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-100 Evolution	300	<b>G+</b> Might overheat when driving insensitive, low-impedance speakers but was applauded for its sense of scale and drama via CD	81	5						109
▲ Aura VA-50	250	<b>VG</b> Superficially similar to the cheaper VA-40 but with much more of the old MA-80's magic! Great sound from a slimline package	65	5						97
▲ Beard Audio CA35/P35mkII	1790	<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	1295	<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
Beard M70	1995	<b>G+</b> A substantial British monoblok power amplifier, but not a great deal more impressive than the P35	70							50
▲ Concordant Excelsior	1040	<b>E</b> Styling might not inspire confidence, but sonically this preamp is tremendously vivid and detailed. Real high-end performance	3							77
▲ Conrad-Johnson PV-10	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 CAS 4040 S3	220	<b>G</b> Now in mk3 guise the '4040 offers a dry but tidy sound via disc and one that's slightly leaner and better focussed on CD.	41	3						92
Creek CAS 4140 S2	250	<b>A+</b> Running production changes inspired us to re-review this amp which now sounds thicker and 'blurred' compared to the original	41	3						109
Creek CAS 6060	500	<b>G</b> Looks like the old '5050 but employs the sort of big, meaty-sounding electronics used in the earlier '4040. Dynamic and impressive.	81	5						104
▲ Cyclone Catalyst	1995	<b>VG</b> Exceptionally load tolerant and very refined in delivery. Extra options available in future	74							80
▲ 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-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
▲ Dual CV600RC	160	<b>G</b> A very lively, open and vibrant sound. Slightly sanitised via CD perhaps, but still damn good for a features-first integrated amp!	63	5						104
▲ EAR 834	1,300	<b>G+</b> Electrifying, pin you to your seat sound that puts the raw into raw power and brings electric guitars to life, but can be a bit wearing	44	6						126
EAR 549	5400	<b>VG</b> Valves imitating trannies give exceptional power delivery but not the delicacy and transparency one expects	200							60
▲ 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
▲ Exposure XI/XII/VIII Super	1650	<b>VG</b> New preamp and improved power amp led to a smooth and refined sound, MM/MC less transparent than CD	61	5						80
▲ Grant G60AAMS	1300	<b>G+</b> Neat and compact valve monoblok gave good sound on the 8ohm tap, better still on 4ohms. The midrange was particularly natural	60							57
▲ Harman Kardon HK6150	200	<b>G+</b> Based on the older HK6100 but with a more solid, punchy and expressive performance that attracted considerable praise	44	5						109
▲ Harman Kardon HK6250	280	<b>G+</b> Heavily based on the cheaper HK6150, this version offers slightly more power with a similarly gutsy and expressive sound	51	5						116
Harman Kardon HK6550	430	<b>A-</b> Follow up to 6500 is disappointing with grainy hf and limited depth. Quite powerful but ultimately not up to the mark	69	6						121

## Amplifiers continued

Product	Price	Comments	Output W/8Ω	Line inputs	MM	MC	Integrated	Preamp	Power amp	Headphone socket	Remote control	Issue No.
Harman Kardon HK6850	900	<b>G</b> This monster is derived from the HK6800 with a similarly deep and powerful sound but a rather steep price tag	101	6	•	•	•					• 109
Heybrook C3/P3	1379	<b>A</b> Heybrook has improved the manufacture of its power amp though flaws in the preamp's disc input remain	146	4	•	•		•	•			• 104
▲ Heybrook Signature	2014	<b>G+</b> A stunningly powerful and vivid-sounding combination which is equally impressive via vinyl or CD	148	4	•	•		•	•			• 109
JVC AX-A342	170	<b>A</b> A value-conscious budget amp offering plenty of power but a slightly untidy and inconsistent sound	77	5	•	•						• 109
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
▲ JVC AX-Z1010	650	<b>G+</b> One of the best behemoths: a big amp with a big, boppy and unclouded sound and a couple of ancient 16-bit DACs for good measure!	124	6	•	•	•	•				• 109
▲ Jadis JP30/JA30	10750	<b>E</b> French tubes. Beautiful build, nostalgic styling and delightful sounding midrange transcend limitations at frequency extremes	30	4	•	•			•	•		• 60
Kelvin AZI	700	<b>A</b> This latest Absolute Zero still sounds animated but also rather more synthetic and crude. It's also rather more expensive.	100	6					•			• 116
▲▲ 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-4050R	280	<b>A-</b> Respectable but ultimately uninspiring model whose remote control is its main asset.	85	5	•	•	•	•				• 121
▲ Lecson Quattra	420	<b>G</b> Underpowered but with the flexibility of four independent power amps. Very deep, captivating sound with 3D soundstaging.	40	5	•	•	•	•				• 92
Magnum Quartet A	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
▲ Magnum A-Class	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
▲ Marantz PM-52SE	430	<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
▲ Meridian 201/205	1285	<b>G+</b> A fine preamp with option of full system remote, plus competent monoblock power amplifiers with generally good performance	100	6	•	•			•	•	•	• 62
▲ 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	500	<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
Musical Fidelity Tempest	200	<b>P+</b> Basic but lusty amp has a disturbingly bright and forward sound, accentuating strings and percussive detail above all else.	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 AP20	260	<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
Onix OA22L	300	<b>A+</b> Nothing genuinely unpleasant about this amplifier, simply that its hurried and lacklustre sound fails to spark the imagination.	39	5					•			• 116
Orelle SA-Q20.2	419	<b>A</b> Potentially system dependent this split the panel but ultimately elicited only limited enthusiasm	86	6					•			• 121
▲ 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-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
▲ 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	388	<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	1515	<b>G</b> Amplifiers with a classic lineage but compromised by an equally dated, soft and undynamic sound.	138	6	•	•			•	•	•	• 124
Rational Audio	175	<b>A+</b> Wacky Czechoslovakian amp offers a very open and fluid sound via CD but its MM performance depends on cartridge load impedance.	129	3	•	•						• 92
Ray Lumley Model 75	1995	<b>G+</b> Valve monoblocks represent good value. What they lack in musical subtlety they make up for in sheer muscle.	75							•		• 78
Rega Elex	298	<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	425	<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-930AX	170	<b>G+</b> This budget wonder captivated our listeners with its clean, vibrant and thoroughly involving sound	53	3	•	•						• 104
▲ Rotel RA-935BX	200	<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-940BX	250	<b>G</b> Rotel's cheapest 'BX' amp prompted a mixed reaction, some finding it muddled while others thought it 'exceedingly musical'	53	5	•	•	•	•				• 109
▲ Rotel RA-960BX	300	<b>G+</b> If you like music to harbour a latent rather than blatant sense of power this amp's confident restraint could be just the ticket.	88	5	•	•	•	•				• 116
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
▲▲ Sansui AUX-417R	310	<b>G+</b> Unusually clean and precise with more subtlety than is usually attributed to remote control amps.	53	5	•	•	•	•				• 121
▲ Sansui AU-X911DG	800	<b>G+</b> At its best when used with the on-board MASH/PWM DAC where it sounds technically neutral but still emotionally charged	112	7	•	•	•	•				• 85
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
TEAC AX-1000	180	<b>A-</b> Initially entertaining but ultimately unsatisfactory and rather short on high frequencies	62	5	•	•						• 121
TEAC A-X5000	260	<b>A-</b> This amplifier is compromised by a grey and muddled sound that taxed the concentration of our listeners. Better via MM disc	107	6	•	•	•	•				• 97
Technics SU-VZ220	130	<b>A-</b> Cheap, cheerful and pretty flexible to boot the SU-VZ220 quickly sounds thin, splashy and relentless when the going gets tough	50	4	•	•						• 109
Threshold FET 10e/SA-4	11852	<b>G+</b> Almost valve-like limpidity and excellent soundstaging are star qualities of the Threshold amps	100	7	•	•			•	•		Col
Wharfedale 2050A	250	<b>A-</b> Loud and potentially aggressive amp that is reasonably detailed and clear, but ultimately a bit much like hard work	70	5	•	•	•	•				• 121
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	2743	<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	7649	<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	3624	<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	2350	<b>G</b> This duo produced see-through, ethereal stereo images that were more convincing towards the centre of the soundstage	56	4	•	•						• 72

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# A/V amplifiers

In practice an A/V amplifier provides all the standard CD, tuner, tape, aux and phono inputs offered by a standard stereo amplifier. In addition many also incorporate an AM/FM tuner section which, strictly speaking, makes them A/V receivers.

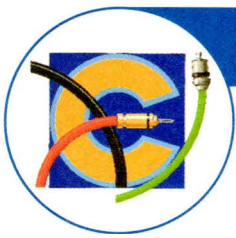
More importantly a modern A/V amplifier includes a Dolby Pro Logic decoding chip along with extra circuitry to effect the rear channel delay. Naturally there's at least four channel's worth of amplification under the bonnet to feed the five loudspeaker outputs (Front L and R,

Centre and Rear mono L+R). Most also include a line-level subwoofer output to enhance the rib-shaking impact of 'action' movies for example. 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. This also opens up including options like Jazz, Church, Hall and Stadium Surround 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.

## A/V amplifiers

Product	£Price	Comments	Surround Front output W/R/L	Surround Centre output W/R/L	Surround Surround modes	Video inputs phono	Video inputs S-type	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
Sherwood RV-6010R	350	<b>A-</b> Another A/V amp with mismatched channels, creating a soft and ineffectual soundfield.	99	31	25	4	7	3	0	• • • 125
Technics SA-GX550	450	<b>VG</b> A surprisingly gutsy and involving performance from a modestly-priced package.	48	48	49	2	5	2	0	• 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

Cables are not accessories but an integral part of your system. You can make do without accessories but no conventional system will function without cables. Inevitably some cables are greater than others. The best cable for your system will only be found through trial and error, but hopefully by combining our recommendations with those of a dealer you will end up with something that suits both your pocket and your system. Generally speaking budget to spend about ten per cent of the total system cost on cables.

Analogue interconnects are the leads that connect source components to amplifiers and pre to power amps. The cables in this section are priced for a one metre terminated pair. Symmetrical indicates where a twisted pair of conductors are used. Coaxial means that there is a central 'hot' conductor and a shield that carries the negative signal. Stranded cables have multiple strands and solid core use individually insulated strand(s). Copper and silver indicates whether these metals are used as conductors. Digital interconnects connect CD transports

to DACs, and are traditionally coaxial with a 75ohm impedance. They come in optical and electrical varieties, the former being made of plastic or glass and the latter in coaxial or alternative configurations. The prices shown are for a terminated linear metre. Speaker cables are used between the amplifier and speaker. Our prices are for a terminated 5metre pair. Resistance and capacitance are indicated as low (L), medium (M) or high (H). Neither high resistance nor high capacitance cables are suitable for long runs.

## Analogue interconnects

Product	£Price	Comments	Symmetrical	Coaxial	Stranded	Solid core	Copper	Silver	Issue No.
Audio Note AN-A	29.50	<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

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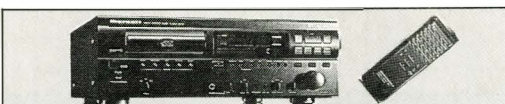


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  - Pioneer A400 was £279.95 **NOW £219.95**
  - Rotel RA940BX, was £249.95 **NOW £189.95**
  - Rotel RA960BX, was £299.95 **£229.95**
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- Denon DCD590, was £179.95 **NOW £129.95**
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  - Onkyo DX-1500 **£99.00**
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  - Yamaha CDX560, was £199.95 **NOW £129.95**

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  - Marantz PM44SE NEW! **£199.95**
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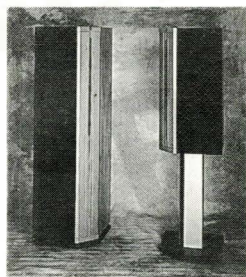
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### Suggested Systems

The following suggested system package includes the NAD 5120 Turntable. Alternative items: ie CD Player/Turntable/Cassette deck are available options.

SPEAKERS	JPW Sonata Wharfedale DIA.II Celestion 1 Mission 760i	Tannoy 603 Celestion 3 Boston HD5	Mission 761i SW DM610i Tannoy 605 AR.152 Infinity Ref/20	Tannoy 607 Mission 760 Boston HD8	SW DM610i Rogers LS2A2 Infinity Ref/40	Rogers LS4A2 SW DM620i (add £100) Mission 763i Celestion 3/6000i (add £200)	TIT & C.D. PLAYER OPTIONS
AMPS							
Kenwood KA3020	£295.95	£309.95	£345.95	£369.95	£409.95	£429.95	Awac XC 750, £89.00 Denon DCD695, add £89.00 Denon DCD1290, add £299.00 Marantz CD42/2, add £120.00 Marantz CD52/2, add £120.00 Marantz CD72, add £199.00 NAD 502, add £99.00 Pioneer PDS801, add £189.00 Dual CS503-2, add £60.00 Dual CS505-4, add £99.00 Project 1, add £60.00 Thorens TD280IV, add £120.00 Systemdek 11X/900, add £329.00 Many others available on request
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Marantz PM40SE	£316.95	£335.95	£379.95	£399.95	£429.95	£460.95	
Pioneer A300X	£349.95	£369.95	£419.95	£429.95	£459.95	£489.95	
Pioneer A400	£409.95	£419.95	£459.95	£479.95	£509.95	£539.95	

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  - Marantz CD53 **£199.90**
  - Marantz CD63 **£249.90**
  - Marantz CD52SEmk2 **£299.90**
  - NAD 502 **£219.95**
  - Rotel RCD965BX **£299.95**
  - Technics SLPS620A **£199.95**
  - Yamaha CDX570 **£239.95**

- Cassette Decks:**
- NAD 6100, was £299.95 **NOW £259.95**
  - Kenwood KX5030, was £199.95 **NOW £149.95**
  - Yamaha KX.360, was £199.95 **NOW £169.95**
  - Aiwa ADF410 **£119.95**
  - Aiwa ADF810 3HD **£229.99**
  - Denon DR5810 3HD **£299.99**
  - Denon DRW760 Twin **£249.99**
  - Kenwood KX-5050 **£229.95**
  - Nakamichi DR3 **£349.95**
  - NAD 602 **£199.95**
  - Sony TCK-611S 3HD **£329.95**
  - Yamaha KX-650 3HD **£259.95**

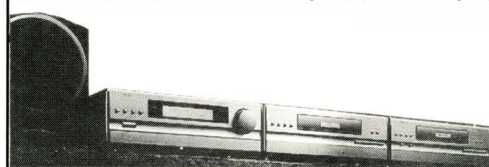
- Tuners:**
- Denon TU260L **£119.99**
  - Denon TU580RD/RDS **£219.99**
  - Marantz ST40/50L **TO CLEAR**
  - NAD 402 **£159.95**
  - NAD 4225, was £159.95 **NOW £119.95**
  - Rotel RT930AX **£175.95**
  - Rotel RT950BX **£225.95**
  - Sony STS311LB **£179.95**

- AV Amps/Receivers:**
- Daggon AVC3020 **£729.99**
  - Denon DRA345R **£249.95**
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  - Kenwood KRVB500 **£699.95**
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  - NAD705 **£329.95**
  - Yamaha DSP E200 **£369.95**
  - Yamaha DSP A500 **£449.95**
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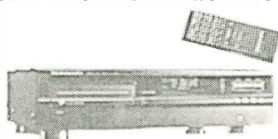
- Turntables:**
- Dual CS430 **£119.95**
  - Dual CS503-2 **£179.95**
  - Dual CS505-4 **£229.95**
  - Project 5 Ort.510cart. **£129.95**
  - Project 1 Ort.510cart. **£169.95**
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  - Soundlab & KAM (DISCO) **STOCKED**
  - Systemdek 11X900 - RB250 **£329.95**
  - Systemdek 11XE900 exc T/A **£329.95**
  - Thorens TD180 - AT91 **£179.95**
  - Thorens TD166 V1 - Rega RB250 **£299.95**
  - Thorens TD280 IV - AT95 **£269.95**

- Loudspeakers:**
- Bose AM3 Mk2 **STOCKED**
  - Bose AM5 Mk2 **STOCKED**
  - B&W DM600i, 610i, 620i **STOCKED**
  - Boston HD3, 5, 7, 8, 9/SW10 **STOCKED**
  - CELESTION **STOCKED**
  - Cerwin Vega AT/DC&VS **STOCKED**
  - Jamo Pro200/300/400 **STOCKED**
  - Mission 760i Ex Demo **£99.00**
  - Mission 760i/SE **£149.95**
  - Mission 760i/SE **£149.50**
  - Rogers LS2A/2 **£229.95**
  - Rogers LS4A **£499.95**
  - Tannoy SIXES Mk2 **STOCKED**

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# Analogue interconnects continued

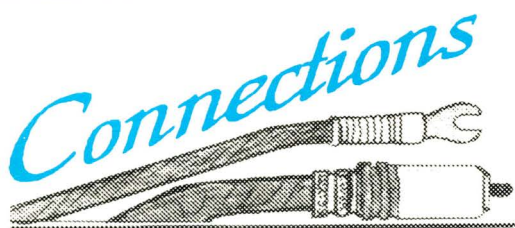
Product	£Price	Comments	Symmetrical	Coaxial	Stranded	Solid core	Copper	Silver	Issue No.
▲ Sonic Link Violet	99	<b>G+</b> Another nickel-based cable but with a very much better-balanced sound than Sonic Link Yellow	•			•			108
Straight Wire Laser Link	50	<b>A+</b> Thanks to its high parallel capacitance 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-102mkIII S	80	<b>A+</b> A rather coloured sound thanks to its full and resonant bass but spoiled overall by a dirty treble	•			•		•	108

# Digital interconnects

Product	£Price	Comments	Type	Plastic	Glass	Non-coaxial	Coaxial	75Ω	Issue No.
▲▲ Audioquest Video Z	50	<b>E</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



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SD Acoustics SD4	ex-dem	700.00	455.00
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# Speaker cables continued

Product	£Price	Comments	Resistance	Capacitance	Stranded	Solid core	Copper	Silver	Issue No.
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



## 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 auto-

matically.) 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.

## Cassette decks

Product	£Price	Comments	Dolby B	Dolby C	Dolby HX Pro	Dolby S	Auto calibration 3 Head	Twin deck	Autoreverse	Issue No.
▲▲ Aiwa AD-F410	120	<b>A</b> Comparable to AD-F500 but cheaper: Good all round performance, well adjusted, useful basic and not so basic features	•	•	•					99
▲▲ 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-65	300	<b>A</b> Fine ungimmicky middle ranking deck with simple, purposeful controls, works best with metal tapes. Performance fair to good	•	•	•	•	•	•		87
▲ 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-710	260	<b>A</b> Although this is a fair performing model, the design has lost some of the competitive edge of its predecessor, the DRM-700.	•	•	•			•		105
▲ Denon DRS-610	200	<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
Dual CC800RS	170	<b>A-</b> Low(ish) cost auto-reverse deck. Delivers a punchy but ultimately rather crude impersonation of source material, thin, lightweight bass.	•	•	•					105
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 TD4200	250	<b>G+</b> This is a very basically equipped deck built to a high standard which sounds solid and refined.	•	•	•					123
▲ 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
Goodmans Delta 700W	140	<b>P</b> Compact and ultra-basic twin deck which is rough and bass shy, with less than stable tape path.	•	•	•				•	123
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
▲ Marantz CP230	400	<b>A</b> This is a competitively priced portable recorder though not suited to replay of musicassettes	•	•	•					52
▲ Marantz CP430	500	<b>A</b> Uniquely flexible and compact package for outside work which at a pinch can double as a domestic cassette deck	•	•	•					87



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# BARTLETTS SUGGESTED SYSTEMS

The Bartletts Suggested systems listed below are supplied with the Marantz CD 53, an alternative CD player or Turntable is available, see below for details. All systems are supplied with 8 metres of 79 strand loudspeaker cable, QED 4mm plugs are available at a cost of 1.00 each. Carriage charge for delivery to an address on the UK mainland is £12.00 per order. All items are sent fully insured. Prices correct at time of printing but are subject to change without notice. E&OE.

SPEAKERS	Celestion 1	Mission 760 i Celestion 3 II	Tannoy 603 II Mission 760 ise	Mission 761 i B&W DM 600 i Celestion 5 II Tannoy 605 II	Tannoy 607 II Celestion 7 II Nad 802	Rogers LS 2a2 B&W DM 610 i Mission 780	Mission 762 i Cerwin- Vega VS 8	Rogers LS 4a2 Tannoy 609 II
AMPLIFIERS								
Marantz PM 32	378.95	417.95	433.95	456.95	487.95	503.95	518.95	550.95
Nad 302	355.95	394.95	409.95	433.95	464.95	479.95	495.95	526.95
Nad 304	401.95	440.95	456.95	479.95	511.95	526.95	542.95	573.95
Harman Kardon 6150	378.95	417.95	433.95	456.95	487.95	503.95	518.95	550.95
Harman Kardon 1200	480.95	524.95	542.95	568.95	604.95	617.95	630.95	674.95
Arcam Alpha 5	436.95	480.95	498.95	524.95	560.95	573.95	586.95	630.95
Technics SJA 600	378.95	417.95	433.95	456.95	487.95	503.95	518.95	550.95
Pioneer A 300 X	401.95	440.95	456.95	479.95	511.95	526.95	542.95	573.95

**Choices.** The following CD players of Turntables can be ordered instead of the Marantz CD 53 in the above systems.

## CD Players

Aiwa XC 300	Deduct	£50.00	Denon DCD 595	Deduct	£20.00	Denon DCD 695	Add	Nil
Denon DCD 890	Add	£70.00	Marantz CD 52 Ilse	Add	£100.00	Marantz CD 63	Add	£50.00
Nad 501	Deduct	£20.00	Nad 502	Add	£20.00	Sony CDP 311	Deduct	£30.00
Sony CDP 711	Add	£50.00	Sony CDP 911	Add	£100.00	Yamaha CDx 670	Add	£90.00
Yamaha CDX 470	Add	Nil	Yamaha CDX 570	Add	£45.00			

## Turntables

Dual CS 503-2	Deduct	£20.00	Dual CS 505-4	Add	£30.00	Technics SLBD 22	Deduct	£50.00
Thorens TD 280	Add	Nil						

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# Cassette decks continued

Product	£Price	Comments	Dolby B	Dolby C	Dolby S	3 Head	Bias adjust	Auto calibration	Twin deck	Autoreverse	Issue No.
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
▲ Nakamichi RX-202E	600	<b>G+</b> Fine, clear and articulate sounding player. Excellent with prerecorded material, but idiosyncratic and sometimes obstructive control	•	•					•		63
Philips DCC600	500	<b>A+</b> Simplified circuit and mechanism, but the Philips badly needs a D/A converter transplant	•	•							123
Pioneer CT-S420	250	<b>A+</b> Poor replay compatibility, but otherwise satisfactory, if slightly uneven performer.	•	•	•	•	•		•		127
▲ 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-790WR	200	<b>P</b> Modestly poor sounding but simple to use twin deck. Type II tapes show large response errors.	•							•	123
Sansui D-X117WR	240	<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	160	<b>P</b> Good range of features, let down by poor transport and iffy electronics.	•	•	•						117
▲▲ 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	330	<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
▲ Teac V-7010	800	<b>G+</b> Heavyweight (in every sense) design, immaculately crafted, impeccable sound, but not for grannie.	•	•	•	•	•		•		127
▲▲ Technics RS-BX646	230	<b>G+</b> Unusually well built and non-microphonic deck with sophisticated facilities and lucid midband.	•	•	•	•	•	•	•		127
▲ Yamaha KX-260	160	<b>A</b> Lively, entertaining deck that trades gadgets for a convincing performance at an attractive price point	•	•	•	•	•		•		111
▲ 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



## CD players

Now over a decade old, this all digital music source is well established despite high disc prices and the opposition of some hi-fi enthusiasts. Compact Disc's strengths over conventional vinyl are complete freedom from surface noise, ease of use, and more robust software.

However, many vinyl enthusiasts still find CDs sound less involving than top quality vinyl. But, with the dominance of CD in the high street, even vinyl die-hards need a CD player today.

The columns on the right indicate when the facilities shown in the headings are available on a CD player: DAC type indicates the type of converter chip used in each player, 16, 18 and 20-bit are multi-bit types, all the others are bitstream variants. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound, but it is an important one. Remote control is not yet universal, and we have included a tick box, more to show which

machines don't have one than which do. The existence of electrical and/or optical digital outputs is important for future upgrading with an outboard DAC, as a rule electrical outputs are the most desirable. Phase inversion in the digital domain is rare on one box players but can make quite a big difference if you've got golden ears. Headphone sockets are useful but beware of those without volume controls. Track entry keypads are those with calculator style buttons which makes track access much quicker.

## CD players

Product	£Price	Comments	DAC type	Optical digital output	Electrical digital output	Remote control	Track entry keypad	Headphone socket	Variable output	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
▲ Adcom GCD-600	699	<b>G</b> Equipped with a 5-disc carousel loader, this bright and breathtaking player sounds similar to Adcom's amps.	16-bit	•	•	•	•			124
▲ 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 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
Creek CD60	500	<b>G</b> A big and confident sound from a player that's 'into' green. So it looks ghastly even if the internal design is very thoughtful.	16-bit	•	•	•	•			107
▲ Denon DCD-595	180	<b>G</b> Lacks the 695's pitch control but provides a smoother sound by way of recompense	18-bit	•	•	•	•	•		128
▲ Denon DCD-695	200	<b>G</b> A rough diamond with a raunchy sound to match. Pitch feature will be of interest to budding musicians.	18-bit	•	•	•	•	•		124
Denon DCD-890	270	<b>G-</b> Similar to the DCD-1290 in its execution, sounds lively and powerful but lacks subtlety.	18-bit	•	•	•	•	•		112
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
Dual CD1080RC	200	<b>A-</b> Strange-sounding player with a top-heavy treble that does little to redress its lack of vibrancy and emotion	MASH/PWM	•	•	•	•			107
▲ Genexxa CD-4900	129	<b>A</b> A little thin on detail, build quality and dynamics but thin on price too!	MASH/PWM	•	•	•	•			124
▲ Goodmans Delta 700	110	<b>A+</b> A 16-bit alternative to the CD650II that furnishes a colourful and animated sound	16-bit	•	•	•	•			128
Goodmans GCD-658	170	<b>A-</b> A 6+1 magazine-loading autochanger with an exaggerated and often aggressive sound	Hybrid	•	•	•	•			117
Grundig Fine Arts CD2	190	<b>A-</b> A stylish-looking player with a disappointingly vague approach to music-making	SAA7350	•	•	•	•			128
Harman Kardon TL8500	600	<b>A</b> This 5-disc carousel player sounds civilised enough but lacks the detail and finesse of its peers	MASH/PWM	•	•	•	•			117
▲ 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
JVC XL-V264	160	<b>A</b> Even the latest PEM DAC cannot rescue the slightly grubby and uninteresting sound of this player	PEM Bitstrm	•	•	•	•			128
▲ JVC XL-Z464	200	<b>G+</b> This latest variation on a traditional 200 theme is no less impressive than JVC's past generations	PEM bitstrm	•	•	•	•	•		124
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

# CD players continued

Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Headphone socket	Track entry keypad	Issue No.
▲ Marantz CD-52ISE	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-72	450	<b>G+</b> A heavily-constructed player. This implementation sounds astonishingly solid and immediate but also rather too 'clean'	bitstream	•	•	•	•	107
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
▲▲ Meridian 206ΔΣ	995	<b>E</b> A new variation on the 206 theme with the most liquid and captivating sound to date	Crystal BS	•	•	•	•	119
▲ Meridian 208	1550	<b>E</b> State of the art CD sound combined with a decent preamp and full remote control	PDM Bitstrm	•	•	•	•	83
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	5019	<b>G+</b> Oddball player with a cheap top-loading transport and appaing 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
Orelle CD-160.2	750	<b>A-</b> Based on Philips traditional 16-bit technology but suffering an unusually disjointed and undynamic sound.	16-bit	•	•	•	•	124
▲ Philips CD690	130	<b>G-</b> The remote-less version of Philips CD692 but with a colourful performance that's all its own.	PDM Bitstrm	•	•	•	•	124
▲ 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 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
▲ Philips CD950	350	<b>G+</b> Philips' top 900-series player is the first to employ its advanced DAC7 chipset. Sounds very crisp, clear and confident.	DAC7	•	•	•	•	112
Pioneer PD-102	150	<b>A</b> Smooth and littered with plenty of underlying detail, this budget player remains distinctly unadventurous	PFM Bitstrm	•	•	•	•	128
Pioneer PD-S802	350	<b>G</b> Once again Pioneer's LLC topology only served to split and confuse the listening panel. It's good, but quirky!	PFM BS	•	•	•	•	124
▲ Pioneer PD-M701	330	<b>G+</b> A 6-disc multichanger from the originators of the breed. A little untidy perhaps, but still sounds fresh, dynamic and exciting	PDM Bitstrm	•	•	•	•	117
Pioneer PD-M901	450	<b>A</b> Another 6-disc multichanger based on the PD-M701 but with the addition of various 'Sound Field' options. Listening is hard work	PDM Bitstrm	•	•	•	•	117
▲ Pioneer PD-S901	500	<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-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-X217	240	<b>G-</b> Sansui has returned to its roots judging by the balmy and very comfortable sound that pours from this player	MASH/PWM	•	•	•	•	119
Sansui CD-X317	280	<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
Sony CDP-X303ES	550	<b>A+</b> A disappointingly lean and inconsistent result from a player that puts the 'high' in technology if not fidelity	PLM Bitstrm	•	•	•	•	124
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
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-PG520A	180	<b>G+</b> A cracking player. Superb clarity and dynamics, thrilling but musically involving too	MASH/PWM	•	•	•	•	107
▲▲ 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-PS840	420	<b>A</b> A very refined but highly detailed and engrossing performance from just about the fastest, slickest player on the planet	MASH/PWM	•	•	•	•	119
Woodside WS2	1095	<b>G+</b> Responded well to our jazz and classical selection but sounding bright and grainy with the pop CD's	16-bit	•	•	•	•	95
Yamaha CDX-670	290	<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 mechanism which reads the information from the disc, called the transport, and an electronic device which turns the digital bitstream coming off the disc into an analogue audio signal, this is called a digital to analogue convertor or DAC. Although at the lower end of the market both of these are contained in a single box, the best CD 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. For instance an early machine with a satisfactory transport but a dated convertor 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 is better than ± 50ppm (parts

per million), certain DACs won't lock onto (and thus can't be used with) transports with a lower clock accuracy. DAC type shows the specific convertor 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 to go with it.

Entries for one make transport/DAC combinations are listed after the separate components.

## CD transports

Product	£Price	Comments	Electrical digital output	Optical digital output	Class 1	Issue No.
▲ 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
Technics SL-PA10	470	<b>G</b> Has the unusual limitation of only optical output. Reassuringly solid and more immune to vibration than most		•	•	88



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AUDIO RESEARCH LS5 - earth shattering!  
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AUDIO RESEARCH DAC 1-20 £1995  
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# DACs

Product	£Price	Comments	DAC type	Electrical digital input	Optical digital input	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
▲ 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
▲ Audio Alchemy DDE v1.0	420	<b>VG</b> A very sweet and seductive sounding unit that gives good results with a wide range of CD players/transports	Bitstream	•	•	•	101
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
Beard DAP-1	975	<b>A-</b> Clad in a wooden case this marriage of digital technology and valves has hit the rocks, a disappointingly flat sound	16-bit	•	•	•	113
DPA Digital Little Bit Two	450	<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
DPA Digital PDM1 Series 3	1280	<b>G+</b> Bears technical comparison with both PDM2 and Bigger Bit but - in terms of sound quality - is great advance on the latter	DAC7	•	•	•	103
▲ ds/d Decode-1	495	<b>G</b> Elegantly designed bitstreamer with plenty of inputs, can sound too bright, immediate or artificial for its own good.	Bitstream	•	•	•	113
▲ Forte Audio Model 50	950	<b>VG</b> A typically big and full-blooded sound, infiltrated by a slightly euphonic quality but never hard or gritty.	DAC7	•	•	•	103
▲ Meridian 563	595	<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 BSII	550	<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
▲ NVA DAC-ON	730	<b>G+</b> DAC-ON actually turns out to be a QED Digit linked to substantial external supplies. A ruse that undoubtedly improves its sound	PDM Bitstrm	•	•	•	113
PS Audio Superlink	1498	<b>G-</b> Does the business with Meridian's 200 but can sound bloated, smeared and even vaguely electronic other transports	18-bit	•	•	•	103
▲▲ QED Digit	139	<b>G+</b> Bearing in mind its expressive but very forgiving performance the Digit is almost embarrassingly cheap	PDM Bitstrm	•	•	•	113
Roksan ROK-DA1/ROK-DS4	995	<b>G+</b> A creditable affair, both expansive and expressive in character but rather also lean in balance.	Crystal	•	•	•	113
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
Stax DAC-Talent	1400	<b>G+</b> Natural, refined and never over-zealous, its also capable of sounding very spicy and dynamic. Can be a maturing influence	20-bit	•	•	•	101
▲ 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
Sugden Stemfoort PDA-10	1200	<b>G+</b> Unfortunately this 'upgraded' SDA-1 is less impressive than the original, losing out on dynamics, airiness and subtle detailing	16-bit	•	•	•	113
Threshold DAC 1/e	3150	<b>G+</b> Can sound beautifully detailed with a marvellous sense of scale and sharp, solid images. Compatibility is unpredictable	MASH	•	•	•	103
Woodside DAC1	909	<b>G</b> Fine but slightly dated and costly package in performance terms - but flexible, musical and t well built	16-bit	•	•	•	87
▲ Woodside DAC2	510	<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

# Transport/DAC combos

Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Headphone socket	Track entry keypad	Issue No.
Audio Alchemy DDS/DTI/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
DPA Digital T-I/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
▲ 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 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
Proceed PDT3/PDP3	4598	<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
▲▲ TEAC P-700D-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



# 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 and typically DAT machines with this facility have been made for the pro and semi-pro markets.

# DAT players

Product	£Price	Comments	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

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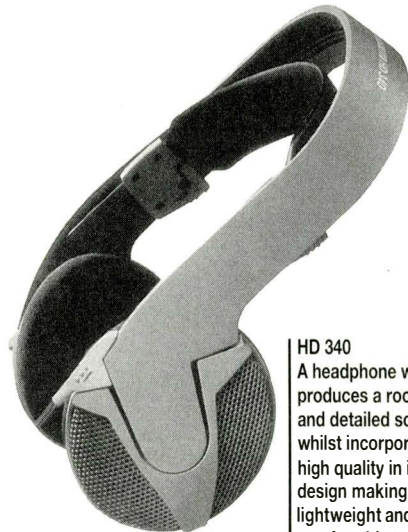
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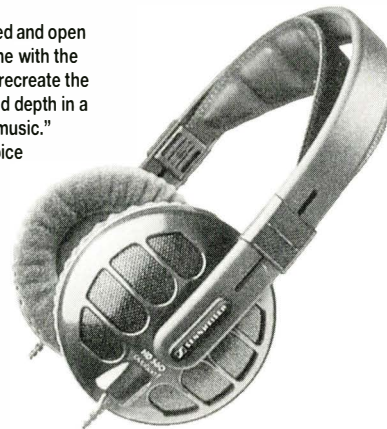
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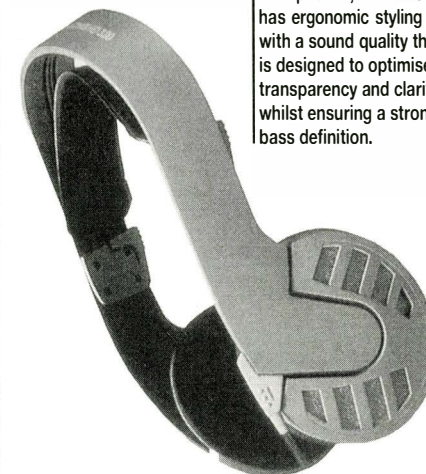
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# Headphones

There are a variety of different approaches to headphone design. Amongst the more expensive models, electrostatic drivers are used in open-backed phones. The majority of these come with some form of transformer which usually takes the signal from the speaker terminals on the amplifier, but some can run from a pair of tape out sockets.

The more down to earth (see affordable) models feature dynamic, or moving coil, drivers in circular open or closed backed designs. The advantage of open backs seems to be a correspondingly open sound, but one can also of course hear external noises. Closed-back designs are useful in situations where it is necessary to block out background noise, but they aren't gen-

erally 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 K1000	500	<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
AKG K135	33	<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	60	<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	90	<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	140	<b>E</b> Heavyweight cans in most respects, the K340 with its electrostatic tweeter is a very revealing headphone	Circumaural				•	•	75
AKG K44	40	<b>A</b> Good quality personal oriented phone, could have a better sense of space but is musically quite communicative	Supra-aural			•	•		99
▲ AKG K400	100	<b>VG</b> Comfortable over long sessions. Sound is exquisitely detailed, dynamic and uncoloured	Supra-aural			•	•		121
▲ AKG K500	119	<b>G+</b> Open and clear, they reproduced music with impressive definition, balance is on the light side but transparency is high	Circumaural			•	•		111
Aiwa HP-X30	26	<b>G-</b> A flashy personal stereo phone which alternatively could be used at home. A slight LF tonal preference colours the response	Supra-aural				•	•	75
▲ Audio-Technica ATH-308	26	<b>A-</b> Small cans with a fairly forward balance which helps perceived clarity but can become wearing over time, good for personals	Supra-aural			•	•		111
▲ Audio-Technica ATH-609	31	<b>A-</b> Warm feeling and sounding with impressive physical substance for the price, could be more relaxed and open	Circumaural			•	•		99
Audio-Technica ATH-611	51	<b>G</b> Same basic design as 609 but bigger thinner diaphragm makes this a more relaxed and informative headphone	Circumaural			•	•		99
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
▲ Audio-Technica ATH-910	70	<b>VG</b> The closed-back 910s are an improvement on the 909s with a nice rhythmic quality rarely found with headphones	Circumaural				•	•	55
▲ Audio-Technica ATH-911	80	<b>VG</b> Nicely finished dynamic headphones with all the trimmings, plus a very clean and subtle sound	Circumaural			•	•		63
Bandridge EH910DD	50	<b>A-</b> Modestly successful mid/top, but dreadfully cloying, ploddy bass makes this model essentially unlistenable	Circumaural				•	•	121
▲ Beyer DT-211	25	<b>A</b> Good value compact, couth and enjoyable, esp in midband. Earpads not removable for cleaning	Supra-aural			•	•		121
Beyer DT411	49	<b>G</b> A reasonable but not very thrilling headphone that doesn't really offer enough at the price	Supra-aural			•	•		111
▲ Beyer DT911	179	<b>VG</b> Probably too revealing for many headphone amps these are very subtle and fine if expensive cans	Circumaural			•	•		111
▲ Beyer DT990	102	<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
▲ Beyer IRS690	203	<b>VG</b> High quality infra-red headphones with soft comfy earpads and mellow but informative sound quality which is hard to dislike	Circumaural			•	•		75
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	60	<b>A</b> Broadly acceptable if unexciting design with low level losses and some colourations	Circumaural				•	•	121
▲ 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	79	<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
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
Philips SBC3390	60	<b>A</b> Up front but rather aggressive headphone with lightweight, coloured sound. Not very comfortable.	Supra-aural				•	•	121
Quart Phone 75X	70	<b>A</b> Unusually comfortable sealed headphone, though sound isolation poor. Hard, edgy sound quality.	Circumaural				•	•	121
▲▲ 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
Sennheiser HD 540II	120	<b>G+</b> A good but not great headphone that due to its high impedance and efficiency should work well with most sources	Circumaural			•	•		111
▲▲ Sennheiser HD560 Ovation II	140	<b>VG</b> Characteristic slightly heavy sound, but still the benchmark at this price level. High class sound and comfort	Circumaural			•	•		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-CD3000	350	<b>G+</b> Better than most of the headphone outputs around so hard to make the most of, potentially up there with the electrostatics	Circumaural				•	•	99
▲▲ Sony MDR-CD350	30	<b>G</b> Very impressive, possibly the most open sounding cheap closed back can around, lightweight in balance but transparent	Circumaural				•	•	99
▲▲ 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
Sony MDR-CD850	100	<b>A+</b> Very comfortable, and reasonable sound - better than most sealed designs - though hardness intrudes	Circumaural				•	•	121
▲ 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 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
Yamaha YHD-1	46	<b>G</b> Stylish semi-folding design with a slightly forward balance that very nearly scraped a recommendation	Supra-aural			•	•		111

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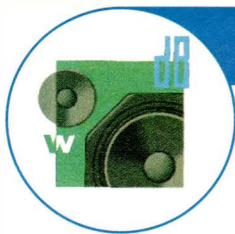
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# Loudspeakers

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 small-

ish enclosure, much of which may have begun life as part of a tree, plus a couple of drive units hidden behind a removable grille. Inside the box lurks a simple electrical circuit known as a crossover, which divides the incoming (full range) signal into the right bits for the drivers to handle. Variations on the above formula are specifically identified in the entries. The designer's primary task is to balance the 'sensitivity' of the loudspeaker (how loud it goes for a given electrical

input) against the bass extension (how low does it go), shown as 'bass from', for the given box size. After that such subtleties as coloration (or lack of it) and dispersion come into the equation.

Careful placement of the loudspeakers within the room is as important as the initial choice of model. See siting columns for guidance. For good stereo they need to be more or less the same distance from nearby walls. Models not ticked as 'floorstanding' will require rigid stands.

## Loudspeakers

Product	£Price	Comments	Size: HxWxD (cm)	Site Sensitivity (dB)	Site in free space	Site close to wall	Floorstanding	Issue No
ATC SCM20	1461	<b>G+</b> Massively built, invariably informative but the rather forward presentation can be uncomfortable	44x24x31	28	82		•	86
▲ 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	764	<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
Acoustic Research Pi 3	219	<b>A</b> Lively good value box has extra bass driver to give plenty of thump, but lacks refinement and extension	51.5x21x23	50	88		•	110
Acoustic Research AR M.5	129	<b>A-</b> Pretty enough but a bit too tiny for its own good, it's better suited to auxiliary surround sound duties	22x16x23	50	88		•	114
▲▲ Acoustic Research AR M1	199	<b>G</b> Cutely shaped miniature delivers splendidly unboxy bass and midrange, but is a little marred by a rather bright treble	27x20x26	30	85		•	110
Acoustic Research AR M2	269	<b>A</b> Not necessarily as agile or well balanced as the cute little M1, M2 is larger, louder and still attractively unboxy	41x24x36	28	89		•	118
▲▲ 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	3998	<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
▲ Audio Note AN-E	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	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
▲ Audioplan Kontrapunkt	899	<b>G+</b> Sounds as sweet as it looks, dressed expensively in real wood with matching stands. not for bass or loudness freaks	31x24x13	48	83		•	86
Aura SP-50	399	<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 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	3495	<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	77x99x56x43	<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	390	<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	456	<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	1496	<b>A</b> The pre-equalised multi-driver 901 is cleverly engineered to deliver exceptional loudness	33x54x32	28	89		•	86
Bose Interaudio 3000XL	170	<b>A-</b> Lots of perceived value and well enough balanced, but low cost engineering results in a crude and unsubtle sound	46.5x29x23	45	89		•	71
Boston HD5	130	<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
Brinkmann Endymion	395	<b>A+</b> Omnidirectional design with rococo styled urn-shaped ceramic enclosure. Distinctly bass light, but impressively coherent	48x29 (diam)	50	85		•	106
▲ 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	150	<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	350	<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	250	<b>A</b> Like the slightly larger York, the very pretty presentation is not reflected in a similarly sweet sound	40x22x24	48	88		•	118
▲ Castle Pembroke	400	<b>A+</b> Comfortably recommended, a sweet smooth sound with good overall balance of engineering-based performance	55x37.5x30.5	46	88		•	31
▲ 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	340	<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 CS135	139	<b>A-</b> Compact midway 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
Creek CLS 10	119	<b>A</b> Almost identical to the Goodmans Maxim 3, this neat miniature is very competently engineered, but not desperately exciting	26x17x21	50	85		•	114
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



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## Loudspeakers continued

Product	£Price	Comments	Size: HxWxD (cm)	Site Sensitivity (dB) Bass from (Hz)	Site close to wall	Site in free space	Floorstanding	Issue No.
Dawn Chorus FS	698	<b>G</b> Compact floorstander with superb coherence but rather forward midband. Would suit smaller rooms best	91x26x21	30	86	•	•	114
▲ Diamond Acoustics Reference III	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
Dynaudio Contour1.3	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	350	<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	•		98
▲ Epos ES14	515	<b>G+</b> Substantial stand mount delivers delightful midrange focus and delicacy with good bass control. System sensitive	49x22.5x29	25	85	•		94
▲ 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	589	<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	330	<b>A-</b> Interesting if ugly high mass concrete cabinet is let down by imbalance of ageing driver combination	46x27x27	48	87	•		94
Genexxa SE100	150	<b>A</b> Tandy-stocked miniature is attractively lively, coherent and communicative, could do with more grunt and lower coloration	28x15.5x19	50	84	•		110
▲ Goodmans Maxim	120	<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 HL Compact	584	<b>A</b> Clean, neutral sound lacks resolution and gives rather unobtrusive though well differentiated stereo.	52x27.2x28.1	65	87	•		59
Harbeth LS3/5A	379	<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	400	<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
Heco Presto Superior 750	650	<b>A</b> Tall slim and attractive floorstander delivers a fine, even in-room balance but lacks transparency, coherence and dynamic drive	95x24x27	22	87	•		106
Heco Reflex 10	160	<b>A</b> Nicely balanced small bookshelf is a competent rather than exceptional package for the price, thanks to indifferent build.	32x21x23	30	90	•		102
▲▲ Heybrook HB1 S3	250	<b>G</b> Latest version of long established favourite delivers good liveliness and fine coherence for the price	47x29x24	30	88	•		98
▲ Heybrook Prima	120	<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	1079	<b>G+</b> Engagingly coherent and a highly analytical, partly due to distinct and t always comfortable upper-mid forwardness	96x27x20	25	85	•	•	102
▲ Heybrook Solo	170	<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	349	<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
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	180	<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	230	<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	499	<b>A</b> Cute but pricey amplified subwoofer is too small to deliver real bottom octave grunt	34x34x34	40	NA	•	•	128
Jamo 307	300	<b>A-</b> Beautifully styled bookshelf baby places more emphasis on presentation than basic engineering	32x18x27	48	86	•		122
JBL Control 1 Plus	250	<b>A</b> Sub-miniature with forward midrange and real bass; highish price partly justified by near-indestructible Pro build	23x15.5x14	50	89	•		90
JBL L1	450	<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 ti1000	1500	<b>G</b> Ultra-engineered, beautifully crafted bookshelf model. Performance compromised by over enthusiastic midbass output from port	44x30x28	45	89	•		118
▲ 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 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
Jamo Concert II	330	<b>A-</b> A respectable 'bookshelf' performer that needs free space sitting but includes attractive cabinetwork and a neat grille	41x24x25	48	85	•		66
Jamo Concert V	500	<b>A</b> Compact, solid, nicely finished delivers unusually extended bass at the expense of lowish sensitivity; midband is laid back.	86x24x28	20	85	•	•	102
Jamo Concert VII	800	<b>A</b> Beautifully built, uses unusual double reflex bass system, unsuccessfully as far as low frequency resolution is concerned	96x28x31.5	25	87	•	•	94
▲ Jamo Cornet 50	150	<b>A+</b> Good value bookshelf size speaker has a rough and ready sound but good heart, engaging liveliness and fair timing	42x23x22.5	28	87	•		110
Jamo Silhouette	400	<b>A+</b> Tall, slim and rather elegant in its way, doesn't sound bad for a styling exercise, just a bit rich and polite	122x24.7x17	45	88	•	•	114
▲ 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
▲ 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	359	<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
Kammerzell Ref Mini Monitor	425	<b>G</b> A beguilingly sweet sound with good pace and drive, but scale is restricted and presence a little dulled considering the price	27x17x24	50	85	•		94
▲ Kenwood LS-770E	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 unforforging	89x19x29	25	85	•	•	118
▲ Linn Keilidh	579	<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 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 MG1.4	1090	<b>G+</b> Offers a very crisp and articulate sound, particularly revealing of upper mid vocal details	155x8x57	40	88	•		72
Magneplanar SMGa	668	<b>A</b> Tonally 'rich', in the right room it proved a satisfactory musical experience	122x48x4.5	56	85	•	•	46
Marantz DS110	200	<b>A+</b> Pretty near-miniature trades bass extension for sensitivity, delivering fine midband dynamics but little grunt	33x19.5x20.5	55	88	•		114
Marantz DS220	300	<b>A+</b> Nicely shaped and presented large bookshelf model sounds competent rather than inspired; a touch too heavy	37x23x26	50	88	•		122

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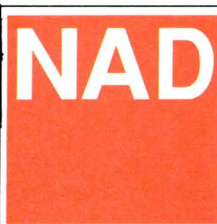
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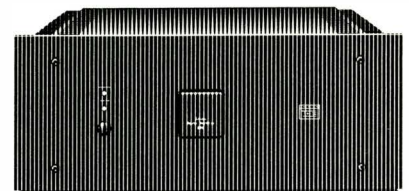
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# Loudspeakers continued

Product	£Price	Comments	Size: HxWxD (cm)	Site Sensitivity (dB)	Site close to wall	Floorstanding	Issue No.
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 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
▲ 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 764i	480	<b>A</b> Generous and handsome floorstander looks fine material value for money, but good scale sound has lazy tendencies	89x25x32	22	86	• •	118
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 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
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 Classic 20	450	<b>A+</b> Luxuriously finished, beguiling mid transparency, bass is altogether less convincing	37x22x27	45	86	•	102
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
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
Musical Fidelity MC-3	400	<b>A+</b> Solid and authoritative large bookshelf model gives fine stereo and decent dynamic drive but balance is rather shut in	47x26x28	25	88	• •	118
▲ 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 NA IBL	899	<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
▲ 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
Nobis DM7	560	<b>G</b> Pretty US bookshelf model has more than enough speed, timing and coherence to make up for a measure of coloration	38x21.5x28.5	25	85	•	110
▲ 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
Philips FB820	470	<b>A</b> Big-but-less-than-beautiful three-way is well enough balanced but lacks communication skills in the time domain	86x27x35	28	87	•	98
▲ Philips FB825	700	<b>G</b> Generous sounding and impressively uncongested, loudness and bass extension don't quite match plasticity looks	110x29x41	25	88	• •	90
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 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
QLN Model One	700	<b>A</b> Model One exaggerates the Signature's rich and heavy midbass and lacks its velvet smoothness	35x25x27	28	85	•	82
QLN Signature	1100	<b>G</b> Luxury compact has a rather laid back and 'heavy' sound, but coloration is low and stereo imaging very good	37x18x36	30	83	•	78
▲ 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
▲▲ Rogers LS2a/2	220	<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	350	<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	450	<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 1a	599	<b>G-</b> Classic BBC monitor sound sensitively updated – transparent and natural with fine stereo, but a touch 'heavy' in balance	63.5x30.5x30.5	36	87	•	66
▲ 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 Darius	1895	<b>G+</b> Provides an exceptionally impressive combination of transparency and delicacy with fine information retrieval and speed	47x27x40	20	82	•	86
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 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

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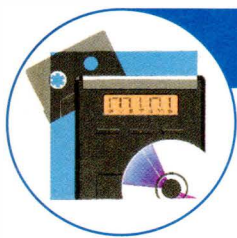
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# Loudspeakers continued

Product	Price	Comments	Size: HxWxD (cm)	Site close to wall Bass from (Hz)	Site in free space Sensitivity (dB)	Floorstanding	Issue No.
Ruark Swordsman Plus	299	<b>A</b> Real wood variation on the Swordsman theme looks and measures rather better than it sounds	38x20x28	27	84	•	98
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	2295	<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
Sequence 30	200	<b>A</b> Radical slimline hang-it-on-the-wall design has performance comparable to a typical miniature, with reasonable overall balance	87x25x7	50	85	•	114
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	535	<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	599	<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	799	<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
▲ 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 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 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	180	<b>A</b> Nicely presented, well built and decent size enclosure sounds solid but somewhat dull	48x23.5x27	20	86	•	98
▲ Technics SB-RX50	650	<b>A+</b> A smooth and well balanced loudspeaker, its minor weakness being a mildly excessive low bass	48x30x26	40	86	•	46
▲ 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 Model One	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	173	<b>P</b> Sharp styling but the complex grillwork worsens a sound which starts off with too much top and not enough bottom	20x12x13	130	87	•	74
▲ Wharfedale 425	200	<b>A+</b> Large bookshelf size 505 heir shows fine control and a conservative balance ideally suited to quality systems on a budget	40x27x26	45	87	•	118
▲ Wharfedale 515	260	<b>G</b> An update on the 505 theme, this is still more evenhanded, with better bass extension and smoother treble.	40x25.5x30	28	85	•	106
Wharfedale 517	400	<b>A</b> Half as big again as the 515, should offer an improvement, but somehow has a less effective overall subjective balance	53x26.5x34	25	86	•	110
▲▲ Wharfedale Delta 30.2	100	<b>A</b> Has a bigger main driver than many, and so packs a bit more welly and loudness. Coloration is rather obvious, but timing is good	38x22x17	48	88	•	98
▲▲ Wharfedale CRS3	110	<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



## Stack systems

**S**tack systems is a generic title that we've chosen to describe any form of complete system package. Fundamentally what we're talking about here is midi and mini systems, you know those all singing all dancing, lights blazing systems that hi-fi snobs are allergic to. Sold on the basis of their ability to play virtually all mediums at the flick of a remote control switch stack systems offer a plethora of features, and the dearer the system the more complex

they tend to become. With things like double cassette decks, multi preset tuners, CD players and graphic equalisers supplied as standard the big boys of the stack world offer such luxuries as Surround Sound, separate chassis for different components and occasionally a record player. They usually have a few line inputs for extra sources and a few are available without loudspeakers. As the latter are often the weakest part of a stack system buying good quality speakers

separately will bring worthwhile improvements. The section headings for stack systems include size of the complete stack without speakers and rated output per channel — where a system has more than two channels this is indicated in the comments. Tuner presets and the existence of a remote control are self explanatory. A blob in loudspeakers shows that they supplied, an **O** indicates that they are optional. The final column is for those of you with records to play.

## Stack systems

Product	Price	Comments	Size: HxWxD (cm)	Rated output Watts	Remote presets	Loudspeakers	Turntable	Issue No.
▲ Denon D110	870	<b>G</b> Nearly hi-fi from pretty but pricey silver stack; richer, fuller speakers would help	37x27x33	40	30	•	○	125
Goodmans System 700	735	<b>A</b> Separates flexibility and upgraeability in remote midi package; anodyne sound	69x35x37	50	20	•	•	125
▲ JVC MX7G	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
Philips FW91	999	<b>A+</b> Good looking and performing package rendered expensive by inclusion of DCC deck	37x26x32	60	30	•	•	125
▲ Pioneer NS3M	549	<b>A+</b> Cheap, occasionally nasty but undeniably cheerful and entertaining if horrid speakers are discarded	36x26x28	30	24	•	•	125
▲ Technics SC-CH950	1000	<b>A+</b> Classy if rather bland allrounder includes useful Dolby Pro-Logic AV capabilities	42x27x34	60	39	•	•	125

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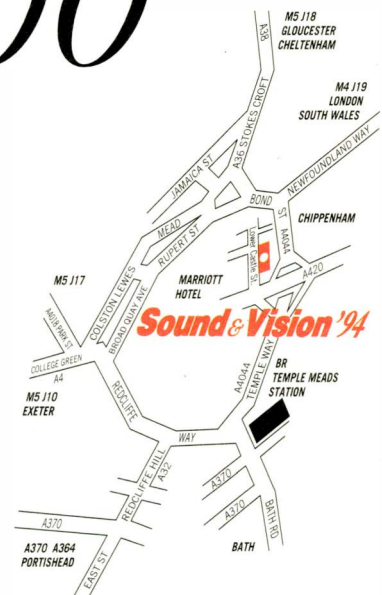
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# Tuners

The radio medium operates at a much lower profile than TV, but in areas outside pop music the BBC service is the envy of the world. Live Prom concerts can rival all other sources from a hi-fi perspective.

Only the FM (VHF) bands give stereo hi-fi sound, though AM (MW & LW) are useful for certain transmissions in the UK.

Something of a hi-fi afterthought, tuners are often selected merely to match a chosen ampli-

er 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.

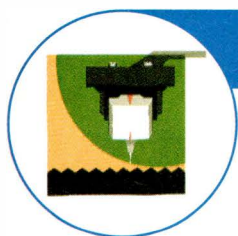
Tuners come in two basic types. Analogue models tune gradually (and usually manually) across the bands, and can have analogue or digi-

tal displays; they are often preferred for sound quality, and are certainly best for AM bands. Digital tuners offer convenient automatic tune facilities and pre-set memories.

The 'Presets' column heading shows how many different frequencies a tuner can memorise for instant access. FM, LW and MW show which wavebands it can access. 'Signal strength meters' are useful for aerial alignment. 'Automatic tuning' means that a tuner can seek out signals for you.

## Tuners

Product	EPrice	Comments	Presets	Signal strength meter			Automatic tuning		Issue No.
				FM	LW	MW	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
▲ Akai AT-93L	280	<b>G+</b> By AM standards presentable (good) while FM delivers the goods	20	•	•	•	•	•	65
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
Creek T40S3	250	<b>A</b> Analogue tuner. Sample was hampered by an obvious bass 'hump', production units are said to be cured		•			•		93
▲ 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	200	<b>A</b> The listening panel appreciated its liveliness, but found it a little muddled.	32	•		•		•	109
▲ Harman Kardon TU9400	270	<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	380	<b>G</b> Good bass and detail, and good - perhaps slightly enhanced dynamics	24	•		•		•	109
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	1779	<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	795	<b>G+</b> Although expensive for its fairly minimum set of facilities, its excellent sound makes up for what it lacks elsewhere		•			•	•	72
▲ Marantz ST-40L	140	<b>G</b> Slow to tune but provides a meaty and dynamic sound on FM. AM too has a little extra bite to its performance	30	•	•	•		•	93
Meridian 204	660	<b>G</b> Pleasant sounding with a fine finish but does not make the grade at this price	18	•				•	55
▲ 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	1425	<b>E</b> There may be better sounding tuners in the world, but we have yet to hear one		•				•	50
Nakamichi ST-7E	765	<b>G+</b> Exceptionally good for weak-signal areas, and good all round	16	•	•	•		•	55
▲ Quad FM4	424	<b>G+</b> Fine sound, excellent ease of use, good build and finish and a more than satisfactory technical performance	7	•			•		50
Quad 66	519	<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	160	<b>G-</b> A competent rather than exciting performer, with low audible interference though slightly compressed and muddled sound.	20	•	•	•		•	108
▲ Rotel RT-950BX	200	<b>G+</b> Fine fast and coherent sound quality for price, but RF performance only adequate and sample build was suspect	20	•	•	•	•	•	120
Sherwood TX-3010C	120	<b>A</b> Lots of features and fine RF discrimination for price. Sound is communicative but inconsistently tacky	30	•		•	•	•	120
▲ Technics ST-G70L	200	<b>G+</b> Another very polite and refined-sounding tuner but one that does retain just enough sparkle to keep your interest. Plenty of widgets	39	•		•		•	93



# Turntables – cartridges

Cartridges fall into two groups: high output models, capable of working directly into most amplifiers and categorised as having a normal (N) output, and more expensive low and very low output models (L, VL). Stereotypically, low output cartridges use the moving coil principle of operation, have better mechanical integrity and tighter tolerances, and

give better performance but at much higher cost. With CD now the dominant medium many amplifiers are no longer equipped with the necessary phono input for a cartridge and a separate phono stage is necessary. Valve designs need either an extra head amp or transformer to cope with the low output of moving coil cartridges.

Cartridge/amplifier interfacing can be very

subtle, but even basic high output MM designs benefit in overall balance from optimised amplifier capacitance loading. The mechanical characteristic of cantilever compliance ('springiness') needs to be considered in the light of the effective mass of the tonearm, and to achieve a good match compare the effective mass requirements figures with the actual effective mass of specific arms.

## Turntables – cartridges

Product	EPrice	Comments	Arm effective mass (g)	Output	Automatic tuning		Issue No.	
					MM	MC		
▲ 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



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# Turntables – cartridges continued

Product	Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
▲ Audio-Technica OC-10	320	<b>G+</b> Good treble and good detail too, but some congestion and coloration reduces its informativeness.	4-12	L		•	103
▲ 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 DV10X IV	138	<b>A+</b> Fine sounding and realistically priced, damping is recommended to ensure successful tracking ability	8-18	N		•	48
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
Kiseki Blackheart	1995	<b>G</b> Demonstrated refined poise and a delicate but at once potent security, however, the price did seem a little on the high side	6-16	L		•	60
Kiseki Blue Goldspot	499	<b>G+</b> Good bass and imaging, but hints of spit and coloration let the side down slightly	8-15	L		•	84
Kiseki Lapis Lazuli	5000	<b>G+</b> Combining very sensible design concepts at a silly price, combines the detail of the MC3000 and the fluidity of the Clearaudios	4-12	L		•	60
Kiseki Purpleheart Sapphire	899	<b>G+</b> Rare, beautiful to look at and sweet to listen to, our review of this high-flyer conjured up images of Japanese art	5-14	L		•	48
▲ 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
▲ Miltek Aurora	299	<b>G+</b> An overall feeling of relaxed ease characterised this clear and atmospheric Kiseki-built cartridge	8-16	N		•	Col
▲ Nagaoka MP10	19	<b>A</b> High frequencies sounded "shut-in" with this spherical-stylus model, but mid and mass were energetic, bouncy and punchy	5-13	N	•		48
▲ Ortofon 510	30	<b>G+</b> For the price, a good blend of virtues weight, clarity and neutrality.	3-11	N	•		85
▲ Ortofon 520	50	<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	80	<b>G+</b> Very clean and assured sound; transients not quite perfectly pure but plenty of detail.	4-11	N	•		85
Ortofon 540	100	<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	80	<b>G</b> "What a delightfully sweet-sounding cartridge this is . . ." we said	5-15	L		•	48
▲▲ Ortofon MC15 Super	100	<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	900	<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
▲ Ortofon Quartz	140	<b>G</b> Lively, quite detailed, and a touch bright, the Quartz has many qualities of the much dearer Quasar	3-12	L		•	91
▲ Ortofon Quasar	350	<b>G+</b> Many of the qualities of the MC3000, although a touch bright. Good detail and delicacy	8-15	L		•	84
Ortofon Quattro	210	<b>G+</b> Undoubtedly a competent performer. Generally neutral, but can be edgy and bright in loud passages.	6-18	L		•	103
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
▲ Revolver	20	<b>A</b> This modified AT-95E enjoys a very lively mid and treble even if the bass is somewhat 'slower' in comparison. A firm budget buy	8-16	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
van den Hul Grasshopper III GLA	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 Super	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

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UX-T12	£289.00

**KENWOOD**

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UD-501/551M	£589.00/£639.00
UD-701/751M	£739.00/£789.00
UD-901/951M	£989.00/£1039.00

**PIONEER**

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N-56/53M	£489.00/£539.00
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N-53M/73T	£790.00/£669.00

**SONY**

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MHC-510CD	£369.00
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**TECHNICS**

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SC/CH650	SPECIAL
SC/CH655	SPECIAL
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**AKAI**

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M-55CD	£339.00

**JVC**

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W-78CD	£729.00

**KENWOOD**

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**PIONEER**

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J50/50M	£1129.00/£1179.00

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COMPACT 159CD	£439.00
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COMPACT 259CD	£549.00
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**TECHNICS**

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**JVC**

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AX-R337TN 45W AV Remote	£159.00

**KENWOOD**

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**PIONEER**

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A-400X 60W	£299.00
A-602 80W	£339.00

**SONY**

TA-F211 30W	£149.00
TA-F242 60W	£189.00
TA-F442 80W	£239.00
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**JVC**

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RX-808V 100W	£579.00

**KENWOOD**

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KR-V6050	£349.00
KR-V7050	£399.00

**PIONEER**

VSA-701S	£489.00
VSA-D802S	£589.00
VSX-452	£389.00

**SONY**

TA-AV570 70W	£389.00
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**TECHNICS**

SA-GX350 60W	£329.00
SA-GX550 100W	£449.00

**YAMAHA**

DSP-A1000 Award	£899.00
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DSP-A500	£469.00
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**AIWA**

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AD-F810	£229.00
AD-WX828	£189.00

**DENON**

AD-WX929	£219.00
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**DENON**

DRM-540	£159.00
DRM-710	£259.00
DRS-610	£199.00
DRS-810	£299.00

**JVC**

TD-X352 "Special"	£109.00
TD-W708	£229.00

**KENWOOD**

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KX-5050	£219.00
KX-5530	£209.00
KX-7030	£289.00
KX-7050	£319.00
KX-7050S	£389.00
KX-W4050	£159.00
KX-W6050	£189.00
KX-W8050	£249.00

**PIONEER**

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CT-S420	£239.00
CT-S520	£269.00
CT-620	£319.00
CT-M601	£369.00
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CT-W620	£239.00
CT-W820	£289.00

**SONY**

TC-FX211	£99.00
TC-K311	£139.00
TC-K411	£189.00
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TC-K611	£319.00

**TECHNICS**

RS-BX404 "Best Buy"	£179.00
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RS-TR515	£259.00
RS-TR777	£299.00
RS-TR979	£379.00

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KX-360	£199.00
KX-650	£269.00
KX-W262	£199.00
KX-W362	£249.00

**ROTEL**

RD-945AX	£149.00
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**AIWA**

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**DENON**

DCD-1290	£329.00
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**KENWOOD**

DP-2050	£159.00
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**PIONEER**

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SL-PS840	£419.00
SL-PS900	£349.00

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**YAMAHA**

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CDX-670	£269.00
CDX-870	£329.00

**ROTEL**

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RCG-965BX	£279.00

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**PIONEER**

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CLD-1850	£569.00
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CLD-2850	£689.00
CLD-800	£389.00
CLD-M5	£589.00

**SONY**

MDP-650	£589.00
MDP-850	£689.00

### TUNERS

**AIWA**

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**DENON**

TU-260 "Award"	£119.00
TU-580 RDS	£219.00

**JVC**

FX-342 "Special"	£99.00
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**KENWOOD**

KT-1050	£109.00
KT-2050	£139.00
KT-3050	£179.00
KT-6050	£289.00

**PIONEER**

F202	£119.00
F301 RDS	£189.00
F401L	£169.00
F502 RDS	£239.00

**SONY**

STS-211	£129.00
STS-311 RDS	£199.00

**TECHNICS**

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ST-G550 RDS	£189.00
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E & OE





# Turntables and tonearms

Specialist turntables are what high fidelity sound is all about, CD may offer silent back-grounds 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' which relates to cartridge compliance and is explained in the 'Cartridges' introduction. 'Suspended subchassis' - decks which have some form of internal isolation, generally in the

form of springs but occasionally more solid materials such as rubber. 'Manual' and 'Automatic' refer to the operational tendencies of the deck/arm combination - automatic high end turntables are as rare as hens teeth. 'Cartridge' - if one is supplied. 'Belt drive' as opposed to direct drive is the preferred method in most quality decks. An 'Electronic PSU' offers switchable speed change and a 'smoother' power supply, and better sound.

## Turntables - integrated

Product	£Price	Comments	Suspended subchassis	Automatic	Cartridge	Electronic PSU	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
▲ Dual CS430	120	<b>A-</b> Ragged, sometimes unpleasant cartridge mixes with a modest pleasing player in a very sharply priced package	5		•	•	67
▲ 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 Axis/Akito	535	<b>A+</b> A neat, attractive and well-made package which delivers a rather harsh sound with a 'one-note' effect in the bass	10	•	•	•	79
▲ 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
▲ 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
▲ Revolver Rebel	185	<b>G-</b> Quite lively and detailed but not the strongest on subtlety, with slightly lumpy bass. Motor breakthrough audible	12	•	•	•	91
▲ 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
▲ Technics SL-DD33	150	<b>A</b> As with the QD33 though better value. P-mount cartridge	7.5		•	•	48
▲ Technics SL-QD33	180	<b>A</b> Quartz controlled version of the DD is short on sound quality but not features. But it did have fair focus and some depth	7.5		•	•	48
▲ Thorens TD-3001/TP90SF	760	<b>G</b> Excellent middle ranking esoterica, with strong all round abilities rather than excellence in particular areas		•	•	•	103
▲ Thorens TD166 VVUK/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 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		•	•	•	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

## Motor units

Product	£Price	Comments	Suspended subchassis	Solid plinth	Belt drive	Electronic PSU	Issue No.
▲ 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		•		•	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		•		•	67
Origin Live Oasis A	495	<b>G-</b> Rather coarse sound lacking resolving power - but lively sound may appeal. Industrial appearance		•		•	79
▲ Pink Triangle Anniversary	1495	<b>E</b> Possibly the most detailed, clear and neutral deck around. Likeness to master tape is uncanny		•		•	91
▲ Pink Triangle Export	890	<b>E</b> The PT TOO with built in PS. Retains features of great transparency and neutrality. Review sample had highish motor noise		•		•	91
▲ Pink Triangle Little Pink Thing	500	<b>G+</b> Semi suspended, leads the field for clarity and neutrality at the price. It also looks good. Excellent value				•	79
Revolver	200	<b>A</b> Nicely balanced, but unimpressive timing and lightweight bass made this deck rather average for the price			•	•	48
▲ Systemdek IIX/900	230	<b>G</b> A high performance budget turntable which is particularly strong at fine detail resolution and imagery		•		•	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		•		•	103
▲ 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		•		•	72

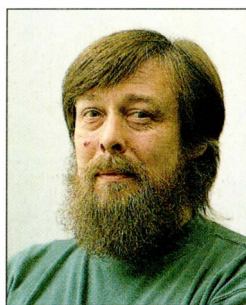
## Tonearms

Product	£Price	Comments	Effective mass (g)	Height adjustment	Pivoted	Parallel tracking	Issue No.
▲ Airtangent 1B	3000	<b>E</b> A complex but superbly built arm for high quality systems, giving excellent stereo and resolution	7.5	•		•	60
▲ 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 Itok'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	1232	<b>E</b> Excellent in all respects, this arm arguably sets the standard for pivoted arms regardless of price	10.5	•		•	60

# It's dialogical, captain

**A** brand new type of loudspeaker has started creeping onto the market this past year or two. Known as a dialogue or centre-front speaker, its purpose is to reproduce the speech element in a Dolby Surround encoded video, which is extracted from the (stereo) movie soundtrack (as well as the surround effects channel) by Dolby Pro-Logic decoders.

The intention is to keep movie dialogue focused firmly on the screen, even for cinema-goers sitting well to the side of the auditorium, while the stereo music and (mono) surround are busy stirring up your emotions. Whether it's as useful or desirable in normal domestic surroundings is debatable, but as movie makers mix their soundtracks down into this format, those with an interest in fidelity per se should respect this.



**Paul Messenger speaks his mind about the dialogue channel in home cinema systems.**

How then does a dialogue speaker differ from any other? The short answer is that it needn't, except in one crucial respect. Since its task is to lock dialogue to the TV screen, it must be placed as close as possible to the TV itself. Nearly all loudspeakers use powerful magnets,

which make a real mess of the colours of a TV, so the speaker must be magnetically shielded.

A handful of small hi-fi speaker designs, like the Heybrook *Prima* and Harbeth *HL-P3*, are already shielded. One of these may well be the best solution sonically and economically, but a miniature hi-fi speaker does look a bit daft perched on top of a TV set. Kagool wearers won't care, but the Armani set will want to put something a little more elegant into the lifestyle environment.

The other problem with using a shielded hi-fi speaker is that the tweeter mounted above the main driver makes it the wrong shape. But turn it on its side and the relatively bearable vertical interference lobes become irritating horizontal ones.

There are three possible sites for a dialogue speaker; on top of the telly, underneath the telly (on the floor, or in a stand/rack), or above and behind the telly (on a wall bracket or shelf, where shielding will be unnecessary). And although it's by no means an ideal support platform mechanically, on top of the telly appears the best bet for minimising voice band coloration.

Anything placed on top of the TV is very visible indeed, which is why styling is such a key factor and speaker makers have been coming up with interesting new shapes, with varying degrees of success.

The ideal is, therefore, a low-line speaker with drivers that are symmetrical about a vertical axis at least. There are two options. The first is the co-axial drive unit, where the tweeter sits in the middle of the main cone (exemplified by KEF, Tannoy and Canon), an arrangement which should give fine and consistent driver integration in all directions.

The alternative (chosen by just about everyone else) is to use two main drivers either side of a central tweeter. This loses some integration consistency but allows the enclosure to be somewhat slimmer for an equivalent main driver cone area.

If the outline stereotypes are becoming established, there's still plenty of debate going on about aims and objectives. The Tannoy 623 is one of my favourites because it makes voices particularly explicit and intelligible. But its balance is decidedly brighter than the norm — and than Tannoy's normal stereo speakers. In complete contrast, the Canon *S-C10* is relatively dull, which is because of Canon's deliberate decision to achieve sonic homogeneity with its main left and right front speakers.

The real paradox comes with high-end Home THX home cinema equipment, the specification for which includes loudspeaker directivity control to minimise room interaction. To achieve this, the dialogue speaker has to be a vertical line source, which makes B&W's *FCM8* a 60cm tall column. The whole system up and running sounds wonderful with movie soundtracks, but there's no practical, let alone aesthetic, way of optimally siting such a centre speaker with a conventional direct view television. The central focus of the sound is always going to be 30cm above or below the edge of the screen. However, laid on its side, let the devil take the directivity, it does a very good job indeed.

**Paul Messenger has been writing about hi-fi longer than he cares to remember, and is a former editor of Choice — three times over.**



**B&W's FCM8 THX dialogue speaker. Great sound, but where do you hide it?**



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**The F22. Made by fanatics, for fanatics.**



# The Critic's Choice

first tests



## Stripped-down Rotel amp's a £200 high-flyer

### Rotel RA-935BX

**Amplifier: £200**

**For** Builds on Rotel's budget amp reputation; detailed and forceful

**Against** Won't suffer poor source equipment gladly; needs thorough running in to smooth its sound

**Verdict** ★★★★★

Something of a departure for Rotel, a no-compromise, minimalist amp for £200. Raw excitement is mixed with a tight, hard-hitting bass to create an amp that'll please lovers of a wide range of musical styles. Worth very serious consideration indeed

Is it a hotted-up RA-930AX? Is it a stripped-down RA-940BX? Actually it's neither. The Rotel RA-935BX is a rather different amp from the rest of the company's integrats. There's no phono board for a start, so turntable users will need to look elsewhere, and tone controls are also absent, while under the lid nestles a hefty power supply designed to increase the amp's current delivery capability for greater attack and slam.

Let the amp run in for a few days - a straight-from-the-box '935 sounds bright, harsh and unattractive - and the effect of the big power supply soon becomes clear. The RA-935BX may only deliver the same power (40W per channel) as the pricier RA-

940BX, but the simpler signal paths, allied to the greatly increased clout on offer, make this new £200 amp a considerably more punchy performer. Reviewing the RA-940BX last September, we wondered where all the excitement had gone. But with the new amp, there are no worries on that score - here we've a three-dimensional view of proceedings with none of the '940's "niceness".

If a track sounds lush and warm through the '935, that's because it's the way it's meant to sound. But load up a disc bubbling with energy and the amp drops down a gear and really motors.

Yet while the new Rotel provides weighty, highly mobile bass and crisp midrange and treble, with excellent definition in the upper reaches of drumkits for example, this isn't one of those amps that hurls the lot at you in a relentless fashion. Instead, the primary concern is the music and that's where your attention is focused. But if you want to listen more closely and find out what the bass-player or drummer is doing, the Rotel will give you all the information you're after.

However you're more likely to be hearing all this detail on a subliminal level, as part of an overall delivery of the music that's inher-

ently "right". Noticeable, too, when you listen closely, is the natural soundstage. Whereas some amps in this price band tend either to make the music sound a little "shut-in" or over-emphasise certain performers, the Rotel leaves you in no doubt about their positioning, without drawing your attention to what it's doing.

Listen to a solo singer backed by an acoustic band or an orchestra, and there's a natural projection of the vocalist with the backing of musicians spread behind. Every word is clear, with little fear of the music swamping the singing. Yet the atmosphere and balance of the whole is preserved. Whether it's Ute Lemper singing Kurt Weill's songs or Eric Clapton's *Unplugged* session, you're listening to the performance, not the recording.

**"Load up a disc bubbling with energy and the Rotel amp drops down a gear and really motors"**

What's more, the Rotel presents classical music with weight and authority. You wouldn't expect the Rotel to deliver "front row of the stalls" sound pressure levels with just 40W on tap, but within its limits it conveys hefty dynamics without struggling for breath. If you like your classical music on the Wagnerian scale, you should check out Rotel's value-for-money pre/power amps, but at sensible listening levels, the '935 will do very nicely.

Stripped-down it may be, but this Rotel still provides inputs for three line-level sources, two tape decks, plus separate record and listen selectors. The volume control is split for separate adjustment of the two channels and there are two sets of speaker outputs.

To be blunt, the RA-935BX is everything the RA-940BX should have been - detailed, musical and involving. As an alternative to the RA-930BX it makes sense, too - it's just £20 more expensive and the performance is in a different league. True, it won't perk up a laid-back system - it's extremely revealing of what you use as a source - but it has the makings of the perfect foundation on which to build a high-performance set-up without pushing your credit card into meltdown.

### Rotel's RA-935BX

plays music as it's meant to be - crisp, detailed and inherently "right". There's no phono board, so rear panel inputs are line-level only



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