

HI-FI CHOICE

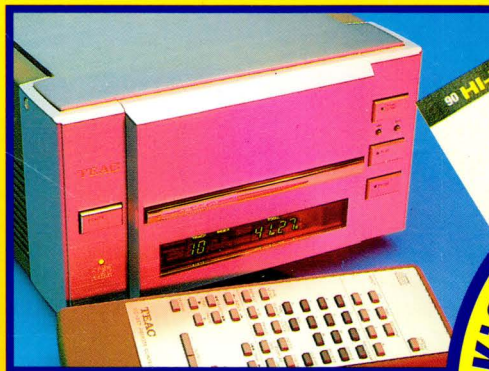


THE WORLD

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£3,000!

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**32 PAGES OF DATA
START ON PAGE 87**

BUYER'S GUIDE

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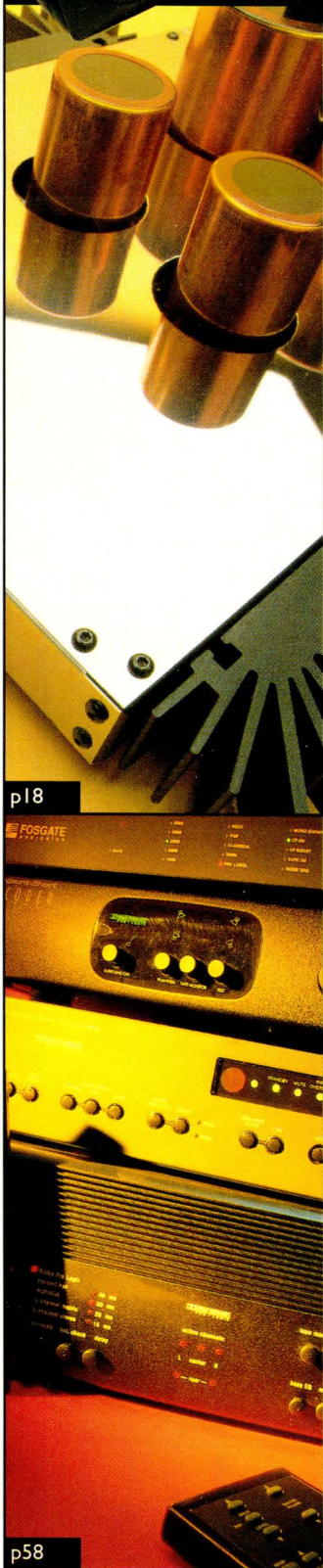
HI-FI CHOICE

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WIN!
Marantz hi-fi
worth £3,000
could be yours.
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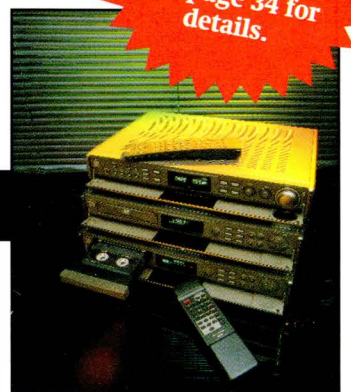
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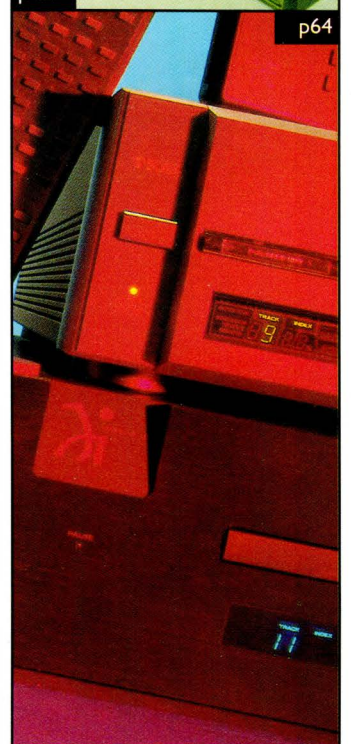
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ISSUE 130 MAY 1994

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Hi-Fi Choice welcomes all information on new and upgraded products and services, for possible coverage within the news and reviews pages. However, the publisher respectfully points out that the magazine is not obliged to either review or return unsolicited products. The editor is always pleased to receive ideas for articles, preferably sent first in outline form, with details of the author's background, and – where possible – samples of previously published work. He cannot, however, accept responsibility for unsolicited copy and would like to point out that it may take time for a reply to be sent.

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THE GET OUT CLAUSE

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

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HI-FI CHOICE

EDIT POINT

Improving the breed

In his column this month (see page 37), Barry Fox makes the point that the majority of the CD buying public really don't care whether the discs they purchase are encoded using conventional 16 bit technology or some advanced 21 or 24 bit system. It's the music that is important, not the recording process.

While undoubtedly true, the disturbing fact underlying this argument is that CD, with its operating parameters set in stone by co-developers Sony and Philips, is a closed system that imposes a performance ceiling on itself.

This is in stark contrast to the days of the analogue LP. Then, the better the turntable, the more obvious the improvement in sound quality. With CD players, a model costing £3,000 does not sound 10 times better than one at £300. The performance differentials have been eroded.

A digital format that used a higher sampling rate and bigger bit word than the 44.1kHz and 16 bit configuration of CD would undoubtedly mean a big leap forward in sound quality. The problem is, the universal compatibility of CD hardware and software depends on the very guidelines that limit its performance.

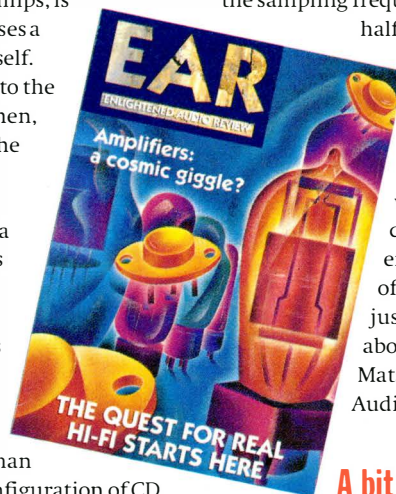
Small wonder then that Pioneer and Matsushita, at last year's Tokyo Audio Fair, jointly proposed a 'super' CD to appeal to hi-fi enthusiasts who would not mind paying the extra for a 'super' player if only it delivered genuinely superior sound.

The argument was taken up again by Pioneer at this year's AES convention in Amsterdam at the end of February. Representatives from Philips, Decca and other recording companies were treated to a demonstration of Pioneer's 96kHz 'super' DAT system at the Hotel Akura, with the promise that a 96kHz editing console was

due for release in 1995. We already know how good the DAT player is (issue 123) and the promise of an editing machine operating at the same sampling frequency opens up no end of possibilities for recording engineers.

The chances of our seeing 96kHz tapes in the local HMV are not good, however. For a start, only owners of Pioneer's D-07 'super' DAT machine would be able to play them! But wouldn't it be glorious if a 'super' CD player were introduced, operating at twice the sampling frequency and with a bit word

half as big again as that of normal CD, and able to play an audiophile quality disc that could be happily sold alongside conventional software without affecting compatibility? Strangely enough, the magic figures of 88.2kHz and 24 bit were just the ones being bandied about by Pioneer and Matsushita at the 1993 Tokyo Audio Fair.



A bit of an EAR bashing

On the front cover of this issue, we are giving away a copy of a brand new magazine absolutely free! Called the *EAR*, or Enlightened Audio Review, it's the first edition of what we hope will become a regular supplement with *Hi-Fi Choice*.

We don't always have the space within the pages of *Choice* to do full justice to some aspects of h-fi, and this magazine will look at specific areas of sound reproduction in much greater depth. If you did not receive a copy of the *EAR* with this magazine, please inform your newsagent.

Simon Davies



The highest fidelity. Naturally.

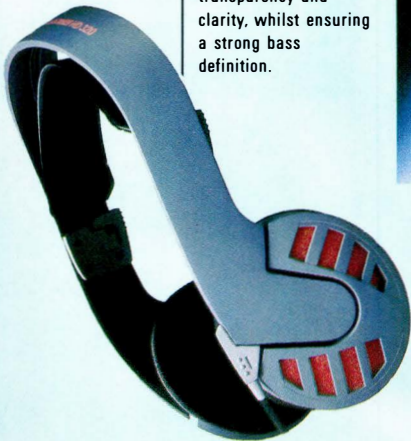
HD 580

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.

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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**

Update

CHOICE NEWS FROM AROUND THE WORLD

Sony launches second generation MiniDisc players

The format war has intensified as Sony launches its second-generation MiniDisc (MD) products but there's little news of rival format Digital Compact Cassette (DCC). A spokesman for DCC co-developer Philips said there would be a significant announcement in time for *Live '94* this autumn, while a senior executive at the Technics arm of Matsushita said initial DCC penetration had been 'disappointing'.

While Philips plans to launch its *CDD951*, with 18-bit recording and playback circuits, in the second half of the year, Sony has stolen the limelight by announcing a whole range of MD products covering portables, domestic hi-fi machines and in-car players. The first is scheduled for release in April (watch out for an exclusive *Choice* review of the new portable player next month) and the whole new range should be on sale by June.

Sony engineers have been working feverishly on key areas of its MD circuits to reduce component sizes and the number of digital processing integrated circuits required. This has allowed overall miniaturisation which has resulted in a 40 per cent reduction in board size.

In the area of optical pick-up, too, Sony is claiming major advances. It has been able to make the pick-up smaller and slimmer which has meant a 30 per cent reduction in volume. And, for the first time, the MD Walkman makes use of the latest lithium-iron battery technology, originally developed for its 8mm camcorders. The cells not only offer a longer battery life but are considerably smaller and lighter than current nickel cadmium types, and are not prone to the 'memory' effect of NiCad batteries. Two new portables are

poised for release, the £349 player-only *MZ-E2* and the *AZ-R2*, a £450 player and recorder.

At the start of the year there were 35 hardware companies licensed to produce MD, 19 producers of pre-recorded software and 16 licensees of blank MD media. Any early shortage of available software has been



Tannoy defines the *D500*.

Tighter definition from Tannoy

Tannoy is pressing ahead with additions to its up-market *Definition* range. The new £1,470 *D500* follows in the footsteps of the highly rated *D700* and baby *D100*.

This floorstander is intended for free-space use and is built around a phase coherent, point source 8in Dual Concentric drive unit, with an 8in woofer to aid the bass response. The units vent into a resistively ported, double-chamber coupled reflex system in a multi-faceted cabinet, constructed from 18mm MDF board and offered in a variety of real wood finishes.

According to chief designer Paul Mills, this approach ensures deep bass from the large, full cabinet volume at low frequencies while avoiding the all too common organ pipe resonance effect at upper bass frequencies. The result, we are assured, is a tight but extended bass. Distribution is through a strictly limited range of appointed dealers. ☎ (0236) 420199



Sony MiniDisc — even smaller and lighter.

dismissed by Sony which cites over 2,000 retailers across Europe stocking more than 440 titles from over 50 labels.

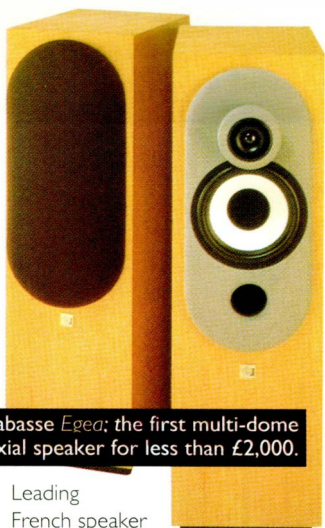
The first full size domestic MD player will be the £800 *MDS-501*, scheduled for release in June, along with the

RM-D1M remote commander. It features an on-board sample-rate converter to allow digital dubbing from any sources. Standard analogue connections are supplemented by microphone inputs and there's one-touch editing.

In-car users of MD will be able to choose between the in-dash *MDX-100* with RDS at £950, *MDX-40* disc changer at the same price, and the top-of-the-range *MDX-400* four-disc changer which will cost around £1,199 when it's released in May.

While many industry sources are confident that DCC co-developer Matsushita will produce a badged version of the table-top MD player launched by sister company JVC, there's news of JVC's commitment to DCC. The new *ZD-V919* will be priced in Japan at ¥158,000 and features 18-bit converters. Large-scale integration of the PASC coding circuits has resulted in a quick search feature. JVC has already pledged to supply blank MDs in the shape of the *MD-60V*.

Cabasse on the crest of a wave



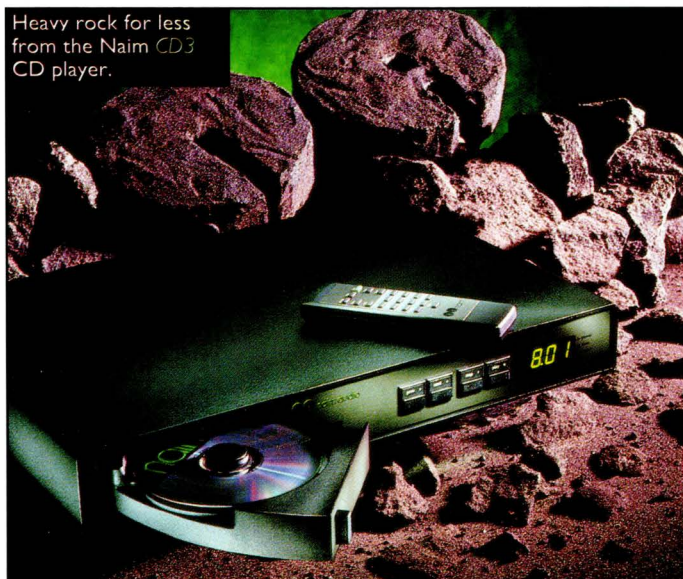
Cabasse Egea; the first multi-dome coaxial speaker for less than £2,000.

Leading French speaker company Cabasse used the recent Paris Hi-Fi Show to announce details of its 1994 product launches. The company was full of optimism for the year ahead. It announced increased staffing levels at its main factory and a 20 per cent growth during the first two months of 1994.

New models, which will appear first in France before making their way to export markets including the UK, are spearheaded by the floor-standing Egea. This incorporates the famous Cabasse 'spacially coherent source', or multi-dome coaxial drive unit, found in the flagship Atlantis MC001. The three-way Egea follows the nautical theme started by the Atlantis, Pacific and Baltic and, at £1,800, brings the technology down to a more affordable price.

Cabasse also develops traditional drive unit technology and has produced a top-of-the-range floor-standing column in the shape of the £2,100 Escadre using a 30cm bass unit fitted with the company's exclusive copolymer cone.

Also promised from Cabasse is the £580 Ketch, a re-emergence of a name from the past, as the original floorstander from this brand. It relies on a 17cm bass/midrange unit and the already popular DOM2 hard-dome tweeter in the design. ☎ (0622) 729204



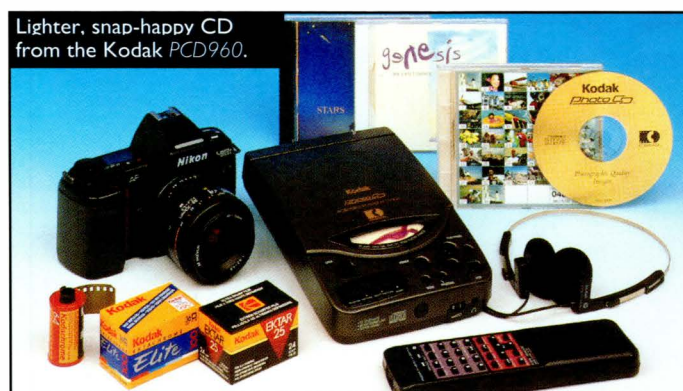
Heavy rock for less from the Naim CD3 CD player.

Naim CD below a grand

Each CD player from Naim is cheaper than the previous models, and the new single-box CD3 is no exception. When it goes on sale this month, the price will be under £900 (just) including remote. It's styled to match the latest separates including the NAIT3, NAC92, and NAT03.

Inside, 11 regulated power supplies, coupled to a large toroidal transformer and reservoir capacitors, feed separate circuits. Most areas benefit from in-house design, including the servo control for the Philips CDM09 transport, which is suspended on a swing-out front-loading mechanism made from glass reinforced plastic.

Careful attention has been paid to the effects of vibration and microphony. For example, the disc transport secures discs to the platter by a low-mass clamp, based on the neodymium magnet clamp used in the no-holds-barred CDS transport. ☎ (0722) 332266



Lighter, snap-happy CD from the Kodak PCD960.

Kodak extracts sound and pictures from CDs

Photo-CD players are fully compatible with audio-only CDs, and that's the message Kodak is keen to drive home while launching its second portable model. At roughly the same size and weight as a VHS cassette, the £299 PCD960 is smaller and lighter than the first model.

Apart from playing standard music CDs, the PCD960 will display photographs, graphics and text scanned onto special Photo CDs. All the functions are accessible from a remote handset, including an ability to frame and zoom in on a particular area of a picture. ☎ (0442) 61122

In Brief

This year's **Frankfurt High-End Show** will take place between August 18-21 at the Kimpinski Hotel on the city's outskirts. ☎ 010 45 02 02 44 0116

Isolation platforms feature strongly among products from **Pyramid Audio**. First off the production line is the £40 Akasa Basic which features the company's polymer composite top board. ☎ (0232) 641870

Loudspeaker company **Goodmans** is backing Olympic decathlon champ Daley Thompson in his quest for the Ford Credit Fiesta Championship. In return, the athlete is helping promotion of the Arena speaker. ☎ (0705) 492777

The **Wharfedale** arm of Verity Group has reached agreement with satellite receiver maker Pace Micro Systems to supply audio-visual speakers. The MS51000 Dolby Pro-Logic receiver will be sold with four special version Modus Cubes.

Plans are well in hand for this autumn's consumer electronics show, **Live '94**, to be held at London's Earls Court from September 20-25. This follows last year's inaugural event which attracted over 140,000 visitors. This year the organisers hope to attract 200,000 people. Admission charges have been reduced on weekdays from £7 to £4, while accompanied children will this year be admitted for £3. ☎ 071-782 6893

Danish loudspeaker brand **Jamo** is entering the fiercely competitive electronics market. The first product is the Harmony integrated amplifier providing 120W per channel. The product was first shown at the recent Paris Hi-Fi Show where it was well received. Jamo's UK distributor says it's currently evaluating the product. ☎ (0327) 301300

American company **Bel Canto Design** has had to rename its OptiLink digital interface after prior use by Audioquest was highlighted. The new name is LightLink and Bel Canto regrets any confusion caused.

Co-founder of Nimbus Records, **Count Alexander Numa Labinsky**, has died aged 68. Nimbus was the first UK label to abandon vinyl in favour of an all-CD catalogue. More recently, Nimbus made the headlines by launching Video-CD in competition to Philips.

CD piracy is doubling every year, according to the industry body **IFPI** which announced that worldwide manufacturing capacity is now double the total number of legal sales. The leading CD producers have agreed to stamp a source identification in an effort to crack the growing problem.



NOT JUST ANOTHER
DESIGNER LABEL



It had to happen...with such a pedigree in the natural reproduction of music,
it was only a matter of time before Naim took control of the actual music playing on Naim systems.

Inspiring the launch of the Naim record label. With Compact discs of outstanding quality,
mastered from the original tapes using a CD recorder specially modified by Naim engineers
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The Cornflake Shop
37 Windmill St, W1. Tel: 071 631 0472
Grahams Hi-Fi
Canonbury Yard, 190a New North Rd, N1. Tel: 071 226 5500
Son et Lumiere
67 Tottenham Court Rd, W1. Tel: 071 580 9059
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Uxbridge Audio
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Tel: 0703511030
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Radford Hi-Fi
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Radford Hi-Fi
107 Cornwell St, Plymouth, Devon. Tel: 0752 226011
Radford Hi-Fi
52/54 Gloucester Road, Bristol, Avon. Tel: 0272 428248

MIDLANDS

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Listen Inn
32 Gold St, Northampton. Tel: 0504 37871
Sound Advice
The Sound Factory, Duke St, Loughborough, Leicestershire.
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Westwood & Mason (Oxford) Limited
46 George Street, Oxford. Tel: 0865 247783

NORTH

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Stereo Stereo
27B St. Vincent Street, Glasgow. Tel: 041 248 4079
Robert Ritchie
102 Murray St, Montrose, Tayside. Tel: 0674 73765

NORTHERN IRELAND

Lyric Hi-Fi
163 Stranmillis Road, Belfast. Tel: 0232 381296

Update

Born in Durham...

Castle Acoustic's latest speaker is the redesigned *Durham 900*. It was designed in 1993, which coincided with the 900th anniversary of the foundation of Durham cathedral.

The £279 *Durham 900* is designed to be mounted close to



900 years of Durham cathedral.

the wall. It combines a 130mm polypropylene mid/bass unit with a 25mm soft dome tweeter in an off centre configuration around the reflex port. Stray magnetic flux is shielded by a double ring magnet system. ☎ (0756) 795333

The ingeniously named Audiolab 8000CDM CD transport.



Frantic Audiolab

As reported in the March issue of *Choice*, the design team at Cambridge Systems Technology has been busy adding to the Audiolab range. Apart from recent revisions to the popular integrated amplifier and an improved version of the outboard D/A converter, a new line-level pre-amplifier is in the offing. The Bristol Hi-Fi Show in February provided an early opportunity to hear the £899 8000Q, designed by Derek Scotland and Philip Swift. For turntable users, the company will be releasing the 8000PPA at £799, a twin input phono stage for RIAA equalization.

More imminently, the long awaited Audiolab CD transport is entering production and is due to be delivered to high street dealers in April. The £1,249 8000CDM includes many custom parts, rather than just being a rebboxed player from a household name. User friendly operation is seen as a key part of the company's philosophy, and the Audiolab system remote is also included in the package. ☎ (0480) 52521

KEF all out for AV

KEF is following the path of sister company Celestion and hitting the fast growing home theatre market. Its new speaker package is flagged as THX approved and comprises an AV-1 subwoofer, AV-2 surround speaker and the AV-3 centre channel unit to reproduce dialogue.

The £2,499 AV-1 active subwoofer (tested on its own in the issue 128 of *Choice*) uses the company's Dual Cavity Bass System and

Force Cancelling Rod combined with a new 'power activator' amplifier capable of delivering 200W peaks.

The matching AV-2 surround speaker is a three-way design using two 1in tweeters, two 4in midrange units and a single 5in woofer in a £529 package. On-screen and front sounds are produced by three main speakers; left, centre, and right £579 AV-3 models. These use three 1in soft dome tweeters, which are aligned vertically in a shaped wave guide sited between a pair of 6.5in woofers. ☎ (0622) 757777



KEF AV speaker package is THX approved.

Disc Out goes pan-European

French company Ganco is handling sales of a novel method for removing CDs from jewel boxes. Originally designed in America, Disc Out has gone on sale across mainland Europe and a UK distributor is sought.

The plastic handle arrangement incorporates a rubber sucker which sticks to the disc to aid release from the inner tray's claws. Ganco says it's ideal for all disc-based formats including CD-i, Photo CD and CD ROM, as well as conventional audio CDs.

☎ 010 33 87 75 91 64

In Brief

Established London dealer **Grahams Hi-Fi** has planned a series of evening demonstrations. Wednesday April 27 sees seminars on distributed hi-fi and video systems. The future of digital satellite radio is explored on May 11, while a week later Meridian's Bob Stuart talks about his fully digital home cinema system. ☎ 071-226 5500

This year's American high-end show, organised by *Stereophile* magazine, is being held at the Dorset Resort and Country Club in Miami, Florida, between April 29 and May 1. ☎ 010 1 505 982 2366

van den Hul has come up with an entry-level interconnect cable. The *Storm*, specially packaged for the British market, is a low-level coaxial cable terminated in gold-plated phono plugs. Two lengths are available initially; an 0.8m stereo pair at £24.99, and 1.2m set at £29.99. ☎ (0622) 721636

Northern hi-fi dealer **Cleartone** has appointed exhibition specialist Media X to organise this year's Audio Vision Show. The event will take place at the G-Mex Exhibition Centre in Manchester on October 28-30. ☎ (0625) 560009

Compact disc technology has come to the aid of **Southern Water** staff needing to pinpoint underground sewers. Thousands of paper maps have been replaced by digital mapping on CD-ROM.

A bi-wire version of **Cable Talk's** loudspeaker cable is being made available for £4.50 per metre. The semi-flat wire consists of four cores of 6N purity copper conductors sleeved in a dark blue PVC. ☎ (0483) 750667

The third **National Vintage Communications Fair** takes place at the National Exhibition Centre in Birmingham on May 15. Admission to the event is £3. ☎ (0398) 331532

Audio giant **Harman International**, which owns the JBL and AKG brands, has acquired Studer Revox from its parent, Motor Columbus, which is to retain Revox consumer products. These continue to be distributed worldwide from Germany, although there has been no direct representation in the UK since last September.

Panasonic Europe has increased its sponsorship of the European Community Baroque Orchestra. The company began its support in 1989 and a new three-year deal is worth more than £335,000. The European Community Baroque Orchestra was formed in 1985 and boasts a new line-up each year drawn from the most talented students in Europe.

Visit your local dealer for a demonstration of Marantz Home Entertainment products.

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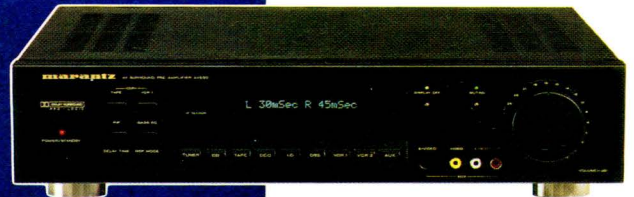
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Update



Denon's TU-380RD RDS tuner has the BBC touch.

BBC backs Denon's new RDS tuner

The TU-380RD is a second-generation, EON capable RDS tuner from Denon. It has evolved following extensive collaboration with the BBC's RDS experts. During each stage of the tuner's development, BBC engineers were asked to ensure that the system was correctly configured.

Denon's £190 FM/AM design makes full use of the active Radio Text messages which the BBC has broadcast along with its FM signals since January. These give details about the programmes on-air, and the music

transmitted. On Radio 3 this means the name of major works, the performers or orchestra, and the conductor. Many commercial services are still experimenting with the system, although the national station *Classic FM* is about to go live with its Radio Text implementation.

The TU-380RD makes use of other RDS data such as clock time, station name, programme type and the traffic flags to re-tune to a station broadcasting a travel announcement. ☎ (0753) 888447



More Morel Music First with the floorstanding 704.

More and cheaper Morel

Expanding its recently introduced Music First range of loudspeakers, Morel has added a more affordable variant of the floorstanding 705. The new £999 704 is unusual because it contains a custom-designed 113mm midrange drive unit mounted in its own sealed, damped enclosure which has no low-frequency filtering. Morel says this results in two fewer crossover components — an approach not possible with conventional drive units of such small dimensions.

The secret lies in a unit which was derived from its much larger MW114S driver and has a 54mm

voice coil and long travel.

Effectively a two-way design, the new model encompasses two compact neodymium 28mm tweeters and a phase-aligned 160mm subwoofer, along with the direct-driven midrange unit, in a slim cabinet measuring only 770x210x210mm.

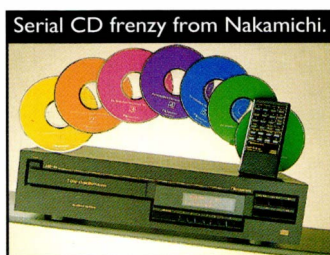
It features screened magnets for use in a home theatre system, while the MDF cabinet panels have been chamfered to minimised diffraction. The 704 is finished in black lacquered oak veneer and features an integral stand fitted to the metal base plate. ☎ (0473) 719212

Nakamichi has discs in the bank

CD changers have always been eschewed by audiophiles for fear that the sound quality will somehow be degraded from having several CDs in one player. But now Nakamichi claims to have solved the problem by producing the MB-4s. The £300 player swallows up to seven CDs but features the company's Music Bank technology in a standard chassis.

Nakamichi has created a second-generation Music Bank transport which boasts a disc change time of 2.1 seconds. Each disc in the MB-4s sits in its own tray, which is stored in the 'stocker' and then fed to the transport or loading drawer as required. The CDs are thereby protected from damage.

The MB-4s is the first Nakamichi product in its Musical Reference Series. For this series, critical decisions are made using listening tests rather than by measurement alone. ☎ (0903) 750750



In Brief

The IXOS range of accessories from Path Group now includes switching boxes. Three versions cater for AV and multi-room applications. Prices start at £29. ☎ (0494) 441736.

DIY enthusiasts can turn to step-by-step tuition from a video while building the latest Maplin kit. By the end of the tape, a simple AM receiver circuit should have been constructed. Additional troubleshooting advice is given at the end of the presentation. ☎ (0702) 554161

Audio Note's Peter Qvortrop has promised an alternative cassette deck later this year. Apart from using a valve-based amplifier section, it is likely to use the humble compact cassette as full-track and running at twice the normal speed. Needless to say, there will be no Dolby. ☎ (0273) 220511

French company Triangle, which produces specialist products under the Nemo banner, is to launch a battery-powered phono-stage. While its new amplifiers will cater for only line-level inputs, Triangle feels the outboard RIAA box will satisfy any turntable users. ☎ (086 87) 48632.

Hi-fi technologies featured strongly in a recent tutorial colloquium arranged by the Institution of Electrical Engineers' electronics division. The event, staged at the University of Essex, included papers by Philips' DCC wizard Gerry Wirtz, and Bob Stuart from Meridian. There were also papers from Sony Broadcast and Yamaha's research and development centre.

These may be inflationary times but Alphason has announced price reductions to its new Concept range of hi-fi furniture. Distributor Path Group says the 'A' range is down £10 to £60 per pair. ☎ (0494) 441736

The industry trade body, the Federation of British Audio, has been revamped, creating the British Federation of Audio. The subtle change allows membership by UK companies distributing hi-fi, rather than being confined to those manufacturing in this country. ☎ 071-930 3206

Loudspeaker specialist Sendor's parent company, Soundtracs, said its acquisition of the brand last January helped boost its profits. For the year to November 1993, these almost doubled from £350,000 to £616,000 following a 34 per cent rise in sales to a record £5.51 million. Soundtracs' chairman Todd Wells said Sendor made a 'modest but solid' contribution. ☎ (0323) 843474

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

TURNTABLE

Slate Audio Garrard 401

The Garrard 401 motor unit was made in an undecimalised era when the Mini was still only a car and England had yet to win the World Cup. This classic sixties motor unit can now be brought into the nineties with the addition of Slate Audio's £349 plinth, £50 *Glassmat* and a service.

The 401 is a high mass direct drive deck, with an AC motor the size of a grapefruit and a reputation for rumbling. However, the rumble is a fault of the plinth and not a fundamental flaw. The simple addition of a squash ball to each corner of the 401 isolates the deck from its surroundings.

Slate Audio can source Garrard 301 and 401 turntables, but prices vary according to availability. At the time of writing, a Garrard 401 turntable in good condition would cost around £250, and a complete deck, with plinth, *Glassmat*, SME S20 mounting plate and SME 401 *Celebration Series V* tonearm would come to about £2,000.

In some respects, the Slate deck defines what real instrument solidity should be. Bottom end delivery is also in a class of its own. The word 'controlled' kept appearing on my notepad, the turntable giving a *Rock*-like performance, with stacks of detail.

However, all is not rosy, as the Garrard is comparatively undynamic and ponderous. On playing records like *Rage Against The Machine*, the forceful mid and top end sounded compressed, and the natural decay of the cymbal crashes was more brash than it was on the SME *Model 20* benchmark.



New lease of life for Garrard 401.

Though not quite in the top league of turntables, the 401 is a good performer for the money. Buying a Slate Audio/Garrard system gives you a fair turntable which is likely to last forever.

Alan Sircom

Slate Audio, 47 Gemini Close,
Leighton Buzzard, Beds LU7 8UD.
☎ (0903) 384174

VERDICT

Slate Audio Garrard 401

- ▲ Superb build; solid imagery; good control; powerful bass.
- ▼ Undynamic; ponderous; uneven mid-band and top.
- ▶ from £350

SOUND QUALITY



VALUE FOR MONEY



CD PLAYER

Orelle CD-480

Priced at £399, Orelle's *CD-480* is a CD player which offers high quality to those on a tight budget. Facilities are kept to a minimum to ensure a clean front panel. The remote handset provides a full range of functions including direct track access.

Based around the Philips CDM-4 transport, the Orelle *CD-480* is a multi-bit player using the Philips 16-bit fourtimes oversampling S1 Crown chipset. An electrical digital output allows an external DAC to be used, and there's a set of fixed-level analogue outputs. No headphone socket is provided to keep things simple.

Sonically, the *CD-480* is rather special. It may look plain, but in terms of sound quality it's far

from being just another £400 CD player. Such focus and precision are rare at the price. The *CD-480* proved remarkably firm and controlled, with quite superb clarity and detail.

Treble was clean and tidy, with little or no tendency to splash or become harsh, while mid and bass frequencies were tight and articulate. There's a welcome lack of glare and vagueness. The music sounds focused and precise, with a clean start and stop to each note.

Bass lines are firmly drawn (good depth and control) while the midband and top are always tidy and firmly in check. Yet the *CD-480* avoids sounding dry and clinical. It's not exactly warm or euphonic, but it lacks any sense of awkward stiffness in its music-making.

Against the more expensive Arcam *Alpha 5* (one of the best

under £500) the Orelle sounded firmer and cleaner, with voices and instruments crisper and more tightly defined. The Arcam wasn't nearly so precise, being less immediate and tidy.

Indeed, the Orelle sounds more like an expensive two-box combination, giving the sort of improvement one expects when a good outboard DAC is added. It has the firm control rarely found in reasonably priced single-box players.

My only criticisms are that it can sound a little hard tonally. It needs about half an hour or so to warm up, and can be a touch grainy at the top-end. The review sample was prone to physical mains transformer buzz (but I'm told this was a one-off). Otherwise, the player was very quiet with none of the 'ticking' mechanical noises some Philips-based machines can suffer from.

Definitely one for the shortlist then. The CD-480 gives an out-

LOUDSPEAKERS

Ruark Crusader II

Ruark has revamped its floor-standing, three-way *Crusader* speaker. The £1,495 *Crusader II* has benefitted from Ruark's investment in the industry standard MLSSA computer aided design program. It uses two new drive units, a redesigned crossover circuit, additional internal bracing and an airflowed, tapered bass port.

The tri-wired *mkII* is claimed to have an impedance of six ohms and a sensitivity of 88dB. This makes the 28kg Ruark an easy load for virtually all amps in its league.

The finish always sets a Ruark speaker apart from the masses and the *Crusader II* is no exception. Our sample was a rich period walnut—natural oak and black ash are also available. The well finished bevelled and chamfered baffle looks refined, if a little kitsch.

Like the Heybrook *Sextet*, the *Crusader II* is highly detailed, with a seamless coherence across the



Crusader II is a detailed, seamless performer.



CD-480: in control.

standing sonic performance at an attractive price.

Jimmy Hughes

Orelle, 58 The Broadway, Mill Hill, London NW7 3TE. ☎ 081-810 9388

VERDICT

Orelle CD-480

- ▲ Outstanding clarity and control.
- ▼ Can sound hard tonally.

▶ **£399.00**

SOUND QUALITY

■■■■■□

VALUE FOR MONEY

■■■■■□

board, and is without any noticeable crossover glitches. The speaker integrates superbly in a small room, its 75mm fabric mid-range dome helping it to open out instruments, while its 28mm tweeter, also a fabric dome, is articulate, but never spitty or harsh.

Sound staging is precise and bass is pleasantly deep. Moulding the port has removed much of the typical bottom end quack that besets ported speakers. My only serious criticism is that the midband is slightly recessed, especially when

played at low levels, which gives the speaker a polite character. Also, when it is used with the grilles on, the treble becomes rounded and makes the sound rather lacklustre.

Ruark's *Crusader II* is a difficult speaker to criticise. Used tri-wired in free space with its grilles removed, the sound is only limited

by the choice of amp. It's every bit as sophisticated as it looks, though it maybe too laid back for some.

Alan Sircom

Ruark Acoustics Ltd, Unit 9, Anwood Lodge Ind Est, Arterial Road, Rayleigh, Essex SS6 7UA. ☎ (0268) 728890

VERDICT

Ruark Crusader II

- ▲ One of the best three-way designs around; great finish.
- ▼ Midband is recessed; overpolite, perhaps.

▶ **£1,495.00**

SOUND QUALITY

■■■■■□

VALUE FOR MONEY

■■■■□□

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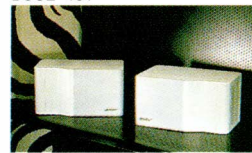
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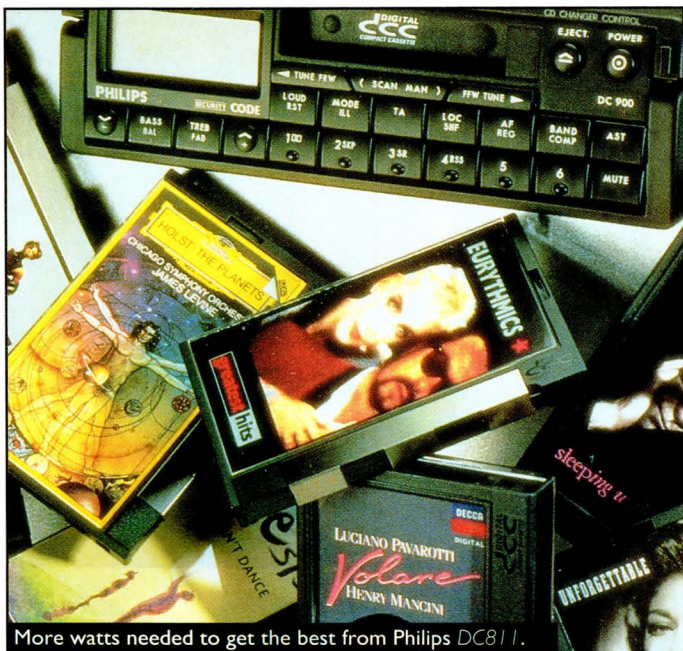
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More watts needed to get the best from Philips DC811.

IN CAR DCC

Philips DC811

Digital Compact Cassette (DCC) has been vaunted as the go-anywhere medium. Thus the addition of a car player to the lists has been, in the manner of all Philips launches, dragged out, but inevitable.

The prophet finally surrendered the tablet from the mount in the shape of a DC811 unit which weds a modest digital playback tape deck to an RDSEON tuner and a somewhat breathless 4x12 watt power stage. And that's for £549 which, if it causes gasps of disbelief all round, is somewhat cheaper than the minimally equipped Sony MiniDisc in-car combination to which it could be compared.

As a radio, the DC811 is far from the pinnacle of Philips's achievement because, although it is a slick RDS operator and captures data at lightning speed, the traditional bits—such as FM interference rejection—let the chip set down. Philips sold the auto-store concept (latching onto the best signal strengths in any area at a button's touch) to the whole of the in-car audio sector. This installation would not sustain that position. A saving grace is short wave, treated with the same respect as the other AM bands.

The main course is DCC. To those who know that the current domestic models emphasise tape's linear access characteristic to grave disadvantage, be advised the car version is more than twice as fast, but far from instant.

There's album and track title display—more than arguably redundant if you're travelling at 70mph plus—and a great deal more precision in track break point, blank skip and track start sensing than analogue. But Philips hasn't added in conveniences such as track repeat, which those who've been used to CD technology might well expect of any digital medium.

How it sounds in a car is very much how your system is configured. Few will be happy with the puny internal amplifier which expires at the first breath of dynamism. Pushy, forward, gutsily emphasised in low and high range, and bright without overt coloration, would just about cover DCC's capabilities (as well as those of PASC bit-reduction) with an extra 50 watts per channel bolted in place.

Hold on to your credit card until DCC in-car prices fall, would seem to be the sanest overall advice.

Dave Rowlands

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

VERDICT

Philips DC811

- ▲ Clever design package; solid DCC system builder.
- ▼ Mediocre tuner; poor amplifier; shocking price.
- ▶ **£549.00**

SOUND QUALITY



VALUE FOR MONEY



CABLE

Audioquest cable

Cables are best evaluated at home in your own system over a period of several days, without rush or pressure. But few retailers will loan you several different types for you to reach a conclusion.

To solve this problem, Audioquest's UK distributor, Arcam, has put together a couple of demonstration kits, each containing different interconnect and speaker cables. Customers

about the differences between cable construction, and the pros and cons of each type of wire.

There's also a user-guide on how to make meaningful A/B cable comparisons. As each Audioquest demonstration cable is clearly numbered, it's easy to see where you're up to. Once you've tried the various cables, you should know what sort of cost and performance level suits you best.

If you have ever wanted to experiment with cables, but felt intimidated and confused by the

Check out cable quality in your home with Audioquest.



can take these home and experiment before making a choice.

Kit A contains four different 1m/pr audio interconnect cables, from the *Turquoise* at £34.95 to the *Quartz* at £99.95. Also included are three sets of speaker cables in 5m lengths, from the *Type 4* at £4.50 per metre to a set of *Crystal* bi-wires at £14 a metre. Kit B takes you further up the Audioquest range, starting with a set of *Emerald* interconnects at £219, and ending with the *Diamond* at £499. The three sets of speaker cables in Kit B are all bi-wire types, starting with *Midnight 2* at £25 per metre and closing with *Jade 2* £80 per metre.

Each kit contains a Cable Design booklet with detailed information

sheer plethora of types available, this is a quick and painless initiation. An excellent marketing idea—full marks to Arcam and Audioquest.

Jimmy Hughes

A&R Arcam, Pembroke Ave, Denny Ind Centre, Waterbeach, Cambridge CB5 9PB. ☎ (0223) 440964

VERDICT

Audioquest cable

- ▲ Excellent idea; good span of cables to suit all budgets.
- ▼ Temptation to go for the best could prove expensive.
- ▶ **N/A**

Grundig's fine package of electronics is rather let down by the speakers.



MIDI SYSTEM

Grundig Midi 2 System

The £700 Grundig *Midi 2* is rather an unusual system. It's built from true self-powered components, wired together with good, old-fashioned phono plugs and sockets — not the almost ubiquitous ribbon connectors — and has a simple coaxial data link socket for control purposes. The result is a system that grows with you as the opportunity to add better components arises. The other key difference is that the speakers are optional.

A good thing too. The speakers supplied, which account for just £80 of the total system price, must accept the blame for a rawness and lack of extension in what passes for the treble. An upper midband prominence was less objectionable, even adding some pizzazz and bite to the recordings. Still, you can do a lot better.

The rest of the system is, on the whole, good. The design emphasis is on sensible, mainstream features but you do get a 59 preset RDS tuner, a dual auto-reverse Dolby B/C cassette deck with manual record level, and a Bitstream CD player with an electrical digital output — items which are as welcome as the clean cut Nextel finish.

Musically there was some restraint, even compression. The

midband was open and clear, however, and the bass impressively deep and well controlled.

The CD player and FM radio tuner performed best, but the amplifier also exceeded expectations. It sounded remarkably stable and neutral, albeit a little lacking in dynamism and power when extended. The cassette deck, however, had a flaky sound quality, unfortunately all too typical of other decks of the type.

Nevertheless, the *Midi 2* is recommendable. Grundig products used to be rather overpriced, but this system is truly excellent value — especially if you buy it without the speakers.

Alvin Gold

Grundig International Ltd, Mill Rd, Rugby, Warwickshire CV21 1PR.

☎ (0788) 577155

VERDICT

Grundig Midi 2 System

- ▲ A good old-fashioned system; excellent components.
- ▼ Naff(ish) cassette deck and speakers; stiff panel switches.

▶ **£700.00**

SOUND QUALITY

■ ■ ■ ■ □

VALUE FOR MONEY

■ ■ ■ ■ □

CASSETTE DECK

Marantz SD-63

It costs £250, so this must be a three head cassette deck, with Dolby B, C and HX Pro, switchable MPX filtering, a memory counter, timer standby, headphone monitoring and a fine bias control. The Marantz is a competently designed model,

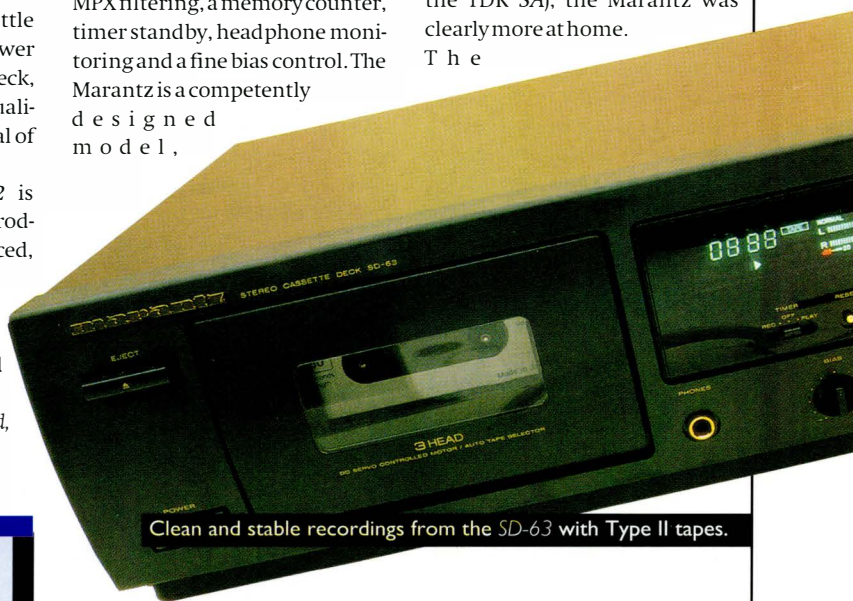
problem, however, was limited to the beginning of some tapes, and even then tended to fade away after the first dozen or so recordings. Running in may account for the improvement, but any loss of pitch integrity is a worrying sign.

The *SD-63* is not completely comfortable with metal tapes (TDK *MA* and *MA-X*), which were underbiased at any setting of the record bias control. Ironically, the audible effects were not all bad. Playback tended to be a little brighter and airier than the source, with a heightened impression of fine detail. There was no noticeable Dolby mistracking due to the mild scale of the frequency response errors.

There was a touch of stridency though, and some highlighting of harmonics, which could give rise to the kind of 'in your face' sound you'd expect if the microphone is placed too close to the musicians.

With good Type II tapes (like the TDK *SA*), the Marantz was clearly more at home.

The



Clean and stable recordings from the *SD-63* with Type II tapes.

with a modicum of clear, intelligible controls and a well rounded facia to match.

At first, reproduction was spoiled by a low level, intermittent flutter (rapid speed variations) which caused audible warbling with specific sounds — notably orchestral woodwind and some piano recordings. The

bias control is more comfortable with such tapes, and it proved possible to make accurate recordings with relatively little sacrifice, even at the frequency extremes.

After the initial running in period, recordings sounded clean and stable. Extended listening proved the deck to be genuinely likeable, with no important losses over and

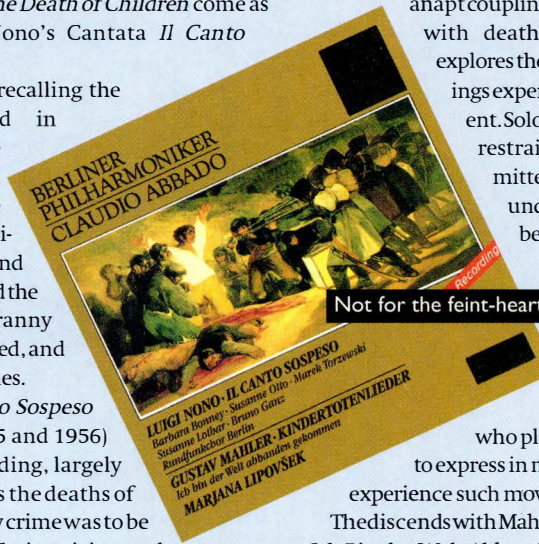
ALBUM REVIEW

It takes a lot to make angst-ridden music like Mahler's *Songs on the Death of Children* come as light relief, but Nono's Cantata *Il Canto Sospeso* succeeds.

This is heavy stuff, recalling the terrors that started in Germany during the thirties and engulfed the rest of Europe. The music is in part an epitaph to those, known and unknown, who opposed the National Socialist tyranny and were seized, tortured, and murdered by the regimes.

The text for *Il Canto Sospeso* (written between 1955 and 1956) makes harrowing reading, largely because it personalises the deaths of individuals whose only crime was to be born of a certain race. Their stoicism and calm dignity in the face of appalling injustice is deeply moving. Be warned. It isn't comfortable to listen to, even though Nono's sparsely textured music creates an almost other-worldly atmosphere. You just don't experience events directly, as with Schoenberg's *Survivor from Warsaw*.

Malher's agonisingly sad *Kindertotenlieder* makes an apt coupling. Both works are concerned with death, though here the text explores the range of emotions and feelings experienced by the bereaved parent. Soloist Marjana Lipovsek gives a restrained yet profoundly committed account, her reserve only underlining the deep sadness behind the words. She is given



Not for the feint-hearted, but a remarkable work.

sterling support by Abbado and the Berliners, who play with a quiet dignity hard to express in mere words. Rarely does one experience such moving simplicity.

The disc descends with Mahler's beautiful Ruckert song *Ich Bin der Welt Abhanden Gekommen*. Coming at the end of so much misery, it restores faith in the possibility of a new tomorrow where people live in harmony. It also rounds off a profoundly moving album where the recordings themselves sound unobtrusively clean and well-balanced. A remarkable work.

Jimmy Hughes

above those expected of any medium price cassette deck.

Alvin Gold

Marantz Hi-Fi UK Ltd, Kingsbridge House, 575-583 Bath Rd, Longford, Mdx UB7 0EH. ☎ (0753) 680868

VERDICT

Marantz SD-63

▲ Straightforward feature list and good ergonomics.

▼ Questionable transport integrity; not ideal for metal tapes.

▶ **£250.00**

SOUND QUALITY



VALUE FOR MONEY



TUNER

NAD 402

NAD's stock in trade has always been classically straightforward value for money products with a real



emphasis on the engineering essentials. The £160 402 appears to be as good an example of this philosophy as you can expect. It's an FM/AM tuner, with preset and manual tuning, and it comes in NAD's standard mid-grey livery to match other products from the same source.

Finish apart, there is nothing here to frighten the horses — until you look a little closer, that is. The AM facility is limited to Medium Wave. There's only one reason for this — the model was designed for the US,

where Long Wave doesn't matter. If AM matters at all in the UK, then Long Wave simply can't be left out of the equation.

Another reservation is the fact that there are only 12 presets, which these days is barely adequate for FM in some areas, let alone FM and MW. Also, the backlit display, which shares duty between preset numbers and frequencies, is poorly designed for rapid retuning. There is no random access station selection either, only an up/down key for manual and preset tuning alike.

If your listening is limited to only a handful of stations, none

of this will bother you, but you may still be disappointed by the NAD's performance which is pedestrian at best. MW performance was almost pathetically inadequate, with low sensitivity, inordinate levels of whistles and interference and a severe loss of treble even by AM standards.

FM was okay, with noisy transmissions tamed by the stereo blend and, if necessary, the mono switch, but even strong ones sounded wooden, and the tuner was signally lacking in the ability to make the hairs stand on end given a live Radio 3 relay.

Alvin Gold

NAD Marketing Ltd, Adastra House, 401-405 Nether Street, London N3 1QG.

☎ 081-343 3240

VERDICT

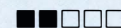
NAD 402

▲ Good looking; sensible entry level tuner for NAD owners.

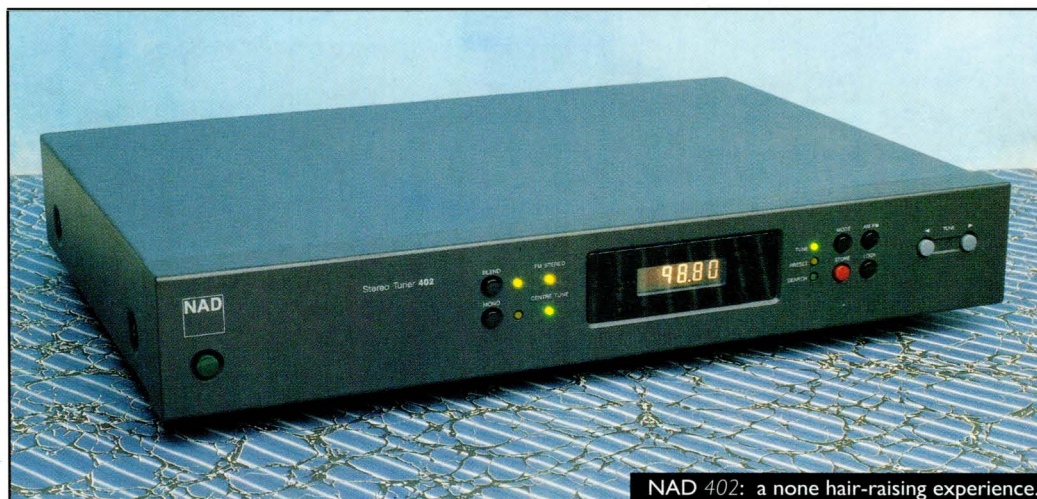
▼ No LW; wooden FM; wrinkles in the control system.

▶ **£159.95**

SOUND QUALITY



VALUE FOR MONEY



NAD 402: a none hair-raising experience.

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"⁽¹⁾ and describing it as "an amplifier with real clout, able to deal with virtually any level of musical complexity".⁽²⁾

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".⁽³⁾

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.⁽⁴⁾

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".⁽⁵⁾

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".⁽⁶⁾

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

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.



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)

I am interested in reviews on (please state product(s)): _____

Title _____ First Name(s) _____ Surname _____

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Mission Cyrus III



LABORATORY REPORT

Mission's Cyrus II, last reviewed over three years ago in Issue 92, clearly forms the bedrock of this far costlier Cyrus III. A similar quasi-complementary power amp provides a broadly similar 70/100W output into 8 an 4ohm loads respectively. However, Mission's new logic-controlled protection circuit seems a little too clever for its own good.

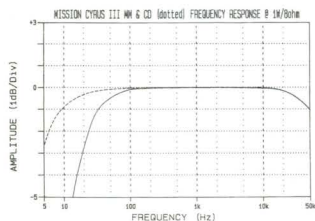
As a result the continuous output is restricted to 55/65W at high frequencies, just as the original 15A current rating is now limited to 8.5A. This, I would suggest, is erring too heavily on the side of caution.

Otherwise, the pattern of distortion (typically 0.0016-0.005 per cent) is almost identical to the old Cyrus II — just compare the 3D plots. Yet Mission's careful choice of gain, power supply, star-earthing and symmetrical surface-mount layout has stretched the 1W/8ohm signal-to-noise ratio from a respectable 85dB to a marvellous 91dB.

Furthermore, the new and fully discrete 8-bit volume control provides accurate 1dB steps over a full 62dB dynamic range with none of the inter channel inaccuracy suffered by the 'analogue' Cyrus II. Excellent, if conservative, engineering.

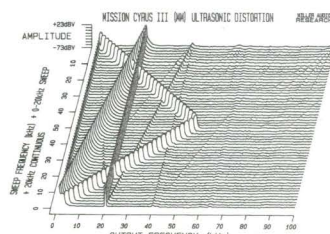
	20Hz	1kHz	20kHz
Maximum Continuous Power Output, 8ohms	68.0W	71.5W	55W*
4ohms	97.0W	105.0W	65W*
Dynamic Headroom (IHF)		+1.5dB (101W)	
Peak Current (5msec, 1% THD)		8.5A**	
Output Impedance	0.037ohm		
Damping Factor	218.6		
Stereo Separation (1kHz)		CD/Aux 110.5dB	MM 93.3dB
(20kHz)		87.2dB	81.6dB
Channel Balance (1kHz, -20dBV)		0.05dB	0.05dB
(-60dBV)		0.12dB	0.12dB
Total Harmonic Dist. (0dBW)		-96.0dB	-98.4dB
(2/3 power)		-86.3dB	-85.7dB
CCIR Intermod. Dist. (0dBW)		-100.6dB	-80.4dB
(2/3 power)		-98.5dB	-79.6dB
Noise (A wtd, 0dBW)		-90.5dB	-79.4dB
(2/3 power)		-102.1dB	-80.1dB
Residual noise (unwtd)		-81.0dBV	-80.9dBV
Input Sensitivity (for 0dBW)		28.6mV	390uV
(for full output)		244mV	3.32mV
Disc Overload (1kHz)			67.7mV
(20kHz)			609mV
(50kHz)			1275mV
Preamp Output/Impedance		4.0V (disc) / 589ohm	
Input loading		22kohm/20pF	47kohm/60pF
DC offset, left/right		+1.5mV/-3.9mV	
Serial Number		HAE02050	

* Limited by electronic protection.



Frequency response: Bass roll-off on MM is sensible but perhaps slightly premature for compact disc.

3D ultrasonic distortion: Trace of second order harmonic and intermodulation distortions betrays the Cyrus II heritage.



In the past, Mission controlled a large share of the budget audiophile amplifier market. It has now moved up market with the £500 Cyrus III amplifier.

The remote-controllable 50 watt Cyrus III sports five line level inputs and a moving magnet phono stage, all made using surface-mount and military grade components. Star earthing and slit foil capacitors, as used by high-end specialists DNM, are used to improve the performance. The new PSX-R power supply can be added for those who

es a very well-focused soundstage and tight sense of rhythm, especially with boppy, up-beat music like Christy Moore.

Comparison with the A-400X was very favourable. Both were even-handed, with a tendency for the music to sound hi-fi-like rather than live—forgiveable at the price. The slightly softer sound from the A-400X suited our Audio Note AN-Eloudspeakers somewhat, but neither one could be faulted sonically.

The Cyrus III is a leading edge amp, yet the high-tech design does-



The new Cyrus looks good, sounds great.

want to take the amp one stage further, and can be upgraded with power amps.

What is really clever about the design is the subtle use of micro-processor control. The advantage of this is that it effectively sets the channel, balance and volume with the minimum of components in the way, as well as allowing the amplifier to become the control centre of a new Mission system and providing easy, modular servicing.

We pitted the Cyrus III head-to-head against the Pioneer A-400X in true Hi-Fi Choice style — under blind conditions. It has the typically clear, bright and forward sound I have come to expect from Mission amplifiers, but with greatly improved detail resolution and clarity. It may be slightly intense for some, but most people will find the sound very alluring. It possess-

n't detract from its sonic performance. The Cyrus III is that rare combination of a well-built, fine performer that's also easy to use.

Alan Sircom

Mission Electronics, Huntingdon, Cambs PE18 6ED. ☎ (0480) 52777

VERDICT

Mission Cyrus III

▲ Well made; good range of facilities; clean up-front sound.

▼ May prove too forward for some tastes.

▶ £499.90

SOUND QUALITY

■■■■■□

VALUE FOR MONEY

■■■■■□

STATEMENTS

Metaxas Audio Systems (MAS) is a truly international company, based in Melbourne. Its range of electronics is designed by Kostas Metaxas, of Greek extraction, and exported all over the world.

It's fitting that the company's £5,500 *Opulence* preamplifier (including phono stage) and £5,900 *Soliloquy* monoblok power amplifiers should be featured here in Statements. This amplifier package certainly makes a statement about the person who owns it. Sophisticated, if rather ostentatious, it's almost in the Porsche 911 league. Even the glossy MAS brochure is

Behind this wooden front panel lies a massive shielded transformer. Then come four large golden Fischer & Tausch capacitors, a name more common in the computer industry. As Metaxas is keen to eliminate capacitors wherever possible, from any circuit, the number of these included in either the *Soliloquy* or the *Opulence* is kept to an absolute minimum. The regulation circuit is free from capacitors.

The power amplifiers are claimed to be ultra-wide bandwidth devices, with a frequency response from DC right up to 500kHz — or even higher if the wind's in its sails. To help



Metaxas Audio Systems *Opulence* and *Soliloquy*

Alan Sircom flexes muscles as well as ears while coming to terms with a seriously butch pre and power amp from Australia.

filled with objet d'art setting off the matt black, wood and chrome hi-fi.

Build quality is superb, as should be expected with so expensive a duo of products. The distributor in this country, UK Distribution, puts great store in supplying products that are built to last, so MAS is a logical product line for them. One of the MAS design criteria is to keep the signal path as short as possible. Open up one of these products and there is a distinct absence of wiring looms and superfluous signal routing. This gives the MAS amplifiers a very high-tech appearance internally.

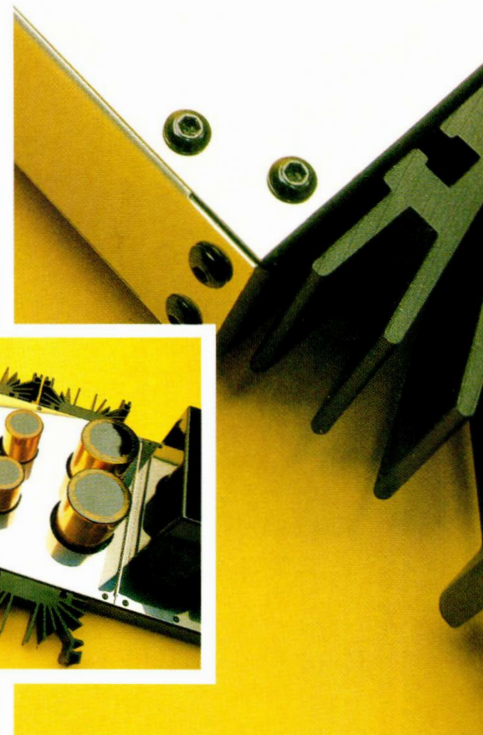
Both amps are big, shiny and beautifully finished. The 100W *Soliloquy* power amplifiers especially so, with their wood front panels and chrome plated tops. They also have large heatsinks at either side and no grab handles. This makes them difficult to lift without causing an 'above the knee' injury, the heatsink nuzzling into the softest part of the lifter's anatomy it can. To make matters worse, the most logical place to hold the *Soliloquy*, the wooden fascia, is for decoration only.

achieve this extended frequency response, the *Soliloquy*'s use ultra fast bi-polar devices. One by-product of their use is the elimination of most of the lag compensation — such as a zobel network — used to slow down the input stage for use with regular bipolars or MOSFET designs.

Although the pre and power amplifiers are designed to stand alone, the logical choice for the *Soliloquy* is the top of the range *Opulence* preamp. This is said to be the result of over 15 years development. The business end of the preamp is pretentiously called a 'mainframe', but this is just a sign of a manufacturer being proud of its flagship.

The preamp's two boxes are slightly different, having a more conventional appearance. Though a chromed top panel gives the *Opulence* an up-market appearance, it would still look more at home in a laboratory. In its previous guise, with extensive correction circuitry fitted into the top panel, it looked even more suited to the lab. The preamp

Large heatsinks along the sides of the massive Metaxas *Soliloquy* power amplifier (below) but no grab handles.



comes with a separate power supply, which is essentially a power amplifier to drive the *Opulence*'s transformer. Internal voltage regulation is by matched transistors but, once again, no capacitors.

As the *Opulence* preamplifier runs in Class A it gets hot. As hot as most valve amplifiers, in fact. It won't burn little hands that can't resist a

minutes to warm up after each switch on. Additionally, it's well to treat these amps with respect. The instruction manual suggests that doing all those stupid things we do

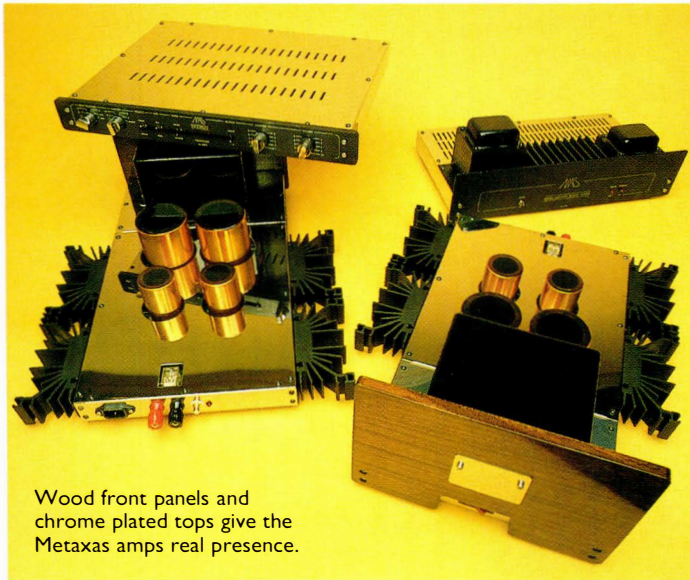
with the fastest of guitar runs and tabla rolls with the speed normally associated with single-ended valve amplifiers, and makes similarly

powered solid-state amplifiers sluggards by comparison.

There is plenty of detail from the MAS combination, especially in the treble. This is not to say that there is a lack of bass, or bass definition — the MAS will play a bass line as well as the best solid state amplifiers. However, the sheer detail from the treble is the most noticeable feature of the amplifier combination. This bright, shiny top end borders on hardness and can render some over-processed eighties'

recordings almost unlistenable.

But the main stumbling block is its lack of dynamic shading. Playing passages from Mozart's *Requiem* proved that, although it is more than capable of handling the swells of the orchestra as a whole, the dynamics of individual instruments became lost. However, when used with a pair of



Wood front panels and chrome plated tops give the Metaxas amps real presence.

by accident (such as unplugging the mains while the power amp is still on, or switching the preamp off before the power amplifier) is likely to blow a fuse. Yet after the listening test, I tried a few 'accidental' tricks and the fuse remained unflustered.

It is important to be scrupulous about laying interconnects and speaker cables. The resolution of the amplifier appears so great that anything less is not worth considering. I discovered a partially loose connection in a phono plug which, in other systems, was not noticeable. The MAS amps revealed it with ease.

This is the combo's strongest point. It would make a perfect tool to assess equipment by. If a cartridge is not set at exactly the correct tracking force, or if any component is not in the top league, the amps will betray the culprit with surprising honesty. This can make the amplifier hard to live with, as it will sow the seeds of continual upgrading. You can hear everything that is happening in the sources or even the cables.

Combining the amp with an equally analytical pair of speakers, something with the reputation of the Wilson WATTs for example, will produce a system that can strip bare any component slotted into it.

Its other great strength is the speed of delivery. Getting rid of all those capacitors and removing the lag compensation components makes for one fast amplifier. It can keep up

If any component is not in the top league, the amps will betray the culprit with surprising honesty.

electrostatic loudspeakers, as used by the designer of the amplifiers, this may prove unimportant. There was also a loss of air around instruments, in a simple acoustic mix. Once again, this could be compensated for by using electrostatic speakers.

In truth, I am a little perplexed by the MAS *Soliloquy* and *Opulence*. Anyone looking for the ultimate amplifier for a pair of large electrostatic speakers should add this MAS pair to the must-listen-to list. The package is beautifully made, it has more speed and pace than Linford Christie, more detail than an Ansel Adams photograph, and more treble than Ella Fitzgerald. Yet the hard high frequencies, lack of air and dynamic contrast, leave me cold, especially at the asking price.

Metaxas, UK Distribution, 23 Richings Way, Iver, Bucks SL0 9DA. ☎(0753) 652669

chrome plated surface, but keeping it constantly powered will keep the listening room warm and make a bit of a blot on the electricity bill. It takes about an hour to come on song again after it's powered down, so you may feel it's a worthwhile expense.

The preamp needs a good 24 hours to burn in before proper use and the power amplifiers take at least 15

The number of capacitors used in both the *Opulence* and *Soliloquy* is kept to a minimum; four big Fischer & Tausch caps grace the rear deck of the *Soliloquy*.



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B&O AV9000 system

All style and no bottle or a triumph of form over function? Alvin Gold tries the high life.

The AV9000 extends the Bang & Olufsen line of all-in-one systems with a £9,775 package that is a fully integrated hi-fi cum home theatre set-up. Included in the system is a 66cm TV and a hi-fi video cassette recorder, as well as an array of audio sources, combined with a Dolby Pro-Logic decoder and loudspeaker package. The speakers are active designs with on-board amplifiers and some hefty equalisation to achieve a full bandwidth from the slim enclosures.

You don't want for much. The radio tuner is a 30 preset design with the usual three wavebands and RDS. The cassette deck and CD player are simple, quality designs, and the VCR has long play facilities. Various remote controls are available, including the *Beolink 5000* which is a classic of modern design. Slim yet solid and heavy, it is a two-way handset with a see through display panel that reads back status information even as you're watching the TV screen.

There are some limitations to the AV9000, not all of which are readily explicable. One is that the cassette deck only has a single transport mechanism with the obvious limitations in versatility this implies. But the customer who buys systems of this kind isn't the sort who will be faffing around dubbing cassettes or making long absentee recordings off air. The tape will simply be a part time adjunct to the CD player, used for making tapes for the car, or to play

the odd prerecorded cassette tape.

It is harder to explain the rather limited picture quality on offer. I found it lacking in the ability to produce dense blacks or fully saturated whites, and colour reproduction seemed pasty. The set is clearly best adapted to darkened surroundings (despite a fabulously expensive multi-layer, anti-reflective coating on the outer glass faceplate).

Much has been made of the cosmetic features of the AV9000. The doors that open discreetly and the panel lights that come on as the hand approaches the audio module, only to close and switch off, with equal decorum, when the hand is withdrawn. The TV set which swivels on its moorings to face the listener, though this is not as useful as it sounds as the speaker listening axis can't be altered (particularly important in stereo and Pro-Logic operation).

Perhaps most magical of all is the way the television's electronic housekeeping is kept under wraps, so that if you turn the set off the shutters smoothly close behind the glass faceplate before the tube is switched off, and vice versa.

For the writer, however, the real point of this system is the seamless integration

it provides between audio and visual. One striking capability is that as far as possible it automatically senses and reacts to the sound source. Mono TV sound, for example, is reproduced through the centre speaker alone. Stereo TV or audio sound is reproduced from left and right speakers, while Dolby Pro-Logic decoding, which cannot be identified directly, is available by selecting five speaker sound on the remote control.

In all cases, sound quality is never less than civilised and detailed. At best it is truly impressive, with a surprisingly sure footed bass, tremendous soundstaging and a very effective Pro-Logic decoder, all backed by a clarity and articulation that will surprise those who think B&O is all style and no bottle.

Other qualities are not in doubt. The AV9000 is as near perfect a piece of industrial design as I know of in the audio/visual arena. It's a genuine triumph of form over function in the sense that, despite the emphasis on aesthetics and style, the design is highly functional. One striking example is the centre speaker built into the TV base, the enclosure of which was designed using the same criteria a good loudspeaker designer would bring to bear. As a result, the B&O TV sound is a revelation.

Visually, though, this system is strong meat and it won't suit all surroundings. It was memorably described by someone as being perfect for the stripped pine set. It is, but he forgot the pink champagne and the BMW.

B&O UK Ltd,
Eastbrook
Road, Glos GL4
7DE. ☎ (0452)
307377

B&O's stylish hi-fi cum home theatre set-up boasts active speakers, 66cm TV, a VCR and audio sources.



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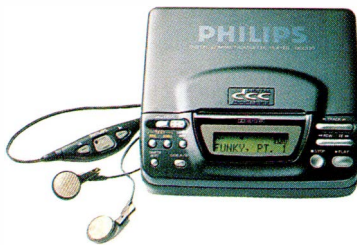
DIGITAL
dcc
COMPACT CASSETTE



DCC 600 Player/Recorder



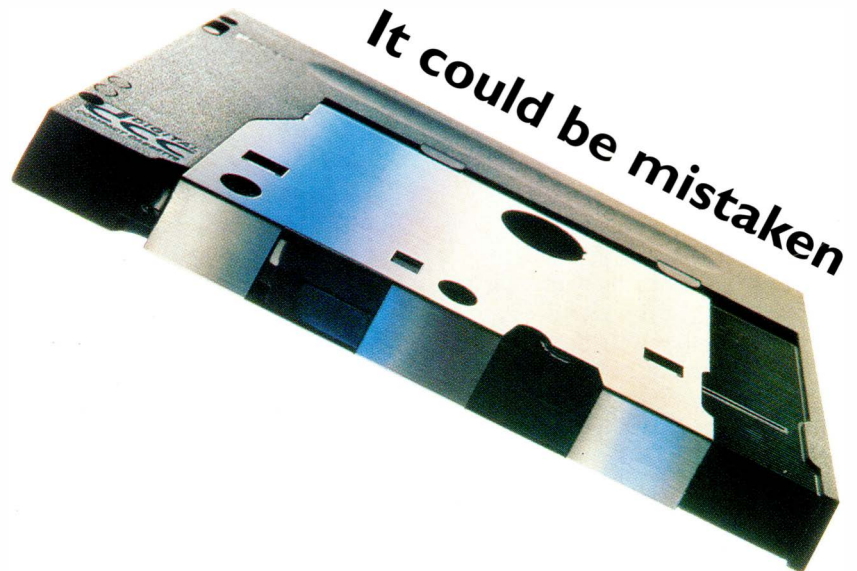
FW 91 DCC System

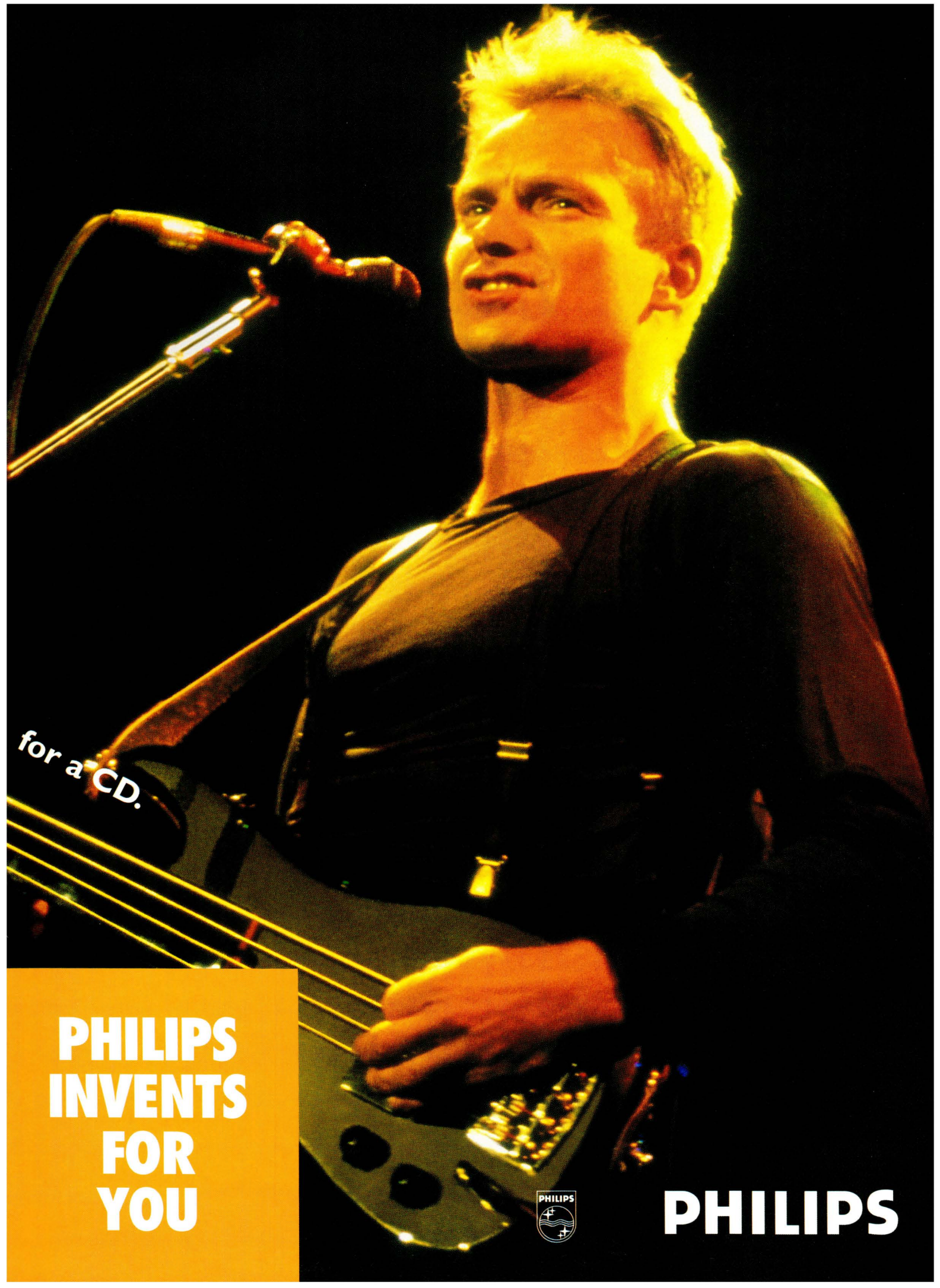


DCC 130 Portable



DCC 811 In-car



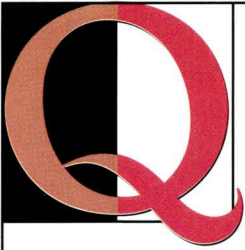


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HELP!

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Mission 753s have a big sound and won't embarrass your system.



Efficiency drive

My system comprises a Linn LP-12 turntable with an *Ittok* arm and *K-9* cartridge, a Linn *Intek* amplifier, and Linn *Helix* speakers bi-wired with *K-20/NAC-5* cable. I really liked the system until I moved to an odd shaped flat where the sound lost all its weight and character.

I was told that a reflex speaker would never work in such a strange room, and was offered a set of Rega *ELAs* instead. These definitely worked better than the Linns in the room, and I put their lack of oomph down to room size.

I've since moved again, to a house with a concrete floor, and I've become unhappy with the *ELA's* lack of clout. I have £1,000 to spend on my system and upgrading the speakers will be my main priority. What would

you suggest I go and listen to?
B Murray,
Newtown Abbey, Belfast.

What you need is an efficient speaker that can make the most of your existing equipment without revealing too many weaknesses.

Perhaps the best model, given your requirements, might be the Impulse H-6. This horn-loaded design is gutsy and live sounding, yet it still has plenty of refinement and control. It costs about £250 over your budget, but you owe it to yourself to hear it before making up your mind. After all, what's the point in spending £1,000 and not getting exactly what you want?

Impulse do a cheaper model, the H-7, but this is more critical than its bigger brother when it comes to partnering equipment. The Mission 753 would also be worth hearing. Not only does it have a big sound, it also boasts plenty of presence.

QUERY OF THE MONTH

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.



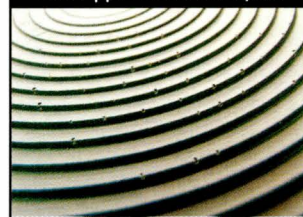
This cable could be yours.

LOW LEVEL BLUES

My system consists of a Rotel RCD-965BX CD player, a Rotel RA-940BX amplifier, a Rotel RT-930AX tuner, an Aiwa AD-F410 cassette deck and a pair of Mission 760i speakers.

I listen to this system at moderate volume levels out of respect for the neighbours, and I have to use small speakers on wall brackets owing to a lack of space. I find the sound rather boring and lacking in punch. Could you please let me know how I can obtain a more exciting sound. My living room measures 10ft x 15ft, and I listen to both pop and classical music.
G Major, London SW3.

The ripple effect of Deflex.



Yours is a common complaint, and one simple DIY solution might be to replace the internal wadding (damping) inside your speakers with a set of Deflex panels.

Experiment first by taking the damping out of one enclosure altogether, carefully noting how it's arranged so you can put it all back again if you don't like the result!

Remove the bass/mid drive unit to gain access to the internal wadding. Be careful though, as tampering with your speakers in this way will invalidate any warranty.

Assuming that your speakers are out of warranty and that you've

taken a screw-driver to one of them, listen in mono to the difference between it and the original at low levels and see what you think. There should be a

'freeing up' of the sound, along with a greater sense of speed and fine detail. Adding three or four Deflex panels per enclosure should add a little extra control as well.

Remember too, that there will always be a loss of detail and immediacy if music is played at low levels, if only because of the ear's failing frequency response at bass and treble extremes as levels are reduced. Bearing this in mind, experimenting with speaker damping might well be the simplest and cheapest way to get the result you are looking for. Ring Deflex's UK distributor ☎ (0625) 500507 for details of their panels.

A question of bass

I have a Marantz CD-50SE CD player, Marantz PM-50 amplifier and Mission 763 speakers. I am pleased with the system overall, but I would like more bass.

As I am unemployed, I cannot afford to change any of the components in my system but wonder if you might be able to recommend some new interconnect cables? I currently use QED 79 strand speaker cable in a bi-wired configuration.

**P Smith,
Blackpool, Lancs.**

To a degree, it all depends on what you mean by better bass. Do you want the bass to go deeper, cleaner and clearer or are you just looking for solid low frequencies without actually worrying too much about a warm, sweet sound?

If it's the latter, one inexpensive solution might be to replace your QED 79 strand cable with some twin and earth solid-core mains cable from your local hardware store. You could even try thick 30A cable to go to the bass/mid unit and the standard 15A grade for the tweeter. This will certainly make the low frequencies far firmer.

The more sophisticated (and more costly) alternative might be to try a set of DNM solid core cables between the CD player and amp, along with



It may be difficult to have it all but try the Castle Chesters.

a custom designed speaker cable. Audioquest do a rather good speaker cable, the F-14, which should give you a much warmer, fuller sound when used in conjunction with the DNM interconnect.

The impossible dream

I have an Aiwa XC-700 CD player, a Musical Fidelity Synthesis amplifier, a pair of Spendor SP-1 speakers and a Walker CJ-55 turntable with Linn LV-X arm and Audio-Technica AT-F3 cartridge.

For years I only ever listened to classical music and acoustic jazz. The sound of the system was fine — ethereal imaging, good stereo, and great musicality. My problems began when I rediscovered the rock and roll of my youth. Now my system sounds far too polite when playing rock and lacks dynamism.

How can I have it all? I want a clean, mellow sound for classical and jazz music, but a harder, raunchier edge for rock. **M Djago,
Athens, Greece.**



If the Neal won't heal try an Aiwa AD F810.

Spendor SP-1s are polite. They're not really a rock speaker, nor is the Synthesis a hard hitting amp. It will be difficult to 'have it all'.

You could try another amplifier, in an attempt to balance your needs. The Yamaha AX-570 gives quite a forward sound, with more detail and dynamics than the old Synthesis. Ditto the Arcam Alpha 6.

A different pair of speakers is the other option, but you must bear in mind the shortcomings of your current speakers. The Spendor SP-1s sound polite partly because the crossover is quite complex. The connections are not soldered in place either. If they were, the sound would improve in dynamics and control.

Aside from DIY modifications to the Spondors, your best bet would be to audition a few alternatives such as the Mission 753s, the Castle Chesters and possibly even the new Mordaunt-Short MS-40. Slightly smaller, but very capable, is the Monitor Audio MA201 which is also making a lot of friends for itself.

Tough act to follow

My system consists of a Sugden amplifier and tuner, a Thorens TD125/II turntable with SME tonearm and Shure V-15 cartridge, plus a Neal cassette deck. My speakers are AR-3a improved models.

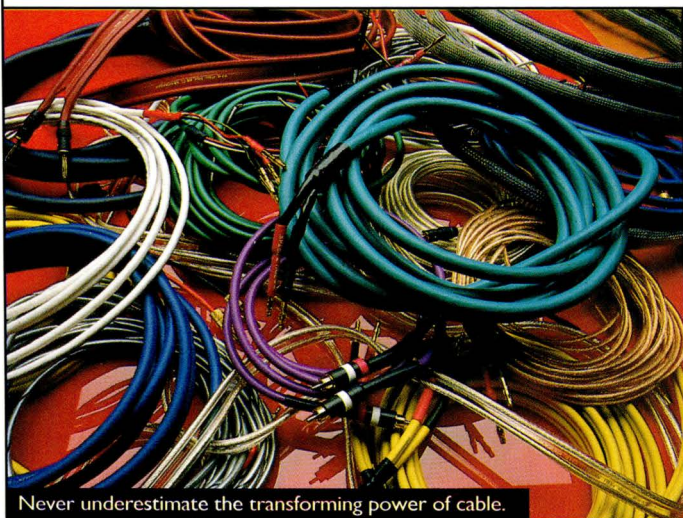
Unfortunately, the Neal has developed a rattle. It's probably something loose in the motor because the sound disappears if I place the deck upright on its side. My problem is whether or not to repair this rather elderly deck, or put the cost of the repair towards a brand new machine. I was thinking of the Dolby S equipped Sony 611S, the Nakamichi DR-3, or

the Akai GX-95II. **J Green,
Clitheroe, Lancs.**

With most cassette decks over 15 years old, it probably wouldn't be worth spending a lot on repairs. However, in the case of the Neal, which is a class act, you should try getting in touch with London Sound in Harrow (☎ 081-868 9222) who used to be Neal specialists. They may be able to repair the deck, or point you in the direction of someone who can.

If you can get the Neal up and running, you probably won't want to replace it. But if it can't be repaired, or you want to add a new deck don't set your sights too high.

The Thorens turntable at the heart of your system is no longer the ultimate source, and a tape deck such as the Aiwa AD-F810 (£230), the Denon DRS-610 (£200) or the Technics RS-BX646 (£230) will be more than adequate. You could also look at the £260 Aiwa AD-F410.



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Q

Buzzing the hi-fi

My system consists of a Meridian 602 CD transport and 606 DAC, a Manticore Mantra turntable, plus a tuner and a couple of Yamaha cassette decks.

I also have a pair of Meridian M-60 active speakers which are driven by a Michaelson Da Vinci preamp. Unfortunately, I've got a problem with an intermittent medium-pitched buzz. It usually starts at around five o'clock in the evening, and continues at regular intervals for the rest of the night. I can't say exactly how long it lasts, because I switch the amp off for fear of damaging the speakers.

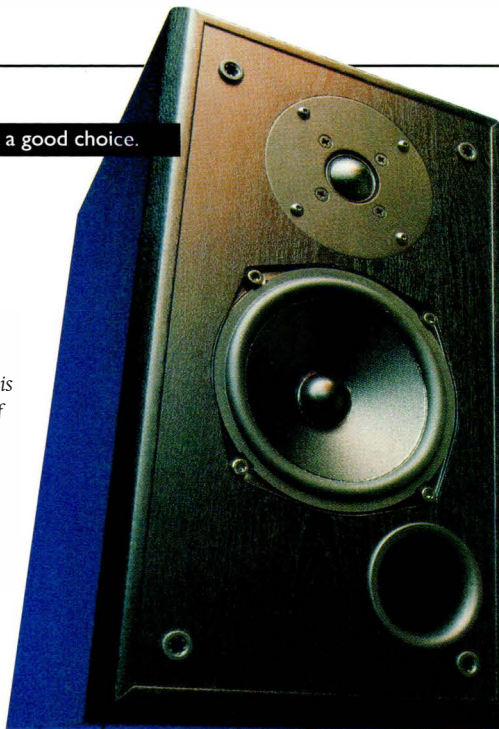
I've checked known causes like the freezer and the fridge. These have been working when the buzzing starts, but it occurs even when they're switched off. I've tried fitting a RATA super clamp mains suppressor and a mains conditioner, but to no avail.

I do live quite close to a naval base, however, and I wondered if I'm picking up radio or radar through my FM aerial?

L Butler,
Portland, Dorset.

Interference from the naval base is a possibility, though whether it's being picked up by your FM aerial is a moot point. Presumably, the buzzing occurs regardless of the

Pioneer's S-4UK, a good choice.



input selected, and is also independent of volume. If so, this indicates it's being picked up after the preamp stage.

When you run long cables between a preamp and power amp (or active speakers) there's always a chance of picking up interference. The buzz shouldn't jeopardise your system, so next time it happens move the preamp-to-speaker cables about and see if the buzz's intensity alters.

If these cables are too close to the mains cables, separate them. These interconnect leads must be screened. If they're longer than necessary, shorten them. It may be an idea to try a different preamp as well. If you're driving a long lead set it's very important that your preamp has a low output impedance to avoid any noise pickup.

If the noise goes when the preamp is switched off, this strongly suggests that the preamp is at fault, though the problem itself may be something quite unrelated to the preamp — like an unusual air-borne interference.

The likelihood is that some outside disturbance is causing the buzz. With careful detective work, you should be able to find out how and where it's occurring.

A

Bi-wired for sound

My system comprises a Rotel RA-960BX amplifier, a Rotel RCD-965BX CD player and Mission 753 speakers. I've just bought the Missions and I'm very pleased with the sound.

However, I'm concerned about bi-wiring the speakers with QED 79 strand cable. It's produced a dramatic improvement in the sound, but are my runs of about 5.75m excessively long? I know it would be okay for a standard set up, but is it a problem when bi-wiring?

I am also looking for advice on the right cable to use. Would I do better with a decent solid core cable and, if so, what type would you recommend?

P Bone,
Gillingham, Kent.

Small room, big sound

At present, my system consists of a Pioneer A-400 amplifier and a Pioneer PD-S901 CD player. I now want a pair of speakers costing up to £400, but I am having a hard time choosing a suitable model.

At the moment I'm leaning

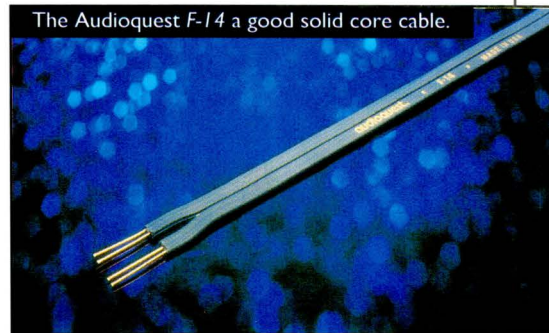
towards a pair of Pioneer S-4UK speakers, so as to have an all Pioneer set up. Is this a good idea, or are there better alternatives? I have little space in my room so any speakers will have to be sited quite close to the rear wall. I love rock and heavy metal music.

I Slator,
Hoddesdon, Herts.

The S-4UK is a good speaker. Pioneer took a great deal of care over its design, knowing the UK to be a very tough, competitive market. It is certainly a very detailed and articulate speaker, so if you like the sound go ahead. We would not seek to dissuade you from buying it.

Do listen to the alternatives available to you before making up your mind, though. Bose 305s would be worth trying, given your taste in music, and the Epos ES-11 is clear and transparent, if slightly bass shy. The SD Acoustics SD-3 is good too, though we find it sounds better with the port blocked.

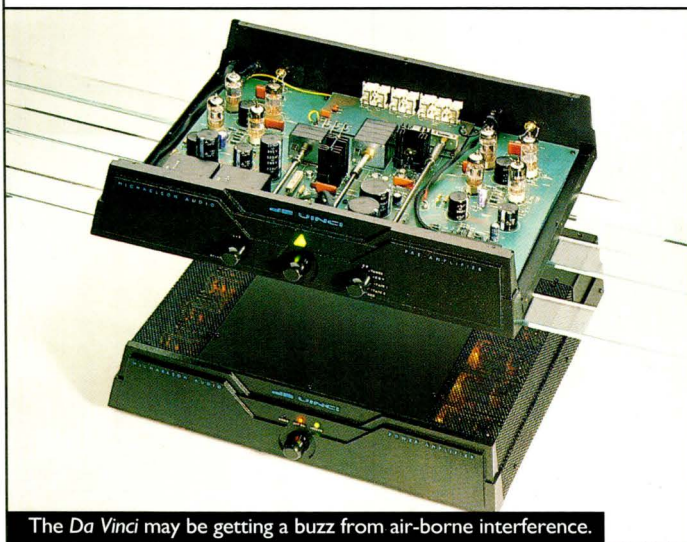
The Audioquest F-14 a good solid core cable.



Cost is the only problem with long cable runs when bi-wiring — you double your outlay. Long runs might actually improve the effects of bi-wiring, as the natural resistance of the cable itself increases the isolation between the two halves of the crossover, reducing any interactive effects. You wouldn't want this resistance to increase too much, though, so very long runs wouldn't be a good idea — 5m or so should be fine.

Audioquest F-14 is a good solid core cable; a terminated 5m set should cost you about £45. This cable will give a tighter, firmer sound than your QED, with greater clarity and bite.

Be aware that when you switch from a heavy, stranded cable (like 79 strand) to a solid core, you may find the latter stark and clearly detailed. In other respects, however, the results should be a real improvement.



The Da Vinci may be getting a buzz from air-borne interference.

Billy Vee

SOUND SYSTEMS

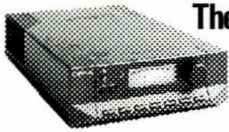
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WRITE ON!

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All out of able cable

Following advice from your *Directory*, I bought a length of Mission stranded speaker cable. This has improved the sound of my current system (Quad amplification, Rogers speakers) to such an extent that I have given up, for the time being, any ideas of upgrading.

It is a pity that Mission have now withdrawn this product from the market — I think I bought the last 10 metres in London. Perhaps they can be persuaded to re-introduce it? Having tried practically all available cables for under £5 per metre, I can confidently say that this particular type of cable outperforms everything else on the market.

A Varlaam,
Wandsworth, London.

standards and at any price.

Are Best Buy and Recommended flags used for expensive products as well as cheaper, budget models?

P Benson,
Cottingham, N Humberside.

All products reviewed in our group tests, regardless of price, can be awarded a Recommended or Best Buy flag, in the context of that group.

Alan Sircom, Reviews Ed.

A battle of the giants

Some people tell me that Naim gear is rubbish, vastly over-priced, unreliable, gimmicky and that without its glowing green logos, it wouldn't sell enough units to keep Naim boss Julian Vereker in cigars.

Other people tell me that Linn equipment (except for the almost universally-admired LP12) is the biggest joke in hi-fi and that the people who buy it don't know anything about hi-fi — or

even listen to music.

I think that it's time that such rivalry was put to the test. I propose a British heavy weight CD championship, with all your reviewers taking part, pitting the top Linn system against the top Naim system.

To the best of my knowledge, no magazine has ever done this sort of direct comparison, and I think that your readers would absolutely love to read something along these lines — I definitely would.

Anthony Edwards,
Chislehurst, Kent.

LETTER OF THE MONTH

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

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.



ROTTEN COLLECTION

I've been collecting CDs from all over the world since early 1984, and now have nearly 3,000 discs. In that time, I've had eight discs display visible signs of rot (six of those eight became unplayable). Of the eight discs, seven of them were manufactured by PDO/UK, so I read Barry Fox's Acid Attack on CDs (issue 128) article with great interest. In all instances I've encountered, the label side of the disc has turned brownish, while the playback side remains its normal silver colour. Reflectivity appears normal, so I assume that it's the data layer beneath the label which has been destroyed.

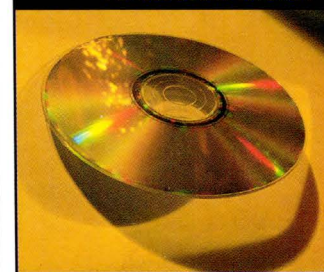
PDO/UK may be mistaken in believing that only discs housed in cardboard sleeves are effected. Both myself and a friend have had our copies of Polydor's *The Who-Rarities* CD turn brownish and partly unplayable. This CD is housed in a regular plastic jewel case, not in cardboard. Thankfully, recent copies are pressed in Germany by PMDC, and these discs play fine.

But, while I can easily purchase new copies of album

length CDs, the Polygram and Phonogram British CD singles lost to PDO rot are, for the most part, deleted and irreplaceable.

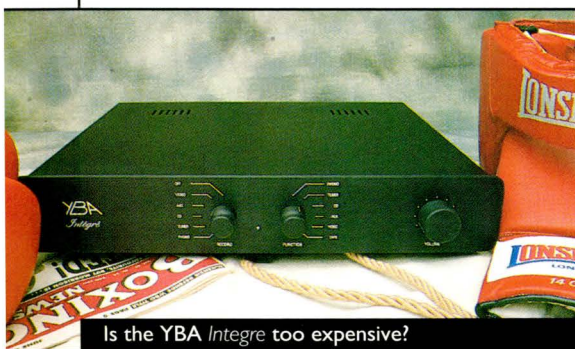
I also worry about my collection of five inch CDVs which were made at PDO/UK. This company's poor quality control could have contributed to the demise of the five inch CDV format. It also seems significant that the PAL Laserdisc format didn't take off until other plants came on line.

Perfect sound forever?



As for Polygram and Phonogram, their unwillingness to address the problem of the faulty, rotting CD product now in consumer hands shakes the public's trust in their products.

Phil Cohen,
Florida, USA.



Is the YBA Integre too expensive?

The sky's the limit

I'd like to say how dismayed I am about your *Directory* entries in the amplifier section.

The choice of amplifiers is totally unbalanced as they range in price from £80 to over £43,000 — how can you compare a Mini to a BMW? What I am concerned about is which amplifier performs best, irrespective of price.

For example, I think the YBA Integre (£1,200) is a fine amplifier, which performs extremely well by any

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HI-FI CHOICE

Systems

Is sound quality sacrificed in favour of convenience and cosmetic style? We look at six systems in total, three separates based set-ups and three new stylish integrated models. All fall into the same price bracket but how do they measure up? We assess the benefits of buying a complete system as opposed to individual components?

Nicam VCRs

As hi-fi becomes a part of the general banner that is home entertainment, the sound quality of video recorders becomes increasingly important. We look at six of the latest Nicam video recorders in our in-depth test.

Pre/power amplifiers

Four stonky pre/power combinations line up for a *Choice* head-to-head. It's serious power for less than serious money. Read how the big names in hi-fi fare.

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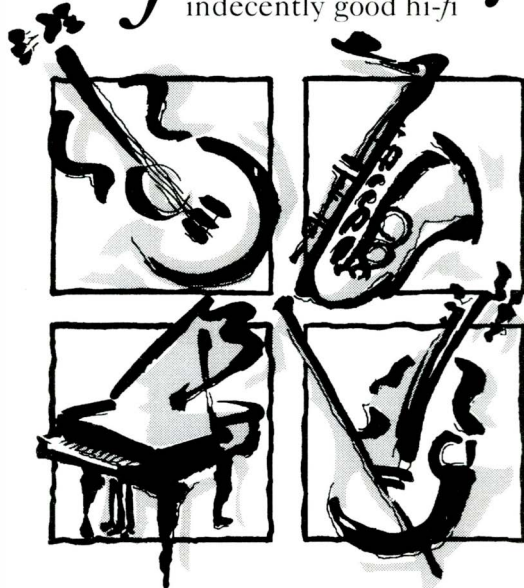
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June's issue sees the light of summer on Friday May 13th, 1994

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

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COMPETITION

Enter our great Marantz competition and you could win the elegant Slim Series 1020 component system, worth £1,000, or one of seven superb Marantz CD-52mkII SE CD players, which retail for £300 apiece.

Few hi-fi systems are as stylish as the £999.90 Marantz 1020. It consists of a CD player, drawer-loading cassette deck, stereo tuner and a 45 watts per channel amplifier. These are built into three slimline boxes with the bare minimum of buttons and switches on display. All the system's secondary controls are hidden by a motorised front flap. The 1020 has been designed to combine the sound quality of separates with the convenience of a midi.

All the components in the fully remote controllable 1020

system can be linked together with the minimum of cable. Automatic source switching allows simple operation, especially when recording. The 1020 is also upgradeable; you will be able to add a Dolby Pro-Logic decoder/amplifier and even a separate receiver-preamp/power amplifier in the future. The 1020 is on test in *Hi-Fi Choice* next month, but for the cost of a stamp you can try to win one today.

Seven lucky runners up will each receive a Marantz CD52mkII SE CD player, worth £299.90. Since its launch, this player, and the CD52mkII it is based on, have been two of the most popular machines in the UK.

The improved components within the SE (Special Edition) version give it an extra edge in terms of clarity and resolution that makes it one of the most desirable audiophile bargains around.

How to enter

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

Send your completed entries to: Marantz Competition (HFC405), *Hi-Fi Choice*, Tower Publishing Services Ltd, Tower House, Sovereign Park, Market Harborough, Leicestershire LE87 4AU. Entries must be received no later than first post on Monday, May 23, 1994.

Questions

1. Marantz is planning a number of upgrades for the 1020. What is the first?
 - a) Improved mainspring, shock absorbers and graphics card
 - b) Dolby Pro-Logic decoder/amplifier
 - c) Battery power supply
 - d) Carousel CD multichanger
2. What does the SE stand for in Marantz CD52mkII SE?
 - a) Super Edition
 - b) Seriously Esoteric
 - c) Super Exothermic
 - d) Special Edition
3. What is the rated power output of the amplifier in the 1020 system?
 - a) 45 watts
 - b) 25 watts
 - c) 50 watts
 - d) 30 joules
4. What is the name given to Marantz' up-market range of hi-fi?
 - a) System Link
 - b) Music Line
 - c) Music Link
 - d) Gold Line
5. Which Marantz product has been reviewed in the *EAR* this month?
 - a) GX-B2500
 - b) CD-94mkII
 - c) CD-63
 - d) AX-1000

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, Marantz Hi-Fi (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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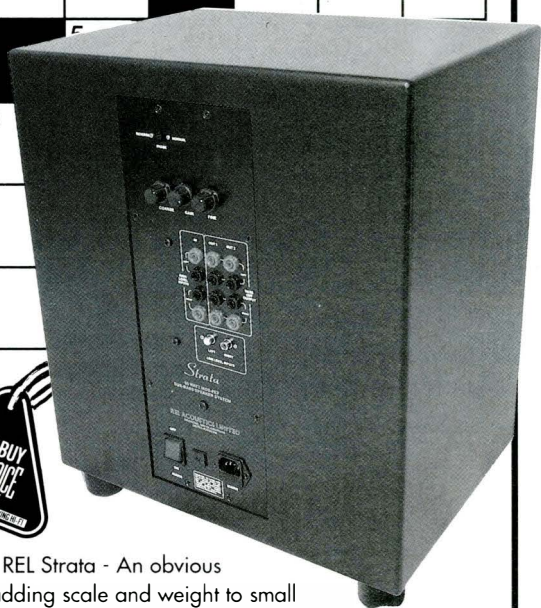
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DOWN

1. Definitive - down under (3)

1		2		3		4
		5				
	6					
10						



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HI-FI CHOICE MARCH 1994

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WHAT HI-FI FEB. 1994

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HI-FI WORLD MARCH 1994

And of the REL Studio, AUDIOPHILE said in March 1994.

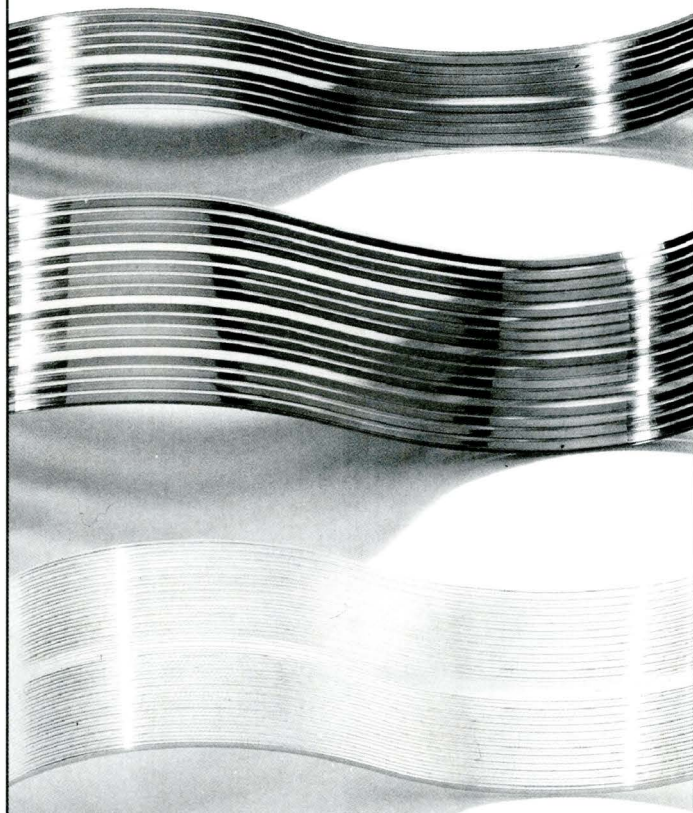
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Great powers of evasion

By the time you read this, the Advertising Standards Authority (ASA) will have judged a complaint I lodged about the Deutsche Grammophon (DG) adverts for the 4D recording system. The hi-fi grapevine tells how the ASA has taken advice from several technical experts, some of whom had already expressed widely differing views in the debate.

I shudder to think what all this has cost DG, in time, hard cash and bad will, since the company started to publicise 4D a year ago. Not to mention that, once the complaint was lodged, DG stopped running the adverts and started getting future versions checked by the ASA before use.

The absurdity is that all I ever asked of DG were a few simple questions, like what exactly is 4D and how does its Authentic Bit Imaging (ABI) differ from Sony's Super Bit Mapping (SBM) as a way of mastering more-than-16 bit studio recordings onto a 16 bit CD? These questions were prompted by DG's own press publicity.

Instead of answering, DG passed my query through a succession of spokespeople who either couldn't, or wouldn't, answer. In some cases, they were clearly pretending to understand more than they did.

The one man who really could and should have answered, Stefan Shibata of DG's Technical Centre in Hannover, took a most unusual line. If I needed the system explained in simple terms, he told me at a meeting which DG's top management had called in a welcome attempt to clear the air, then I should not be writing about it. Unfortunately, none of DG's top management who had called the meeting were present to see what happened.

Most people who buy records don't worry about numbers of bits. They aren't interested in hi-fi and they certainly don't care whether analogue-to-digital converters and recorders are working with 16, 21 or 24 bits. They are already confused by AAD, ADD and DDD and will thus need a lot of guidance if they are to understand what is meant by 4D.

Why DG would want to build a music publicity campaign on a bewildering logo and bit numbers is beyond me. But they did, first of all blitzing the press with bit-based publicity, then putting similar bit-talk in the CD sleeve

notes and finally using it in adverts.

The ASA's brief does not extend to publicity material given to the press. But this material gave advance notice of the claims DG were likely to make in its adverts. And at the meeting DG refused to talk about its adverts.

Memorex High Bias II is coated with micro-fine needle shaped particles. They're the latest development from Memorex and give the tape its distinctively sharp sound.

They also give us an improved maximum output level and an extremely impressive signal to noise ratio.

Which means, quite simply, that you can record music at higher levels with less distortion and then enjoy quieter solo passages with less audible hiss.

What's more, our bonding process ensures that what you put on the tape stays on the tape. Even after a thousand plays.

Nevertheless, a tape is only as good as the cassette which contains it. So to avoid the possibility of snagging or snarling, our engineers redesigned the whole mechanism.

It's encased in our unique fumble-free storage album and guaranteed to last a lifetime. Literally.

Or we'll replace it free of charge. A promise that covers all of our amazing new cassettes.

MRXI and High Bias.

Memorex Tapes sound sharper than ever.

Is it live, or is it Memorex?

Memorex had a smashing time in the early eighties.

That's why I complained to the ASA as soon as DG published the adverts (*The Gramophone*, October 1993). These adverts claimed, '21-bit analogue-digital conversion' and '100 per cent error free signal transmission'.

Now using words like 'perfect' and phrases like '100 per cent accurate' is just asking for trouble, especially when phrases like 'arguably the best' and 'virtually identical' convey the same message without inviting a challenge.

In the meeting, DG provided performance graphs from different floating point converters and explained that DG was 'currently upgrading' with 'dramatic' improvements.

Common sense states that if some converters are better than others, then at least some must be less than 100 per cent error free in their 21 bit coding. And if an upgrade is 'current', then previously made 4D recordings must have been made with less than 100 per cent accurate converters. So 4D CDs in the

shops may well not live up to the 21 bit, 100 per cent error free claims.

Does any of this matter? Not in the slightest if DG's discs are just being sold for their sound and musical content. My point was, and remains, that if a company chooses to use tech-talk to sell its wares, then that tech-talk had better be clear and accurate. I'll be interested to see if the ASA agrees.

What a pity DG did not recall two previous occasions when other companies' refusals to answer questions, prompted by their own publicity, triggered similar rows.

In 1976, Memorex launched an advertising campaign on the supposed ability of Ella Fitzgerald's voice to shatter a glass, both live and after recording on Memorex tape. I, and others, wanted to know how the demonstration had been staged, and what relevance it had to tape quality. Instead of providing a quick, frank answer, Memorex ducked and dived.

After a lot of unpleasantness, we finally got proof, from other sources, that Ella's voice had been amplified to a staggering 146dB. Memorex might just as well have hit the glass with a hammer. But when the game was up, Memorex came clean and switched to shattering glasses at audio exhibitions only as a bit of fun.

Ten years later, BSB won a government licence to become Britain's official satellite broadcaster. We asked BSB's management about the danger of sourcing the all-important receiver microchips from one factory (ITT in Germany).

We also asked about BSB's 'unveiling' of the squarial—a new, flat, square aerial. BSB neglected to say that the squarial shown to the press and photographers was a dummy. The technology existed only as a paper proposal. When asked about all this BSB ducked and dived. Both the chips and the squarial were late. BSB went out of business.

So will 4D become an accepted industry logo, like the Memorex glass? Or will it disappear without trace, like BSB's squarial?

Adverts that use tech-talk to sell a product had better be clear and accurate, argues Barry Fox.

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





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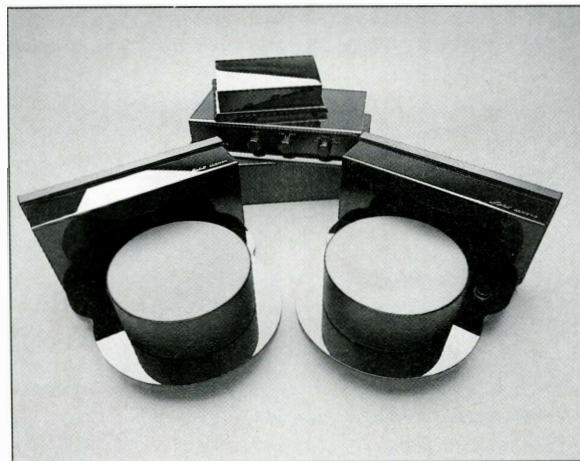
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On test: Loudspeakers

Although the new generation of compact floorstanding models is starting to make an impact, the UK specialist hi-fi speaker market continues to be heavily dominated by small budget price bookshelf babies, like the models under £150 assembled here. And there are several very good reasons why.

Low cost is certainly one factor of course, but another is simply that these small five to 10 litre boxes with two drivers can actually do most of the things required of them tolerably well in the typical listening room.

Seriously loud levels and deep bass may not be on the agenda, but the small main drivers they use can often do better than larger alternatives prior to crossing over to the tweeter up at the top of their working range, where human hearing is particularly acute. And the small enclosure is much easier to keep under control than a larger box with its bigger, less rigid panels. Providing it's properly supported, that is.

All these small speakers need to be firmly mounted on proper loudspeaker stands. These may easily cost as much as the speakers themselves, but they're worth the money. A pair of miniatures costing £100 placed on £100 stands will always out perform a £200 speaker

stuck on a convenient shelf.

Another reason why these speakers below £150 are so popular has to do with the fact that they are so popular. It's the self-fulfilling prophecy in action. The rewards for getting it right can give a brand market leadership, so there's a considerable incentive to work extra hard on this particular model in a range. By the same token the potential economies of scale provide plenty of justification for high

tooling investment.

Although wooden (or more strictly wood chip and glue) enclosures still form the majority, three of our nine now use plastic mouldings as part of the enclosures — the Mission and Mordaunt-Short baffles and back panels, and the Tannoy top and base, while Celestion and Mordaunt-Short use moulded frames for the main drivers, the latter forming an integral part of the baffle.

The bottom line for the manufacturers is that even £150 per pair leaves very little room for more than the most basic ingredients. All the speakers assembled here involve some fairly hefty compromises throughout, and cost constraints don't allow for more than the occasional luxury. Three have bi-wire terminals (Harman/Kardon, Mission and Tannoy), for example, while NAD opts for a single gilt pair. Most have 12mm cabinets, though Jamo, Harman and Mission offer a little more.

But whatever the detailed ins and outs, the end result is still a veritable bouillabaisse of conflicting compromises, and the real key is finding the master chef who puts the right ingredients together in the best way to create a loudspeaker which is much more than the sum of its parts.

The cast list

Celestion 3 MKII	£129.00
Harman Kardon LS 0200	£149.99
Jamo Corenet 40 III	£149.99
JPW Gold Monitor	£79.95
Mission 760i SE	£149.90
Mordaunt-Short MS10	£129.99
NAD 801MM	£99.99
Tannoy 603 II	£139.99
TDL Near Field Monitor	£119.95

The power paradox

Small hi-fi speakers can be abused and even broken by over-enthusiasm. This usually happens at that heavy metal time of the evening when the party is getting really hot and a 'friend' decides the end stop is the only place for the volume control.

The paradox is that the smaller the amp, the more you're likely to experience fried tweeters. When an amp is over-driven it produces lots of nasty high frequency distortion that goes straight to the tweeters and tries to overload them.

One conclusion might be not to use under-powered amplification for your taste in loudness. The other is that hi-fi speakers and amps are not the same as the professional PA devices needed for loud parties. They're for listening to, and if the system starts to sound distorted when playing loud it's too loud, and if you don't turn it down something will probably blow.

How to get the most from our lab measurements

Every speaker has a distinct frequency balance which describes the way it will sound. This is a sort of sonic fingerprint. It shows which parts of the audio range are emphasised and which are short of relative output level.

Every speaker will have all sorts of different frequency responses, depending on its immediate environment. In order to provide consistency with the listening tests, the measurements are made of a stereo pair in the listening test room, using a far field technique averaged across seven microphone positions (after Colloms). They're also made with the speakers close against a rear wall and a metre out into the room; intermediate positions produce intermediate degrees of midbass reinforcement.

Adding the room characteristics to those of the speaker provides a real world situation. A flat,

straight line isn't expected, room modes create inherent ups and downs at the low frequency end, but the line should ideally be as flat and smooth as possible. Gentle variations are preferable to sharp discontinuities; prominences are more irritating than dips; and a gentle high frequency roll-off usually sounds perfectly acceptable.

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

The snag is the impedance. For the same volume setting, a 4ohm speaker draws twice the current (and hence, power) as an 8ohm design. So you must subtract 3dB to get its sensitivity in true electrical energy conversion efficiency terms.

How the listening tests were done

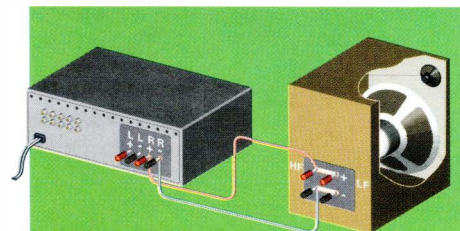
A crucial component in *Hi-Fi Choice* reviews is the blind, panel listening test. It is so called because all but one of a panel of six listeners is unaware of the identity of the model under audition.

The speakers are installed by the sighted operator (thanks Alan), one pair at a time behind an acoustically transparent curtain, on sites predetermined from the measurements to give optimum in-room balance. They then undergo half hour presentations, covering a broad range of music which is split between vinyl and CD sources.

Care is taken to try and match the relative volume of each loudspeaker, though differences in frequency balance unavoidably get in the way; grilles are removed to take account of the black net curtaining.

The main drive system comprises Naim amplification (*NAC52* and *NAP135*), backed up by Linn and other alternatives. Vinyl disc sources include Linn *Sondeks* with Naim *ARO* and Linn *Ekos* tonearms, Linn *Arkiv* and Audio Note *IO* cartridges. CD replay came from Linn *Karik/Numerik* and Naim *CDS* players, most mounted on Mana tables. The speakers were used on Linn *Kan* and Slate Audio stands, connected by multi-strand Naim *NACA5* cable.

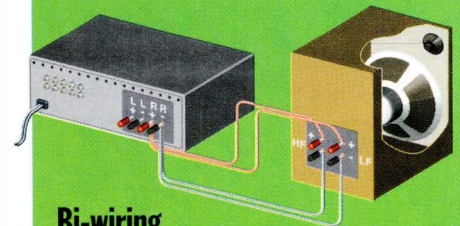
Thanks to all the time and hard work put in by the panel; Alan Sircom (*Hi-Fi Choice*), David Inman (Van den Hul UK), Robin Marshall, Andy Whittle (Rogers) and Russell Kauffman (Monitor Audio).



Correct phase

Stereo speakers must be correctly 'phased' with respect to each other, so that both main driver cones are moving forward and backwards in sync, rather than one going back as the other goes forward.

Make sure, therefore, that the Red/+ terminal on the amp connects to the Red/+ terminal on the speaker, and Black/- to Black/- likewise. All twin (or multi) speaker cables carry some form of identification for the different conductors, either with colour coding or by ridges moulded into the insulator sheath.



Bi-wiring

Bi-wired connections between amplifier and bi-wirable loudspeakers. Two cables are connected to each terminal on the amp which go to the individual bass (low frequency) and treble (high frequency) sockets on the speaker. Again, it is important to connect positive to positive and negative to negative to maintain absolute phase.



Celestion 3 MkII



VERDICT

- ▲ Smooth, polished, refined yet still a very lively and communicative performer.
- ▼ Might prove to be rather too laid back for some tastes and certain systems.
- ▶ **£129.00**

SOUND QUALITY ■■■■■□

VALUE FOR MONEY ■■■■■■

Even though our own review, more than four years ago (issue 90), was a trifle equivocal, settling for Recommendation rather than a Best Buy rating, Celestion's original 3 has been a notable market success. Its long production life stands as an irrefutable testimony to this fact. Much more recently (issue 114) the newer and less expensive Celestion 1 (£100) did actually pick up the Best Buy logo, so it's interesting to see whether the recently revised 3 MkII can repeat the same trick at £130.

Time has treated the 3 very kindly, to the point where you'd be hard pressed to spot the difference between new and old. The price has risen quite slowly too. A great deal remains the same, from the cosmetics through to some of the basic engineering, but then change for change's sake is one of the least impressive canons of our times and industry. Why not keep hold of as much as possible of a successful formula?

However, there is one difference which is fundamental and important. The original 3 was a sealed box, while this new one has a reflex port fitted to the rear panel. Otherwise, the data is much as before, with 12mm vinyl woodprint chipboard box lightly lined with fibrous material, a 100mm paper cone in a plastic moulded frame driven from a decent size magnet, plus a 26mm metal dome tweeter with phase compensating and protective slats. The clever grille arrangement is visually and sonically unintrusive.

Sound quality

With a glance at the pencharts you can predict that the 3 is going to sound a bit dull. But

frequency balance is only part of the sound quality equation. It may be immediately obvious, but it's often relatively innocuous once one has had time to adjust. Fortunately, on this occasion the panellists had already been pre-adjusted (by the Harman Kardon LS 0200), and happily waxed enthusiastic about the 3's undoubted virtues before voting it the best speaker of the day.

The sound is a little too laid back for my personal taste, but at least it's quite seamless

and coherent, and the bottom end is reasonably quick and uncongested, despite a lack of real power and drive. The mild midband unevenness does contribute some 'paper cone' coloration, but for the most part this is an expressive, yet also polite and quite polished, performer. It is far better mannered than most, generally free of boxiness and capable of developing good stereo images.

Conclusion

Although it should not be regarded as an automatic panacea for every taste and system, all the review findings point inexorably towards a Best Buy rating for the 3 MkII. The smoother overall balance gives an altogether more refined presentation than the 1, but with the same engaging enthusiasm and healthy information retrieval.

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

LABORATORY REPORT

Size (h x w x d) 31 x 18.5 x 20cm
 Weight 4kg
 Recommended amplifier power 15-70W
 Recommended placement 1ft from wall

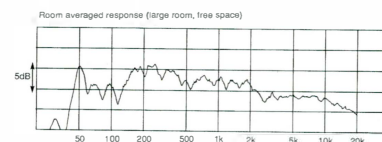
In room averaged response limits 50Hz-10kHz ±4dB
 Large room/space LF roll-off (-6dB ref midband) 45Hz
 Large room/wall LF roll-off (-6dB ref midband) 45Hz
 Large room 20Hz output (ref mid) well below -15dB

Estimated midrange sensitivity (ref 2.83V, 1m) 87dB
 Impedance characteristic (ease of drive) very good

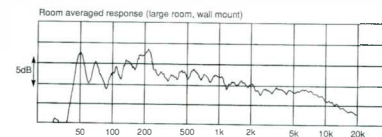
Helped by a port that's tuned to 50Hz, well below the natural (c80Hz) driver/box resonance, the 3 has a decent, close to average sensitivity, combined with a load which makes life pretty easy for the partnering amplifier. The close similarity to the original 3 (bass apart) is even reflected in the little resonance discontinuity at 900Hz.

Optimum siting should be found by experiment. Our measurements indicate that some wall reinforcement may be beneficial in filling in the mid-bass, but this risks over-emphasising the lower midband, as well as the 50Hz port resonance.

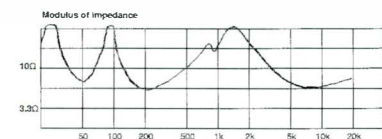
Very much in common with its predecessor, the balance above the bass/lower mid region is quite smooth by budget speaker standards, and reasonably free from response discontinuities too, but the overall trend is determinedly downtilted, falling some 3dB through the middle decade and a further 6dB through the upper decade.



Treble is rather restrained but overall balance is smooth by budget standards.



The balance becomes rather too rich when speaker is placed close to wall.



Impedance proves easy to drive; the Celestion's port is tuned to 50Hz.

Harman/Kardon LS 0200



VERDICT

- ▲ A big box for your bucks (or pounds sterling); bass is better than most at the price.
- ▼ Balance is distinctly rich, dull and laid back — you could describe it as lacking excitement.
- ▶ **£149.99**

SOUND QUALITY ■■■□□

VALUE FOR MONEY ■■■■□

I suspect that Harman/Kardon has put its famous name on the front panel of speakers before, but it's the first time that this reviewer has come across any such model. Doubtless this is partly because the UK importer already has enough to cope with in marketing the prodigious range of models from that even more famous speaker specialist, JBL.

For whatever reason, Harman is introducing a range of three models, the £150 0200 representing the first step on the ladder (presumably at least until a 0100 appears sometime in the future). It's an interesting package in several respects, not least because it encloses roughly twice the volume of the other speakers assembled here, and weighs half as much again as the others too.

One reason why the perceived value is so high is that Harman's manufacturer is one of Britain's anonymous but highly efficient OEM (original equipment manufacturer) speaker builders, which have honed their skills in mass producing the boxes which come packed with every music centre, mini or midi system. And when you've had lots of practice creating something with a box and two drivers for £20 or £30 pounds a pair, £150 gives plenty of value adding scope.

The box here is the usual woodprint vinyl type, but to compensate for the loss of stiffness in the larger panels, the box is built up from 15mm chipboard stock. The main driver is typical enough of the group, with a 105mm paper cone, wide, soft surround and fair size magnet in a pressed steel basket which was tightly fitted with woodscrews. The tweeter, however, is most unusual in this context, as it is a large (and costly) Peerless unit with 33mm

fabric dome — a factor which should ensure it survives even the most serious user abuse without problems.

Sound quality

The 0200 was fairly well received by the panel, the distinctly dull balance providing the main source of criticism, while the extra weight and bass extension from the larger box was easily identified and provided fair compensation.

The box is inclined to add a little too much

of its own slightly honky contribution, but it shows less congestion than many of the smaller models. Timing is not unduly compromised, and low frequencies at least show a modicum of dynamics and differentiation. That's not to say we're talking about real excitement or drive. Pleasantly laid back is a fairer description, though it could be a little too rich for some.

Conclusion

Does the out-of-phase manufacturing flaw disqualify this model from Recommendation? On balance it seems best to dismiss this unfortunate sample fault as untypical. This leaves the 0200 looking like rather good material value for money, and a decent, if dull, performer with rather better bass capabilities than probably anything at the price.

Harman Audio UK Ltd, Unit 2 Borehamwood Ind Park, Rowley Lane, Borehamwood, Herts WD6 5PZ. ☎ 081-207 5050

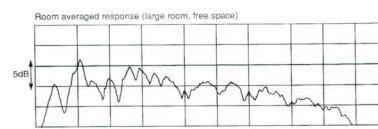
LABORATORY REPORT

Size (h x w x d)	38x21x29cm
Weight	5kg
Recommended amplifier power	20-70W
Recommended placement	1-2ft from wall
In room averaged response limits 50Hz-10kHz	±6dB
Large room/space LF rolloff (-6dB ref midband)	30Hz
Large room/wall LF rolloff (-6dB ref midband)	30Hz
Large room 20Hz output (ref mid)	below -15dB
Estimated midrange sensitivity (ref 2.83V, 1m)	86dB
Impedance characteristic (ease of drive)	very good

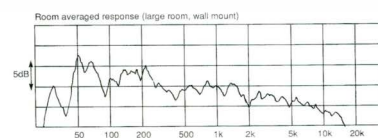
Having diagnosed and corrected for the fact that some wally had managed to wire these speakers mutually out of phase, this decent size box delivered a respectable enough measured performance. Sensitivity is a little below average, but the impedance trace shows a very easy amplifier load, and the bass extension — registering -5dB on our 30Hz room mode — is very respectable, especially for a ported design.

In fact the natural driver/box resonance is around 80Hz, while the port here is tuned to 45Hz or thereabouts, which won't do much for excursion control but will add a chunk of low end grunt.

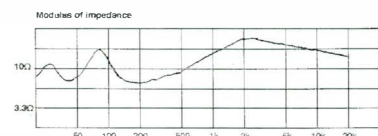
The balance is best a couple of feet out from a wall, and even so it's a bit rich through the mid-bass and lower midband. Above this it follows a gently but determinedly falling characteristic of about 5dB/decade, punctuated by significant local unevenness.



Reasonable, but falling, overall balance with a fair amount of unevenness.



Close-to-wall siting makes the overall balance much too thick and heavy.



The LS 0200 proves to be an easy load even for budget amplifiers to drive.

Jamo Cornet 40 III



Danish speaker specialist Jamo specialises in finding and filling all sorts of interesting market niches. The *Cornets* are very squarely aimed at the British taste for small bookshelf size models which sell at very competitive prices.

The 40 has made previous *MkI* and *II* appearances (in issues 90 and 98 respectively), and this *MkIII* version follows in many of the same footsteps. The most obvious changes are that the price has crept up from £100 to £130 over the intervening three years, which is a pretty hefty rate of inflation, while the new review samples came finished in a rather fetching simulated mahogany finish (£150), of a style popular on the European mainland. Flush mounted drivers and post-formed baffle edges would make for a slick grille-off appearance, were it not for a rather silly looking badge sticking out.

One thing that hasn't changed, unfortunately, is the drive unit fixing arrangements. As before, this is a combination of feeble wood-screws biting into a layer of chipboard so thin as to render proper tightening impossible. The front panel itself isn't that thin, but the practice of rebating the driver frame and plastic trim-work, a positive feature aesthetically and acoustically, leaves much too little of the coarse grained chipboard to grip the very narrow gauge screw threads. When I made this same criticism three years ago, the problem was quite widespread, but Jamo was the only notable offender in this current crop.

In other respects things are positive enough, with a stronger box than most thanks to 17mm chipboard front and back linked by a 12mm MDF wrap. Light internal damping con-

sists of just a layer of egg box foam covering the reflex-ported back panel. A single terminal pair feeds a well-spaced, hardwired four-element crossover, tag connected to the 100mm paper cone main driver and a 25mm fabric dome tweeter with slight horn flare.

Sound quality

The formal listening tests delivered a rather equivocal result, the strengths and weaknesses pretty much balancing out to a fair but

VERDICT

- ▲ Very strong box for the price, with a balance that is flat overall; pretty mahogany option.
- ▼ Poor driver fixing arrangements; rather unrelenting and unforgiving quality to the top end.
- ▶ £129.99 (black), £149.99 (mahogany)

SOUND QUALITY

■ ■ □ □ □

VALUE FOR MONEY

■ ■ □ □ □

unspectacular averaged mark that glosses over quite a wide variation in individual reactions.

The voice band is good and the midband quite coherent and open, but there's a rather unrelenting and unforgiving quality to the top end which can get a bit wearing. (A touch of that well publicised Danish sizzle?) The bottom end of the range isn't developed too well either, sounding a bit lazy and feckless with no real grip or authority, and a certain amount of box thrum too.

Conclusion

Equivocation must be the main theme of the conclusion too. It's not a bad speaker, but it's still not a great one. Any improvement over the *MkII* has been negated by the price increase and the continuing driver fixing inadequacies.

Jamo UK Ltd, Jamo House, 5 Faraday Close, Drayton Fields, Daventry, Northants NN11 5RD.
☎ (0327) 301300

LABORATORY REPORT

Size (h x w x d) 32x20x22cm
Weight 4kg
Recommended amplifier power 20-70W
Recommended placement 1-2ft from wall

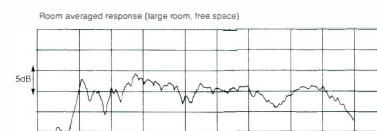
In room averaged response limits 50Hz-10kHz ±4dB
Large room/space LF roll-off (-6dB ref midband) 48Hz
Large room-wall LF roll-off (-6dB ref midband) 48Hz
Large room 20Hz output (ref mid) well below -15dB

Estimated midrange sensitivity (ref 2.83V, 1m) 86dB
Impedance characteristic (ease of drive) very good

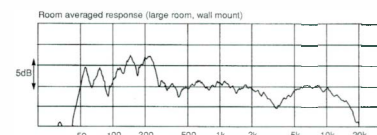
The modest sensitivity rating and limited bass extension are fair enough in the context of a very mild impedance which even the least capable amplification should find easy to drive.

Close-to-wall siting led to too much lower mid-band output, so leave at least a foot — and try two feet as well — when setting this model up. There's no sub-50Hz output worth reporting, but the balance above that point is flatter and more even than most of its peers through the bass and broad midband. A quite pronounced presence notch may be seen centred on 3.5kHz, but above that point the treble output recovers to a quite strong level 5-11kHz.

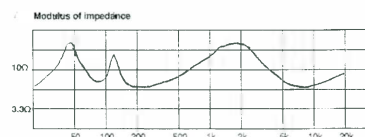
The bass alignment has been changed somewhat from the *MkII*, the new one having more relative bass output and better overall balance when clear of walls. The upper mid now measures flatter than before, but the crossover notch is deeper.



Fine flat overall balance marred only by 3-4kHz suckout and limited bottom end.



Close-to-wall siting leaves the lower mid range exposed and heavy.



The 40 *MkIII*s prove to be an easy amplifier load across the whole band.

JPW Gold Monitor



VERDICT

- ▶ Remarkable exuberance and lack of low end congestion for the price — scores high on fun factor.
- ▶ Top end can sound a bit unrelenting; lacks any serious grunt or power; limited availability.

▶ **£79.95**

SOUND QUALITY ■■■□□

VALUE FOR MONEY ■■■■■

West Country box stuffer par excellence, JPW has more than a handful of budget, baby bookshelf size speakers in its range. Many of these have passed this way and managed to pick up a *Choice* flag over the years. This is hardly surprising, when you place the little £80 *Gold Monitor* alongside the NAD and TDL speakers in this group, and realise that although all three have the same physical dimensions, the two latter cost £100 and £120 respectively.

Perceived value is only part of the equation, of course, but there's no denying that you certainly get plenty of it here. However, one reason for the impressively competitive price is that this so called *Gold Monitor* loudspeaker is a Richer Sounds special. Therefore, any assessment of its value must be weighted according to your perception of that highly successful retail chain and its modus operandum.

The ingredients are inevitably very familiar, the sealed box construction consisting of woodprint vinyl wrapped 12mm chipboard, lightly filled with fibrous damping material. A single terminal pair feeds an ultra simple crossover with commercial grade wiring, but all is hardwired.

The driver fixing woodscrews were not particularly tight, the main driver using a 100mm doped paper cone and small magnet on a pressed steel frame. The tweeter has a small 19mm soft fabric dome. The grille looks innocuous enough with a reasonably slim plastic frame chamfered around the outside (acoustically wrong) edge, and is probably best left in the carton.

Sound quality

This is not the first JPW miniature to perform a giant-killing act, and though on this occasion the *Gold Monitor* didn't actually go to the top of the lists, it did come extremely close, proving itself capable of mixing it with models nearly twice the price.

Above all, it has a liveliness, exuberance and lack of bass congestion which few of the other miniatures can match, the bottom line being that it is just more fun to listen to than many

of its peers. The down side is that the tweeter is rather obtrusive and irritating, as is the mild presence suckout. The net result is not exactly exciting, driving or particularly dramatic, and doesn't have any real authority or drive, but what do expect for £80?

Conclusion

The *Gold Monitor* is not a great loudspeaker, but it achieves enough of that rare and often inexplicable total package symbiosis to rise above the pack and set an exceptional standard for the price. This may include restricted retail availability, but it's also so ridiculously low as to make a Best Buy rating mandatory.

Prospective purchasers should be warned, however, to check that their ears and systems can cope with the tweeter.

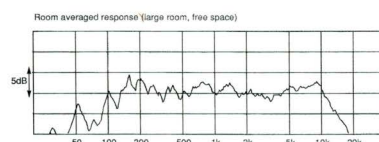
Hi-Fi Direct Ltd, 202 Long Lane, London SE1 4QB. ☎ 071-827 9827

LABORATORY REPORT

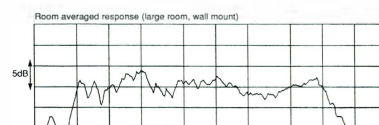
Size (h x w x d)	27x18x18cm
Weight	2.7kg
Recommended amplifier power	20-70W
Recommended placement	close to wall
In room averaged response limits 50Hz-10kHz	±5dB
Large room/space LF roll-off (-6dB ref midband)	50Hz
Large room/wall LF roll-off (-6dB ref midband)	50Hz
Large room 20Hz output (ref midband)	below -15dB
Estimated midrange sensitivity (ref 2.83V, 1m)	85dB
Impedance characteristic (ease of drive)	very good

One of only two models in this group to feature sealed-box (as distinct from reflex-ported) bass loading, this has several implications. Sensitivity is slightly below the group average, and significantly below the overall market norm. The amplifier load dips down a shade below 60hms at low frequencies, but remains very easy to drive. This is partly because there's just the single low frequency resonance for the amplifier to worry about, at around 95Hz.

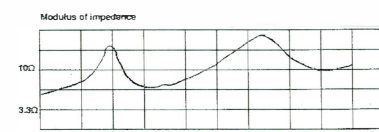
Close-to-wall siting is mandatory to help reinforce the midbass (50-150Hz), even though one unfortunate repercussion is to make the midband less even. The end result is not the smoothest trace around, but it is broadly well balanced and close to flat right across the band. Notable features include a mildly depressed broad presence (1.5-5kHz) plus a slightly worrying treble peak at 8-9kHz.



Treble appears rather bright, and bass is notably weak away from wall.



Good overall balance despite some unevenness when sited close to wall.



The *Gold Monitor* is a straightforward and simple sealed box load.

Mission 760i SE



VERDICT

- ▲ This stylish box is a willing and able performer with better bottom end drive and differentiation than the budget norm.
- ▼ Lacks some drama and sounds a bit shut in; check whether the SE £20 premium is worth it for you.
- ▶ **£149.90**

SOUND QUALITY ■■■□□

VALUE FOR MONEY ■■■■□

Mission's original Best Buy 760 (issue 90) was a great favourite of mine and of the market as a whole. I didn't get quite as carried away about its 760i replacement (issue 110), but the marketplace made its own decision and immediately made this the number one budget bestseller. Its biggest rival today turns out to be this £150 SE variation on the 760i theme. This latest version uses many of the same ingredients but adds a few extra tweaks to try and justify the price premium.

Visual identification is restricted to the gold badgework on the clever wraparound moulded frame grille, and the twin bi-wire terminals on the back. Inside, the main driver turns out to have a much larger magnet than the standard 760i, or anything else in this test group for that matter.

The package as a whole is certainly one of the neatest and prettiest around. The speaker is fashionably slim with a moulded plastic baffle which incorporates a reflex port and helps maximise the internal volume. It's aligned to be used with the main driver above the tweeter, which is one reason it looks a little odd with the grille removed, but the latter's artful design creates little, if any, acoustic impediment.

The box is more rigid than most. The rather small panels being 16mm stock, in place of the more usual 12mm, and a foam lining instead of fibrous fill provides damping. The 100mm doped paper cone and 19mm fabric dome drivers were both very tightly fitted, while good quality internal wiring is hardwired throughout, via a simple, well spaced crossover.

Sound quality

The SE was well received by all bar one of our listening panel, coming close to the top of the list. The bass isn't wonderful, but at least it has a bit of drive, differentiation, and not too much congestion. The timing is also generally good.

The slightly shut in balance adds a touch of blandness and squashes the midband a little. Despite this, voices remain clear, well focused and articulate, while the treble proper is well judged, managing to sound open without

becoming too obtrusive.

By absolute standards it's a bit small and constrained, but in a bookshelf context it does carry the musical flow with decent enthusiasm. And as hands on tests showed, the 760i SE handles power very well, and richly rewards careful attention paid to siting and supports, with a sound which can be unusually open and free from boxiness.

Conclusion

Stylish high class presentation is certainly one factor behind this model's already established success. But a sound quality close to the best provides further powerful justification for Recommendation. It may not be the best bargain around, but is one of the best overall compromises, and therefore most unlikely to disappoint.

Mission Electronics, Stonehill, Huntingdon, Cambs. ☎ (0480) 451777

LABORATORY REPORT

Size (h x w x d) 29.5 x 18 x 20 cm
 Weight 3.8 kg
 Recommended amplifier power 20-70 W
 Recommended placement 1 ft from wall

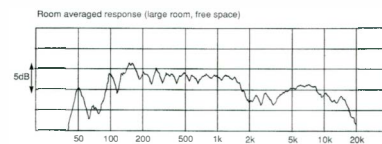
In room averaged response limits 50 Hz-10 kHz ±5 dB
 Large room/space LF roll-off (-6 dB ref midband) 50 Hz
 Large room/wall LF roll-off (-6 dB ref midband) 45 Hz
 Large room 20 Hz output (ref mid) well below -15 dB

Estimated midrange sensitivity (ref 2.83 V, 1 m) 87 dB
 Impedance characteristic (ease of drive) quite demanding

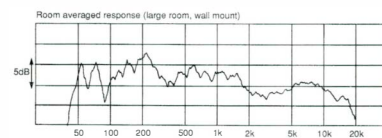
Sensitivity is above average in relation to the others, but any advantage is more or less negated by an impedance characteristic which extracts relatively more amplifier current than average. Bass extension is modest, output falling rapidly below 50 Hz because the port is tuned to a highish 60 Hz.

The measured balance clearly shows that the midbass needs some extra reinforcement from a nearby wall, but that this also introduces some additional unwanted unevenness across an otherwise impressively flat broad midband. There's a notable discontinuity between midband and treble at 1.5-2 kHz, but the tweeter recovers significantly 5-8 kHz, leaving the presence band a shade depressed.

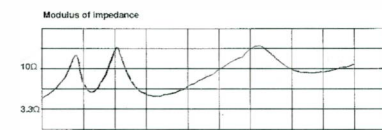
Comparison to our 760i findings show only minor differences, the SE variation having a little more midbass and a little less low bass, a tad more tweeter output and a slightly less abrupt transition from mid to treble.



Lovely flat midband but presence suckout and limited bass.



Wall helps fill the bass but too close can upset the midband evenness.



Rather low impedance will drag plenty of current from the amplifier.

Mordaunt-Short MS10



I predicted this new(ish) Mordaunt-Short baby would make the Recommended lists when undertaking a Sessions piece recently (issue 126). As it turned out I was right, but the comfort zone was much smaller than I expected. Which only goes to show that the comparative group review is a much more critical and useful tool than any one-off assessment.

The £130 MS10 has much in common with its 5.10 predecessor. This includes high-tech features such as the moulded plastic front and back panels, the former actually incorporating the basket for the main driver. However, the cosmetic grille and baffle treatment is all completely new and rather more conservative than before, while the metal dome tweeter is now made by Mordaunt-Short itself.

Though larger than several in this group, the MS10 is more or less the classic miniature in size. The woodprint vinyl covered wrap uses 12mm chipboard, while the presentation favours keeping the main grille in place. This is not really a great burden as the frame is a fairly unobstructive moulding, and it is possible to remove the additional magnetically held tweeter protection mesh.

The speaker's main driver uses a 90mm plastic cone, port loaded through the rear, while the tweeter has a 25mm metal dome. Both are fed via a very simple crossover from a single terminal pair.

Sound quality

Although I actually gave it my highest marks, the rest of the panel were rather less convinced by the MS10. More than one of

them found the mid/top discontinuity rather disconcerting. "I feel I want to bring the lower register of the tweeter up a bit", commented an experienced designer with what proved to be uncanny accuracy.

There was also some criticism of the quality of the top end, euphemistically described as 'distinctive' by one, 'bright and exposed' by another. Despite this slight treble 'sting' the overall effect is actually a bit dull and rich. The saving grace, however, is that the

VERDICT

- ▲ Fine high-tech build with a bass and midband that's lively, communicative and uncongested.
- ▼ Mid-to-treble integration is suspect; the top could be sweeter, with more lower treble output.
- ▶ **£129.99**

SOUND QUALITY

■ ■ ■ ■ □

VALUE FOR MONEY

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bass and midband are reasonably lively, communicative and uncongested, and certainly better than the baby budget norm. Voices too are expressive despite some coloration. The whole thing is still short of drive and authority and only just manages to get down and boogie, but that's better than not being able to boogie at all.

Conclusion

There remain one or two questions, hanging over the new tweeter in particular. However, the MS10 does sound more fun than the 5.10 ever did. To some extent it harks back to the bestselling 3.10 model from five years ago. This latest model still represents ample high-tech value for money to justify continuing the Recommendation for this successful series.

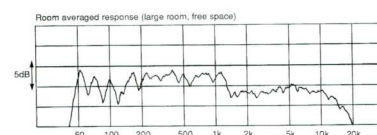
Mordaunt-Short Ltd, 3 Ridgeway, Havant, Hants. PO9 1JS. ☎ (0705) 407722

LABORATORY REPORT

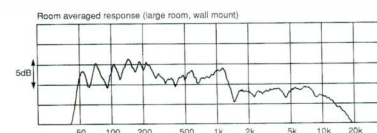
Size (h x w x d)	30.5 x 18.5 x 21 cm
Weight	4 kg
Recommended amplifier power	20-80 W
Recommended placement	2 ft from wall
In room averaged response limits 50 Hz-10 kHz	±4 dB
Large room/space LF roll-off (-6 dB ref midband)	50 Hz
Large room/wall LF roll-off (-6 dB ref midband)	50 Hz
Large room 20 Hz output (ref mid)	well below -15 dB
Estimated midrange sensitivity (ref 2.83 V, 1 m)	86 dB
Impedance characteristic (ease of drive)	good

Sensitivity is a shade below average, and bass extension is curtailed sharply below 50 Hz. But the impedance is benign enough, even though it is significantly lower than the 5.10 at low frequencies. The limited low frequency extension here is due to the fact that the port/enclosure resonance is tuned to 70 Hz, which is a higher frequency than most of its peers. The positive side is a theoretical increase in control over the c90 Hz driver/box resonance, which should translate into good power handling and loudness capabilities.

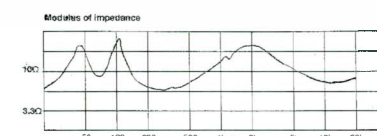
The balance is clearly better when sited away from walls, whereupon the MS10 can develop an impressively flat midbass-to-midband, and an impressively flat treble. The singular distinction is that there's a rather abrupt 4 dB step between the two, at 1.3 kHz. In this respect the overall shape is much more reminiscent of the earlier 3.10 than the 5.10.



Good bass-to-mid balance when clear of walls, but sharp discontinuity at 1.5 kHz.



Balance becomes a bit too rich and heavy when the speaker is close against a wall.



An easy amplifier load; the port is tuned to a fairly high 70 Hz.

NAD 801MM



NAD is not primarily known for its loudspeakers. Amplifiers, CD players and other electronics are the stock in trade of this multi-national hi-fi specialist. Despite this fact, the odd NAD loudspeaker has appeared from time to time on our regular review schedule (see issue 126), and has tended to do rather well in the overall assessment.

This new £100 801MM represents the baby of the range, and is very much the typical budget miniature. Its box dimensions are identical to both the JPW and TDL models covered in this report, the MM of the title presumably referring to that well known Disney character with the silly ears, *Mini Monitor*.

Like the JPW, but unlike the others assembled here, the 801MM is a sealed box. It is distinguished, if that isn't too strong a word, by a slightly chamfered baffle edge — but not much else. An adequate grille, with fairly thin wooden frame, maintains the curve to minimise the visual impact.

Both drivers were tightly fixed with decent woodscrews, the part-rebated main driver using a small 90mm paper cone in a pressed steel basket driven from a chunky, decent size magnet. The tweeter resembles the popular low cost Audax design, with plastic dome/annulus diaphragm behind phase compensator and short horn, but is obviously from a different source.

The black woodprint vinyl wrapped box is built from 12mm chipboard throughout. The inside is filled with a substantial amount of well packed fibrous wadding. A gilt pair of speaker terminals feed the simple but generously rated and spaced, hardwired crossover with

standard internal wiring which tag-connects to the drivers.

Sound quality

Although clear of the bottom of the listings, the 801 failed to distinguish itself in the blind listening tests, the faint praise including comments like; "A half interesting one, this" and "Great for an Indian restaurant".

Balance is basically fairly good. Voices sound very clear and open if a shade over-

VERDICT

- ▲ Good voice band clarity and decent build quality; decent material value for money alongside neat presentation.
- ▼ A bit Mickey Mouse even for a *Mini Monitor*; sensitivity is low and bass quality disappointing.
- ▶ £99.95

SOUND QUALITY

■ ■ □ □ □

VALUE FOR MONEY

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sibilant. However, the bottom half of the audio band sounds distinctly compressed and shut in. The bass, in particular, has a curiously dead and flaccid tonal quality that fails to generate any real listener enthusiasm as it plods along as an afterthought to the overall thrust of the music.

Conclusion

NAD's previous and somewhat more expensive forays into loudspeaker design and marketing have been pretty successful by our standards at least. Unfortunately, the same cannot be said for this new budget miniature, which all too clearly deserves its Mickey Mouse soubriquet. It's not bad value, and it's not a bad loudspeaker but, at the same time, it's not special.

NAD Marketing Ltd, Adastra House, 401-405 Nether Street, London N3 1QG.
☎ 081-343 3240

LABORATORY REPORT

Size (hxwx d)	27x18x18cm
Weight	2.7kg
Recommended amplifier power	20-70W
Recommended placement	close to wall

In room averaged response limits 50Hz-10kHz	±4dB
Large room/space LF roll-off (-6dB ref midband)	50Hz
Large room/wall LF roll-off (-6dB ref midband)	48Hz
Large room 20Hz output (ref mid)	below -15dB

Estimated midrange sensitivity (ref 2.83V, 1m)	84dB
Impedance characteristic (ease of drive)	very good

One of only two sealed box (as distinct from reflex-ported) speaker systems in this group, the 801 follows pretty much the expected pattern for its ingredients. The load is particularly easy to drive, staying above 60hms throughout and showing just the single driver/box resonance at 85Hz.

The main limiting factor is probably the sensitivity, which is well below average, our 84dB rating actually being a trifle generous (in the context of our notably ungenerous real world ratings). The sealed box confers decent enough ultimate bass extension (-10dB at 30Hz), but does need close-to-wall siting in order to develop the midbass adequately. The consequence is significant broad unevenness across the otherwise flat and well contained (±4dB) response. Note particularly the rather obvious low-treble peak at 5-6kHz, registering several dB above the slightly depressed presence.

Well balanced though not particularly smooth; lacking in bass output.

Wall reinforcement gives good midbass alignment but increases overall unevenness.

The NAD 801MM can be seen to deliver a very straightforward amplifier load.

Tannoy 603 II



The smallest model in the extensive Tannoy Sixes range, the £140 603 II has a smaller main driver and narrower cabinet than the rest of the series, and is not necessarily the better for it. The original 603 grabbed a Recommended flag (issue 102), but that was a borderline case.

This MkII update incorporates a number of detail refinements, including the now gold anodised metal dome tweeter, but much of the design is very similar to its predecessor. One interesting change is that two foam plugs are now supplied so that the rear ported configuration can be changed into a sealed box alignment. Experiment indicated that this might well be useful if the speakers have to be sited close to a wall — but that can bring other difficulties.

Such a dinky little speaker does look a bit forlorn when perched on a stand out in free space. Despite the fact that the overall width is 22cm, the actual baffle width is just 16cm across, so the whole thing looked rather vulnerable perched on top of a speaker stand.

With plastic end caps top and bottom, the sides, back and front comprise a hexagonal wrap. Such a shape defocuses internal standing waves, improves box stiffness and promotes lateral dispersion. The vinyl clad box is built from 12mm chipboard, and damped by a light fibre fill, but the brace which used to connect top and bottom with the back of the main driver magnet has been omitted in this MkII model. Bi-wire terminals feed the minimalist crossover with heavy internal wiring, and tag driver connections. The main driver has a decent magnet and a 90mm plastic cone, while the tweeter uses a 24mm metal dome, under a removable protective mesh. All was

well assembled, and even the moulded frame grille is a reasonable option.

Sound quality

The 603 II received short shrift from the listening panel, which dismissed it as shut in and boring. Half of them, without conferring, made comparisons with the sound of a transistor radio.

Blind testing can give misleading results sometimes, through an unfortunate

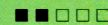
VERDICT

▲ The unusual hexagonal styling makes a refreshing change, promoting distribution and reducing boxy effects.

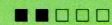
▼ Balance is rather dull and the sound lacks drive and authority; a bit small for free space siting.

▶ £139.99

SOUND QUALITY



VALUE FOR MONEY



combination of speaker and stand, for example. Subsequent hands-on work showed that this Tannoy is rather better than the panel had suggested, and can be persuaded to sound quite open and unboxy.

But it was still difficult to raise any particular enthusiasm for its rather dull balance, and a bottom end which seemed either congested with the ports open, or utterly lacking in drive or authority when the plugs were in.

Conclusion

This is a neat and pretty little speaker to be sure, but the virtues which have made the larger Tannoy Sixes so successful do not seem to translate too effectively down to this miniaturised version. The optional port is an interesting development, but even this seemed of limited value in this instance.

Tannoy Ltd, Rosehall Ind Est, Coatbridge, Strathclyde ML5 4TF. ☎ (0236) 420199

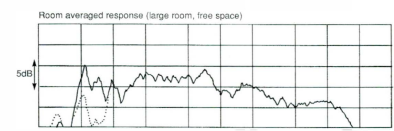
LABORATORY REPORT

Size (hxwxrd)	33.5x22x16cm
Weight	3kg
Recommended amplifier power	20-80W
Recommended placement	experiment (see text)
In room averaged response limits 50Hz-10kHz	±5dB
Large room/space LF roll-off (-6dB ref midband)	45Hz
Large room/wall LF roll-off (-6dB ref midband)	45Hz
Large room 20Hz output (ref mid)	well below -15dB
Estimated midrange sensitivity (ref 2.83V, 1m)	86dB
Impedance characteristic (ease of drive)	good

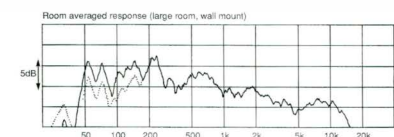
Studying the various curves for sealed box and ported operation suggested that free space siting with port open is likely to give the best results, partly because the excellent lateral distribution 'reads' a nearby wall more clearly than a bluffer shaped model.

Sensitivity is a shade below average, but the impedance in either mode should be easy for any amp to drive. Whichever mode of bass alignment is adopted — a little trial and error should establish the best compromise for any particular room and system — the balance above the bass/midband, from 800Hz, starts to fall away gently but persistently, registering about -9dB prior to the sharper ultimate roll-off at 10kHz.

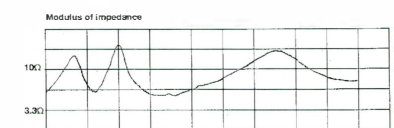
Comparison to the original 603 shows some improvement (+1-2dB) in relative treble level, plus slightly different port tuning, though neither change can be expected to have major repercussions.



Solid ports open; dotted ports blocked:
keep ports open in free space.



Solid ports open; dotted ports blocked:
closed ports preferable here.



Trace dips a little below 60hms, but is still an easy enough proposition.

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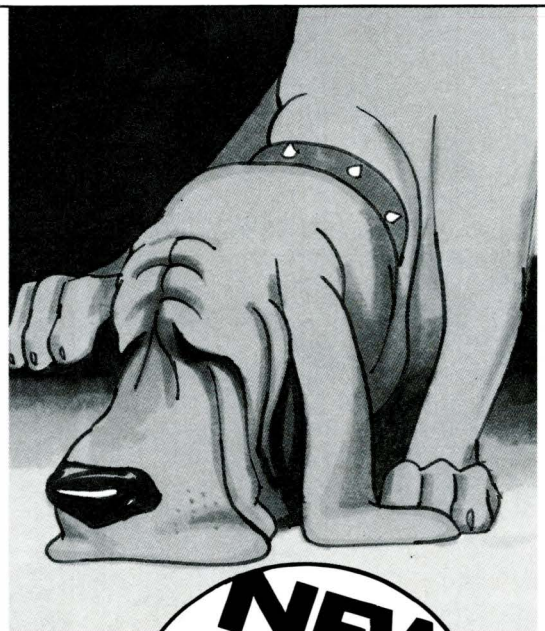
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ortofon

Ortofon (UK) Limited, Chiltern Hill, Chalfont St Peter, Bucks SL9 9UG.
Tel: 0753 889949.



TDL Near Field Monitor



TDL's long established reputation is firmly based on transmission line loudspeakers, typically large upmarket floorstanders with prodigious bass extension, output and power handling.

Late 1993, however, saw the introduction of a range of much cheaper models, as competitive as anything on the market in terms of perceived material value. Most recall the company's heritage through an RTL prefix, but this £120 baby of the range is the *Near Field Monitor*, a name of such pretension I can almost visualise John Wright's sardonic smile when he made the decision.

It's the classic budget box-stuffing package, showing a very close resemblance in basic ingredients to both the NAD and JPW models in this group. Yet it also now costs significantly more than either, thanks to a recent post-launch £20 price increase from the original £100 (Sessions, issue 125). This is not the first time I've encountered the reprehensible stratagem of launching at a competitive price, getting favourable reviews in the press, and then jacking the price up a month or three later to cash in on the demand.

It's a small rear ported box in vinyl clad chipboard, built up from 12mm wrap and 13mm baffle sections, and lightly filled with fibrous material. The grille has a thick wooden frame, and is probably best left unused. The surface mounted drivers were tightly held by chunky woodscrews, the main driver using a 100mm doped paper cone and decent magnet on a pressed frame. The tweeter looks like a variation of the (justly) popular Audax theme, with small hard plastic dome/annulus behind short horn and phase compensator. A single

terminal pair feeds a simple hardwired crossover network.

Sound quality

The *Near Field Monitor* did little to impress a listening panel which was admittedly seated in the far field, some four metres from the speakers. Good consistency between two separate presentations left this model well down the overall rankings, one panellist commenting that it made Christy Moore

VERDICT

- ▲ Good build quality; it's built well too; a compact enclosure for the price.
- ▼ Recent price rise takes it out of competitive contention; poor low frequency resolution and analysis.

£119.95

SOUND QUALITY

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VALUE FOR MONEY

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sound like Val Doonican (who?).

Close up listening failed to change the verdict significantly. The treble is a shade exposed, but stays quite clean and clear so gets away with it, despite the mild presence band suckout. But musical information in the bass and lower mid is very poorly differentiated, with no authority and dynamic or any other kind of resolution. Significant thickening and congestion also significantly compromised timing cues.

Conclusion

Even at the original launch price the *Near Field Monitor* is not a particularly impressive proposition. The new £120 price-tag makes it distinctly uncompetitive in a group context, handicapped by poor analysis of low frequency information.

TDL Electronics Ltd, Unit 2, Pilot Trading Estate, Hugh Wycombe, Bucks HP12 3AB.

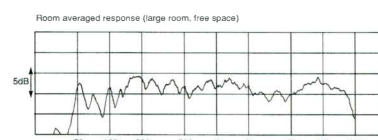
☎ (0494) 441191

LABORATORY REPORT

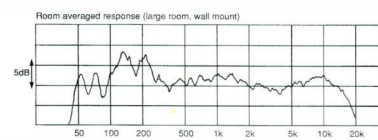
Size (h x w x d)	27x18x18cm
Weight	2.5kg
Recommended amplifier power	20-60W
Recommended placement	1ft from wall
In room averaged response limits 50Hz-10kHz	±5dB
Large room/space LF rolloff (-6dB ref midband)	50Hz
Large room/wall LF rolloff (-6dB ref midband)	50Hz
Large room 20Hz output (ref mid)	well below -15dB
Estimated midrange sensitivity (ref 2.83V, 1m)	86dB
Impedance characteristic (ease of drive)	good

Sensitivity is a shade below average, but very respectable given the easy to drive impedance and modest size main driver and box. The price, inevitably, is extracted in the very modest bass extension. The port output, centred on 60-70Hz, helps keep thing going down to 50Hz, but that's your lot. Some wall reinforcement will be helpful, even though that's hardly in the Near Field Monitor tradition, but keep it about a foot out to avoid colouring up the midband.

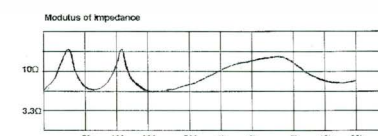
Given appropriate siting the overall balance is rather good, holding within close limits above 150Hz. However, it's not particularly smooth through the midband, and the mid-treble looks uncomfortably exposed. Although the top end measures flat in relation to the midband here, which ought to be a good thing — that is, a few dB stronger than the norm — such a relatively bright top end will need a very high quality tweeter.



Uneven but good overall balance, but midbass light and mid treble strong.



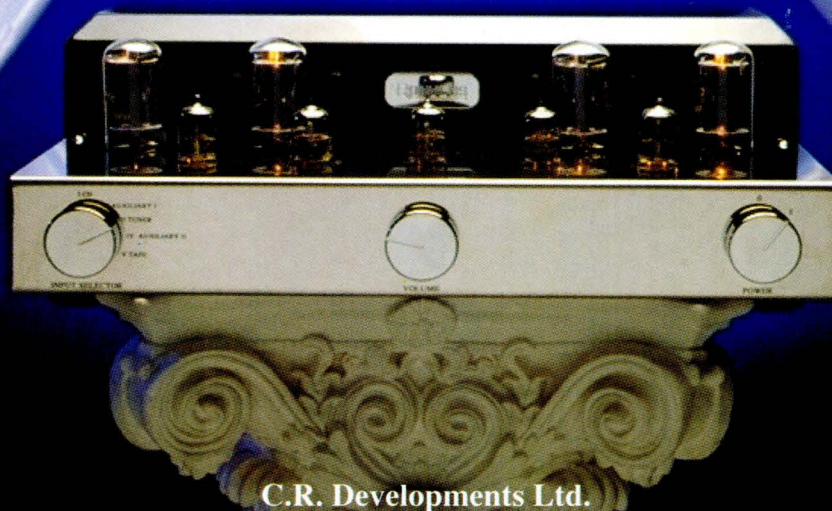
Close to wall helps the midbass but thickens the lower midband.



Easy amplifier load shows *Near Field Monitor* port tuned to around 65Hz.

ROMULUS

BY C.R. Developments Ltd.



C.R. Developments Ltd.

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Loudspeakers: conclusions, best buys and recommendations

The nine budget speakers assembled for this group test have a great deal in common, in terms of their ingredients that is. All use two drivers, a combination bass/mid unit and a tweeter, and all but the Harman/Kardon have small, under 10 litre enclosures. Indeed, the JPW, NAD and TDL appear to share almost identical cabinets.

However, that doesn't mean they sound the same. In fact, the variation between the best and worst in our listening tests was rather wider than I or the panelists expected, especially as the whole spread extended little above the bottom half of an overall 'goodness' scale.

There were some common factors. Given the small boxes and main drivers, the lack of any serious bass was universal and inevitable, although the H/K did take full advantage of its larger enclosure here.

More significant is that the quality of bass information and dynamics showed large variations between the different models. This factor has a lot to do with how real and coherent a speaker will sound, and is actually more important than the frequency balance in the overall assessment, although attempts to pin it down through measurement have so far proved elusive.

Although the assembled nine represent a sufficiently large slice of the budget speaker market to be broadly representative, we also had on hand a couple of extant Best Buys to help put the project into long term perspective. Both the JPW *Sonata* (£115 in 'real' wood) from issue 71 and the much more recently assessed Wharfedale *CRS3* (from £90, issue 122) were included in the auditioning procedures, confirming their own continued Best Buy status and providing price/performance targets for this new group.

The £80 JPW *Gold Monitor* has astounded the bottom end for a baby. Cheap and cheerful is the watchword, and though the top end does let things down a bit, fun is firmly on the agenda.

Despite their very similar enclosures, neither the £100 NAD *801MM* nor the £120 TDL *NFM* quickened the listening panel's pulse to anything like the same degree. Lacklustre and congested are the words that come most readily to mind here, as they did with the £140 Tannoy *603 II*.

In terms of price and perfor-

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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.



Best buys and recommended models

Best buys

Celestion *3 MkII* £130 Smooth and polished by budget speaker standards, if a bit laid back for some tastes.

JPW *Gold Monitor* £80 Great sound for pound value through bass and midband, but the top end's rather coarse.

Recommended

Harman/Kardon *LS 0200* £150 Laid back to a fault but entertaining nonetheless, and a big box for the price.

Mission *760i SE* £150 Tweaked *760i* variation is one of the prettiest and best balanced babies around; a demanding amp load.

Mordaunt-Short *MS-10* £130 Hi-tech baby has fine bass/mid integrity but the top end is less appealing.



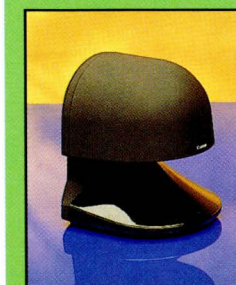
mance, the middle ground is occupied by the £130 Jamo *Cornet 40 III*, a decent enough performer let down by poor driver fixing, the mostly rather good Mordaunt-Short *MS-10*, and the large and laid back £150 Harman/Kardon *LS 0200*.

After all the hype, it was gratifying, finally, to confirm that the £150 Mission *760i SE* does come up with the sonic goods, although our listeners actually preferred the somewhat less expensive Celestion *3 MkII*, a ported £130 variation on a familiar theme.

Best of the rest

Besides the five selected for commendation among our nine new contenders, more than a dozen models from previous tests continue to enjoy some or other availability and remain equally attractive prospects for purchasers.

Models like the £100 Allison *AL 100*, £110 Celestion *I*, £120 Heybrook *Prima*, £150 Jamo



Comet 50 and £110 Wharfedale *CRS3* tend to be at the lively end, while the £120 B&W *200 I* and £130 Mission *760i* offer a more refined perspective.

JPW has four entrants, from the £60 *Mini Monitor* (Richer Sounds), via the £80 *Minim* and Best Buy £100/£115 *Sonata* to the larger £135 *PI Vinyl*.

But for anyone wanting to be more than a little different, the cute space-age £150 Canon *S-30* (pictured above) is also plenty of fun.

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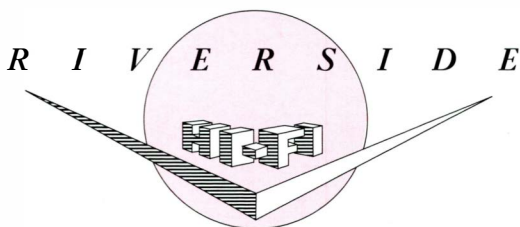
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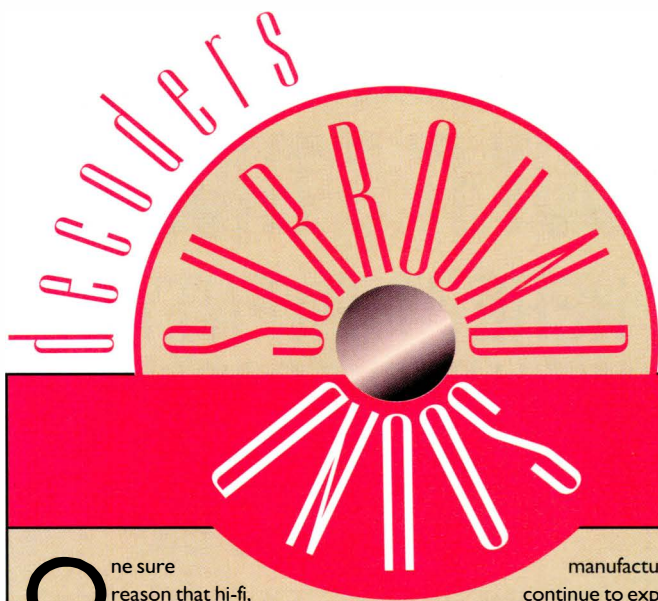
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One sure reason that hi-fi, as we know it, is in the doldrums is simply the lack of serious and successful innovation in audio-only formats. Compact disc still has many years of development and momentum ahead, but one can hardly describe DCC or MiniDisc as riding on a wave of consumer enthusiasm.

Instead, manufacturers, retailers and consumers are waking up to the fact that at least part of the future lies in audio-with-video media in one form or another. And the leading edge of this AV evolution turns out to be the Hollywood feature film.

In the mid-eighties, big budget movies began coming out on video with something called Dolby Surround sound. Most feature films now have this surround sound feature encoded into their stereo soundtracks; Nicam and satellite transmissions have joined video as sources; and Dolby Pro-Logic deprocessing has significantly improved the separation of the surround sound effects from the stereo mix.

Hi-fi and consumer electronics manufacturers have started bringing out all manner of Dolby Surround sound reproduction equipment. Some, like the Toshiba and Hitachi Dolby Pro-Logic colour televisions, have very little to do with hi-fi. Others, like the four processors assembled for this feature, are designed to operate alongside or as an extension to a real hi-fi system.

This is still a relatively new market. The various equipment stereotypes are only partly established, and

manufacturers continue to experiment

with different options. Each of the four Dolby Surround processors under scrutiny here has taken a subtly different route towards the far from easy task of letting you have your Pro-Logic decoded cake while enabling you to eat your proper hi-fi stereo sound too.

If you already have a decent hi-fi system, you're not necessarily going to want to junk it and start from scratch, although this is probably the ideal way to get the very best movie surround sound reproduction. Even placing a television set in between a pair of high class speakers represents a significant sonic compromise in serious audiophile terms, so it's best to put the home cinema in a completely separate room from the hi-fi.

However, most will want to achieve a compromise which enables both to be enjoyed according to the medium chosen at the time. And that, in short, means introducing a Dolby Surround processor at some point in the chain.

Don't make the mistake of choosing an AV amplifier or receiver instead of a processor. These packages may be good value, but are really intended to replace rather than add-on to your existing amplifier.

And unless your own amplifier is in desperate need of upgrading, swapping for one of these is more than likely to downgrade your stereo sound. None of the half dozen I've so far tried, when operating in stereo mode, can match a basic hi-fi-oriented budget stereo amplifier like the £230 Arcam Alpha 5.

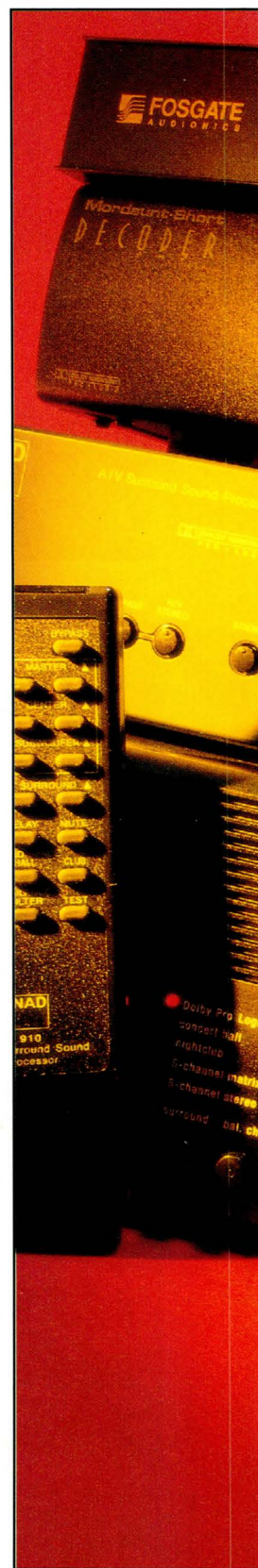
Paul Messenger takes a look at four of the latest surround sound processors. Can you combine hi-fi with TV and video to get good cinema surround sound without having to junk your existing hi-fi system and start from scratch?

The immediate curiosity is that none of the four processors in this test come from the major Japanese brands which dominate the AV amplifier and receiver markets. Instead we've come up with a mixture of US and British designs, leavened by a little Taiwanese manufacturing. Each will do the job required, but in subtly different ways.

Working upwards in price order, Mordaunt-Short is one of Britain's leading specialist speaker companies, and one of the first to wake up to the UK potential of home cinema. Its Home Entertainment series speakers, especially the cute little CS1 dialogue/surround model, have been notably successful, so expanding into the electronics side of things is a natural progression.

Called *Decoder One*, this £299 package provides basic Dolby Pro-Logic decoding without the frills and distractions of alternative ambience simulations. Built-in (but optional) power amps for centre-front and rear have limited power (30W plus 20W), and without a remote control, operation is strictly hands on.

One hundred pounds more buys the £399 NAD 910, from a true specialist hi-fi multi-national which combines UK research and development labs with Far Eastern manufacturing. The first



Twenty channels of Pro-Logic home cinema, from Adcom, Fosgate, Mordaunt-Short and NAD.

THE CAST LIST

Adcom GSP-560	£599
Fosgate Model Five	£599
Mordaunt-Short Decoder One	£299
NAD 910	£399



MAKING THE MOST OF SURROUND SOUND

To anyone who takes hi-fi sound reproduction in any way seriously, stereo is stereo, and Dolby Surround is Dolby Surround; all else is playing games. But playing games can be fun, and adding a little extra surround even to your stereo sound can have some interesting and often very positive effects.

It almost always seems to add extra space and air to the overall sound, and if handled with care and subtlety (you shouldn't even be aware that the surround speakers are there) somehow seems to open up and neutralise the normally slightly claustrophobic acoustic characteristics of the average listening room.

If surround effects can often be very positive, the same cannot be said about the centre dialogue channel derived by Pro-Logic processing. The most serious problem is that the dialogue speaker and TV screen both need to be in the same place. For acoustic reasons it's usually best to place the speaker on top of the TV set, but mechanically speaking that's a lousy place to put an important loudspeaker.

Anyone using serious main hi-fi speakers may find it effectively impossible to make an adequate centre-front match. In such cases the 'phantom' mode — or even a direct unadulterated stereo feed — may well give superior results.

NAD home cinema product to go on sale in the UK, it is less elaborate and expensive than the 917 which has just appeared in the USA.

It's really a combination processor/preamplifier, with remote switching and routing of composite video signals alongside audio, as well as delivering Dolby Pro-Logic and various simulated surround effects.

However, there are no built-in amplifiers, so you have to add a couple of channels (at least) of extra power amplification over and beyond the assumed extant main stereo amp. Alternatively the NAD, or any of the other processors in this test, could be used with a dedicated six channel AV power amplifier, like the Chord SPM 2000 (see page 63).

Fosgate may well be an unfamiliar name, at any rate to those for whom the occasionally bizarre world of in-car hi-fi remains a closed book. From a base as a leader in US high-end ICE, Fosgate has used its processing know-how to move into domestic home cinema. Its decidedly upmarket Home-THX approved *Model Three* (badged also as the Harman/Kardon *AVP1*) arguably represents one version of the state-of-the-art as far as cinema sound processing goes.

The £599 *Model Five* is an ultra compact and less expensive stripped down variation on the theme, without the H-THX refinements and other frills. It seeks nevertheless to provide basic Dolby Pro-Logic deprocessing to extremely high standards. Like the NAD, extra rear and dialogue power amplifier channels are needed.

Adcom too is hardly a household word, at least outside of America. This East Coast (New Jersey based) US amplifier specialist having only quite recently reached these shores courtesy of Celestion.

The £599 *GSP-560* shares the top rung of the price ladder, but is a much more substantial unit than the others here, thanks to relatively beefy built in amplification for centre front and surround channels (80W plus 2x40W). There's considerable flexibility here too, plus a fair range of synthesised surround modes over and above the basic Dolby Pro-Logic function.

The missing link



surround options, including a so-called 70mm alternative to the regular Pro-Logic brew, but no narrow/wide bandwidth or phantom options for the centre-front channel.

There's some sense in both Fosgate's and NAD's decisions to omit power amplification, both from the point of view of keeping the units compact and to encourage the use of 'real' (and preferably matching) power amps, especially for the dialogue channel.

One of the best things about the NAD is a wonderfully well explained manual, which goes into considerable detail on all the different system connection possibilities, and is an object lesson on how this complex subject ought to be described.

The front panel has a copious sprinkling of identical buttons with cute tell-tale status lights, covering three-source AV input switching and bypass capabilities as well as a relatively modest selection of surround modes and just two alternative delays. Rear panel switches preset the dialogue channel to 'real/phantom' and 'narrow/wide'.

Unusual features include a sibilance filter and something called CDR which acts as a gentle dynamic range compressor (very handy for late night movie buffs who don't want to wake the whole family). Nearly all functions are duplicated on the handset, except selection of the straight stereo bypass mode, which is a trifle irritating.

Like most, the Adcom eschews any

FACILITIES	
Adcom GSP-560	■■■■■□
Fosgate Model Five	■■■■□□
Mordaunt-Short Decoder One	■□□□□
NAD 910	■■■■■□

The Mordaunt-Short scores lowest on facilities, but that could be a positive advantage for those who just want to add the ability to replay movie soundtracks correctly alongside existing stereo sources. The one regrettable omission is any form of remote control.

There are no switching facilities of any kind, but that need not be a drawback. With screen-linked TV audio outputs, you only need to run one stereo lead to your hi-fi pre-amp, and link *Decoder One* into the pre-out/main-in or tape loop circuits.

One reason the Fosgate is so small is that there isn't a single control surface on the front panel. Just plug it in, note the mild mechanical hum (not unusual with US products designed for 110V 60Hz mains, but a pity all the same), and it's over to the remote handset for all the operations.

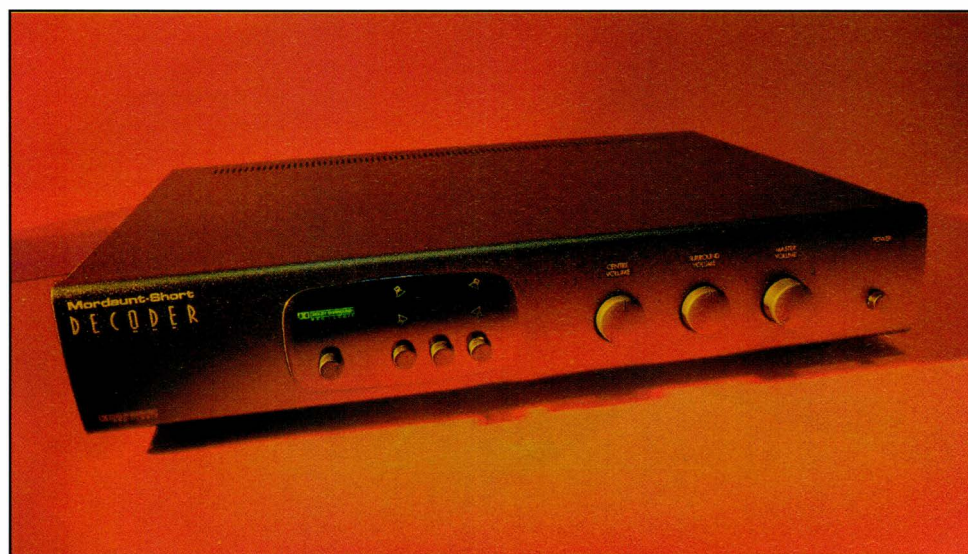
Well, that's the plan. In practice the two samples proved irritatingly reluctant to respond to commands. Plenty of tell-tales confirm status, but give no indication of relative volume.

American muscle aplenty from Adcom's GSP-560.

There are no input switching or routing facilities of any kind, but as with the Mordaunt-Short this need be no handicap. Although the Classical mode leaves the front left and right channels undisturbed, there's no formal stereo by-pass setting, which mitigates against using the pre-out/power-in option — tape in/out is the better route to use here.

Mordaunt-Short's *Decoder One*. Good value, but where's the remote?

Manual rotary controls on the rear of the unit are used to balance all the different channels separately in test signal mode. There's quite a range of



Choosing between them will substantially depend on where you're coming from.

attempt to perform AV switching, but does supply some pretty muscular power amplification for dialogue and surround channels. Arguably the best among the many features, however, is the remote motorised master volume control, complete with a two colour illuminated blob, giving instant access and volume setting confirmation.

Besides Dolby Pro-Logic there's a fair range of simulated surround modes and four alternative delay settings. A 'bass EQ' boost button will offend purists, but reflects market demands. The rear panel has line-out sockets (of limited gain range) as well as speaker outputs for the dialogue and surround channels, switches for presetting dialogue mode (phantom/narrow/ wide) and various subwoofer socket cross-arrangements.

EASE OF USE

Adcom GSP-560	■ ■ ■ ■ □
Fosgate Model Five	■ ■ ■ □ □
Mordaunt-Short Decoder One	■ ■ ■ ■ □
NAD 910	■ ■ ■ □ □

All four proved satisfactory enough, with a bit of practice. Sheers simplicity, sensible button layout and helpful, if twee, display would make the *Decoder One* quite the easiest to use were it not for the lack of remote control. There's adequate range to balance the various channels, providing your main channel speakers aren't grossly more sensi-



tive than the rest.

Thanks to its tasty master volume control, well laid out handset and sheer flexibility, the Adcom comes next. Although there were balancing problems when trying to feed all four surround channels directly into a multi-channel Chord power amplifier, this is unlikely to prove troublesome in normal 'loop through' configurations.

Presumably the intransigence of the Fosgate's remote was a sample aberration. Both Fosgate and NAD handsets could have been better labelled and

NAD's 910 has no built-in amps, but has loads of buttons to play with.

laid out, and neither unit included speaker configuration displays, although the NAD is arguably the most flexible and well featured of all the processors.

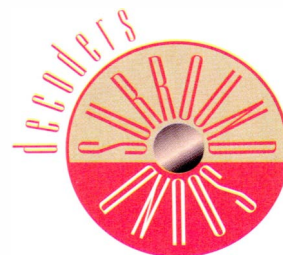
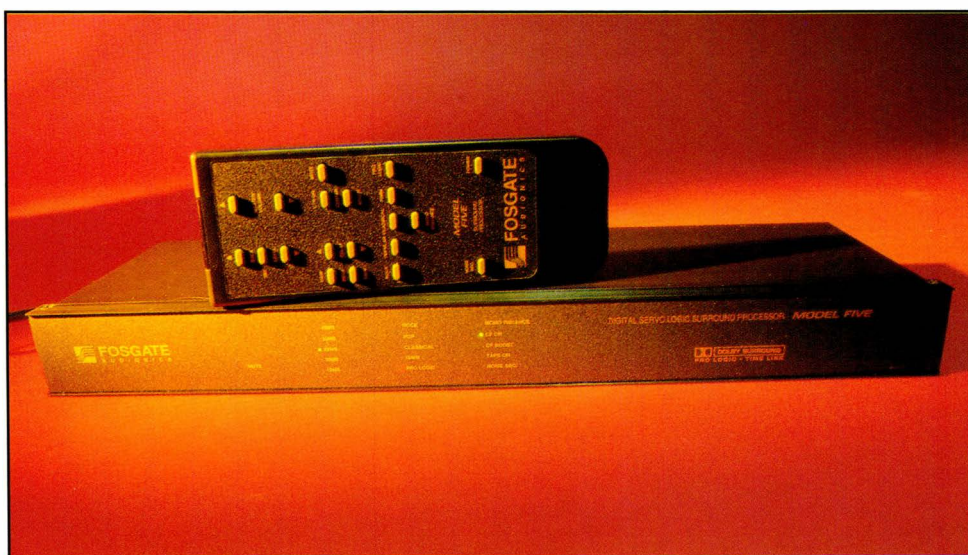
SOUND QUALITY

Adcom GSP-560	■ ■ □ □ □
Fosgate Model Five	■ ■ ■ ■ □
Mordaunt-Short Decoder One	■ ■ ■ □ □
NAD 910	■ ■ ■ □ □

Don't lose the remote for the Fosgate Model Five — there are no other controls.

We attempted to audition each unit in its Dolby Pro-Logic mode in the simplest system with the shortest signal paths. In this 'purist' arrangement, signals were fed directly from a Ferguson FV-39S S-VHS VCR to each processor, and the five line level outputs (subwoofers being unnecessary given the wide bandwidth main speakers) fed directly on to a Chord SPM 2000 six-channel power amplifier (see box). This in turn powered five Tannoy dual concentric loudspeakers of various kinds.

This wasn't possible with the Adcom, which needed its main left and right line-out signals reduced relative to front and surround line-outs (as would normally be done by the main amplifier volume control in loop-through connection). With high quality attenuation provided by a Naim NAC52, the



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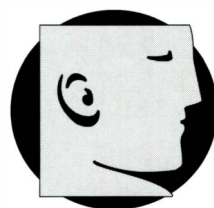


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GSP-560 still managed to deliver a less coherent and more artificial sound than the other processors. Matters were not improved by substituting the internal power amps, although these delivered a pretty respectable performance which would be more than adequate in a less 'high-end' home cinema setup.

Separating the Mordaunt-Short and the NAD is a little like comparing apples with pears. The NAD did the better job of integrating the front soundstage, with a top end sweetness and delicacy which is close to the best in the class. But the sound also seemed a bit short of weight and all those other nice

things that give a sense of scale.

This in turn was where the Mordaunt-Short did very well, bringing an impressive realism to a live broadcast from a large acoustic space. The downside was a slightly brittle and spitty quality to the dialogue channel, which didn't integrate with the main left and right channels quite as sweetly and convincingly.

The Fosgate combined the best characteristics of both, sounding less coloured and altogether more coherent, transparent and delicate than its competitors. The *Model Three/AVP1* is a videophile reference point, and this *Model Five* makes a similar perfor-

HOW THEY COMPARE

	M-S	NAD	ADCOM	FOSGATE
PRICE	299	399	599	599
REMOTE	NO	YES	YES	YES
POWER CENTRE-FRONT	30W	N/A	80W	N/A
POWER REAR	20W	N/A	2X40W	N/A
AV INPUT SWITCHING	NO	YES	NO	NO
STEREO BYPASS	YES	YES	YES	NO
DIALOGUE WIDE/NARROW	NO	NO	YES	NO
PHANTOM OPTION	YES	YES	YES	NO
SET-UP NOISE SIGNAL	YES	YES	YES	YES
SUBWOOFER OUTPUT	YES	YES	YES	YES

mance standard available at a much, much lower price. The pity is that you have no alternative but to use the 'loop through' compromise in order to get regular stereo as well.

CHORD SPM 2000: THE BEST REASON YET TO BUY AN AV AMP

If you're planning to get serious about AV surround sound, then whichever processor and brand of speaker you use, it's a big advantage to have the same standard and type of amplifier throughout to provide the muscle. And you do need lots of muscle, if only to stop the soundfield crashing around your ears and spoiling the illusion when the going gets tough.

Few can match the £4,600 Chord *SPM 2000* for design sophistication or sonic refinement. This beautiful creation is of standard width and only 14cm high, yet is capable of delivering 200W of peak power through all six channels, albeit not simultaneously — an arrangement which gives ample loudness in either stereo or surround sound modes.

The design is based on Chord's familiar *SPM 1000*, highly regarded for its clarity and transparency, and currently used in active BBC monitor designs. The circuitry uses MOSFET devices and switched-mode power supplies, which helps account for the compactness, and in this instance six power amplifier cards have been fitted within the normal stereo chassis. There wasn't quite room to treble up on the input and output terminals, so the requisite dozen substantial 4mm

socket/binders are fitted directly to the chassis, while the inputs use an external box which links in through a multi-pin Canon plug/socket.

Fed from a Harman/Kardon *AVP1* processor and driving the B&W Home THX speaker system, for example, movie sound quality was superbly seamless and coherent. The headroom seems almost unbelievable, especially considering its compact dimensions, and the surround illusion has unusual transparency and delicacy as well as real weight and scale. Our sample got rather warm, but that's at least partly because it was set to 220V for European export, so the quiescent current was a little high at 240V.



Switched-mode masterpiece. Chord's *SPM 2000*.

VERDICT

Adcom <i>GSP-560</i>	■ ■ ■ ■ □
Fosgate <i>Model Five</i>	■ ■ ■ ■ □
Mordaunt-Short <i>Decoder One</i>	■ ■ ■ ■ □
NAD <i>910</i>	■ ■ ■ ■ □

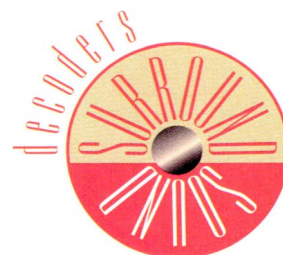
It's impossible to come up with a clear cut verdict on these four because it's not a true head-to-head comparison. Each does a somewhat different job, so choosing between them will substantially depend on where you're coming from and where your future aspirations lie.

The Adcom tops the list on ergonomics and features, and has ample on-board power to justify its premium price, although the ultimate sound quality is a little limited.

Better value, especially for those who merely want to add basic Dolby Pro-Logic with minimum fuss, the Mordaunt-Short *Decoder One* is attractively flexible and easy to use, if you don't mind hands-on operation.

NAD provides remote, video input switching, considerable flexibility and good sound quality at a very reasonable price — especially if you happen to have a spare amplifier to draft in for the dialogue and surround channels.

But the serious audiophile should certainly check out the Fosgate *Model Five*, which delivers surround sound delicacy and transparency which is rare at any price.





On test: CD transports

Every CD player is composed of a CD transport plus an on-board digital to analogue converter (DAC). The transport is responsible for handling the compact disc, extracting and decoding its digital data so that the DAC may recreate the original, analogue music. Most modern CD players also have a digital output which can be used to bypass the internal DAC in favour of an outboard converter, as an upgrade step. Lose the internal DAC altogether and you've the basis of this month's five-way test — standalone CD transports.

Not one of these CD transports is any use in isolation; teamed with a sympathetic DAC, however, they should be capable of exceeding the quality of any single integrated CD player. It's rather like comparing a pre/power combination with a conventional integrated amplifier.

Operating a CD transport is no different from a CD player. The bulk of a player's facilities are linked to the transport whether this is integrated or not. Facilities it controls include direct track access, search, repeat, random and program play. The only features missing

from a CD transport are a headphone socket and variable output as these fall into the analogue domain, after the data has left the transport and DAC.

Do you need different CD transports for, say, bitstream or multi-bit DACs? In short, no. This is because every CD transport, regardless of its origin, must adhere to a variety of conditions published in both Philips' Red Book and IEC958 documents. These describe the format of the digital data and the conditions under which it is transmitted between the CD transport and DAC.

As a consequence, compatibility should never be an issue, whether you decide to partner the digital output of a Sony CD player with a Meridian DAC or a Wadia CD transport with an Arcam converter.

Virtually every manufacturer likes to bend the digital rules to its advantage, however. This is especially true if such measures enhance compatibility between its own CD transports and outboard DACs. When we last looked at CD transports three years ago (issue 96), we found that Meridian transports only really sang with Meridian DACs, just as

Wadia transports were perfectly matched to Wadia DACs. But mix Meridian and Wadia models together and the results dropped out of sight, despite there being no obvious incompatibility.

Sadly, testing five different CD transports with five different outboard DACs is quite impractical. After all, if manufacturers do stick to the letter of IEC958 then there's no reason why we shouldn't mix 'n' match with great success, hence our choice of Arcam *Black Box 50* and DPA *Digital PDM2* outboard converters. Both offer a true 75ohm input impedance and neither harbours any technical oddities ready to trip-up an unsuspecting transport.

The £450 *BB50* recently wowed our listeners into awarding it a Best Buy (issue 127). It's an ideal starter DAC to accompany any one of these transports. With future upgrades in mind, the £2,500 *PDM2* DAC is also representative of the high-tech in high-end audio, a stunning performer regularly used as a source in our blind amplifier tests. So, with DACs of this ilk in mind, which of these CD transports is the best all-rounder?

Making the right connection

Five alternative digital interconnections are now in common use employing either electrical or optical modes of transmission. But whatever the mode, the format of the digital data remains absolutely identical — it's either transmitted as pulses of electricity or pulses of light.

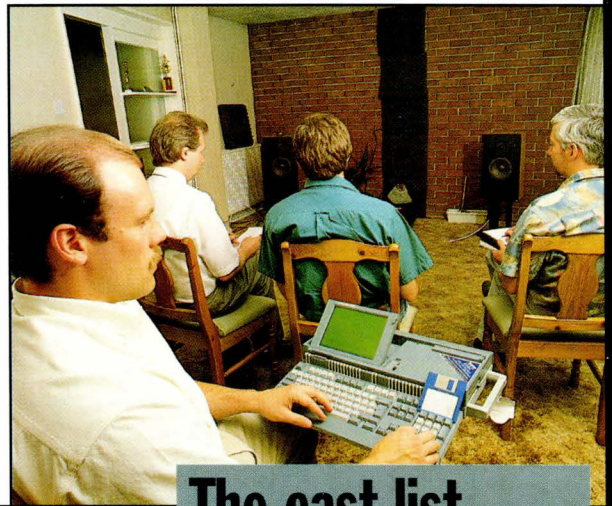
Electrical digital outputs use either phono (RCA) or BNC sockets but also include three-pin XLRs if a professional balanced (AES/EBU) output is provided. Optical outputs include transmitters from Toslink and AT&T. As there is no earth link or return path, both offer an advantage over electrical connections by providing a one-way stream of data free of circulating interference. Sadly only the high-speed AT&T link really lives up to this promise in practice, and unfortunately, it does so at a price.

How the listening tests were done

Each of these CD transports was auditioned under strict, blind conditions by an impartial listening panel who were unaware of either the name or price of the individual products. Both Arcam *Black Box 50* and DPA PDM2 outboard converters were used as representatives of different ends of the price spectrum while 75ohm Audioquest *Video Z* interconnect was selected as the Best Buy from our last cables supplement (issue 108).

A broad repertoire of vocal, folk, rock and classical music was used to stretch the performance of each transport/DAC combination. Thanks, as ever, to our

panel, Roger Batchelor (Denon), Mike Martindell (Arcam), Guy Sargeant (Audio Innovations) and Andy Whittle (Rogers).



The cast list

Arcam <i>Delta 250</i>	£750
Counterpoint <i>DA-11E</i>	£1,495
TEAC <i>P-2s</i>	£4,300
Theta <i>Data Basic</i>	£1,990
Wadia <i>8</i>	£3,195

Understanding the test results

The graphs and test results for a CD transport are quite different from those obtained for an integrated CD player. After all, the output from a CD player covers the audio range while the digital output from a CD transport comprises a series of pulses transmitted at 2.8224MHz (2.8 million times a second).

You can view these digital pulses on the accompanying oscillograms which show the transport's digital output when terminated by a correct 75ohm load (see middle graph). Each pulse is registered as a transition when its vertical leading edge passes through the mid-point (the zero-cross position) of the graph. The speed or verticalness of each edge is given by the risetime and you can see from the oscillograms that some edges are obviously faster or straighter than others.

CD's digital code uses a pair of transitions to represent a logic one and a single transition to represent a logic zero. In this way, streams of ones

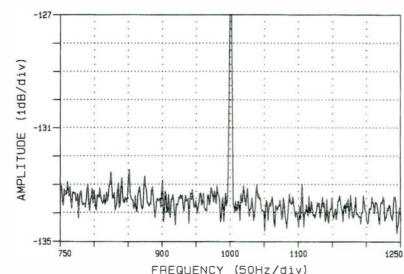
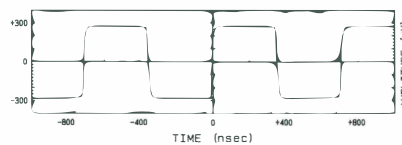
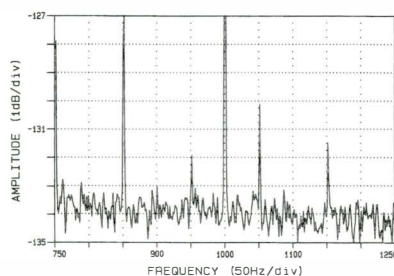
and zeros are squirted across from transport to DAC. Because these pulses are firmly in the RF (Radio Frequency) spectrum, it's crucial that the impedance of the digital output, the digital interconnect cable and digital input are all matched. The IEC 958 standard suggests a characteristic impedance of 75ohm with a pulse level of some 500mVp-p. You can see from the oscillograms that many CD transports exceed this output level.

Mismatches in impedance cause a percentage of this level to be reflected, setting up standing waves within the interconnect cable. This, in turn, increases the amount of background interference which may compromise the timing of digital edges and transitions. This phenomenon is called jitter and though the oscillograms do not show jitter directly, you can still witness the effects of a mis-match through overshoot and ringing on the tops of the pulses.

More importantly, jitter causes very unpleasant

forms of distortion during D/A conversion, distortions that are either random, and so look like noise, or discrete, which appear as extra peaks either side of the music signal. The effect of jitter on Arcam's *Black Box 50* converter is revealed using a very low-level dithered tone.

Ideally, each plot should show a slim central peak (at 1kHz) bordered by a smooth carpet of noise. In practice, however, extra spikes turn-up if the digital signal is jittered. Our example (left hand graph) indicates the incoming digital pulses are jittered by odd mains harmonics (50Hz, 150Hz, 250Hz and so on) from within the CD transport. Free of such discrete jitter (right hand graph) these spikes disappear even though random (noise-like) jitter can still be present.



Arcam Delta 250



There is much more to the Arcam *Delta 250* than meets the eye. Despite appearances, it's not simply a *Delta 270* CD player minus its DAC and analogue filter. Nor does it bear any relation to Arcam's original *Delta 170* transport except, perhaps, in its use of a re-clocked, direct digital output.

Clearly, the soft fascia design, green fluorescent display, track skip, search, program and repeat options all stem from the *D270* but inside, the *250* is quite unique. Here Arcam has opted for the Philips CDM9 mechanism with the SAA7310 decoder for unbeatable tracking of imperfect discs. A new digital output chip is also used along with a proprietary Sync Lock facility. This accepts a clock feed from Arcam's matching digital to analogue converter, synchronising the flow of data from one to the other.

Phono and BNC electrical outputs are provided alongside a Toslink optical port. There's also a high-speed AT&T optical output available as a £150 option, worthwhile for connection to many US outboard converters.

Sound quality

On this occasion there was a very reliable and predictable difference in the presentation of both *Delta 250/BB50* and *250/PDM2* combinations. The former proved to be the livelier, crisper and more explicit of the two. These qualities were revealed in Lisa Stansfield's strong, clear diction. The layering of percussion, vocal backing and main vocals was remarkably vivid, a clear demarcation existing between different performers within the mix.

The *D250/PDM2* combination, by contrast, appeared tidier, placid and refined. Strings, bass and percussion all sounded positive with-

out sounding bright or forward. In particular, the two rhythm guitars from Christy Moore's CD now had a sense of purpose rather than meandering along as they did with both *Wadia* and *Teac* transports.

In practice, the *Delta 250* sounds crisp and lively and will, DAC permitting, readily expose the subtle dynamic contrasts lost to inferior combinations. Without doubt, the *D250* represents a significant advance on Arcam's longstanding *Delta 170*.

Conclusion

For one reason or another Arcam's *Delta 250* requires a very long warm-up period before a slightly ragged, untidy quality is completely laid to rest. Yet, after several days of ticking-over, whatever the *Delta 250* lacks in engineering it more than makes up for with an even, sophisticated, lively and engaging performance. A great product at — by the standards of this test — a very fair price indeed. The *Delta 250* is highly Recommended.

A&R Arcam, Pembroke Avenue, Denny Industrial Centre, Waterbeach, Cambridge CB5 9PB.

☎ (0223) 440964

VERDICT

- ▲ Sprightly sounding transport with a strong, powerful and clear bass.
- ▼ Not as polished as the very best.
- ▶ £749.90

SOUND QUALITY

■■■■■□

VALUE FOR MONEY

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LABORATORY REPORT

Electrical Digital Output:	
Output level into 75ohm	788.1mVp-p
Edge Rise Time into 75ohm	23.25nsec
Output Impedance	71.1ohm
Output Clock Rate	1.41118MHz
Crystal Clock Accuracy	+3.70ppm

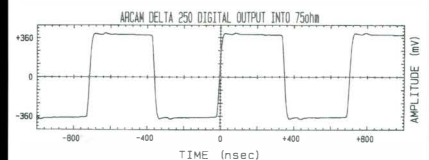
Performance after D/A conversion:	
Frequency Error at 20kHz	+0.074Hz
Jitter & Noise (re -90dB)	-26.11dB
Jitter & Noise with Arcam BB50	-23.26dB

Error Correction Capability:	
Interruption or scratch	>1mm
Black dot (audible muting)	>3mm
Simulated fingerprint	Passed
Maximum Track Access time	3.5secs
Dimensions (wxhxd)	430x92x280mm
Serial number	000132

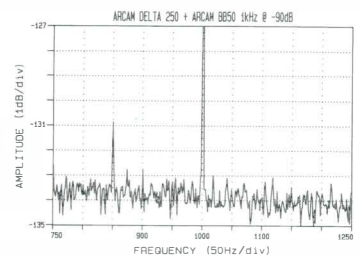
The CDM4 mechanism of the *D170* is replaced here with Philips CDM9 transport plus full CD Engine II servo and decoding electronics.

Furthermore, in common with *Theta*, Arcam has opted for Philips' new PCF2705 digital output chip though its final 23nsec risetime is way off the 1.1nsec achieved by the *Data Basic*. Arcam has even abandoned the customary digital output transformer (which will not only slow risetimes but has been shown to act as a primary source of jitter — issue 96).

A slow risetime may or may not betray any subjective significance. In this instance, it is caused by a single-pole RC filter at 30MHz, implemented to reduce any RF interference output from the transport that might upset the partnering DAC. Of course by direct-coupling this output, Arcam's *D250* has little protection from RF interference circulating the other way.

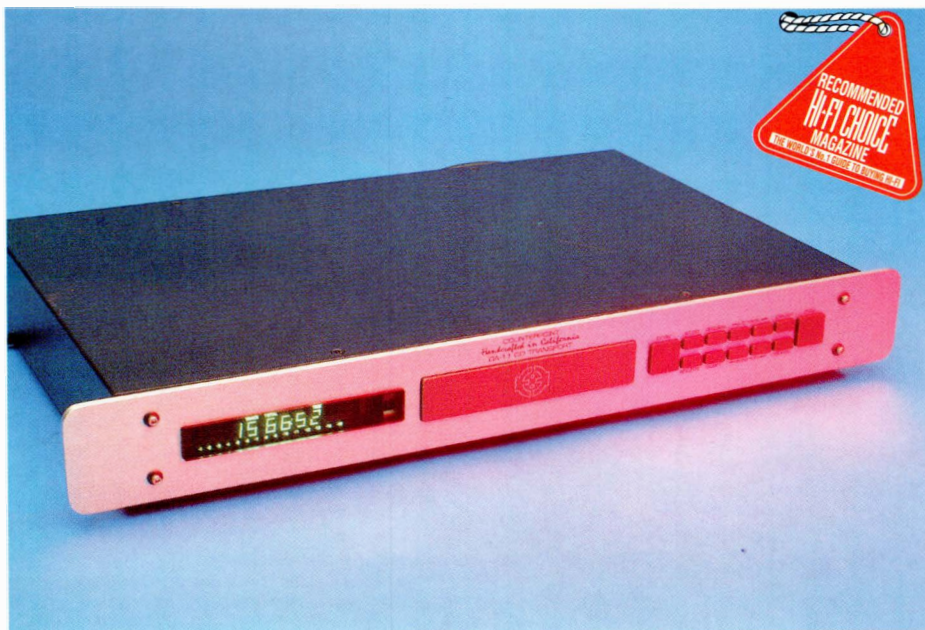


Digital output into 75ohm:
Digital edges are 'slowed' but retain a Class 1 clock accuracy.



Jitter/Noise with Arcam *BB50*: Direct output linked to discrete sidebands at 100Hz, 127Hz and 150Hz (see *DA-11E*).

Counterpoint DA-11E



CD transports don't come much more impressive nor further removed from the IEC958 specification than the DA-11E. Such a statement is not as contradictory as it sounds. The rules laid down in this IEC document refer to the compatibility of digital inputs and outputs (the S/PDIF interface), not their eventual sound quality.

But the origins of this £1,500 transport are even more bizarre. In fact Counterpoint's main PCB with its CDM12 transport, servo electronics, decoding and digital output integrated circuits are all derived from a budget Philips CD player like the CD690 (issue 124) and CD732 (issue 128).

Counterpoint has added a classy disc tray to match its slimline alloy fascia while powering the Philips PCB with some eight separately regulated supplies. Final touches include extra hex inverters to re-clock its two electrical digital outputs — one direct and one isolated by a miniature transformer.

Sound quality

There is a distinctly safe quality about the sound of this transport. This is manifest in the security and stability of its performance which also clearly revealed the strengths and the weaknesses of each DAC. Furthermore, the isolated digital output was preferred in each instance for its easy-going, purer sound quality and freedom from the faint hardness and sibilance that bothered its direct connection.

Teamed-up with the BB50 there was a lush, seductive quality that brought out the smoothness and darkness of Lisa Stansfield's voice. The partnership with the DPA PDM2 highlighted the dry, taut but deep and funky

bass guitar. Sting's *Summoner's Tales* was highlighted by a great sense of scale with a resonant and lively midrange quality that brought out the best in his vocals. This clean and vivid midband proved a revelation with recordings of stringed instruments and particularly with the PDM2 DAC, the extra refinement and transparency of which was not lost to the DA-11E.

This gracious transport also allowed us to enjoy the quiet adagietto sequence of Mahler's *Fifth Symphony* without winding up the wick. Such is the freedom from gritty colorations that silences sound inky black with the DA-11E.

Conclusion

Although an early production sample, the Counterpoint DA-11E still revealed the differences between our chosen DACs without smothering the expressiveness of the music en route. By building such quality from relatively modest blocks, Counterpoint has demonstrated a mastery of the digital medium. A mastery that demands our recommendation, despite its technical quirks.

MPI Electronic UK Ltd, Wood Lane, Manchester M31 4BP. ☎ 061-777 8522

VERDICT

- ▶ Quiet but confident sound packed with smooth and subtle detail.
- ▶ Some loss of extreme bass; digital output level and impedance does not conform to domestic standard.
- ▶ £1,495.00

SOUND QUALITY

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VALUE FOR MONEY

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LABORATORY REPORT

Electrical Digital Output: Direct Isolated
Output level into 75ohm

4587.8mVp-p	1843.9mVp-p
Edge Risetime into 75ohm	3.08nsec 19.7Insec
Output Impedance	16.4ohm 7.67ohm
Output Clock Rate	1.41122MHz 1.41114MHz
Crystal Clock Accuracy	+15.1ppm +15.1ppm

Performance after D/A conversion:

Frequency Error at 20kHz	+0.302Hz	+0.302Hz
Jitter & Noise (re -90dB)	-26.04dB	-26.15dB
Jitter & Noise with Arcam BB50		
	-23.25dB	-23.30dB

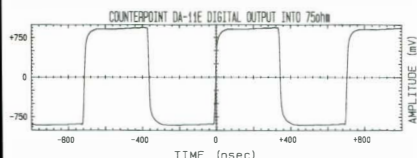
Error Correction Capability:

Interruption or scratch	>1mm
Black dot (audible muting)	<2mm
Simulated fingerprint	Passed
Maximum Track Access time	3.5secs
Dimensions (wxhxd)	480x57x250mm
Serial number	1T114

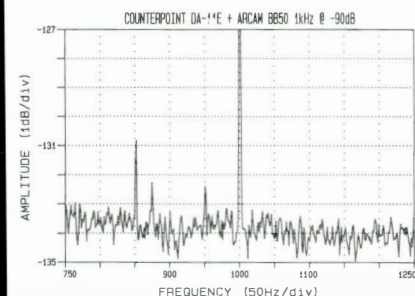
With levels as high as 4.6Vp-p and an impedance of some 16ohm, Counterpoint's direct output will plough its way through the input of any DAC. However, this massive output could conceivably clip some (DAC) input receivers just as its low impedance will cause signal reflection when terminated with a standard 75ohm load. This will increase background interference which could contribute to digital jitter and distortion.

The direct output is influenced by circulating interference from Arcam's BB50. This can be seen by the spurious 127Hz and mains-related 50/150Hz sidebands on the -90dB spectrum. Via the isolated output these products are entirely removed, suggesting the choice of output depends wholly on your choice of outboard DAC.

Tracking, meanwhile, is limited solely by the SAA7341 player-on-a-chip used here for its services as a decoder and digital output.



Digital output into 75ohm:
Interference is stopped using the isolated output but risetimes are slowed.



Jitter/Noise with Arcam BB50:
Direct output shows discrete spikes linked to circulating interference.

Teac P-2s



If marks were awarded for 'oh-ah' appeal then Teac's P-2s transport would win hands down. Nothing can match its elegant champagne gold facia and the wafer-thin, die-cast disc tray that glides silently from the depths of this substantial machine.

In this respect there's little to distinguish the P-2s from the original P-2 (issue 96) except, perhaps, an extra £1,550. For the revised price-tag you are rewarded with no less than five alternative digital outputs. These include phono, BNC and XLR (AES/EBU specification) as well as both Toslink and ST-connected optical outputs.

The ultimate version of Teac's famous VRDS mechanism (Vibration-free Rigid Disc-clamping System) has also been updated, though the basic concept — using an overhead turntable to clamp and spin the CD from above — remains unchanged. Here the inverted and mildly concave platter is made up from a sandwich of pre-cut brass and aluminium to help damp-out vibrations that could blur the reflected laser light (known as the RF eye pattern). Teac has also given its platter a green tint in an effort, it claims, to absorb stray laser light.

Sound quality

So the P-2 may now have an 's' to its name yet the correlation between these results and those obtained three years ago (in issue 96) is too close for coincidence. Once again we were faced with a grand soundstage, albeit one populated with slightly overblown, soft-of-focus images that remained a fixture of each P-2s/DAC combination.

In general terms the P-2s has a spongy

influence, developing a sound of varying texture and transparency but one that's not necessarily in sympathy with the music itself. The P-2s/PDM2 combination proved more than capable of separating out the piano, bass, percussion and voice from Stansfield's *Sweet Memories*, yet these elements were neither acute nor especially stable.

Mahler's *Fifth Symphony* sounded very lazy indeed. Although this combination produced a lavish, full-bodied rendition, it was one that lacked the snap and sparkle to maintain our attention. The P-2s is far from unpleasant, but it does make all compact discs rather too easy on the ear.

Conclusion

Whatever your choice of outboard DAC, Teac's P-2s has a digital output to match. A sure-fire if rather expensive guarantee of compatibility. Whatever the connection, Teac's P-2s encourages a sound that's as luxurious as 15-tog duvet, if one that's rather too opulent for plausible music-making.

Teac UK, 5 Marlin House, The Croxley Centre, Watford, Herts WD1 8YA. ☎ (0923) 819630

VERDICT

- ▲ Generous, out-of-the-box sound without the slightest hint of stress or strain.
 - ▼ The luxurious sound unfortunately makes the Teac the marshmallow of high-end CD transports.
 - ▶ £4,300.00
- SOUND QUALITY** ■■■□□□ **VALUE FOR MONEY** ■□□□□

LABORATORY REPORT

Electrical Digital Output:	
Output level into 75ohm	564.7mVp-p
Edge Rise Time into 75ohm	8.185nsec
Output Impedance	75.0ohm
Output Clock Rate	1.41122MHz
Crystal Clock Accuracy	+17.1ppm

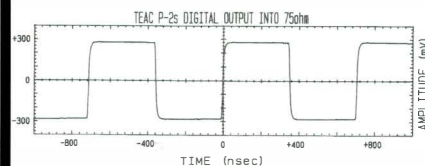
Performance after D/A conversion:	
Frequency Error at 20kHz	+0.343Hz
Jitter & Noise (re -90dB)	-26.22dB
Jitter & Noise with Arcam BB50	-22.94dB

Error Correction Capability:	
Interruption or scratch	>1mm
Black dot (audible muting)	<1.8mm
Simulated fingerprint	Passed
Maximum Track Access time	3.0secs
Dimensions (WxHxD)	225x134x490mm
Serial number	40017

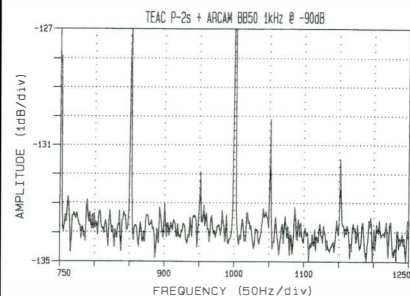
According to the manual, Teac would appear to have abandoned its digital output transformer in favour of a series LCR network. This results in an appreciably faster 8.2nsec edge risetime with no increase in circulating interference.

In practice, this risetime is reduced to a sluggish 14.1nsec (Video Z cable) or 12.3nsec (Wadia cable), both of which are still superior to the 24nsec risetime of the original P-2 transport (issue 96).

Under ideal circumstances the P-2s exhibits the lowest level of random jitter of any transport we've tested. However, when combined with a down to earth Arcam BB50, strong 50Hz jitter components are obvious and may well exact some sonic penalty. Despite using Teac's superb VRDS mechanism, tracking of defective CDs is also limited to gaps less than 1.8mm as a result of Sony's CXDI 125 signal processor.



Digital output into 75ohm:
Waveshape is free of ringing and RF interference. Very compatible.



Jitter/Noise with Arcam BB50:
Strong, mains-related jitter sidebands are obvious with this combination.

Theta Data Basic



In practice the only thing that could be described as basic about Theta's *Data Basic* is its range of facilities. Buttons for track skip, search, pause and play are scattered over its wide fascia. The direct access keypad, programming, index skip and repeat modes are relegated to one of Philips' older style remote controls. Traditional fare, but sufficient for most users.

Nothing old or backward about the player though. At its heart is a rare Pro-version of Philips' CDM9 swing-arm mechanism fitted, on this occasion, with an ASM spacial filter. This appears to act as a collimator for the laser lens, improving the focus of the reflected beam (the RF eye pattern) and reducing the level of digital jitter as data is recovered from the CD. (The full significance of the RF eye pattern was explored in issue 106.)

Sound quality

The opening bars of guitar on Sting's *Shape of my Heart* struck up the largest acoustic of the day, providing a useful foretaste of the *Basic's* capabilities. This transport encourages a sparkling and transparent sound that unravels the tangled threads of its music without a hint of force or strain. Yet it retains a certain mildness, a docility that will sustain the delicate shimmer of a cymbal without really emphasising the initial crack.

In extreme circumstances the *Data Basic* can sound slightly too polished, even slightly processed in its unruffled but cautious handling of both strong treble detail and quiet classical pieces. The contrasts within the low-level adagietto sequence of Mahler's *Fifth Symphony* were slightly flattened, yet louder

and busier pop sequences filled the room with a vivid wall-to-wall sound. Christy Moore's Irish lilt was especially entertaining when the *Basic* was teamed with Arcam's *BB50*, a combination that was consistently preferred to the laid-back demeanour of the *Basic/PDM2*.

So with a lively, up-beat DAC the *Basic* delivers a thrilling performance. Moreover, and unlike some of its heavy-handed rivals, the *Basic* will still capture the subtle decay of a delicate fingerbell without being swamped by the enthusiasm of larger and more powerful accompanying instruments.

Conclusion

Theta's *Data Basic* is clearly at its most potent with energetic, midband-dominated recordings rather than quiet, classical material where its sheer serenity might be viewed as a slight handicap. Otherwise, its solid technical performance, excellent build quality plus various AT&T (optical) and XLR (AES/EBU) digital output options only extend its appeal and guarantee our heartiest Recommendation.

Absolute Sounds, 58 Durham Rd, London SW20 0DE. ☎ 081-947 5047

VERDICT

- ▲ A quick and nimble-sounding transport; excellent resolution of subtle detail.
- ▼ High output may not suit certain DACs such as those of Meridian or DPA.
- ▶ £1,990.00

SOUND QUALITY

■ ■ ■ ■ □

VALUE FOR MONEY

■ ■ ■ ■ □

LABORATORY REPORT

Electrical Digital Output:
Output level into 75ohm 1480.5mVp-p
Edge Rise Time into 75ohm 1.095nsec
Output Impedance 79.9ohm
Output Clock Rate 1.41124MHz
Crystal Clock Accuracy +14.7ppm

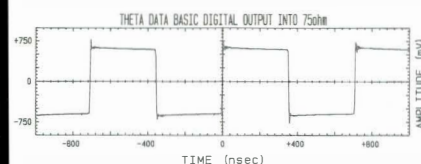
Performance after D/A conversion:
Frequency Error at 20kHz +0.295Hz
Jitter & Noise (re -90dB) -26.10dB
Jitter & Noise with Arcam BB50 -23.41dB

Error Correction Capability:
Interruption or scratch >1mm
Black dot (audible muting) <3mm
Simulated fingerprint Passed
Maximum Track Access time 3.5secs
Dimensions (WxHxD) 483x89x390
Serial number 7548

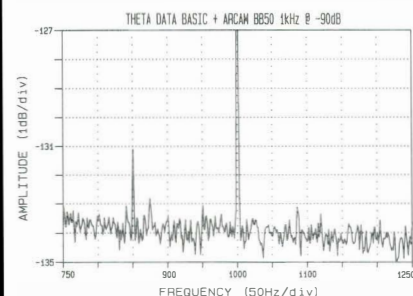
Theta is using a new ADOC (Audio Digital Output Circuit) made exclusively for Philips Key Modules Group by Philips Semiconductors. This is resynchronised via a series of D-type flip-flops to achieve a remarkably fast 1.09nsec risetime, reduced to just 2.89nsec with one metre of Audioquest Video Z in tow.

Its output easily achieves a Class 1 clock accuracy and has an impedance only just above the 75ohm standard yet its level is some +9.4dB higher than the S/PDIF rating of 500mV, sufficiently high to clip the diode-coupled inputs of some UK DACs.

Meanwhile, and despite using Philips' SAA7310 decoder with its four sample-per-frame correction rate, tracking of marked discs was not up to the best using Philips' CDM9 mechanism. So in practice the *Basic* fails with defects around 2.8mm rather than the 3.5mm or so managed by Arcam's Delta 250. A fine result nonetheless.



Digital output into 75ohm:
The fastest digital output yet recorded but at an abnormally high 1.5Vp-p.



Jitter/Noise with Arcam BB50:
A sharp 1kHz peak but still some correlated jitter 150Hz off-beam.

Wadia 8



The origins of this Wadia 8 CD transport are both basic and familiar. This is in direct contrast to the complexity and originality of Wadia's Digimaster outboard DACs. A remarkably thick 'airborne computer quality aluminium plate' is used for much of the 8's robust carcass. This serves to bolster its appearance while isolating the digital electronics from stray RF interference.

Fine so far. But press the eject button and out slides a less than substantial plastic disc tray. In fact, secluded within these alloy walls is a budget VRDS mechanism from Teac, possibly the same assembly once used in its old £600 P-500 (issue 96). The Wadia 8 certainly lacks the rigid BMC yoke used in Teac's latest P-700 (issue 120) preferring instead to work on its own internal power supply and digital output PCB, optimising its performance for service with Wadia DACs.

Sound quality

One feature of the 8's performance stands out above all else. This is its pin-sharp stereo focus which holds crystalline images transfixed at the front, back and sides of a broad and spacious acoustic. This sense of precision was particularly obvious with Arcam's BB50 which, in combination with the Wadia 8, carved out the tightest and most tangible vocal images of any combination in this survey.

This tremendous feeling of ambience and atmosphere carried over into Sting's *Shape Of My Heart* where its various percussive elements sounded positively huge without sounding over-stretched. Yet the extra refinement of the PDM2 DAC proved excessive and this final combination lost its

cast-iron grip. The music seemed to be chivvied along rather than moving vigorously under its own steam.

Christy Moore had sounded vibrant but also slightly sibilant with the BB50 yet the 8/PDM2 combination was simply too laid-back, a luxurious but lazy sound. Music you could listen to forever, though music that drifts rather than strides into the room.

Conclusion

This pleasant and unflagging transport will surely temper the most aggressive of outboard converters. It also forms the perfect bedfellow for Wadia's matching breed of digital electronics. Yet its price is a sore point.

By sourcing the vast majority of its innards from Teac, assembling its constituent parts in the USA and then marketing its wares via a distributor in the UK, the final price of the Wadia 8 is stretched way beyond its material value. This is an unpalatable fact but one that must be addressed if Wadia is to compete on level terms with like-minded competition.

Acoustic Energy Ltd, 3a Alexandria Rd, London W13 0NP. ☎ 081-840 6305

VERDICT

- ▲ Excellent stereo focus and marvellous sense of acoustic; pleasant and unflagging sound.
 - ▼ Could do with an extra shot of adrenaline for a more arresting sound; the price is rather steep.
 - ▶ £3,195.00
- SOUND QUALITY** ■■■■■ □
VALUE FOR MONEY ■ □□□□

LABORATORY REPORT

Electrical Digital Output:
Output level into 75ohm 655.9mVp-p
Edge Rise Time into 75ohm 4.76nsec
Output Impedance 76.4ohm
Output Clock Rate 1.41120MHz
Crystal Clock Accuracy +47.6ppm

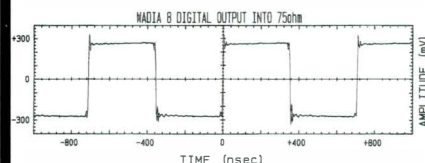
Performance after D/A conversion:
Frequency Error at 20kHz +0.952Hz
Jitter & Noise (re -90dB) -26.05dB
Jitter & Noise with Arcam BB50 -23.14dB

Error Correction Capability:
Interruption or scratch > 1mm
Black dot (audible muting) < 1.8mm
Simulated fingerprint Passed
Maximum Track Access time 3.0secs
Dimensions (wxhxd) 350x160x410mm
Serial number 0913

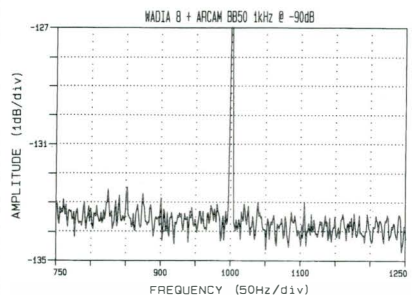
In common with the older WT3200 and WT2000 transports (featured in issue 96), Wadia has opted for a 74HC244 line driver to feed its digital outputs directly. Once again, by abandoning an output decoupling transformer Wadia has achieved a fast 4.8nsec risetime without deviating significantly from the 75ohm output impedance specified by IEC958.

Nevertheless, this direct-coupled output renders the Wadia 8 more susceptible to circulating RF interference and even the choice of digital interconnect. Audioquest Video Z, for example, aggravated nearly twice as much ringing and RF interference as Wadia's own coaxial cable even though both share a characteristic impedance of 75ohm.

The Wadia 8's limited tracking of damaged CD's boils down to Teac's choice of decoder (as P-2s and P-700) just as the wide +48ppm tolerance of its crystal very nearly tips it from Class 1 to Class 2 specification.



Digital output into 75ohm: A little overshoot and ringing is stimulated by Wadia's direct digital output.



Jitter/Noise with Arcam BB50: No obvious jitter patterns though 1kHz peak is broader than usual.

CD transports: conclusions, best buys and recommendations

Outboard D/A converters still outweigh the number of CD transports by about two to one, which explains why we've run several group tests of DACs since we last took a peek at CD transports. This also suggests that every CD transport has a partnering DAC from the same manufacturer, even though the reverse is not always true.

As a result, there will always be at least one outboard converter best placed to show off the advantages of any one CD transport, including the Teac P-2s and Wadia 8 that proved less impressive in our short survey. So, rather than giving these transports a universal thumbs-down, we will postpone final judgement until they make a return trip in our two-box CD player test later in the year.

Nevertheless, away from their traditional partners, both the Teac P-2s and Wadia 8 fail to shine quite so brightly. The former can sound slightly well-upholstered, affording a rosy overview rather than getting to grips with the music.

But the P-2s remains a masterpiece of engineering, albeit one that's perhaps too elaborate for its own good. The Wadia 8 is less sophisticated but only slightly less expensive, encouraging a good sense of musical contrast without the vigour of the very best.

Talking of which, Arcam's latest CD transport certainly knockspots off the occasionally dour performance of its forebear, combining unbeatable tracking of damaged discs with a highly compatible digital output.

In our tests, the melancholy atmosphere of Mahler's *Fifth Symphony* proved a tricky ambience to recreate, yet the *Delta 250* conveyed the sadness of strings with a subtlety and insight that carried over from one DAC to the next. Below £1,000 this is now a strong favourite, with the option of an AT&T optical output only enhancing its versatility.

Above £1,000 are the Counter-

point *DA-11E* and *Theta Data Basic*. Both are also available with various AT&T and XLR (AES/EBU) digital output options though neither of their standard electrical outputs adheres exactly to our domestic S/PDIF specification.

In *Theta's* case, this relates to a slightly high output level, a phenomenon that has little or no practical impact on its sober but engaging performance. Nevertheless, the *Data Basic* is likely to be preferred with a lively rather than over-refined converter. A fine choice based on a proven mechanism.

By contrast, Counterpoint has opted for Philips' newer CDM12.1 mechanism, originally conceived for midi and mini systems. Add this to Counterpoint's choice of Philips' budget decoder/digital output and the end result might seem decidedly uninspiring, particularly as its 4.6V/16ohm output is the least 'standard' of all available CD transports.

Instead, Counterpoint's clever manipulation of this mixture has worked wonders, resulting in a big, inviting and intimately detailed sound that was consistently applauded by our team of listeners. It demonstrates, once again, that the world of digital ones and zeros is full of unexpected but pleasant surprises.

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.



Best buys and recommended models

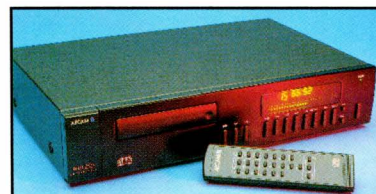
Recommended

Arcam *Delta 250*, £750.

Arcam's best effort yet, the *Delta 250* is a new design based on Philips CDM9 transport and includes a Sync Lock facility.

Counterpoint *DA-11E*, £1,495. By rights this transport should be highly incompatible yet it furnishes a remarkably vivid and natural sound.

Theta Data Basic, £1,990. A mild-mannered transport capable of marvellous results with lively-sounding outboard converters.



Arcam *Delta 250*, best effort yet.

Teac P-700 is versatile, widely compatible.



Best of the rest

As we've discovered, matching CD transports and DACs is not as straightforward as the digital rulebook would have us believe. Nevertheless, we've found Meridian's established 200 CD transport provides great results with a variety of outboard DACs, including models from DPA and Micromega as well as Meridian itself.

Another good budget CD transport, with the promise of greater compatibility, is the *P-700* from Teac. In every respect this is a trimmed-down version of the exotic *P-2s* though, perhaps as a result of its simplified engineering, the *P-700* actually seems the more successful of the two. Incidentally, anyone taken by *Theta's Data Basic* might also care to check-out the *Lambda* from PS Audio. The transports in both machines share a common heritage.

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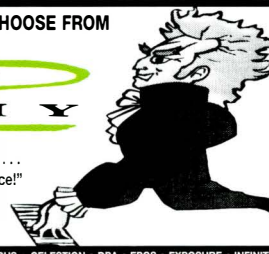
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RAYLEIGH HI-FI, 44a High Street, Rayleigh, Essex. (0268) 779762/747571. 216 Moulsham St, On-the-Parkway, Chelmsford. (0245) 265245. 132-134 London Road, Southend-on-Sea. (0702) 435255. A&R, Audioblab, Creek, Cyrus, Denon, Epos, Linn, Meridian, Mission, Naim, Quad, Rega, Roksan, Royd, 0% finance. **BADA**

GLOUCESTERSHIRE

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

AUDIO T, 40-42 Albion St, Cheltenham, Glos. GL52 2RQ. (0242) 583960. Fax (0242) 226435. Great hi-



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fi from Arcam, Audiolab, Cyrus, 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 instal.

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 SO53 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 29 London Road, Portsmouth. PO2 0BH. Tel (0705) 663604. Hi-fi, home cinema and multi-room specialist. Range includes Adcom, Arcam, Celestion, Denon, Dynaudio, KEF, Lexicon, Linn, Meridian, Mitsubishi, Naim, Panasonic, Polk, Quad, Rega, REL, 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 Triangle, 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 Adcom, AMC, Apogee, Audiolab, Audio Research, B&W, Bose, Celestion, Chord, Classe, Denon, KEF, Magneplanar, Marantz, Martin Logan, Michell, Micromega, Orelle, PS Audio, Professional Mitor, Roksan, SME, Sonus Faber, Sonic Link, TDL, Tannoy, Theta, Thorens, Wilson. 4 demonstration rooms Purpose built AV studio. Credit available, 100 yards from Watford Junction station. Open Tues-Sat 10-6.00.

BADA

AUDIO FILE, 27 Hockerill St, Bishops Cleeve, 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) 764246, 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, NAD, Pro-Ac, Pioneer, Rotel, Ruark, Tannoy, TDL, Technics. Dem and home trial 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 apt 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 apt 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. Fx (0772) 562731. Marantz, Pioneer, Yamaha, Audiolab, arcam, Mission, Cyrus, B&W, KEF. Send for catalogue. Home cinema dem room. No apt nec, home trial facilities, free installation. Instant credit subject to status. Open 9.30-5.30, late night Wed till 8pm.

BADA

NORMAN AUDIO, also at 216 Church Str, Blackpool, (253) 295661, Fx (0253) 295722.

BADA

JO KOCZUR LTD, 185 Yorkshire Str, Rochdale, Lancashire. (0706) 42107. Harman Kardon, Quad, REvox, Aura, Teac, JBL, Tannoy (including definition) B&W, Canon Bose and many others. Dolby Pro-Logic, AV system. Established over 25 years, qualified and experienced staff. Appts nec only after 5.30pm. Home trial, free install, service dept. Open Sat 9-5. Mon, Wed, Thur, Fri 9-5.30pm. Closed Tues.

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. Shahnian, Rega, Naim, Linn, Royd, Yamaha, Rotel, Arcam, Nakamichi, JPW. 3 demonstration areas, no appts necessary, free installation, service department. Lombard credit charge, Access, Visa. Mon-Fri 9.30-6.00, Sat 9.30-5.30.

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. Denon, Quad, Nakamichi, Arcam, Onkyo, 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 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, Phillips, 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 SPL. 081-318 5755/081-318 1321. Arcam, Denon, Marantz, Linn, Mission, Cyrus, Naim, Nakamichi, Quad, Rega, etc. 2 domestic style listening lounges. Appts required, service dept, home trial facilities. Int. free credit, instant credit. Access, Visa. Open Mon-Sat 10-6.30, Closed Thurs.

BADA

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

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

BADA

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

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

BADA

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

K.J. WEST ONE, 26 New Cavendish St, London, W1M 7LH. (071) 486 8262/63. Fax (071) 487 3452. Most established brands stocked. Two Hi-Fi and one Home Cinema dem studios. Appts nec. Home trial. Free installation. Service dept. Major

credit cards. Interest free credit usually available - ask for details. Mon-Sat 10-6pm. (Late night Thurs till 7pm)

MUSICAL IMAGES LTD, 173 Station Road, Edgeware & 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 Edgeware Road, London W2 1DX. (071) 402 2100. Alphason, B&W, Kenwood, Nakamichi, Celestion, Denon, Monitor Audio, Marantz, NVA, Sony ES, Yamaha. Appts preferred. Installations available. Access, Visa, Standard credit facilities. Mon-Sat 9.30-6.30.

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

BADA

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, W4 2ED (081) 742 3444 Fax (081) 742 3295. 2 Demo Rooms, Installations, 2 Year Guarantee, 7 day exchange. Major credit cards, Tues - Sat 10 - 6, See Middlesex entry for brands stocked.

BADA

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!

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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.

BADA

MUSICAL IMAGES LTD, 45 High Street, Hounslow, Middlesex TW3 1HR. (081) 569 5802. FAX (081) 569 6353. & 173 Station Road, Edgeware HA8 7JX (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.

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

MERSEYSIDE

W.A. BRADY & SON, 401 Smithdown Rd, Liverpool L15 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 Naim 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 Audioblab, 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, Audioblab, 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 HJ. 021-742 0254. 156-157 Lower High Str, Stourbridge, W Midlands D18 1TS. (0384) 444184. **BADA**

NORFOLK

AUDIBLE DIFFERENCE, Near Diss, Norfolk. Tel (0379) 740227. Absolute Sounds, Audion, Art Audio, ATC, Audio Innovations, Audio Note, AVI, DPA, EAR, Impulse, LFD, Pink Triangle, Roksan, SME, Tube Technology. Full demonstration facilities including evenings. Appts required, free installation, home trial

facilities. Open Mon-Fri 12-9pm, Sat 9-5pm.

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

BASICALLY SOUND The Old School, School Rd, Bracon Ash, Norwich NR14 8HE. (0508) 570829. Arcam, Naim, Denon, Spondor, Audioblab, 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. **BADA**

NORTHAMPTONSHIRE

AUDIO CRAFT 23-25 Derngate, 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. Heybrook, Rotel, Yamaha, Onix, Onkyo, LSD, Nad, Pioneer, Marantz, Kenwood, Kef, Shearne, Rogers, Metaxas Audio and many more. Home trial, free instal., 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, Audioblab, Neat Creek, Quad, Denon etc. 2 Dem Rooms **BADA**

NOTTINGHAMSHIRE

CHANNY AUDIO, 16-18a Eldon Street, Tuxford, Nr Newark, Notts NG22 0LH. (0777) 870372. Pink Triangle, DPA, Rotel/Michl, Micromega, NVA, Absolute Sounds, Alema, CR Developments, Michell, Lumley, Ruark, SME and much more! 3 dem rooms Home trial, free installation, service dept. Access, Visa & credit facilities and mail order. Mon-Sat 9:30-6pm Sun by appt.

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

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

PETER ELLIS AUDIO, 29 Kirkgate Newark, Nottingham, NG24 1AD (0636 704571) Quad, Castle, Arcam, 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

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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.

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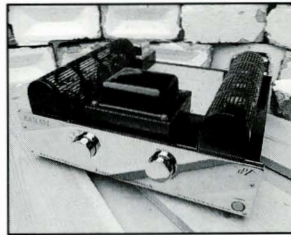


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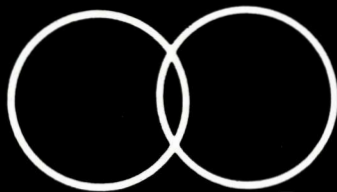
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TRANSPORTS OF DELIGHT

It is common for all of us to forget the real importance of transports in the digital equation. There is no doubt that adding a dac such as the **Pink Triangle Dacapo** to the average CD player or transport will improve the sound, but to really hear what these dac's will do, you need to listen with a quality transport such as the **Wadia 8**, or **Micromega CD3.1**. A recent addition to our range however, is the **Audiomega Mephisto**, which incorporates a real platter, with its own spindle and bearing, giving the disc a true vibration-free surface of reference. That aside, it also looks beautiful in black metacrylate and gold, and sounds different to any other transport we have listened to. Sounds great with the **Dacapo**, **Trichord Research Pulsar**, **Kinshaw Perception** or **Micromega T-Dac**. On the other hand, you could just buy an **AVI CD player** and save a lot of money, especially if your main interest is classical music.

Other new items are the **Titan Mains Filters**, the **Framework** Stands with 10mm thick glass shelves, **Ruark Crusader IIs**, and the **Electro Companiet Amplification** should be in soon. Coffee and a comfortable settee available at all times.

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, its 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
ZLI14WR/1	1 metre	£28.90
ZLI14WR/2	2 metre	£32.80
ZLI14WR/3	3 metre	£36.70
ZLI14WR/4	4 metre	£40.60
ZLI14WR/5	5 metre	£44.50

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

AudioQuest Type 4

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

Order Ref: ZLT43PR - 3 Metre length £57.00

Order Ref: ZLT45PR - 5 Metre length £75.00

AudioQuest Indigo

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



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

Order Ref: ZLI13PR - 3 metre length £75.00

Order Ref: ZLI15PR - 5 metre length £105.00

AudioQuest Crystal

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

Order Ref: ZLCY3SBW - 3 metre £144.00

Order Ref: ZLCY5SBW - 5 metre £200.00

Interconnect cables

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

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

AudioQuest Turquoise

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

Order Ref: ZIUPI - 1 metre £34.95

Order Ref: ZIUP2 - 2 metre £40.95

AudioQuest Ruby

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

Order Ref: ZIRPI - 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.

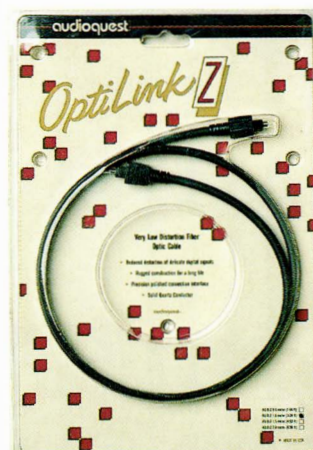
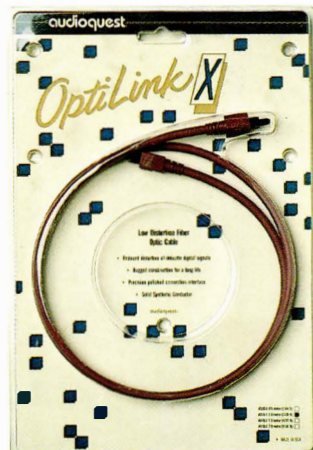
Order Ref: ZIQPI - 1 metre £99.95

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: ZOXTI-OptiLink X (1 metre, Toslink) £49.95



AudioQuest OptiLink Z™
Order ref: ZOZTI-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 A/V system.

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

Hi-Fi Choice Sweatshirts

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

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



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

AudioQuest Video X
Order ref: ZIXPI (1 metre) £29.95
Order ref: ZIXP2 (2 metre) £36.95
Order ref: ZIXP5 (5 metre) £57.95
AudioQuest Video Z
Order ref: ZIZPI (1 metre length) £49.95

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

AudioQuest CD Feet

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

Order ref: ZAFCA
Price: £29.95

AudioQuest Big Feet

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Type 4	4.05
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Crystal	12.50
Midnight 2	19.95
Cobalt 2	37.95
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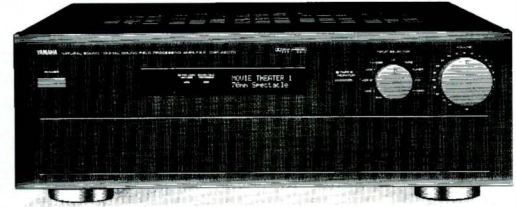
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HI-FI CHOICE

Buyer's Guide



Index

Price Guide Page 89

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 Directory Page 121

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.

Welcome to the bright and informative 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.

Need we say more?

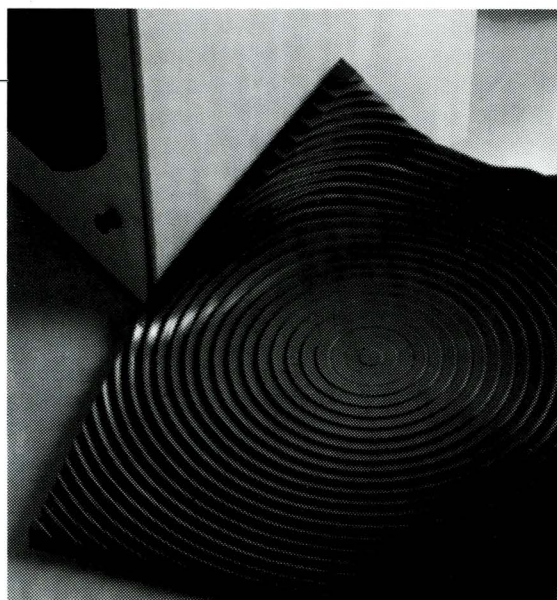
Review

SPECTRA DYNAMICS DEFLEX

speaker damping pads

£8/£12

Jimmy Hughes set to work on his Impulse H-1 speakers with a set of polymer panels designed to improve the sound by eliminating standing waves



Four or five years ago I wrote an article describing the benefits to be had by removing the internal damping from loudspeakers. An undamped speaker typically has more life and impact than its damped counterpart. Undamped speakers sound more freely able to move air, giving a bigger sound even at lowish volume levels. In a word, the music breathes. Drawbacks? Well, undamped speakers can lack

tightness and control, and coloration levels may be higher too. So I was intrigued when a set of acoustic damping pads arrived from Spectra Dynamics. At first I intended to use them in a conventional damped speaker, but then decided to try them in my undamped Impulse H-1 horn speakers instead. Previously, I'd heard H-1s damped, and much preferred the undamped version. However, fitting Deflex panels seemed to give greater tightness and control, improved internal clarity, and

DATA

Price: £7.95 standard panels
£11.95 subwoofer panel
Size: 280x210mm
Thickness: Min (Centre) 5mm
Max (Edge) 12mm
Material: Advanced polymer
Colour: Charcoal grey

DESIGN

- ◆ Advanced Polymer damping panel
- ◆ Concentric surface relief to reduce standing waves

PERFORMANCE

- ◆ Gives tighter cleaner sound
- ◆ Improves bass definition
- ◆ Allows the sound to breathe

THE DESIGN BEHIND THE DEFLEX PANEL

Deflex panels are made from an advanced polymer on the verge of turning liquid. An excellent shock absorber, its surface emulation has been designed to eliminate standing waves.

The panel's thick heavy composition makes it very good at damping resonances, and for this reason Spectra Dynamics recommend you remove bituminous damping panels from inside the speaker where these are fitted.

Three years were spent developing them, emphasising that Deflex panels are purpose-designed speaker linings not a by-product of another industry.

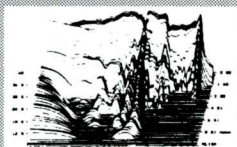
The panels can be cut to size using scissors and then stuck in place using a glue such as Copydex. If required, distributors The Speaker Company can supply panel adhesive.

Panel size is 280x210mm, and maximum thickness 12mm falling to 5mm at the centre. Fitting should be straightforward, but not all speakers are suitable. For example, Linn Isobariks may benefit, but are extremely difficult to gain entry to because the drive units are mastik-sealed in place.

It's difficult to decide beforehand whether Deflex panels are going to make an improvement. But you can gain an idea of the likely outcome by listening to the speaker minus its damping before ordering.

This allows you to hear any adverse effects produced by the existing damping, and also tells you how easy it is to gain access to the speaker's innards. Modify one speaker only, then (with damping removed) compare it to the other.

If the damped speaker sounds muffled and 'slow' and you prefer the undamped one (even if tonally it isn't quite right), a set of Deflex panels should work successfully giving the best of both options.



Charts show the improved energy retention of enclosure with panels (above) compared with undamped enclosure (top)

better pitch definition – all without deadening the sound in any way.

Because the Impulse H-1 has an open-backed midrange unit, accessible simply by removing the top cover, it was easy to fit and remove Deflex panels behind it for A/B comparisons. However, the benefits were so obvious that it was hardly necessary to compare back and forth.

I later tried four panels in the bass chamber and again heard big improvements in control, definition, and clarity. I especially liked the way Deflex treatment gives the benefits of damping with none of the drawbacks.

Each panel is fairly easy to fit – though much depends on the speaker being treated. In most cases you'd simply remove the bass driver, take out the speaker's internal wadding/damping, and fit the Deflex panel as required. Naturally such work invalidates the speakers manufacturer's guarantee, so only attempt the modification if you feel competent to do so.

■ **Right of Reply:** see page 59

Interested?

Spectra Dynamics (0745) 570194

Key

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 Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape.
 A/V - includes Dolby Surround or Pro Logic decoder and amplification.
 Type: Int - integrated, Pre - preamplifier,
 Pwr - power amplifier.
 Headphone - Y - yes, N - no.
 Remote - Y - yes, N - no.
 Size - width x height x depth in cm.
 Products highlighted in red have been tested in **HI-FI Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Adcom GFA-2535	649	Pwr	-	60	-	-	-	N/A	4 channels, bridgable
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	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
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
Albarré AP2	1500	Pre	N	-	MM/MC,4L,1T	N	N	N/A	
Albarré AP3	300	Pre	N	-	3L,1T	N	N	N/A	
Albarré AP4	350	Pre	N	-	MM,4L,1T	N	N	N/A	
Albarré M100B	1100	Pwr	-	100	-	-	-	N/A	2x monoblocks
Albarré M408	850	Pwr	-	50	-	-	-	N/A	2x monoblocks
Albarré PP1	430	Int	N	45	MM,4L,2T	N	N	N/A	
Albarré PPI Audiophile	500	Int	N	45	MM,MC,4L,1T	N	N	N/A	
Albarré PPI	400	Int	N	45	N/A	N	N	N/A	
Albarré SS08	500	Pwr	-	50	-	-	-	N/A	
Alchemist Freya	1020	Pre	N	-	6L,1T	N	N	31,7,30	
Alchemist Genesis	1525	Pwr	-	110	-	-	-	25,14,30	Pair monoblocks
Alchemist Kraken/Pwr	399	Int	N	60	3L,2T	N	N	32,9,25	MM £45 option
Alchemist Kraken/Pre	380	Pwr	-	60	-	-	-	32,9,25	Bridgable
Alchemist Kraken	395	Pre	N	-	6L,1T	N	N	25,9,25	Bridging circuit built-in
Alchemist Odin	1020	Pwr	-	80	-	-	-	31,14,30	Stereo
Alchemist Forseti	899	Int	N	100	4L,2T	N	N	47,10,39	
Alchemist Kraken/mono	380	Pwr	N	60	-	N	N	32,9,25	
Alchemist0 Kraken Anniv	499	Int	N	60	MM,3L,2T	N	N	25,9,25	Stainless steel/gold finish
Alch'st Kraken/pre Anniv	N/A	Pre	N	-	MM,3L,2T	N	N	25,9,25	Stainless steel/gold finish
Alch'st Kraken/Pwr Anniv	N/A	Pwr	-	60	-	N	N	32,9,25	Stainless steel/gold finish
Alchemist Kraken/mono	N/A	Pwr	-	60	-	N	N	32,9,25	Stainless steel/gold finish
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 inputs
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 controls
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 inputs
Arcam Delta 110S	520	Pre	N	-	MM/MC,3L,2T	Y	Y	43,7,30	As Delta 110, w/o DAC
Arcam Delta 120.2	550	Pwr	N	100	-	Y	Y	43,9,30	Bridgable
Arcam Delta 290	450	Int	N	75	4L,2T	Y	Y	43,9,32	Opt MM/MC phono module
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	-	M/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 Innov Classic 25	699	Int	N	25	4L,1T	N	N	46,15,34	Kit amplifier
Audio Innov First Audio	1549	Pwr	N	7.5	-	N	N	41,15,34	
Audio Innov 2nd Audio	2999	Pwr	N	15	-	N	N	41,15,34	Monoblocks
Audio Innov 1000	1499	Pwr	N	50	-	N	N	41,15,34	Monoblocks
Audio Innov 1000SE	2249	Pwr	N	50	-	N	N	41,15,34	Silver circuit board
Audio Innov L1	299	Pre	N	-	3L,1T	N	N	25,10,30	
Audio Innov L2	699	Pre	N	-	4L,1T	N	N	50,12,30	
Audio Innov P2	699	Pre	N	-	MM	N	N	50,12,30	Phono stage
Audio Innov P2MC	899	Pre	N	-	MM/MC	N	N	50,12,30	Phono stage
Audio Innov Ser 200	349	Pre	N	-	MM,3L,1T	N	N	50,12,30	
Audio Innov Ser 200	499	Pwr	N	12	-	N	N	50,12,30	
Audio Innov Ser 300	499	Int	N	10	MM,3L,1T	N	N	50,12,30	
Audio Innov Ser 500	999	Int	N	25	MM,3L,2T	N	N	41,15,34	
Audio Innov Ser 700	999	Int	N	25	4L,1T	N	N	41,15,34	
Audio Innov Alto	299	Int	N	35	4L,2T	N	N	43,8,30	
Audio Innov Ser 800	849	Pwr	N	25	-	N	N	41,15,34	
Audio Note Ongaku	43125	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 Research D-400II	6200	Pwr	N	200	-	-	-	48,23,33	Single ended, balanced
Audio Research 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, balanced
Audio Research D-300	4800	Pwr	N	160	-	-	-	48,18,33	Single ended, balanced
Audio Research LS-2	2796	Pre	N	-	5L,1T	-	-	48,14,26	1 direct input/hybrid
Audio Research LS-2b	3355	Pre	N	-	5L,1T	-	-	48,14,26	1 balanced direct input/hybrid
Audio Research LS-3	1599	Pre	N	-	5L,1T	-	-	48,14,26	1 direct input
Audio Research LS-3b	2250	Pre	N	-	5L,1T	-	-	48,14,26	1 direct input
Audio Research LS-5	5290	Pre	N	-	5L,1T	-	-	48,14,30	Full balanced in/out

Listings marked in red (as shown below) are covered in the **HI-FI Choice** Directory, see page 121.

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 Pwr - power amplifier.
 Headphone - Y - yes, N - no.
 Remote - Y - yes, N - no.
 Size - width x height x depth in cm.
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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
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
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	480	Int	N	60	MM,MC,1T,3T	Y	N	45,8,36	Preout/main in
Audiolab 8000C	480	Pre	N	-	MM/MC,1T,3T	Y	N	45,8,36	2 pairs of outputs
Audiolab 8000M	700	Pwr	-	125	-	-	-	45,8,36	Single monoblock
Audiolab 8000P	650	Pwr	-	100	-	-	-	45,8,36	
Audiolab 8000PPA	800	Pre	N	-	MM/MC	-	-	45,8,36	Phono preamplifier
Audiolink P400	467	Pwr	N	-	4L	N	N	43,7,270	Available in chrome
Audiolink PR401	583	Pwr	N	100	-	N	N	43,10,30	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	Chrome finish add £50
Aura VA50	250	Int	N	50	MM,4L,1T	Y	N	43,6,31	Chrome finish add £50
AVI S2000MA	549	Pwr	-	90	-	-	-	N/A	
AVI S2000MM	999	Pwr	-	150	-	-	-	N/A	2x monoblocks
AVI S2000MP	699	Pre	N	-	7L,1T	N	N/A	N/A	
Beard A-70	2895	Pwr	-	70	-	N	N	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	Pair monoblocks
Beard P-35	1395	Pwr	-	35	-	N	N	N/A	Tube, Class A
Beard VM-P	795	Pre	N	-	MM/MC,3L,1T	N	N	N/A	Hybrid tube/MOSFET
Beard VM-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	N	48,5,25	Bridgable
Bryston 3B-NRB	1159	Pwr	Y	150	-	N	N	48,13,23	Bridgable, bal & unbalanced
Bryston 4B-NRB	1756	Pwr	Y	300	-	N	N	48,13,39	Bridgable, bal & unbalanced
Bryston 7B-NRB	1815	Pwr	Y	500	-	N	N	48,13,39	Single monoblock
Bryston 8B-NRB	2195	Pwr	Y	150	-	N	N	48,13,39	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	N	48,13,23	2 channels, THX approved
Bryston THX4B	1858	Pwr	Y	300	-	N	N	48,13,39	2 channels, THX approved
Bryston THX7B	1917	Pwr	Y	500	-	N	N	48,13,39	1 channel, THX approved
Bryston THX8B	2400	Pwr	Y	150	-	N	N	48,13,39	4 channels, THX approved
C'point Nat Progress	4125	Pwr	-	150	-	-	-</		

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AMPLIFIERS									
Counterpoint SA-2000E	1595	Pre	N	-	4L,2T	N	N	49,12,33	
Counterpoint SA-3000	1995	Pre	N	-	MM/MC,4L,2T	N	N	49,12,33	Separate PSU
Counterpoint SA-5000E	3595	Pre	N	-	MM/MC,4L,2T	N	N	49,12,27	Separate PSU
Counterpoint SA-9	3995	Pre	N	-	MM/MC	N	N	49,12,37	Phono stepup
Counterpoint SA100	1495	Pwr	-	100	-	-	-	N/A	Hybrid
Counterpoint SA4	3575	Pwr	-	140	-	-	-	N/A	Hybrid
Counterpoint Solid 1E	1295	Pwr	-	100	-	-	-	N/A	Mono
Counterpoint Solid 1EM	895	Pwr	-	100	-	-	-	25,6,27	Mono
Counterpoint Solid 2E	1955	Pwr	-	200	-	-	-	49,17,49	Hybrid
Counterpoint Solid 8E	1075	Pre	N	-	3L,1T	N	N	49,6,27	
Counterpoint NPM-E	3798	Pwr	-	150	-	-	-	49,18,49	
Credo CMP004	799	Pre	N	-	6L	N	N	44,6,31	3 outputs
Credo CMP005	1119	Pre	N	-	6L	N	Y	N/A	Remote controlled pre
Credo HMP003	388	Pre	N	-	-	Y	N	N/A	Class A headphone amp
Credo IMP702	499	Int	N	70	6L	-	N	44,6,31	
Credo IMP703	538	Int	N	70	MM/MC, 6L	-	Y	44,6,31	As above, with remote
Credo MMP002	439	Pre	N	-	-	N	N	N/A	Mic amp, phantom power
Credo PMP003	385	Pre	N	-	-	N	N	22,6,24	Phono amp MM/MC, & PSU
Credo PMP102	2181	Pwr	N	100	-	-	-	44,21,31	Class A power amp
Credo PMP154	1699	Pwr	N	150	-	-	-	44,16,31	
Credo PMP252	2509	Pwr	N	250	-	-	-	44,21,31	
Credo PMP303	1699	Pwr	N	30	-	-	-	N/A	Class A power amp
Creek 4240	250	Int	N	40	3L,1T	Y	N	N/A	Optional phono input
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 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/A	OTL, regulated PSU
Croft Series IIR	5500	Pwr	N	100	-	-	-	N/A	Monoblock OTL
Croft Series X	800	Pwr	N	25	-	-	-	43,10,36	OTL amp, triode
Dawn 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	-	-	-	38,11,26	Single 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 DPA200S	750	Pwr	-	60	-	-	-	N/A	Bridgable
DPA DSP200S	495	Pre	N	-	5L,1T	N	N	N/A	
ECA Vista	760	Pre	N	-	4L,1T	N	N	39,10,39	
ECA Lectern	760	Pwr	-	50	-	-	-	39,10,30	
ECA Prisma	760	Pre	-	-	MM,MC	-	-	39,10,23	Phono stepup
E'paniet AW2500DB	4370	Pwr	N	250	-	-	-	48,22,45	High current (100A)
E'paniet AW1000DB	2018	Pwr	N	100	-	-	-	48,13,36	High current (80A)
E'paniet EC1-1	2081	Int	N	100	5L,2T	-	-	45,13,36	High current (80A)
E'paniet EC-3 MC	1865	Pre	N	-	MC,4L,2T	-	-	48,9,23	
E'paniet EC-3MM	1556	Pre	N	-	MM,4L,2T	-	-	48,9,23	
E'paniet EC-4 Line	1332	Pre	N	-	5L,2T	-	-	48,9,23	
E'paniet ECP-1	502	-	N	-	MM/MC	-	-	24,7,16	Adjustable MC input
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 G88	5770	Pre	N	-	MM/MC,3L,2T	N	N	N/A	
Exposure IV	1800	Pwr	N	80	-	-	-	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 XVII (pr)	1500	Pwr	N	60	-	-	-	43,85,35	2x mono monoblock
Exposure XVIII	750	Pwr	N	60	-	-	-	43,85,35	
Exposure XX	625	Int	N	40	4L,2T	N	N	43,85,35	
Forté Model 4	1795	Pwr	-	60	-	-	-	N/A	Class A
Forté Model 5	1295	Pwr	-	100	-	-	-	N/A	

Listings marked in red (as shown below) are covered in the HI-FI Choice Directory, see page 121.

Arcom Delta 290	450	Int	N	75	4L,2T	Y	Y	43,9,32	Opt MM/MC phono module
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Key

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

Pwr - power amplifier
 Headphone - Y - yes, N - no.
 Remote - Y - yes, N - no.
 Size - width x height x depth in cm.

Products highlighted in red have been tested in **HI-FI Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	AV	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Forté Model 6	1795	Pwr	-	150	-	-	-	N/A	
Forté Model 7	1295	Pwr	-	75	-	-	-	N/A	Class A monoblock
Forté 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	Monoblocks
Grant G350A	3455	Pwr	-	350	-	-	-	N/A	
Grant G50A	1128	Pwr	-	60	-	-	-	N/A	Monoblocks
Grundig V1	150	Int	N	50	MM,4L,1T	Y	Y	43,18,30	Tone defeat
Grundig V2	200	Int	N	80	MM,4L,1T	Y	Y	43,18,30	Tone defeat
Grundig V120	130	Int	N	50	MM,4L,1T	Y	Y	36,12,28	Pre-main split
Grundig V3	250	Int	N	120	MM,4L,1T	Y	Y	43,18,30	Pre-main split
Grundig V310	170	Int	N	70	MM,4L,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/A	Triode switchable (15w)
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	Y	N/A	
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	Y	N/A	Video circuitry
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/MC,5L,2T	Y	Y	N/A	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	550	Int	N	70	4L,1T	Y	N	N/A	
Heybrook SIG PE Wood	922	Pwr	-	140	-	-	-	N/A	Stereo power amp
Heybrook Sig SIG/CA	799	Pre	N	-	6L,2T	N	N	N/A	
Heybrook Sig C3	630	Pre	N	-	MM/MC,5L,1T	Y	N	N/A	
Heybrook Sig SIG/SA	630	Pre	N	-	MM/MC,5L,2T	N	N	N/A	
Heybrook Sig/MNEX	698	Pwr	-	140	-	-	-	N/A	Mono, uses ext PSU
Heybrook Sig/Mono	748	Pwr	-	140	-	-	-	N/A	Single monoblock inc PSU
H'bk Sig P3	795	Pwr	-	120	-	-	-	N/A	
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 & Two outputs
Inca Tech Oberon Pwr	400	Pwr	-	70	-	-	-	43,8,22	Two inputs
Jadis DEFY-7	5290	Pwr	-	100	-	-	-		

Key

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Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape.
A/V - includes Dolby Surround or Pro Logic decoder and amplification.
Type: Int - integrated, Pre - preamplifier,

Pwr - power amplifier.
Headphone - Y - yes, N - no.
Remote - Y - yes, N - no.
Size - width x height x depth in cm.

Products highlighted in red have been tested in **HI-FI Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
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	Hand made, custom parts
LFD Linestage LS2	1250	Pre	N	-	4L,1T	N	N	48,7,37	Hand tuned LS1
LFD Linestage LS2P	1499	Pre	N	-	MM/MC,4L,1T	N	N	48,7,37	As LS2 with phono stage
LFD Linestage LSO	469	Pre	N	-	5L,1T	N	N	30,6,37	Zero feedback
LFD LS1 Linestage	749	Pre	N	-	4L,1T	N	N	48,7,33	Zero feedback
LFD MC1 Phonostage	699	Pre	N	-	MC	N	N	30,7,36	Discrete circuit
LFD PA1 Powerstage	749	Pwr	N	60	-	N	N	48,7,33	MOSFETs, custom parts
LFD Phonostage MC2	1099	Pre	N	-	MC	N	N	30,7,36	Hand tuned MC1
LFD Phonostage MMO	369	Pre	N	-	MM, MC	N	N	30,6,37	Switchable MM/MC
LFD Powerstage PA2	1250	Pwr	N	75	-	N	N	48,7,33	Hand tuned PA1
LFD Powerstage PA2M	1750	Pwr	N	100	-	N	N	30,7,37	Mono PA2
LFD Powerstage PAO	469	Pwr	N	50	-	N	N	30,6,37	Stereo MOSFET
LFD PPS	899	Pre	N	-	2L,1T	N	N	13,6,27	Switched attenuator, passive
Linn Kaim	1398	Pre	N	-	MM, MC 3L,2T	N	N	32,8,32	Multi-room compatible
Linn Kaim Pro	998	Pre	N	-	4L, 2T	N	N	32,8,33	Multi-room compatible
Linn Klout	1895	Pwr	N	80	-	N	N	32,8,33	Stereo, tri-wire connectors
Linn LK100	549	Pwr	N	50	-	N	N	32,8,33	Stereo
Linn Majik-1 (Line)	524	Int	N	33	4L,2T	Y	N	32,8,33	Works as pre/int amp, tuner
Linn Majik-1 (Phono)	593	Int	N	33	MM,MC,3L,2T	Y	N	32,8,33	As line Majik
Lumley Ref Passive	450	Pre	N	-	N/A	N	N	N/A	For ST70
Lumley Ref PV2 Slg	2950	Pre	N	-	MM/MC,4L,T	N	N	49,14,31	Separate PSU
Lumley Ref ST40	1200	Int	N	40	-	N	N	N/A	Tube, optimised for 6 ohms
Lumley Ref ST70	1950	Int	N	70	-	N	N	N/A	
Lumley Reference 120	3200	Pwr	N	120	-	N	N	N/A	2x tube monoblocks
Lumley Reference 250	3350	Pwr	N	N/A	N/A	N	N	N/A	2x monoblocks
Lumley Reference 500	11000	Pwr	N	N/A	N/A	N	N	N/A	2x monoblocks
Lumley Reference LV1	1000	Pre	N	-	N/A	N	N	N/A	
Lumley Reference PV1	1500	Pre	N	-	N/A	N	N	N/A	Phono version of LV1
Luxman LS70	3750	Int	N	50	MM/MC,4L,3T	N	N	44,18,47	Class A
Lynwood Opal	685	Int	N	80	7L,1T	N	N	N/A	
Lynwood Ruby	985	Pwr	N	120	-	N	N	N/A	
McIntosh MC7100	959	Pwr	N	100	-	N	N	N/A	
McIntosh MC7150	2159	Pwr	N	150	-	N	N	N/A	
McIntosh MC7300	2995	Pwr	N	300	-	N	N	N/A	
McIntosh MC2600	5195	Pwr	N	600	-	N	N	N/A	
McIntosh MC7106	2895	Pwr	Y	100	-	N	N	N/A	Six channel THX amp
McIntosh MC1000	8995	Pwr	N	1000	-	N	N	N/A	Monoblocks
McIntosh MC275	3595	Pwr	N	75	-	N	N	N/A	Classic valve amp
McIntosh C712	1249	Pre	N	-	6L, 2T	Y	Y	N/A	
McIntosh C38	1995	Pre	N	-	MM, 5L,3T	Y	Y	N/A	Multi-room, balanced out
McIntosh C39	2795	Pre	Y	-	MM, 10L (6 Vid)	Y	Y	N/A	Two zone, THX compatible
McIntosh C40	2695	Pre	N	-	MM, 6L, 3T	Y	Y	N/A	Balanced in/out
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	N	280	-	N	N	N/A	Monoblocks
Magnum MF125	515	Pwr	N	140	-	N	N	N/A	Monoblocks
Magnum MF300	595	Pwr	N	180	-	N	N	N/A	Monoblocks
Magnum Quartet	329	Int	N	36	MM,3L,2T	Y	N	N/A	
Marantz AV-500	550	Pre	Y	-	MM,7L,2T	N	Y	42,10,34	Dolby Pro Logic
Marantz MA-500	250	Pwr	N	125	-	N	N	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	N	100	-	N	N	N/A	Monoblocks, Class A
Mark Levinson 23.5	7399	Pwr	N	200	-	N	N	N/A	
Mark Levinson 27.5	5399	Pwr	N	100	-	N	N	N/A	
Mark Levinson 29	3450	Pwr	N	50	-	N	N	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	N	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	36,6,29	Separate PSU
Metaxas Karus II	1350	Int	N	40	MM/MC,3L,1T	N	N	40,7,40	
Metaxas Iraklis	1625	Pwr	N	50	-	N	N	43,18,37	
Metaxas Marquis	2250	Pre	N	-	MM/MC,3L,2T	N/A	N	29,7,45	Separate PSU
Metaxas Opulence	5500	Pre	N	-	MM/MC,3L,2T	N/A	N	39,7,45	Separate mains isolated PSU
Metaxas Solitaire	2350	Pwr	N	130	-	N	N	52,19,42	
Metaxas Soliloquy	5990	Pwr	N	100	-	N	N	52,19,42	Pair monoblocks
Mitchell Alecto Stereo	1150	Pwr	N	50	-	N	N	32,20,36	

Listings marked in red (as shown below) are covered in the **HI-FI Choice** Directory, see page 121.
Arcam Delta 290 450 Int N 75 4L,2T Y Y 43,9,32 Opt MM/MC phono module

Key

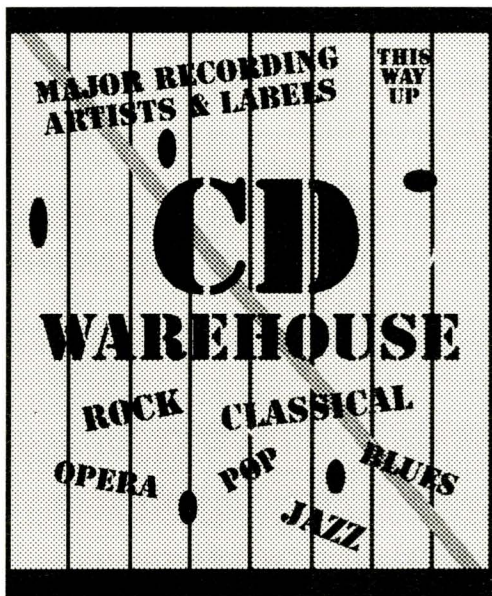
Key to amplifiers
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Type: Int - integrated, Pre - preamplifier,

Pwr - power amplifier
Headphone - Y - yes, N - no.
Remote - Y - yes, N - no.
Size - width x height x depth in cm.

Products highlighted in red have been tested in **HI-FI Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Mitchell Alecto Mono	1879	Pwr	N	100	-	N	N	32,20,36	
Mitchell Argo	689	Pre	N	-	3L,1T	N	N	33,7,19	2 pairs outputs
Mitchell Argo HR	1300	Pre	N	-	3L,1T	N	N	36,8,22	2 pairs outputs
Mitchell Iso	393	Pre	N	-	MM or MC	N	N	small	Phono stage
Mitchell Iso HR	850	Pre	N	-	MM or MC	N	N	small	Phono stage
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 option
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	N	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, opt phono/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	-	-	49,12,33	Optional phono/digital boards
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 Fly Typhoon	349	Pwr	N	45	-	-	-	44,8,32	XLR in, bridgeable
NAD Monitor 208	799	Pwr	N	250	-	-	-	N/A	THX approved
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	N	50	-	-	-	N/A	
NAD Monitor 2400	419	Pwr	N	80	-	-	-	N/A	
NAD Monitor 2700	459	Pwr	N	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	Optional phono board
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	Latest style. Suits 90/3
Naim Audio NAP135	1424	Pwr	N	70	-	-	-	43,76,30	

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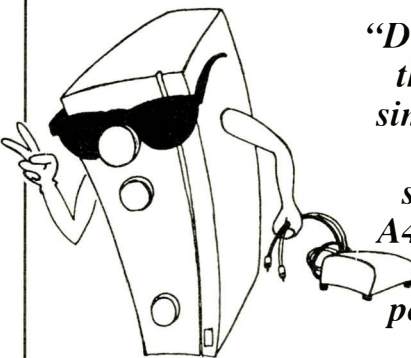
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Tel No 0625-500507
Fax No 0625-500508



Key

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

Pwr - power amplifier.
Headphone - Y - yes, N - no.
Remote - Y - yes, N - no.
Size - width x height x depth in cm.

Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Pioneer A-502R	300	Int	N	55	MM,3L,2T	Y	Y	42,13,36	
Pioneer A-502R-G	310	Int	N	55	MM,3L,2T	Y	Y	42,13,36	Satin gold A-502R
Pioneer A-602	350	Int	N	70	MM/MC	Y	N	42,17,44	
Pioneer 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	Y	42,17,42	Dolby Pro Logic
Pioneer VSA-D802S	600	Int	Y	55	MM,2L,2T,5V	Y	Y	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	398	Pre	N	-	MM,2L,T	N	N	33,7,21	Optional MC phono input
Quad 66	863	Pre	N	35	MM,4L,2T	N	Y	33,8,26	Variable inputs, inc R/C
Quad 306	350	Pwr	N	70	-	N	N	33,7,21	Stereo power amp
Quad 606	690	Pwr	N	140	-	N	N	33,14,24	Stereo power amp
Rega Brio	198	Int	N	30	MM,3L,1T	N	N	N/A	
Rega Elex	359	Int	N	50	MM,3L,1T	N	N	N/A	
Rega Elicit	730	Int	N	70	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	N	N/A	-	N	N	N/A	
Roksan ROK-M1	4500	Pwr	N	N/A	-	N	N	N/A	Pair monoblocks
Rose RP-190	525	Pwr	N	95	-	-	-	33,9,30	Tube, low f'back monoblock
Rose RV-23	450	Pre	N	-	MM,2L,1T	N	N	33,9,26	Tube, zero feedback
Rose RV-23S	525	Pre	N	-	MM/MC,2L,2T	N	N	33,9,26	Tube, zero feedback
Rotel RA930AX	175	Int	N	30	MM,3L,1T	Y	N	44,9,31	
Rotel RA930BX	425	Int	N	100	MM/MC,3L,2T	Y	N	44,12,34	Separate listen/rec selectors
Rotel RA935BX	225	Int	N	50	3L,2T	Y	N	44,10,35	Separate listen/rec selectors
Rotel RA960BX2	325	Int	N	60	MM/MC,3L,2T	Y	N	44,9,35	Separate listen/rec selectors
Rotel RB970BX	225	Pwr	N	60	-	-	-	44,8,29	
Rotel RB980BX	450	Pwr	N	120	-	-	-	44,12,33	
Rotel RB990BX	750	Pwr	-	200	-	-	-	44,12,38	
Rotel RC970BX	150	Pre	N	-	3L,2T	Y	N	44,8,29	
Rotel RC980BX	350	Pre	N	-	MM/MC,3L,2T	Y	N	44,7,33	
Rotel RC990BX	500	Pre	N	-	MM/MC,3L,2T	Y	N	44,7,33	
Sansui AU-Alpha 707	1500	Int	N	90	MM/MC,4L3T	Y	Y	N/A	Built in BS DAC
Sansui AU-Alpha 607	1300	Int	N	90	MM/MC,2L,1T	Y	Y	N/A	
Sansui AU-X317	250	Int	N	40	MM,3L,2T	Y	N	N/A	
Sansui AU-X417R	280	Int	N	45	MM,3L,2T	Y	N	N/A	
Sansui AU-X517R	450	Int	N	60	MM/MC,3L,2T	Y	Y	N/A	
Sansui AUX 911	900	Int	N	100	MM/MC,2L,2T	Y	N	N/A	
Sansui AUX117	150	Int	N	30	MM,3L,1T	Y	N	N/A	
Sentec PA9	1000	Pwr	N	60	-	-	-	20,8,30	Monoblocks
Sentec PP9 RIAA MC	600	Pre	N	-	MC	N	N	5,12,23	Phono step-up - MC
Sentec PP9 RIAA MM	500	Pre	N	-	MM	N	N	5,12,23	Phono step-up - MM
Sentec SC9	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	N	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	
Sherwood AM/AVP8500	800	-	Y	230	N/A	Y	Y	N/A	A/V Pre/power amp
Sirius 7B	2492	Pwr	N	200	-	N	N	30,23,19	1x monoblock
Sirius Control Unit	720	Pre	N	-	6L,2T	N	N	23,5,19	Passive preamp
Sonic Link DM20	349	Int	N	25	MM,3L,1T	Y	N	23,8,43	
Sonic Link DM20 Gold	598	Int	N	30	MM/MC,3L,1T	Y	N	23,8,43	
Sonic Link DM30	725	Int	N	25	MM/MC,3L,1T	N	N	23,8,43	
Sony TAF211B	150	Int	N	30	MM,2L	Y	N	43,14,31	Source direct
Sony TAF242B	200	Int	N	60	MM/2L	Y	N	43,14,31	
Sony 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
Sugden A25B	POA	Int	N	34	MM,3L,1T	N	N	64,7,30	
Sugden A48B	POA	Int	N	65	MM,MC,4L,1T	N	N	43,8,30	
Sugden A21a I	POA	Int	N	25	MM,MC,4L,1T	N	N	43,8,35	
Sugden AV91C	POA	Pre	N	-	MM,MC,4L,1T	N	N	43,7,30	
Sugden AV51c	POA	Pre	N	-	4L,1T	N	N	43,8,35	
Sugden AV91P	POA	Pwr	N	100	-	N	N	43,8,35	
Sugden AV51P	POA	Pwr	N	100	-	N	N	43,8,35	
Sugden AV51 Phono	POA	Pwr	N	-	MM,MC	N	N	43,5,35	
Sugden A21a P	POA	Pwr	N	35	-	N	N	43,8,35	
Synergy	3080	Int	N	150	MM,3L,1T	N	N	N/A	

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice** Directory, see page 121.

Key

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

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

Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
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	-	-	-	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-VZ220	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	
Tesseract TAADA	1500	Pre	N	-	MM/MC	N	N	N/A	
Tesseract TAHA	1800	Pre	N	-	MC	Y	N	N/A	
Tesseract TALA	1500	Pre	N	-	5L,1T	N	N	N/A	
Tesseract TAMP-60	7350	Pwr	-	60	-	-	-	N/A	2x Monoblocks
Tesseract TAP-6	5300	Pre	N	-	MM,3L,2T	N	N	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	35,15,27	2x monoblocks
Tube Tech Prophet	1350	Pre	N	N/A	MM,2L,1T	N	N	35,8,25	Two box pre, separate PSU
Tube Tech Synergy	3800	Int	N	150	5L,1T	N	Y	47,18,47	
Tube Tech Unisis	1299	Int	N	30	MM,3L,1T	N	N	35,17,27	
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	43,9,33	
YBA 1 Power	4250	Pwr	-	85	-	-	-	43,14,33	
YBA 2	1699	Pre	N	-	MM,3L,1T	N	N	43,9,33	
YBA 3 Power	1199	Pwr	-	45	-	-	-	43,9,33	
YBA 3	1250	Pre	N	-	MM,3L,1T	N	N	43,9,33	

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Sony TCK 611s Cass-Deck Dolby S Best cassette deck What Hi Fi? 1993	£329.99	£269.99	SAVE £60
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Sony TCK 311 Cass-Deck	£149.99	£119.99	SAVE £30
Sony DTC 690 DAT Recorder CLEARSTONE EXCLUSIVE OFFER!	£599.99	£399.99	SAVE £200
Sony TC FX 211 Cass-Deck FANTASTIC CLEARSTONE DEAL!	£99.99	£59.99	SAVE £40

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	Was	Now	Save
Denon AVC 3020 AV. Amp	£729.99	£649.99	SAVE £80

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Systems

	Was	Now	Save
Kenwood UD 301 Mini System	£429.99	£379.99	SAVE £50
Kenwood M27 Midi System	£529.99	£459.99	SAVE £70
Aiwa LCX 01 Micro System	£349.99	£249.99	SAVE £100
Sony MHC 3800 Mini System	£749.99	£649.99	SAVE £100
Kenwood M56G Midi System	£799.99	£599.99	SAVE £200

Tuners

	Was	Now	Save
Sony STS 311 Tuner RDS Best Tuner What Hi Fi? 5 Stars Value	£199.99	£169.99	SAVE £30
Denon TU 580 Tuner RDS Limited Stock (ex-display)	£219.99	£179.99	SAVE £40

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	Was	Now	Save
Sony CDP 411 CD Player	£199.99	£159.99	SAVE £40
Yamaha CDX 860 CD Player (ex-display) 2 only	£299.99	£199.99	SAVE £100
Technics SLZ/SHX1000 CD Player	£4999.95	£1999.95	SAVE £3000
Sony D121 Portable CD Player (inc mains adaptor)	£119.99	£99.99	SAVE £20

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WALSALL Park Street. Tel 0922 644169 **WIGAN** 6 Crompton Street. Tel 0942 323897 **WOLVERHAMPTON** 39 Victoria Street. Tel 0902 772901
WORCESTER 27/27A The Cross. Tel 0905 726375 **WORCESTER** David Warings, Marmion House, High Street. Tel 0905 27551

Key

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

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

Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to the Directory on page 121 for full test results.

Model	Price	Type	Dolby NR	Dolby HiX Pro	Heads	Size	Special
CASSETTE DECKS							
JVC TD-V62BK	220	S	B,C	Y	3	44,13,33	Cassette stabiliser
JVC TD-V662BK	270	S	B,C	Y	3	44,13,33	Dual capstan
JVC TD-W308BK	200	T,AR	B,C	Y	2	44,13,33	Twin, one recording deck
JVC TD-W708BK	250	T,AR	B,C	Y	2	44,13,33	Twin record/play
JVC TD-X352BK	150	S	B,C	Y	2	44,13,33	
JVC TD-W106BK	120	T	B	N	2	44,13,24	Twin, one recording deck
JVC TD-W208BK	170	T	B,C	Y	2	44,13,33	Twin, one recording deck
Kenwood KX-3050	170	S	B,C	Y	2	44,12,37	Tape path stabiliser
Kenwood KX-5050	230	S	B,C	Y	2	44,12,30	Auto bias
Kenwood KX-5530	220	S,AR	B,C	Y	2	44,12,30	Auto bias
Kenwood KX-7050	330	S	B,C	Y	3	44,13,30	Auto tape calibration
Kenwood KX-7050S	400	S	B,C	Y	3	44,13,30	Auto tape calibration
Kenwood KX-9050S	550	S	B,C	Y	3	44,13,30	Auto tape calibration
Kenwood KX-W4060	180	T	B,C	Y	2	44,13,30	Computer controlled recording system
Kenwood KX-W6060	200	T	B,C	Y	2	44,13,30	Auto bias
Kenwood KX-W8060	260	T	B,C	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 calibration, R/C
Nakamichi DR1	850	S	B,C	N	3	43,10,32	Manual azimuth calibration
Nakamichi DR2	600	S	B,C	N	3	43,10,32	Diffused resonance transport
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	Five tape continuous record/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 synchronisation
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 record
Sansui D-X117WR	220	T,AR	B,C	Y	2	N/A	Both transports recording
Sansui 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,3C	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 DS5010DC	170	S	B,C	Y	2	N/A	
Sony TCFX211B	100	S	B,C	N	2	43,12,29	Fine bias control
Sony TCK311B	150	S	B,C	Y	2	43,12,31	Auto calibration
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	300	S	B,C,S	Y	3	43,12,30	UK optimised sound
Sony TCW435B	170	T	B,C	Y	2	43,12,31	Full logic control
Sony TCWR635B	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-6000S	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	Play transport unidirectional
Technics RS-TR333	200	T,AR	B,C	Y	2	43,14,29	
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 calibration, CD synchro
Technics RS-TR979	380	T,AR	B,C	Y	2	43,13,28	Auto tape calibration, 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	

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice** Directory, see page 121

Key

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

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

Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to the Directory on page 121 for full test results.

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD PLAYERS						
Alwa DX-M100	150	1bit	-	Y	N/A	Midi size
Alwa XC-300	150	1bit	0	Y	N/A	
Alwa XC-750	200	1bit	-	Y	N/A	Peak search, record calibration
Alwa XC-950	250	1bit	-	Y	N/A	Peak search, record calibration
Akai CD27	180	MB	E	Y	N/A	
Akai CD57	200	MB	E,0	Y	N/A	
AMC CD6	349	BS	E,0	Y	N/A	
Arcam Alpha 5	450	MB	E	Y	43,8,27	
Arcam Delta 270	800	Hybrid	2E	Y	43,9,28	
Audiomeca Kreatura	1199	MB	E	Y	25,14,39	Modified CDM, high frequency shielding
Aura CDS0	400	BS	E	Y	N/A	
Aura CD50CHR	450	BS	E	Y	N/A	Chrome finish
AVI S2000MC	999	MB	E	Y	N/A	
Cambridge CD200	150	MB	N	Y	42,9,29	Can play in reverse order
Denon DCD-1290	330	MB	0	Y	44,13,32	UK specified components
Denon DCD-2560	600	MB	E,0	Y	44,13,35	5-fold PSU
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	44,9,30	30 mem, auto-space, display off
Grundig CD2	190	BS	E	Y	44,9,30	30 mem, edit, fade, display off
Grundig CD210	120	BS	E	Y	36,8,28	30 mem, random repeat
Grundig CD3	240	BS	E	Y	44,9,30	30 mem, FTS, display off, fader
Harman/Kardon HD7325	299	BS	E,0	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,0	Y	N/A	
Jadis JS-1	8068	MB	-	-	N/A	
JVC XL-M408BK	300	1bit	-	Y	44,13,32	Six disc
JVC XL-V174BX	140	1bit	-	Y	44,10,28	
JVC XL-V274BK	160	1bit	-	Y	44,10,28	
JVC XL-Z1050TN	500	1bit	E	Y	45,11,34	
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	0	Y	44,12,31	High rigidity chassis
Kenwood DP-M6060	270	1bit	-	Y	44,12,36	Multiplay CD 6+1 disc
Kenwood DP-R4060	200	1bit	-	Y	44,12,38	Five disc carousel
Krell CD DSP11 5000	5000	MB	2E	Y	42,13,28	Has digital in, balanced out
Linn Karik	1497	DS	E,0	Y	32,8,33	BNC digital
Linn Mimik	798	DS	E	Y	32,8,33	BNC digital
Luxman D500X's	3750	MB	0	Y	44,12,39	Top loading
Mcintosh MCD7008	1895	MB	E	Y	N/A	Seven disc multiplay
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,0	Y	42,9,30	As CD-53
Marantz CD-72SE	600	BS	E,0	Y	42,12,28	As CD-52, 4V output
Marantz CD10	1200	BS	E,0	Y	46,14,36	Twin DAC-7, heavy build
Meridian 506	795	DS	E,0	N	33,9,34	
Meridian 508	1350	DS	E,0	N	33,9,34	
Meridian 606	1350	1bit	3E,0	N	N/A	
Metaxas PHOS	1750	BS	E,0	Y	42,16,42	
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 digital output
Mission DAD5	300	BS	E	Y	37,11,29	Integrated CD player
Mission Discmaster	1900	MB	E	Y	22,8,36	Two box player
Musical Fidelity CDT	519	MB	N	N	41,7,25	Tube output stage, top loading
Musical Fidelity FCD	1499	BS	2E,0	Y	49,12,33	XLR balanced out, tube o/p stage
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	One box, no digital output, top loading
Naim Audio CD3	898	MB	-	Y	32,6,30	1 box
Naim Audio CD5	3254	MB	-	Y	43,16,30	Two box, no digital output, top loading
Nakamichi CD4	380	MB	E	Y	43,10,32	
Nakamichi MB2	850	MB	E	Y	43,10,38	Multi-CD, 20x8 oversampling

Key

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

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

Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD PLAYERS						
Philips CDC935	230	BS	E	Y	44,13,38	Five disc CD player
Pioneer PD-102	150	1-bit	-	N	42,11,28	Display off
Pioneer PD-202	170	1-bit	-	Y	42,11,28	As 101, variable output & remote control
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	Dual magazine 12-disc
Pioneer PD-M602	270	1-bit	-	Y	42,11,30	Six disc
Pioneer PD-M701	330	1-bit	-	Y	42,13,30	Six disc
Pioneer PD-M901	450	1-bit	-	Y	42,13,33	Six 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	Triple magazine, 18-disc
Quad CD67	825	DS	E	Y	33,8,26	For use with 66 system
Roksan ATT-DP2P	1495	DS	E	Y	46,12,35	Player, four level isolation
Rotel RCD9454X	230	BS	E	Y	44,10,32	
Rotel RCD9655X	300	BS	E	Y	44,10,32	Audiophile components
Rotel RCD9655X D	375	BS	E	Y	44,10,32	Discrete output
Rotel RCD9655X LE D	425	BS	E	Y	44,10,32	Discrete & slit foil caps
Sansu CDX217i	200	MB	E	N	N/A	
Sansu CD-270	160	BS	N	N	N/A	
Sansu CD-X617	350	BS	E,O	Y	N/A	
Sansu CD117K II	180	MB	N	N	N/A	
Sansu 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	
Sherwood CDC5030	200	1bit	N	Y	44,10,38	Five disc carousel
Sherwood CDC5010	200	BS	N	Y	44,10,38	Five disc carousel
Sherwood CD3030R	140	1bit	N	Y	44,8,25	Headphone volume
Sony GDP-X303ES	550	1bit	O	Y	43,13,38	UK optimised sound
Sony GDP311	170	1bit	-	Y	43,10,29	Digital servo
Sony GDP411	200	1bit	-	Y	43,11,30	Digital servo
Sony GDP711E	250	1bit	O	Y	43,11,30	UK optimised sound
Sony GDP911E	300	1bit	O	Y	43,11,36	UK optimised sound
Sony CDPC335	230	1bit	-	Y	43,13,39	Five disc player
Sony GDP-M201	150	1bit	N	Y	36,10,33	Mid size digital servo system
Sony GDP-M301	170	1bit	N	Y	36,10,33	Mid-size, full remote control
Sony GDP-C325M	230	1bit	N	Y	36,10,39	Mid size, 5-disc player
Sugden SDT-1	POA	MB	E	Y	43,8,30	
Sugden Optima	POA	MB	E	Y	43,8,30	
Sugden SDD-1	POA	E	Y	Y	43,8,30	
Sugden AV51 Pro	POA	E	Y	Y	43,8,30	
Sugden AV5101A	POA	MB	E	Y	43,8,30	
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 output
Teac VRDS-20	1300	BS	E,O	Y	50,15,34	Twin DAC7, balanced output
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-PS620A	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 volume, AT&T, balanced
Yamaha CDC-635	300	BS	N/A	Y	N/A	
Yamaha CDX-1000	599	BS	E,O	Y	N/A	
Yamaha CDX-670	290	BS	E,O	Y	N/A	
Yamaha CDX870	330	BS	O	Y	N/A	
YBA2	2999	MB	E,O	Y	43,10,33	Outboard power supply

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD TRANSPORTS						
Arcam Delta 250	750	-	2E, O	Y	43,9,28	BNC out. Has sync lock input
Audiolab 8000CDM	1250	-	E,O	Y	45,8,34	75 ohm digital + AES/EBU balanced out
Audiomeca Kreatura	999	-	E,O	Y	25,14,39	Heavily modified CDM, HF shielding
Audiomeca Mephisto	1999	-	-	Y	43,15,33	Integral platter, layer suspended/decoupled
Counterpoint DA-11E	1495	-	E,O	Y	N/A	
DPA T1 Transport	895	-	-	Y	N/A	'Deltran' clock locking (with DPA DAC)
Jadis JCDT	8000	-	N/A	Y	N/A	Top load
Krell DT-10 trans	9090	-	2E,O	Y	42,13,28	Front loader
Krell MD-20 trans	4999	-	E,2O	Y	42,13,28	Top load, AT&T optical out
Krell MD-10 trans	7990	-	2E,O	Y	42,13,28	
Meridian 200	895	-	E,O	Y	32,32,10	
Meridian 500	975	-	E,O	Y	32,33,9	

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice** Directory, see page 121.

DPA T1 Transport	895	-	Y	N/A	'Deltran' clock locking (with DPA DAC)
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Key

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

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
CD TRANSPORTS						
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	
PS Audio Lambda tr	1990	-	E	Y	38,8,34	AT&T, AES/EBU optional
Roksan ATT-DP2	1295	-	E	Y	46,12,35	Four level isolation
Roksan ATT-DP2A	1490	-	-	Y	46,12,35	AT&T optical
Teac P-700	900	-	E,O	Y	23,14,40	Half width, anti-resonance 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 option
Theta Data II NTSC	3290	-	E	Y	42,12,40	AT&T, AES/EBU option
Wadia 7	9995	-	-	Y	35,16,46	
Wadia 8	3195	-	-	Y	35,16,41	

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
D/A CONVERTERS						
Arcam Black Box 50	450	Hybrid	E,O	Y	43,7,28	Two inputs, sync lock0
Audio Alchemy DDEV1.0	420	BS	E,O	-	N/A	Upgradable 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
Counterpoint DA-10E	1675	-	E,O	Y	N/A	Interchangeable DACs, optional AT&T
Counterpoint DA-11E	1495	-	E,O	Y	49,6,27	Optional AT&T & AES/SUBU balanced
Counterpoint AD20	255	MB	-	-	N/A	DACCARD for DA-10E
Counterpoint CS18	355	MB	-	-	N/A	DACCARD for DA-10E
Counterpoint BB69	59.5	MB	-	-	N/A	DACCARD for DA-10E
Counterpoint UA20	995	MB	-	-	N/A	DACCARD for DA-10E
DPA Little Bit II	450	BS	-	-	N/A	
DPA PDM10924	5995	-	-	-	-	Unique DPA DX128 DAC
DPA PDM256	2995	-	-	-	-	Unique DPA DX64 DAC
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	26,15,45	External PSU, 20 bit
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	-	22,5,15	Coax/optical
Micromega T-DAC	800	BS	-	-	22,28,88	Four inputs
Mission DAC5	300	BS	-	-	7,11,29	Outboard DAC, matches DAD5
Musical Fid Tubalog	499	MB	E,O	Y	44,78,28	Tube o/p
NVA Dacon	1010	BS	E	N	N/A	
Orelle DA-180	599	MB	-	-	N/A	
Perception DAC	695	MB	-	-	N/A	
Pink Triangle DaCapo	1450	BS	E,O	-	N/A	Interchangeable DAC & filter and battery PSU
Pink Triangle Ordinal	790	BS	-	-	N/A	Interchangeable DAC & filter
Pink Triangle DC	1500	-	-	-	-	Massive battery PSU for DaCapo
PS Audio DigLink II	688	MB	-	-	38,8,16	
PS Audio Reference L	5490	MB	-	-	38,8,36	AT&T input
PS Audio SuperLink 2	1230	MB	-	-	38,8,16	
PS Audio UltraLink	2390	MB	-	-	38,6,20	AT&T input option
Roksan ATT-DA2	549	DS	-	N	22,8,33	DAC 4 inputs, optional AT&T
Sentec Diana	993	MB	E,O	-	N/A	
Sugden SDA-1	POA	MB	-	-	43,7,30	
Teac D-2	2500	MB	-	-	23,14,49	18 bit, balanced output
Teac D-700	600	MB	-	-	23,14,40	Matches P-700, 4x20bit
Theta Pro Gen III	4600	MB	-	-	42,8,34	AT&T input 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 and AT&T outputs
Wadia 15	3790	MB	E,O	Y	35,9,41	Software upgradable
Wadia 64.4	4750	MB	E,O	N	35,8,28	Balanced output
Wadia 9	12790	MB	E,O	Y	44,9,36	Digital volume, separate PSU
Woodside DAC1	909	MB	E,O	-	N/A	
Woodside DAC2	509	MB	E,O	-	N/A	

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice** Directory, see page 121.

Counterpoint DA-10E	1675	-	E,O	Y	N/A	Interchangeable DACs, optional AT&T
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98 HI-FI CHOICE BUYER'S GUIDE

Key

Key to digital recorders
Price - typical retail, to nearest pound.
Type - MD - MiniDisc - DCC - Digital Compact Cassette, DAT - Digital Audio Cassettes.
Digital In & Out - E - Electrical (usually coaxial S/PDIF), O - optical, (usually Toslink).

DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma.
Size - width x height x depth in cm.

Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	Dig. In	Dig. Out	DAC Type	Size	Special
DIGITAL RECORDERS							
JVC XD-Z10101N	900	DAT	E,O	O	BS in/out	44,14,36	
Marantz DD-82	650	DCC	E,O	E,O	MB/BS	42,15,34	DAC7 output
Marantz DD-92	800	DCC	E,O	E,O	MB/BS	46,15,34	DAC7, zinc side panels
Meridian CDR	4500	CD-R	E,O	E	BS in/out	N/A	
Nakamichi 10007	N/A	DAT	E,O	E,O	MB in/out	N/A	
Philips DCC300	250	DCC	E	Y	BS in/out	36,11,30	
Philips DCC600	300	DCC	E	Y	BS in/out	44,12,30	
Philips DCC900	350	DCC	E,O	Y	BS in/out	44,14,30	
Sharp MD-D10E	400	MD	-	Y	-	3,9,11	World's smallest MD player
Sony DTC690	600	DAT	E,O	Y	1bit in/out	43,11,35	UK sound, SCMS
Sony MD5101	700	MD	O	Y	1bit in/out	23,8,29	Title display, full remote
Technics RS-DC10	700	DCC	E,O	E,O	BS	43,12,35	

Model	Price	Type	Weight	Impedance	Special
HEADPHONES					
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, volume 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 volume 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, volume control, carry case
Aiwa HP-X30	26	Slid	N/A	N/A	Banded
Aiwa HP-X35	31	Slid	N/A	N/A	Volume control
Aiwa HP-X500	38	Slid	N/A	N/A	Sapphire laminated diaphragm
AKG K1000	646	Opn	270	120	
AKG 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	Slid	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	Slid	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	Slid	200	600	
Audio-Technica ATH-01	80	Opn	200	600	
Beyer DT-511	85	Opn	200	40	
Beyer DT-901	179	Slid	280	250	
Beyer DT100	135	Slid	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	Slid	250	600	
Beyer DT801	129	Slid	250	250	
Beyer DT811	159	Opn	245	250	
Beyer DT911	199	Opn	275	2502	
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	Slid	340	32	5m, 6.3/3.5mjacks
JVC HA-D515	20	Slid	110	40	3m, 6.3/3.5mjacks
JVC HA-D590	35	Slid	220	N/A	
JVC HA-D616	25	Slid	120	32	3m, 6.3/3.5mjacks
JVC HA-D690	40	Slid	220	32	3m, 6.3/3.5mjacks
JVC HA-D410	15	N/A	90	N/A	2m, 3.5/6.3mm plug
JVC HA-22	7	N/A	N/A	N/A	
JVC HA-F35	16	Opn	6	N/A	Mini 1.2m, 3.5/6.3mm plug
JVC HA-F15	9	Opn	6	N/A	Mini 1.2m, 3.5/6.3mm plug
JVC HA-DT10	55	Slid	210	32	3m, 6.3/3.5mjacks
JVC HA-D910	65	Slid	220	32	3m, 6.3/3.5mjacks

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice Directory**, see page 121.

Key

Key to headphones
Price - typical retail, to nearest pound.
Type - Opn - open back, vented or velocity type; gives less environmental isolation, but is usually more natural feeling in extended use. Slid - sealed - the headphones form an air seal around the ears, helping reduce sound leakage. IR - Infra red cordless. Ear - in-ear model.

Weight - without cable.
Impedance - in ohms.

Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	Weight	Impedance	Special
HEADPHONES					
Kenwood KH-1000	20	Opn	30	32	2m OFC lead
Kenwood KH-3000	40	Slid	210	32	2.5m OFC lead
Kenwood KH-5000	70	Slid	280	32	2.5m OFC lead
Kenwood KH-535	15	Ear	-	32	3.5mm plug
Kenwood KH-757	20	Ear	-	32	3.5mm plug
Kenwood KH-959	25	Ear	-	32	3.5mm plug
Koss 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 Jnr	52	Opn	65	43	
Koss Pro 480	115	Slid	250	180	
Koss Pro/4/XTC	125	Slid	340	100	
Koss TD65	43	Slid	150	90	
Koss TD75	55	Slid	330	160	
Maxell HP100	4	Ear	3	32	Replacable pads, 1m lead
Maxell HP1000	15	Opn	95	32	2.7m lead, digital ready
Maxell HP200	5	Opn	30	32	Replacable pads, 1m lead
Maxell HP2000	20	Opn	140	32	Volume control digital ready
Maxell HP300	8	Opn	40	32	6.3/3.5mm fit
Maxell HP3000	30	Slid	120	32	Volume control digital ready
Maxell HP350	9	Eiar	5	32	Winder case, fold plug
Maxell HP400	8	Ear	4	32	With pouch, 6/3.5mm fit
Maxell HP4000	20	Ear	5	16	Volume 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-3300	35	Slid	-	35	3m cable, bass boost duct
Pioneer SE-4000	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 RH-150	6	Opn	N/A	N/A	Inner ear headphone
Ross RH-360CD	9	Opn	N/A	N/A	Vertical inner ear
Ross RH-460CD	12	Opn	N/A	N/A	Vertical inner ear, volume potentiometer
Ross RH-550	10	N/A	N/A	N/A	Inner ear, with volume controls
Ross RMH-300	7	N/A	N/A	N/A	Lightweight
Ross RMH-310TV	10	N/A	N/A	N/A	For video and TV
Ross RMH-500CD	9	N/A	N/A	N/A	Lightweight
S'heiser Charleston	224	Opn	210	140	3m lead, dual plug, leather trim
S'heiser HE60/HEV70	998	Opn	260	-	Electrostatic with energiser
S'heiser Set 180/UK	150	Ear	43	-	Infra-red cordless
Sennheiser HD 580	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 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	Opn	160	-	Infra-red cordless - hi-fi
Sennheiser IS550	180	Opn	170	-	Infra-red cordless
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	-	-	3m, 3.5/6.3mm plug

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice Directory**, see page 121.

SEVENOAKS SUPERFI

This advertisement is valid until at least 30th April 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

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	Tannoy 603 MK II Mission 760i SE Nad 800	Tannoy 605 MK II Celestion 5 MK II B&W DM600 Mission 761i Mon Audio 1	Tannoy 607 MK II Celestion 7 MK II Nad 802	Rogers LS2A-2 B&W DM610 Mon Audio 7	Castle Durham II Heybrook HB1/3	Rogers LS4A-2 Tannoy 609 MK II
	JPW Sonata (V) Celestion I JPW Minim		280.95	304.95	335.95	351.95	366.95	397.95
	Technics SUV2220K		312.95	327.95	351.95	382.95	397.95	413.95
	Nad 302 Kenwood KA3020 Technics SUV2320K		335.95	351.95	374.95	405.95	421.95	436.95
	Harman HK6150 Technics SUA600K Marantz PM44SE		358.95	374.95	397.95	429.95	444.95	460.95
	Nad 304 Pioneer A300K		374.95	390.95	413.95	444.95	460.95	475.95
	Technics SUA700K		374.95	390.95	413.95	444.95	460.95	475.95

FREE with suggested Systems

- Cartridge (turntable based systems only)
- Speaker Leads (80 strand cable)

Options

The following Compact Disc Player or Turntable may be ordered instead of the NAD 5120 in the above systems.

CD Players

- Aiwa XC300 Add £49
- Denon DCD595 Add £79
- Denon DCD695 Add £90
- Goodmans GCD360 Add £29
- Goodmans GCD650II Add £9
- Kenwood DP3050 Add £99
- Kenwood DP7050 Add £249
- Marantz CD52II Add £129
- Marantz CD52IISE Add £199
- Marantz CD53 Add £99
- Marantz CD63 Add £149
- NAD 501 Add £79
- NAD 502 Add £119
- Teac CDP3500 Add £99
- Technics SLPG440AK Add £69

Turntables

- Dual CS503.2 Add £79
- Dual CS505.4 Add £99
- Nad 533 Add £29
- Project 0.5 Add £49
- Technics SLBD22K Add £99
- Thorens TD280 IV Add £99

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

- 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 Cassette Decks
- 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.

Spring Specials at Sevenoaks Superfi.

AMPLIFIERS

Arcam Alpha 5

Great delivery and vivacity
Claim 3 year warranty Free

£229.95

AMPLIFIERS

Audiolab 8000A

Transparency and power,
notably neutral
Claim 3 year warranty Free

£449.95

AMPLIFIERS

Aura VA100

Big sound,
open shimmering tone
Claim 3 year warranty Free

£299.95

AMPLIFIERS

Kenwood KA3020

Controlled delivery with plenty
of dynamic tension
was £169.95

£149.95

AMPLIFIERS

Marantz PM44SE

Power and subtlety, an
absolute bargain
Claim £20 CD voucher Free

£199.95

AMPLIFIERS

Musical Fidelity A1.3

Sweet string tone and
warm bass
Claim £20 CD voucher Free

£329.95

AMPLIFIERS

Technics SUA600K

Excellent mid range and bass,
good value
was £199.95

£179.95

CASSETTE DECKS

Aiwa ADF410

Great sound from this award
recommendation
was £119.95

£99.95

CASSETTE DECKS

Aiwa ADF810

Stable and sure footed with
plenty of punch
was £229.95

£199.95

CASSETTE DECKS

Nakamichi DR3

Sound quality with ambience
and presence
was £399.95

£339.95

CASSETTE DECKS

Sony TCK511S

Dolby S-3 head, an
absolute steal
was £279.95

£219.95

CASSETTE DECKS

Sony TCK611S

Excellent sound, facilities and
value for money
was £329.95

£259.95

CASSETTE DECKS

Yamaha KX360

High performance deck with
vibrant sound
was £199.95

£139.95

CD PLAYERS

Arcam Alpha 5

Exciting presentation, fluid bass
and fine treble
Claim 3 year warranty Free

£449.95

CD PLAYERS

Arcam Delta 70.3

Precise, stable stereo imaging
was £699.95

£449.95

CD PLAYERS

Aiwa XC300

Great presence for the price
was £149.95

£119.95

PRICE PROMISE

We always try to ensure our prices are competitive. In the unlikely event of a product being available from an *authorised* dealer at a lower price –
WE WILL BEAT THAT PRICE BY UP TO £20.

Values: £110 to £500 = £10. £501 to £1000 = £15. £1001+ = £20.

CD PLAYERS

Aiwa XC750

Placing sonic purity before
sonic thrills
was £199.95

£149.95

CD PLAYERS

Denon DCD595

Punchy, dynamic and larger
than life sound quality
Claim 3 year warranty Free

£179.95

CD PLAYERS

Marantz CD52II

Probably the best budget
player on the market
was £229.95

£199.95

CD PLAYERS

Marantz CD52IISE

The sound simply bubbles with
energy and vitality
Claim £30 CD voucher Free

£299.95

CD PLAYERS

Marantz CD63

5 star stormer from Marantz
Claim £10
CD voucher Free

£249.95

CD PLAYERS

NAD 502

Sensibly equipped
accommodating player
Claim £30 CD voucher Free

£229.95

CD PLAYERS

Teac VRDS10

This player sounds big
and beefy
Claim £30 CD voucher Free

£769.95

CD PLAYERS

Technics SLPG440AK

High grade, MASH, 4 DAC
was £169.95

£159.95

CD PLAYERS

Yamaha CDX870

An audiophile component user
was £329.95

£199.95

TUNERS

Audiolab 8000T

Fantastic performance, once
heard never forgotten
Claim 3 year warranty Free

£699.95

TUNERS

Denon TU260L

Warm sound
for cold evenings
Claim 3 year warranty Free

£119.95

TUNERS

Sony STS311

User friendly design, clear and
involving sound
was £199.95

£179.95

TURNTABLES

NAD 5120 inc cart

Seriously good sound at a
super low price
was £119.95

£89.95

TURNTABLES

Project 0.5 inc cart

Hallmarks of audiophile design
at a budget price
outstanding value at

£144.95

TURNTABLES

Project 6 inc cart

A tweakers delight and best
turntable title holder
old price held

£399.95

TURNTABLES

Technics SL1210II

The professional DJ's
turntable
was £399.95

£349.95

SPEAKERS

JPW Minim

Nicely finished with pleasantly
detailed presentation
was £79.95

£59.95

SPEAKERS

Mission 751

Big, fast bass plus open
midband and treble
free stands & cable

£299.95

SPEAKERS

Mission 760i SE

Enjoyable 3D music with
hefty bass
free stands & cable

£149.95

SPEAKERS

TDL NFM

Small but powerful,
superb speakers
old price held

£99.95

MINI/MICRO SYSTEMS

At least 10% and up to 25%
off all mini/micro systems
in stock. (7 Oaks only.)
excluding Denon

Min 10% off

Sevenoaks Superfi – There's no better place to buy Hi Fi.

THIS ADVERTISEMENT IS VALID TO AT LEAST 30TH APRIL 1994.

ADDED VALUE OFFERS ARE NOT AVAILABLE ON PRICE BEAT SALES. PRICE BEAT CONDITIONS ON LISTINGS PAGE.

PIRATES HI FI



GOODMANS 'B' STOCK BLASTERS
 ALL WITH MANUFACTURERS FULL 12 MONTH WARRANTY - PRICES INC VAT
 BELT DRIVE TURNTABLE INC CARTRIDGE WAS £59.95 - ONLY £39.95
 50 X 50 WATT REMOTE CONTROLLED AMP WAS £99.95 - ONLY £69.95
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NAD 6100 CASSETTE DECK
£149.95
 SAVE £750
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TREASURE TRAIL

GET MORE CHIPS OFF THE OLD BLOCK. ME 'EARTIES WITH MIGHTY LUMPS HAMMERED OFF THE PRICES, SO CUDGEL YOUR WAY TO ANOTHER STUNNING DEAL AT PIRATES. THOUGH THIS LOT BE EX-DISPLAY, IT ALL BE IN PRISTINE CONDITION WITH MAKERS CARTONS, INSTRUCTIONS, ACCESSORIES AND FULLY GUARANTEED. NUMBERS BE 'IGHLY LIMITED SO PLEASE PHONE BEFORE YOU TRAVEL

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 S 508 £349.95
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 ALPHA 3 £149.95
 DELTA 60 £179.95
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 PMA250/2 £129.95
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 EXP7 £299.95
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LINX
 NEBULA £209.95
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 PM32 £89.95
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 TEMPEST £149.95
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TUNERS

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 THETA £239.95
MUSICAL FIDELITY
 T1 MKII £199.95
TECHNICS
 STGT550LK £149.95

SYSTEMS

AIWA
 LCX7 £229.95
 NSX340 £229.95
 NSX500 £299.95
 NSX510 £329.95
 NSXD707 £379.95

GOODMANS

MICRO 1250 £159.95
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 UXT1 £229.95
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 MHC510 £289.95
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TECHNICS
 SCCH404 £439.95
 SCCH950 £789.95
YAMAHA
 CCS £399.95

CD PLAYERS

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 XC300 £94.95
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AURA
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ARCAM
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MARANTZ
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CELESTON
 1 £69.95
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 M100 £49.95
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 615 MKII £529.95

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NOTTINGHAM & COVENTRY PIRATES ONLY
 XC300 Cd Ply £99.95
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 DL4 11 Speakers £99.95
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 GSA650 Amp £89.95

JAMO
 P75 Speakers £49.95

PIONEER
 A300X Amp £179.95
 A400 Amp £229.95

CAST AN EYE ACROSS THIS MONTH'S TREASURE SHIPMATES. WE'RE DECKED OUT WITH PRICES YOU'D WALK THE PLANK FOR!

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AMPLIFIERS

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 4050R NEW, 70 watts per ch. Remote
KA 5020 80 watts per ch.
KA 5050R 90 watts per ch. Remote. NEW
KA7050R 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 570, Portables
SLPG 340A Budget MASH Player
SLPG 440K NEW, Remote MASH Player
SLPG 740K NEW, MASH digital servo
SLPG 840K 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
DD220 + D321
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 AN, D121, D122 CK, D225 CR, D321 portables

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
NEW MODUS VIVANDI SURROUND SPEAKERS NOW IN STOCK
*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

CANON

S-30 + S-50
VT-100 Corner units
*VS100 - Sub bass corner units

TANNOY

603 Mk II 120 watts power handling
605 Mk II 150 watts power handling
607 Mk II 175 watts power handling
609 Mk II 200 watts power handling
611 Mk II 250 watts power handling
613 Mk II 250 watts power handling
615 Mk II 300 watts power handling

HI-FI SYSTEMS

TECHNICS

All systems inc 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 Minisystem
SCCH 655, MULTI-PLAY Minisystem
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 — Now at special unbeatable price
M47 G — NEW 45 watts per ch.
M56 PX, 45 watts per ch.
M57 MG — NEW 45 watts per ch., Multiplay system
M76 G, 60 watts per ch., inc. equaliser

M77 MG NEW 80 watts per ch., Multiplay system
M97 G NEW 85 watts per ch. 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
SW 900 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 are 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
J.V.C. NEW SYSTEMS
UX-T1 MICRO SYSTEM with remote
UX-A4 MICRO SYSTEM with remote
ADAGIO S2 MINI SYSTEM 2 way speakers
ADAGIO S3 MINI SYSTEM 3 way speakers
ADAGIO S6 MINI SYSTEM 45 watts per ch.
ADAGIO S7 MINI SYSTEM 50 watts per ch.
ADAGIO S9 MINI SYSTEM Dolby Pro-Logic

DAT RECORDERS

SONY

TC DD7, NEW, Budget portable
DTC 690 NEW, Full size deck

TUNERS

TECHNICS

ST 610 24 Presets
STG 70 Twin Tuner
ST GT550K with RDS
ST GT650K with RDS

KENWOOD

KT 1050 NEW model
KT 2030 With Timer
KT 2050 NEW model
KT 3050 NEW model with R.D.S.
KT 6050 Remote compatible

STS 211B NEW, with 30 presets
STS 311B NEW, with R.D.S. — EON
STS 505ES with R.D.S.

RECEIVERS

TECHNICS

SAGX 130K 60 watts, 30 presets
SAGX 550K — NEW Dolby Pro-logic
SAGX 230K 80 watts VCR input
SAGX 350K — NEW Pro-logic

KENWOOD

KR-A4050 WITH R.D.S.
KR 6050 NEW model with Dolby Pro-logic and R.D.S.
KR 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
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Key

Key to headphones
Price - typical retail, to nearest pound.
Type - Opn - open back, vented or velocity type; gives less environmental isolation, but is usually more natural feeling in extended use. Slid - sealed - the headphones form an air seal around the ears, helping reduce sound leakage. IR - Infra red cordless. Ear - in-ear model.

Weight - without cable.
Impedance - in ohms.
Products highlighted in red have been tested in **HI-FI Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	Weight	Impedance	Special
HEADPHONES					
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	-	Seven meter range infra-red
Sony MDR-A12L	20	Ear	-	-	1.2m mini plug
Sony MDR-A22L	22	Ear	-	-	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	-	Seven meter range infra red
Sony MDR-P11V	22	Slid	-	-	5m, 3.5/6.3mm plug
Sony MDR-P10	11	Slid	200	18	2m, 3.5/6.3mm plug
Sony MDR-W07L	11	Ear	13	-	1m mini plug
Sony MDR-W12L	16	Ear	-	-	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	Including 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
LOUDSPEAKERS							
Acoustic Energy AE1	950	2x Pt	88	8	200	26,30,18	Metal dome/cone, solid enc
Acoustic Energy AE2	1175	2x Pt	91	6	200	24,40,32	Twin bass, metal 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
Allison 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	Two way

Listings marked in red (as shown below) are covered in the **HI-FI Choice** Directory, see page 121.

Allison AL110	220	N/A	90	4	150	24,40,23	Floor standing, free space
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Key

Key to loudspeakers
Price - typical retail, to nearest pound.
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity,

Hybrid - dynamic bass/ESL or ribbon top.
Sens - output at given power input level.
Impedance - in ohms. Power - maximum recommended amplifier output.
Size - width x height x depth in cm.

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Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
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	Three way ribbon, active sub
Apogee Ribbon Wall	1690	Hybrid	89	N/A	N/A	27,120,7	Ribbon/dynamic
Apogee Stage	4000	Ribbon	86	N/A	N/A	55,82,5	Two way
Apogee Stage Sub	3645	MC	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	Three 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 space
AR Pi One	149	N/A	90	8	60	19,32,17	Stand mount, boundary siting
AR Pi Three	219	N/A	89	8	100	21,51,22	Stand mount, boundary siting
AR Pi Two	199	N/A	90	8	100	27,44,2	Stand mount, boundary siting
AR Powered Partner	350	Active	N/A	N/A	15	19,27,15	Stand mount, free space
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 Delta 2	340	2x Pt	88	8	75	22,38,28	Stand mount
ATC SCM10	995	2x IB	80	8	300	18,38,26	
ATC SCM100	3683	3x Pt	88	8	-	40,84,53	1500 watts power handling
ATC SCM100A	5006	Active	N/A	8	350	40,84,59	With crossover and amplifiers
ATC SCM20	1461	2x IB	83	8	300	31,72,34	Massive build, boundary siting
ATC SCM20 Tower	1999	2x IB	83	8	300	24,103,34	Floor standing SCM20
ATC SCM50	3218	3x Pt	85	8	1500	31,72,43	
ATC SCM50A	4497	Active	N/A	8	350	31,72,48	With crossover and amplifiers
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
Audiostatic ES50	2200	ESL	84	8	150	35,138,5	Full range ESL panel
Audiostatic ES100	2700	ESL	86	8	250	35,188,5	Full range ESL panel
Audiostatic ES300RS	3800	ESL	88	8	250	43,193,5	Full range ESL panel
Audiostatic ES500	4500	ESL	86	8	300	53,197,5	Full range ESL panel
Aura SP50	400	Pt	87	4	120	21,40,24	Carbon fibre bass unit
B&O Beolab 4500	1125	Active	N/A	N/A	45	45,38,8	Attaches to wall, display
B&O Beolab 6000	1350	Active	N/A	N/A	80	20,110,21	Column, two amps, shielded
B&O Beolab 8000	2025	Active	N/A	N/A	100	15,132,15	Column, two built in amps
B&O Beolab Penta 3	2375	Active	N/A	N/A	150	22,165,34	Line array column, three-way
B&O Beovox 4500	450	2x Pt	87	8	90	45,38,8	
B&O Beovox CX100	395	2x IB	89	6	200	12,32,21	
B&O Beovox CX50	285	2x IB	89	6	100	12,21,21	
B&O Beovox RL1000	215	3x	86	8	60	32,40,13	Simplified RL6000
B&O Beovox RL6000	435	3x	87	8	100	41,54,18	Simplified RL7000
B&O Beovox RL7000	665	3x	88	8	200	50,70,24	Twin bass
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							

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Model	Price	Type	Sens	Impedance	Power	Size	Special
BOSE SPEAKERS							
Bose 601 MkIII	880	N/A	N/A	8	200	32,31,76	Direct/reflecting technology
Bose 901 V1	1650	1x	N/A	8	n/a	33,53,32	Direct/reflecting technology
Bose A'mass AM3 II	500	N/A	N/A	4-8	50	36,20,20	Acoustimass technology
Bose A'mass AM511	760	N/A	N/A	4-8	200	49,35,19	Acoustimass direct/reflecting technology
Bose A'mass AM7	830	N/A	N/A	4-8	100	35,49,19	Acoustimass direct/reflecting technology
Bose SE-5 Ser II System	760	N/A	N/A	4-8	100	90,100,185	
Bose Roomate II	300	Active	N/A	N/A	60	24,14,16	Self powered AC/12V DC
Bose Video RoomMate	300	Active	N/A	N/A	60	24,14,16	Self powered AC/shielded, vol control
Bose C'puter RoomMate	300	Active	N/A	N/A	60	24,14,16	Self powered AC/shielded, vol control
Bose VS100	250	N/A	N/A	8	N/A	23,15,15	
Bose XL1000	115	Pt	N/A	8	50	29,19,17	
Bose XL2000	160	Pt	N/A	8	70	36,23,18	
Bose XL3000	180	Pt	N/A	8	90	47,29,23	
Bose XL4000	220	Pt	N/A	8	100	57,32,30	
Boston Ac 360 Ser II	209	N/A	89	8	60	22,15,7	Wall/ceiling, white, flush mount
Boston Ac Satellites	170	2x	N/A	N/A	N/A	N/A	Satellite speakers
Boston Ac SubSat Six	450	Sat/sub	N/A	8	100	N/A	Passive subs and two satellites
Boston Ac SW10	449	Sub	N/A	N/A	100	34,17,42	Powered subwoofer
Boston Acoustics 325	139	N/A	90	4	50	17,17,5	Wall/ceiling white flush mount
Boston Acoustics 335	179	N/A	90	8	50	18,9	Wall mount, round
Boston Acoustics 350	179	N/A	N/A	4	50	24,17,6	Wall/ceiling white flush mount
Boston Acoustics 380	249	N/A	90	8	75	31,24,8	Wall/ceiling white flush mount
Boston Acoustics HD5	139	2x	89	8	50	25,16,18	Bookshelf, black
Boston Acoustics HD7	169	2x	90	8	75	36,23,18	Bookshelf, black
Boston Acoustics HD8	199	N/A	90	8	75	46,29,20	Stand/shelf, black
Boston Acoustics HD9	249	2x ABR	90	8	100	62,32,25	Stand/shelf mount
Boston Lynfield 300L	1499	N/A	83	8	250	23,34,28	Stand mount, black
Boston Lynfield 500L	4449	N/A	85	5	350	122,23,47	Free stand, separate bass/top encls black
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	White indoor/outdoor, metal
Canon S-30	180	2x Pt	90	6	75	25,31,28	Wide imaging stereo
Canon S-50	350	2x Pt	89	8	100	25,31,25	Wide imaging stereo
Canon S-70	695	2x Pt	89	6	150	25,780,25	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, nine finishes
Castle Durham	249	Pt	89	8	75	22,40,23	Shelf/stand, nine finishes
Castle Howard	999	N/A	90	8	125	26,104,41	Free standing, nine finishes
Castle Trent II	189	Pt	89	8	60	20,34,18	Shelf/stand, nine 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, nine 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 Celestion 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 mount, free space siting
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	Sat/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
Chord Sys Audio 905	249	2x	N/A	-	N/A	N/A	
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 104	400	N/A	93	4	120	86,22,27	
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	1995	3x IB	91	8	N/A	34,113,32	Floor standing

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice** Directory, see page 121.
 Allison AL110 220 N/A 90 4 150 24,40,23 Floor standing, free space

Key

Key to loudspeakers
 Price - typical retail, to nearest pound.
 Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity,

Hybrid - dynamic bass/ESL or ribbon top.
 Sens - output at given power input level.
 Impedance - in ohms. Power - maximum recommended amplifier output.
 Size - width x height x depth in cm.
 Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDESPEAKERS							
Denon SCM2	80	IB	87	6	70	19,28,20	UK designed & built
ECA SERV. A2	1850	2x Pt	80	8	150	22,102,30	Ribbon, floor standing
Epos ES11	395	Pt	87	8	75	20,38,25	Free space, stand mount
Epos ES14	595	Pt	87	8	100	23,49,29	Free space, stand mount
Faraday FS1	225	N/A	87	8	75	27,46,25	
Faraday FS5	575	N/A	90	4	80	27,46,25	
Faraday SG	345	N/A	89	4	75	27,26,25	
Fullers A Pharaoh 2	1200	N/A	88	8	80	39,100,31	
Fullers A Pharaoh 3	2499	N/A	88	N/A	N/A	46,118,45	
Fullers A Sphimx	999	N/A	89	8	70	25,91,30	
Fullers Audio Pharaoh 1	649	N/A	88	8	70	20,30,20	
Genelec T019A	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	24,49,33	22 litre
Grundig BX3	350	2x Pt	N/A	4	120	24,107,34	53 litre, 3 drivers
Grundig MBX310	80	N/A	N/A	4	70	18,42,29	
Harbeth BBC L5S/12A	999	Pt	87	8	120	60,19,22	Free standing, biwire, shielded
Harbeth BBC L53/5A	539	IB	82	10	75	19,31,19	Free standing, shielded, biwire
Harbeth HL5	999	Pt	86	8	100	63,33,32	Free standing
Harbeth HLP3	479	IB	83	4	100	19,31,17	Free standing, shielded, biwire
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 Syrius I	2500	Pt	93	4	500	36,107,16	Floor standing, biwire
Helius Syrius II	1975	Pt	95	4	300	36,107,16	
Helius Syrius III	1330	Pt	90	8	250	31,97,16	
Helius Syrius IV	830	N/A	90	4	200	23,61,28	
Heybrook HB1	259	2x	90	8	75	29,47,23	Boundary, stands required
Heybrook Prima	130	Pt	87	6	60	20,29,18	Bookshelf or stands
Heybrook Quartet	555	N/A	90	8	80	24,41,22	
Heybrook Sextet	1099	3x	88	8	200	27,90,20	With stands
Heybrook Solo	189	2x	89	6	75	23,36,23	Boundary design, stands required
Heybrook Trio	359	2x	89	8	75	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	Two satellites and passive sub
Infinity Kappa 6.1i	995	Pt	89	6	150	31,95,25	Floor standing



KENWOOD KA5040R AMPLIFIER
2 x 80W RMS, R/C, Source Direct,
MM-MC, A/B Spk O-P
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SONY TCK 611S CASSETTE DECK
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Six inputs, 2 tapes, 3 Line
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MARANTZ PM44SE
Audiophile 2X 45W RMS, Bi-wire spk o/p
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CLEARANCE ITEMS

Loudspeakers:

- Boston A60, was £139.95 NOW £89.95
- Castle Warwick (BK), was £229.95 NOW £129.95
- Celestion 5000 WNT, was £1,099.95 NOW £479.95
- Celestion 3rd Dimension, was £189.00 NOW £129.00
- Jamo & Studio Power..... TO CLEAR
- Infinity Ref. 20, was £249.95 NOW £149.95
- Tannoy 615 mk1 (bk) was £749.99 NOW £599.95
- Tannoy 613 mk1 (bk) was £599.99 NOW £469.95
- Tannoy 603 Mk1, was £129.95 NOW £94.95
- W'dale DIA.IV was £119.95 NOW £59.95
- Mission 763i, 764i & 765i TO CLEAR

Amplifiers:

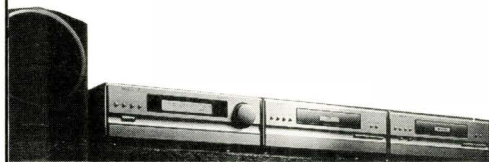
- Marantz PM80 (Ex-demo) was £399.90 NOW £229.95
- Marantz PM32 Amp, was £139.90 NOW £99.95
- NAD 2400 Power-amp, was £419.95 NOW £359.95
- NAD 2100 Power-amp, was £299.95 NOW £259.95
- NAD 1000 Pre-amp, was £199.95 NOW £169.95
- Pioneer A400 was £279.95 NOW £219.95
- Rotel RA940BX, was £249.95 NOW £189.95
- Rotel RB960BX Pwr-Amp REDUCED TO CLEAR
- Rotel RA840BX4, was £249.95 NOW £149.95
- Sony TAF170, was £109.95 NOW £84.95

CD Players:

- Aiwa XC750, was £199.95 NOW £159.95
- Aiwa XC950, was £249.95 NOW £199.95
- Marantz CD72, was £399.95 NOW £299.95
- Pioneer PDS801, was £329.95 NOW £269.95
- Mission DAD5 was £299.95 NOW £249.95
- Rotel RCD955AX, was £279.95 NOW £215.00
- Sony CDP797, was £199.95 NOW £149.95

***CALL FOR FURTHER INFORMATION ON CLEARANCE ITEMS**

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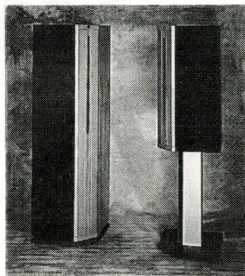
PLEASE CALL FOR THE BEST PRICES OF SINGLE ITEMS AND SYSTEM PACKAGES

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.4 Celestion 1 Mission 760i	Tannoy 603 Celestion 3 Boston HD5	Mission 761i BK DM600i Tannoy 605 AR.152 Infinity Ref/20	Tannoy 607 Mission 780 Boston HD8	BW DM610i Mission 762i Rogers LS242 Infinity Ref/40	Rogers LS442 BK DM620i (add £100) Mission 763i Celestion 36000 (add £200)	T/T & C.D. PLAYER OPTIONS
AMPS	Kenwood KA3020 £295.95	£309.95	£345.95	£369.95	£409.95	£429.95	Aiwa XC750, £89.00 Denon DCC765i, add £39.00 Denon DCC1290, add £209.00 Marantz CD42/2, add £99.00 Marantz CD52/2, add £120.00 NAD 502, add £99.00 Pioneer PDS801, add £189.00 Dual CS503-2, add £60.00 Dual CS505-4, add £99.00 Project J, add £60.00 Thorens T0280V, add £120.00 Systemdek 11X/900, add £329.00 Many others available on request
Kenwood KA5040R	£349.95	£369.95	£419.95	£429.95	£459.95	£482.95	
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	

CELESTION 5000 WNT
HIGH QUALITY LOUDSPEAKER
Acoustic Ribbon Technology
100w Bi-wired, real wood veneer
INC 'K' Stands
WAS £1,099.00, NOW £479.00



- Amplifiers:**
- Aiwa XA950 £229.95
 - Denon PMA480R £219.99
 - Harman Kardon HK6250 £279.95
 - Marantz PM44SE NEW! £199.95
 - NAD 304 £239.95
 - Pioneer A400X £299.95
 - Rotel RA935BX £199.95
 - Technics STOCKED
 - Yamaha AX570 £289.95

CD Players:

- Aiwa XC300 £149.99
- Aiwa XC750 £199.95
- Denon DCC0595 £179.99
- Denon DCC1290 £329.99
- Kenwood DP2050 £169.95
- Kenwood DP7050 £349.95
- Marantz CD53 £199.90
- Marantz CD63 £249.90
- Marantz CD52SEmk2 £299.90
- NAD 501 £179.95
- NAD 502 £219.95
- Pioneer PDM602 £289.95
- Rotel RCD965BX £299.95
- Rotel RCD965BX Discrete. £375.00
- Technics SLP5620A £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 DRM540 £159.99
- Denon DRS810 3HD £299.99
- Denon DRW760 Twin £249.99
- Kenwood KX-5050 £229.90
- Marantz SD53 £269.90
- Marantz SD63 £269.90
- Marantz SD415 £209.90
- Nakamichi DR3 £349.95
- NAD 602 £199.95
- Sony TCK-611S 3HD £289.95
- Technics STOCKED
- Yamaha KX-260, 360, 650 TO CLEAR

Tuners:

- Denon TU260L £119.99
- Denon TU580RD/RDS £219.99
- Marantz ST53 £169.90
- Marantz ST40/SOL TO CLEAR
- NAD 402 £159.95
- Rotel RT930AX £175.95
- Rotel RT950BX £225.95
- Sony ST5311LB £179.95

AV Amps/Receivers:

- Denon AVC3020 £729.99
- Denon DRA345R £249.95
- Denon DRA645RD/RDS £319.95
- Kenwood KRV8500. TO CLEAR
- Kenwood KRA4050 £229.95
- Kenwood KRV6050 RDS £349.95
- Kenwood KRV7050 RDS £399.95
- Marantz PM700AV £449.90
- Marantz SR58 & 63 STOCKED
- NAD705 £329.95
- NAD701 £259.95
- Yamaha RX V470 £399.95
- Yamaha DSP E200 £369.95
- Yamaha DSP A500 £449.95
- Yamaha DSP A1000 £899.95

Turntables:

- Rega 250, was £219.95 NOW £179.95
- Dual CS430 T.B.A.
- Dual CS503-2 £179.95
- Dual CS505-4 £229.95
- NAD5120 £119.95
- NAD 533-Rega 250 £199.95
- Project.5 Ort.510 cart. £129.95
- Project 1 Ort.510 cart. £169.95
- Project 2 Ort.MCI cart. £249.95
- Soundlab & KAM (DISCO) STOCKED
- Systemdek 11X900 - RB250 £329.95
- Systemdek 11XE900 exc T/A £329.95
- Technics SL1210MK2 STOCKED
- Thorens TD180 + AT91 £179.95
- Thorens TD186 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 HD03, 5, 7, 8, 9/SW10 STOCKED
- CELESTION STOCKED
- Carwin Vega AT/DC&VS. STOCKED
- Jamo Pro 200/300/400 STOCKED
- Mission 7601 £129.90
- Mission 7601/SE £149.95
- Rogers LS2A/2 £229.95
- Rogers LS8A £499.95
- Tannoy SIXES Mk 2 STOCKED

And many others, call for further details!

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High Quality 2 Way Speaker
10 - 75W, black finish (LIMITED STOCK)
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Key

Key to loudspeakers
Price - typical retail, to nearest pound.
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity,

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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
LOUDSPEAKERS							
Jamo Compact 700	120	2x Pt	91	8	70	19,30,20	High sensitivity, utility design
Jamo Converta	150	2x Pt	90	8	50	9,25,24	Lamp-like appearance
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	600	N/A	96	4-8	200	46,78,35	
Jamo Oriel	390	3x	87	6	300	40,178,30	Floor standing, 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 160	100	2x IB	90	8	50	14,19,48	Shelf/wall mount, with wall brackets
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 subwoofer
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		150	N/A	
JBL HTS-2 system	800	N/A	N/A	4	150	N/A	
JBL HTS-3	999	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 Asp1.1	1950	2x IB	85	8	100	30,93,40	'Aspect' enclosure shape, stand mount
Jordan Watts JH F1	380	1x Pt	86	3	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' enclosure shape, 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 SPX770BX	150	3x Pt	90	8	80	28,75,25	
JVC SPX990BK	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	89	4	150	22,50,27	Uni Q bass EQ option
KEF 102/2MS	749	2x	87	6	150	22,33,27	Uni Q, shielded shelf/stand mount
KEF 103/4MS	1199	3x Pt	91	4	200	22,90,31	Uni Q, shielded, coupled cavity bass
KEF 103/4S	1249	3x CC	91	4	200	22,90,31	'Audiophile' 103/4MS
KEF 104/2	1595	3x	92	4	250	28,90,41	Floor standing, coupled cavity bass
KEF 105/3	2295	4x Pt	93	4	300	28,111,41	Uni Q, coupled cavity bass
KEF 105/3S	2345	4x Pt	93	4	300	28,111,41	Uni Q, audiophile 105/3
KEF 107/2	3695	3x	92	4	350	33,117,45	Floor standing, Kube equaliser
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	2x Pt	90	6	175	19,102,28	Uni Q,3 shielded, floor standing
KEF Q70	699	3x	90	6	175	19,102,28	Uni-Q, shielded, floor standing
KEF Q80	569	2x ABR	89	8	125	25,86,28	Uni Q floor standing
KEF Q90	739	3x Pt	89	8	150	25,89,32	Uni Q floor standing
Kenwood LS-1700G	1700	Pt	87	4	160	34,110,38	European design
Kenwood LS-300G	300	Pt	82	8	60	21,35,30	European design
Kenwood LS-500G	500	Pt	87	4	100	22,44,28	European design
Kenwood LS-700G	1200	Pt	87	4	120	30,90,30	European design
Kenwood LS-770G	260	Pt	88	4	110	27,48,26	European design
Kenwood LS-880G	360	Pt	86	4	160	28,51,26	Titanium tweeter
Keswick Audio Alto	849	N/A	N/A	8	150	19,70,27	
Keswick Audio Figaro	749	N/A	86	8	125	19,28,27	
Koss SA10	19	Active	N/A	N/A	N/A	N/A	
Koss SA30	36	Active	N/A	N/A	N/A	N/A	

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice** Directory, see page 121.

Allison AL110	220	N/A	90	4	150	24,40,23	Floor standing, free space
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Key

Key to loudspeakers
Price - typical retail, to nearest pound.
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity,

Hybrid - dynamic bass/ESL or ribbon top.
Sens - output at given power input level.
Impedance - in ohms. Power - maximum recommended amplifier output.
Size - width x height x depth in cm.

Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Lineaum LFX Corian	1399	Hybrid	90	N/A	N/A	16,22,18	Modified ribbon/dynamic
Lineaum LFX Wood	649	Hybrid	90	N/A	N/A	16,22,18	Modified ribbon/dynamic
Lineaum LSII	991	Hybrid	90	N/A	N/A	30,150,38	Modified ribbon/dynamic
Linn Index	259	2x IB	87	8	N/A	21,44,24	30 watts minimum
Linn Kaber Aktiv	1995	3x IB	N/A	N/A	N/A	20,90,28	Integral stands, boundary
Linn Kaber Passive	1298	3x IB	87	4	N/A	20,90,28	Integral stands, 60w minimum
Linn Keldih Aktiv	1090	2x IB	N/A	N/A	N/A	20,83,28	Floor standing, boundary
Linn Keldih Passive	595	2x IB	87	4	60	20,83,28	Floor standing, 60w min
Linn Keltik Aktiv	4400	3x IB	N/A	N/A	N/A	26,104,37	Integral stands, boundary
Living V Air Partner	11990	N/A	99	8	100	64,160,90	Floorstanding, Vitavox drivers
Living V Tone Scout	5000	N/A	99	8	100	64,110,70	Floorstanding, three-way
Lowther Academy	1499	Horn	98	4	100	29,100,43	16ohm option
Lowther Bel Canto	1899	Horn	97	8	100	28,132,44	Including adjustable stand
Lowther Delphic	2195	Horn	98	4	100	28,137,44	With adjustable stand, 16ohm option
Lowther Fidelio	1299	Horn	96	8	100	29,100,43	
Lumley Monitor Ref 1	7500	N/A	N/A	N/A	N/A	N/A	
Lumley Monitor Ref 2	2300	N/A	N/A	N/A	N/A	N/A	
Lumley Monitor Ref 3	895	N/A	N/A	N/A	N/A	N/A	
Lumley Monitor Ref 4	375	2x	86	6	120	18,36,22	Stand mount
Lumley Monitor Ref 5	499	2x	88	6	150	22,46,26	Stand mount
Lumley Monitor Ref 6	650	2x	88	6	200	22,82,26	Floor standing
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	Two-way full range ribbon
Magnepan SMGA	688	N/A	90	8	150	N/A	
Manticore Matisse	1300	N/A	90	8	200	N/A	Fibreclam cabinets
Manticore Minaret	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	Two-way
Martin-Logan CLS IIz	4333	ESL	86	N/A	N/A	62,127,32	Full range panel
M-L Monolith IIIx	9354	Hybrid	89	N/A	N/A	59,163,26	ESL/dynamic, active crossover
M-L Monolith HP	8730	Hybrid	89	N/A	N/A	59,163,28	ESL/dynamic, two-way
M-L Quest	4991	Hybrid	90	N/A	N/A	42,160,29	Dynamic bass/electrostatic, two-way
M-L Sequel II	3222	Hybrid	89	N/A	N/A	31,160,29	Dynamic bass/electrostatic, two-way
M-L Statement	POA	Hybrid	87	N/A	N/A	23,140,10	ESL/dynamic, biwire, in wall
M-L Stylos	2495	Hybrid	2x	88		23,35,28	
Metaxas Emperor	19500	ESL	99	8	250	100,230,8	Full range, multi-panel ESL
Metaxas Czar	8250	ESL	94	8	100	70,230,8	Full range 3-panel ESL
Metaxas Empress	3850	ESL	88	8	100	50,150,8	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 siting
Mission 753	700	2x Pt	90	6	150	21,88,32	Floor stand, transverse folded
Mission 760L	130	2x Pt	89	6	75	18,30,20	Stand mount, boundary siting
Mission 760L SE	150	2x					



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YAMAHA

AMPLIFIERS

- AX470 65W PCH... £229.99
- AX570 100W PCH... £279.99
- TX350L £119.99
- TX470 £159.99
- TX350S £159.99
- TX350S VEGAS £219.99

AUTHORISED DEALER

SENNHEISER

HEADPHONES

- HD35 HEADMAX £21.95
- HD55 £29.95
- HD35 VEGAS £21.95
- HD40 II £29.95
- HD320 £38.95
- Centre 100 £129.95
- HD340 £59.95

AUTHORISED DEALER

Jamo

Silhouette £379.99

Art £219.99

Atmosphere £359.99

Corner 50 £189.99

Centre 200 £189.00

D 165 £169.99

Centre 100 £129.99

Outdoor £109.99

AV PRO-LOGIC

AMPLIFIERS

- KAV8500 £699
- KRV6050 £349
- KRV7050 £399
- KRA4050 £229

FREE DELIVERY

AV PRO-LOGIC

AMPLIFIERS

- KA103065W PCH... £139.99
- KA3020 45W PCH... £169.99
- KA3050 45W PCH... £199.99
- KA4000 70W PCH... £279.99
- KA5020 80W PCH... £229.99
- KA5050R 95W PCH... £349.99
- KA7050R 100W PCH... £499.99
- KA7050R PROLOGIC £999.99

AUTHORISED DEALER

marantz

CD52IIS

AUTHORISED DEALER

YAMAHA

AMPLIFIERS

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- TX470 £159.99
- TX350S £159.99
- TX350S VEGAS £219.99

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Outdoor £109.99

SUBJECT TO STATUS

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Hybrid - dynamic bass/ESL or ribbon top.
Sens - output at given power input level.
Impedance - in ohms. Power - maximum recommended amplifier output.
Size - width x height x depth in cm.

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Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Pentachord A	N/A	2x IB	87	8	80	21,28,20	Direct coupled
Pentachord B	N/A	IB	87	8	80	52,35,52	Active crossover, including electronics
Pentachord P'column	N/A	IB	87	4	80	21,108,20	Including active crossover, for 2 amps
Pentachord Pentode	N/A	IB	87	8	80	20,74,20	Active crossover, including 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 SAUK	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	3x Pt	90	8	250	31,94,37	Floorstanding, biampable
Polk M3	200	2x Pt	89	8	100	17,29,21	Multi-amp, including 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
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	4	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	2860	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 Kite	198	2x	N/A	8	N/A	19,31,19	Stand/wall/shelf mount
Rega EL8	298	2x	N/A	8	N/A	17,72,20	Floor stand
Rega XEL	1040	2x	N/A	6	N/A	20,82,30	Floor stand
Rega ELA	450	2x	N/A	8	N/A	30,80,20	Floor stand
Rehdeko RK115	1200	Pt	104	8	N/A	34,42,28	
Rehdeko RK125	2300	Pt	102	8	N/A	34,61,28	
Rehdeko RK145	3400	Pt	102	8	N/A	39,66,29	
Rehdeko RK175	6500	Pt	106	8	N/A	50,96,37	
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 siting
Royd A711	115	N/A	89	8	60	20,31,18	Bookshelf or near wall siting
Royd Sapphire II	245	Pt	89	8	100	31,20,18	Biwire, near wall siting
Royd Sintra II	375	Pt	89	8	100	31,20,18	Biwire, near wall siting
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	Side port., floor standing
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 siting
Royd The Sorcerer	595	Pt	86	8	120	31,20,18	Front port., near field monitor
Ruark Accolade	2549	3x Pt	89	8	200	29,100,38	Floor standing
Ruark Broadsworld II	849	2x IB	86	8	120	29,43,38	Stand mount

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Allison AL110 220 N/A 90 4 150 24,40,23 Floor standing, free space

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LOUDSPEAKERS							
Ruark Crusader II	1495	3x Pt	88	6	150	27,92,32	Floor standing
Ruark Equinox	1749	2x Pt	88	6	150	25,88,34	Including stand and external crossover
Ruark Sabre II	385	2x IB	87	8	100	23,37,27	Bookshelf or stand mount
Ruark Swordsman II	299	2x IB	87	8	100	20,38,27	Bookshelf or stand mount
Ruark Talisman II	699	2x Pt	88	8	100	23,84,32	Floor standing
Ruark Templar	479	2x IB	87	8	100	19,70,27	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
Shahinian Diapason	7950	5x	91	6	300	58,100,38	Omni-directional, floor standing
Shahinian Hawk	4950	Mono sub	N/A	6	250	37,95,28	Passive
Shahinian Obelisk	2290	3x	N/A	6	200	37,74,32	1st Shahinian model, floor standing
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 Guarneri	5500	2x	88	N/A	N/A	19,38,38	Compact, limited edition
Sonus-Faber Minuetto	898	2x	88	N/A	N/A	23,35,28	Compact, stand mount
Sony SS125E	120	IB	86	4	90	22,38,38	UK optimised sound
Sony SSA1L	450	IB	85	4	120	19,30,32	Bio-cellulose tweeters
Sony SS85E	100	IB	85	4	70	9,32,24	UK optimised sound
Sony SS-V77	50	N/A	90	16	N/A	19,9,14	Full range surround speakers
Sony SS-J90AV	100	N/A	N/A	167	N/A	19,12,15	Magnetically shielded
Sony SA-W90	350	N/A	N/A	N/A	70	22,49,51	Active subwoofer
Sound-Lab Dynasdat	3490	Hybrid	88	8	350	44,183,41	Oak or walnut finish, two-way
Sound-Lab Pristine II	5990	ESL	88	8	300	72,153,69	Steel frame, black
Sound-Lab A3	10450	ESL	88	8	300	79,61,23	Any finish
Sound-Lab A1	12490	ESL	88	8	400	91,208,27	Curved panel, any finish
Spendor LS3/5A	539	3x	83	8	40	19,30,16	BBC inspired location monitor
Spendor S100	1599	2x	89	8	100	37,70,43	
Spendor S20	579	N/A	84	8	70	22,38,26	On stands, free space
Spendor SP1/2	999	N/A	89	8	90	30,63,30	
Spendor SP2/3	769	N/A	88	8	80	28,55,33	On stands, free space
Spica Angelus	1295	IB	87	8	200	53,117,26	Free space, floor standing
Spica TC50	649	IB	86	4	50	33,39,29	Free space, on stands
Spica TC50SE	849	IB	86	4	50	33,39,29	Free space, on stands
Spica TC50SEX	949	IB	86	4	50	33,39,29	Free space, on stands
Tannoy 603II	139	N/A	86	4	70	23,34,16	Free space, floor stand
Tannoy 605II	169	N/A	87	6	90	28,40,19	Gold anodised tweeter
Tannoy 607II	219	N/A	88	6	100	32,50,23	Gold anodised tweeter
Tannoy 609II	294	N/A	89	5	120	33,50,23	Dual concentric
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					

110 HI-FI CHOICE BUYER'S GUIDE

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LOUDSPEAKERS							
Visonik David 5001	132	N/A	N/A	4-8	50	10,17,10	
Visonik Sub 4	154	N/A	N/A	4-8	100	36,49,31	
W'dale Modus Cube	65	Pt	87	8	50	14,17,12	Shielded
W'dale Centre Cube	49	Pt	87	8	50	14,13,12	Shielded centre speaker
W'dale Modus Micro	99	2x Pt	86	8	50	14,23,12	Shielded
W'dale Modus Mini	129	ABR	86	8	50	14,39,12	Shielded two-way
W'dale Modus Centre	99	Pt	87	8	60	46,14,12	Shielded centre speaker
W'dale Modus Sub-bass	139	Pt	88	8	200	57,23,26	Two channel double tuned sub-woofer
Wharfedale 415	149	IB	87	8	100	24,35,20	
Wharfedale 425	199	IB	88	8	100	26,40,25	
Wharfedale 535	249	IB	90	8	120	27,48,29	
Wharfedale CRS3	89	2x Pt	89	8	100	22,38,17	Stand/bookshelf mount
Wharfedale CRS5	129	2x 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	Floor standing, three way
Wharfedale D30.2	99	Pt	89	8	100	22,38,17	Stand/bookshelf mount
Wharfedale Diamond V	129	Pt	87	8	100	18,26,20	Stand mount, near wall
Wharfedale Modus Cbe	69	N/A	89	6	35	14,16,12	
Wilson Audio WATT III	7645	2x	91	N/A	N/A	27,31,36	
Wilson Audio WHOW II	12500	Sub	98	N/A	N/A	88/65,36	Active subwoofer for WATT
Wilson Audio Puppy II	5500	Sub	91	N/A	N/A	25,53,35	Passive subwoofer for WATT
Wilson X1 Grand Slam	POA	3x	94	N/A	N/A		Three-way reference
Yamaha NS-C110	149	N/A	90	6	120	15,47,18	
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	Magnetically shielded
ZYP A2S	299	IB	88	8	50	22,14,12	Studio nearfield monitor
ZYP A1	199	IB	88	8	50	14,22,12	Wall mount

Model	Price	Source	Power	Size	Special
SYSTEMS					
Aiwa LCX-7	300	CD,R,T	15	14,24,26	Micro
Aiwa LCX-9	350	CD,R,T	10	14,24,26	Micro, with powered subwoofer
Aiwa LCX-10	400	CD,R,T	8	14,24,26	Micro, as LCX-10 with surround
Aiwa NSX-270	280	CD,R,2T	N/A	N/A	Mini
Aiwa NSX-340	300	CD,R,2T	20	N/A	Mini, optional TV/Video
Aiwa NSX-510G	440	CD,R,2T	30	26,31,34	Mini, karaoke, CD-G compatible
Aiwa Z-650	370	CD,R,Tu,2T	20	N/A	Midi
Aiwa Z-720	400	CD,R,Tu,2T	30	36,48,35	Midi, equaliser
Aiwa Z-D3000M	600	CD,R,Tu,2T	40	36,54,35	Midi, three CD, equaliser
Aiwa Z-D5000M	670	CD,R,Tu,2T	40	36,54,35	Midi, three CD, DSP, equaliser
Aiwa Z-D7000M	800	CD,R,Tu,2T	65	36,63,35	Midi, DSP, Dolby Surround
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	Three 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	As MX950, with speaker stands
Amstrad CD3-500	230	CD,R,2T	5	N/A	Three 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	Five 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	Three disc CD, mic mixing
Arcam Alpha 5	1200	CD,R	40	43,23,30	Based on Arcam separates
Arcam Alpha 6	1300	CD,R	50	43,23,30	Including Alpha 6 R/C amp
Arcam Delta	2810	CD,R,Tu	75	43,37,34	Fully remote controllable
B&O Beocenter	1400	CD,R,T	80	76,11,34	Audio master for extended systems
B&O BeoSound Century	995	CD,R,T	N/A	75,37,17	Wall mounted 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, inc optional UK speakers
Denon D-250/S	1000	CD,R,Tu,2T	50	27 wide	RDS, inc optional UK speakers
Denon D-65/S	640	CD,R,2T	30	27 wide	Includes optional UK speakers
Denon D-90/S	740	CD,R,Tu,T	30	27 wide	RDS, inc optional UK speakers
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 M10	330	CD,R,2T	22	27,37,34	Five band graphic & full remote
Grundig M20	430	CD,R,2T	35	25,39,28	Spectrum analyser
Grundig MC10	300	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	Multi-disc player

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice Directory**, see page 121.

Wharfedale Diamond V	129	Pt	87	8	100	18,26,20	Stand mount, near wall
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Key

Key to systems
Price - typical retail, to nearest pound.
Sources - CD - compact disc, R - radio tuner, Tu - turntable, T - cassette tape, V - video signal routing (composite and/or S-Video).
Power - output power in watts, per channel, RMS.

Size - main unit dimensions - width x height x depth in cm.
Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Source	Power	Size	Special
SYSTEMS					
JVC Adagio G7	800	R,CD,2T,V	50	28,43,28	Panoramic surround
JVC Adagio G9	1000	R,CD,2T,V	55	28,43,28	Panoramic surround
JVC Adagio S2	370	R,CD,2T	30	25,27,35	Live surround
JVC Adagio S3	400	R,CD,2T	32	25,27,35	Live surround
JVC Adagio S4	470	R,CD,2T	35	25,36,34	Live surround
JVC Adagio S6	600	R,CD,2T	45	28,46,34	Panoramic surround
JVC Midi -W48CD	450	R,CD,2T	30	36,50,34	Live Surround
JVC Midi -W58CD	500	R,CD,2T	50	36,48,25	Bass compensator
JVC Midi -W786D	750	R,CD,2T	60	36,57,29	Two channel surround
Kenwood HD-1000	1000	CD,R,T	40	27,40,35	MD & equaliser options
Kenwood M-28MG	600	CD,R,T,2T	30	36,56,38	Five disc CD carousel
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	1250	CD,R,V,Tu,2T	85	36,64,38	Dolby Pro Logic
Kenwood M-97MG	1300	CD,R,V,Tu,2T	85	36,64,38	Multi-CD
Kenwood UD-301	430	CD,R,2T	25	27,36,31	Presence modes
Kenwood UD-351	500	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, including speakers
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
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	Five disc CD
Pioneer N-25	299	CD,R,2T	20	N/A	Double cassette, three-disc CD
Pioneer N-50W	349	CD,R,2T	50	N/A	One touch Karaoke, smart timer
Pioneer N-70W	399	CD,R,2T	70	N/A	Double auto-reverse cassette, Dolby B/C
Pioneer J-200	399	CD,R,2T	11	N/A	Mic mixing, five band equaliser/spectrum display
Pioneer N-70W/M	449	CD,R,2T	70	N/A	Multi-play version of N-70W
Pioneer N-100W	499	CD,R,2T	100	N/A	Double auto-reverse cassette, Dolby Surround
Pioneer N-100W/M	549	CD,R,2T	100	N/A	Multi-play version of N-100W
Pioneer J-300	549	CD,R,2T	40	N/A	Single play CD with Smart tuner, 36 presets
Pioneer J-400M	649	CD,R,2T	50	N/A	Special multiplay, Dolby Surround, Stereowide
Pioneer J-500M	749	CD,R,T	35	N/A	Separate components, CD with Stable Platter
Pioneer J-500	779	CD,R,2T	65	N/A	Dolby Surround, seven band equaliser
Pioneer J-500M	829	CD,R,2T	65	N/A	Six-disc multiplay version of J-500
Pioneer J-V600	879	CD,R,2T	65	N/A	Dolby Pro Logic A/V system, Movie Mode
Pioneer Impresso-7	899	CD,R,T	45	N/A	As Impresso 3, with RDS tuner and Legato Link
Pioneer J-700	999	CD,R,2T	115	N/A	CD with Stable Platter mechanism
Pioneer J-V600LD	1199	CD,R,2T	65	N/A	Includes PAL/NTSC LaserDisc player
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	400	CD,R,2T	30	36,43,36	Four-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 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, five band equaliser, Five-disc CD
Samsung SCM9100	430	CD,R,Tu,2T	30	36,47,29	Midi, remote control
Sansui MC-57	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	
Sansui MS3900	400	CD,R,2T	30	18,26,21	
Sansui MS6901	420	CD,R,2T	50	18,28,34	Three-disc CD player
Sharp CMS-R400CDX	300	CD,R,2			

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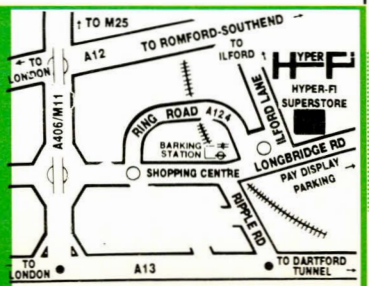
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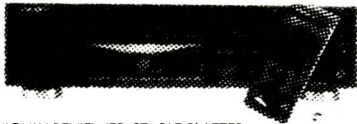
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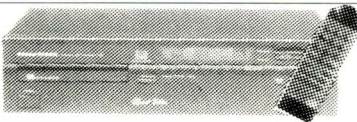


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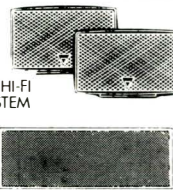


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CELESTION 9

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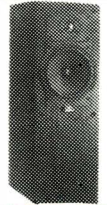
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CELESTION 15

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- TITANIUM DOME TWEETER
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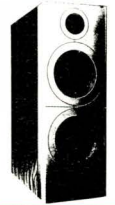


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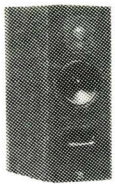
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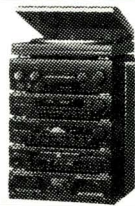
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SALES PRICES

AMPLIFIERS		AKAI		AX470 P.O.A.		AXV401 £139.95		AX550 £139.95		AX570 P.O.A.		AMM659 £89.95		AM47 £129.95		AIWA		XA003 £99.95		XA950 £149.95		CAMBRIDGE		A75 £49.95		P75 £99.95		DENON		PMA250 £119.95		PMA350 £149.95		PMA480R £219.95		PMA450ED £249.95		PMA880R £299.95		JVC		AXA662 £229.95		KENWOOD		KA1030 £119.95		KA3020ED £139.95		KA3050R £169.95		KA4040R £169.95		KA5040R £169.95		SR82 £169.95		KA5050RED £249.95		KA7050R £449.95		KAV8500ED £499.95		KAV7700 £599.95		MARANTZ		PM42 £99.95		PM405E £129.95		PM32 £139.95		PM52 £149.95		SP50 £179.95		PM445E £199.95		PM525E £299.95		PM545E £299.95		NAD		302 P.O.A.		304 P.O.A.		306 P.O.A.		NAKAMICHI		1A3 £169.95		1A2 P.O.A.		1A1 P.O.A.		PHILIPS		FA920 £119.95		FA930 £149.95		FA890 £149.95		PIONEER		A201 £89.95		A102 £99.95		A351R £119.95		A202 £119.95		A300X P.O.A.		A400 P.O.A.		A676G £179.95		A400X P.O.A.		A602 £249.95		A676BL £249.95		ROTEL		RA920AX £89.95		RA 930 £169.95		RA935 £199.95		RA 960 BX P.O.A.		RA 980 BX P.O.A.		SONY		TAF211 £119.95		TAF319R £129.95		TAF242 £139.95		TAF442ED £159.95		TAN220 £159.95		TAF440E £159.95		TAF540E £169.95		TAF542ED £169.95		TAF670ES £299.95		TAN55ES £299.95		TAUV670 £379.95		TECHNICS		SUVZ220ED £99.95		SUVZ320 £139.95		SUVX600 £149.95		SUVX720K £199.95		SUA600K P.O.A.		SUVX820 £249.95		SUA700K £249.95		SUA800K £329.95		SUA900K £399.95		YAMAHA		AX350 £99.95		AX470 P.O.A.		AXV401 £139.95		AX550 £139.95		AX570 P.O.A.		NAKAMICHI		ST2ED £199.95		PHILIPS		FT910 £279.95		FT930 £299.95		FT920 £299.95		PIONEER		F201L £79.95		F202L £99.95		F676 £129.95		F550RDS £129.95		F401L £129.95		F301RDS £149.95		ROTEL		RT930AX £159.95		RT950BX £199.95		SONY		STS211LB P.O.A.		STS170 £99.95		STS311LB P.O.A.		STS570ES £169.95		STS505ES P.O.A.		STS770 ES £199.95		TECHNICS		STG10LED £99.95		STG630RDS P.O.A.		STG1550 P.O.A.		STG90LKED £199.95		STG650 P.O.A.		YAMAHA		TX550 £99.95		TX350 £129.95		TX950 £149.95		RECEIVERS		TCFX170B £69.95		TCX370 £119.95		TCK311ED £119.95		TCK490 £149.95		TCK411 £149.95		TCK470 £149.95		TCK590 £149.95		TCWR435 £169.95		TCWR535B £169.95		TCK5115ED £199.95		TCWR635S £209.95		TCC5 £229.95		TCK611S P.O.A.		DTK690ED £449.95		TECHNICS		RSBX404ED £139.95		RSTR232KED £139.95		RSTR333KED £159.95		RSBX646KED £179.95		RSTR515KED £199.95		RSBX747KED £249.95		YAMAHA		KX260ED £99.95		KXW162 £149.95		KXW262 £149.95		KX360ED £139.95		KX650ED £169.95		TURNABLES		CS431 £59.95		CS435 P.O.A.		CS503/2 P.O.A.		CS505/4 P.O.A.		KENWOOD		KD491F P.O.A.		P26 £79.95		SONY		PSLX100B £54.95		PSLX150B £99.95		PSLX421B £149.95		TECHNICS		SLD822K P.O.A.		SLQD33K P.O.A.		SL1200 £299.95		SL1210 P.O.A.		SPEAKERS		BOWERS & WILKINS		DM600IMP £139.95		DM610IMP £189.95		DM620IMP £299.95		CELESTION		CEL1 £49.95		CEL3 £89.95		3RD DIM £99.95		CEL5 £129.95		DITTON 1 £139.95		DITTON 2BL £149.95		CEL7 £169.95		DIITON 2 W		CEL19 £169.95		CEL15 £299.95		3000 £399.95		5000 £399.95		CERWIN VEGA		AT40 £249.95		AT60 £299.95		AT80 £399.95		NAKAMICHI		VS10 P.O.A.		VS12 P.O.A.		AT100 £499.95		JPW		MINIM WL £49.95		MINIM BL P.O.A.		SUBWOOFER P.O.A.		SONATA WL £69.95		SONATA BL £99.95		PHILIPS		DCC900 £249.95		PIONEER		CTS210 £69.95		CTS310 £89.95		CTW420R P.O.A.		CTS410 £149.95		CTS320 £149.95		CTW620R P.O.A.		CTS520 £169.95		CTS510 £169.95		CTS620 £199.95		CTS810 £199.95		CTS610 £199.95		CTW820R £249.95		CTS900S £299.95		SONY		TCFX170B £69.95		TCX370 £119.95		TCK311ED £119.95		TCK490 £149.95		TCK411 £149.95		TCK470 £149.95		TCK590 £149.95		TCWR435 £169.95		TCWR535B £169.95		TCK5115ED £199.95		TCWR635S £209.95		TCC5 £229.95		TCK611S P.O.A.		DTK690ED £449.95		TECHNICS		RSBX404ED £139.95		RSTR232KED £139.95		RSTR333KED £159.95		RSBX646KED £179.95		RSTR515KED £199.95		RSBX747KED £249.95		YAMAHA		KX260ED £99.95		KXW162 £149.95		KXW262 £149.95		KX360ED £139.95		KX650ED £169.95		TURNABLES		CS431 £59.95		CS435 P.O.A.		CS503/2 P.O.A.		CS505/4 P.O.A.		KENWOOD		KD491F P.O.A.		P26 £79.95		SONY		PSLX100B £54.95		PSLX150B £99.95		PSLX421B £149.95		TECHNICS		SLD822K P.O.A.		SLQD33K P.O.A.		SL1200 £299.95		SL1210 P.O.A.		SPEAKERS		BOWERS & WILKINS		DM600IMP £139.95		DM610IMP £189.95		DM620IMP £299.95		CELESTION		CEL1 £49.95		CEL3 £89.95		3RD DIM £99.95		CEL5 £129.95		DITTON 1 £139.95		DITTON 2BL £149.95		CEL7 £169.95		MINI SYSTEMS		AKAI		MX92 £269.95		MX570 £349.95		MX670 £399.95		MX770 £449.95		MX970 £499.95		AIWA		NSX270 £229.95		LCX9 P.O.A.		NSX340 £249.95		NSX360 £249.95		LCX7 £269.95		P.O.A.		LCX10 P.O.A.		NSXD606 £299.95		NSX500 £329.95		NSXD707 £399.95		NSXD909 £449.95		DENON		D65 P.O.A.		D70 £449.95		D100 £499.95		D90 P.O.A.		D110 P.O.A.		D250 P.O.A.		JVC		UX1 £229.95		UX A3 £259.95		UXT1 £249.95		UXA5 £319.95		ADAS20 P.O.A.		ADA 52 £299.95		UX44 £299.95		ADAS30 P.O.A.		ADA 53 £349.95		ADA 54 £399.95		ADA 56 £469.95		ADA G7 £699.95		ADA G9 £899.95		KENWOOD		MSA7 £299.95		UD301 £339.95		UD351M £389.95		UD500 £429.95		UD551M £539.95		UD701 £599.95		UD751M £649.95		UD901 £699.95		UD951M £849.95		PIONEER		N33 £249.95		N53 £349.95		N53M £399.95		N63T £399.95		N73T £449.95		N93M £499.95		N93T £699.95		N93M £799.95		SONY		MHC450 £299.95		MHC550 £329.95		MHC510CD £329.95		MHC650 £379.95		MHC710CD £399.95		MHC500CD £449.95		MHC2900 £499.95		MHC2800CD £499.95		MHC700CD £539.95		MHC3800CD £599.95		TECHNICS		SC550 £399.95		SCCH404 £429.95		SCCH650 £449.95		SCCH505 P.O.A.		SCCH655 £499.95		SCCH750 £749.95		SCCH950 £799.95		MIDI SYSTEMS		AKAI		M55CD £249.95		FX430CD £299.95		FX630CD £349.95		FX830CD £449.95		AIWA		Z720 £299.95		ZD3000 £399.95		ZD5000M £449.95		ZD7000M £599.95		JVC		W37CD £299.95		W38CD £399.95		W78CD £499.95		KENWOOD		CM5ES £79.95		CM7ES £99.95		CS6 £149.95		SN900 £219.95		M28 P.O.A.		M27 £449.95		M47 £499.95		M56 £499.95		M76 £599.95		M57 £699.95		M77 £799.95		M97 £949.95		PIONEER		J10 £349.95		J20 £399.95		J30 £399.95		J30M £449.95		J30M £449.95		J4M £599.95		J3M £599.95		J40 £599.95		J40M £649.95		J50 £699.95		J50M £799.95		SONY		C108CD £269.95		C109CD £299.95		C10695 £329.95		C195 £329.95		C159CD £399.95		C209CD £399.95		C259CD £449.95		C359CD £549.95		C599CD £599.95		C759CD £699.95		TECHNICS		CDX120 £499.95		CDX320 £599.95		CDX520 £599.95		COMPACT DISCS		AIWA		XC300 P.O.A.		XC750 £129.95		XC950* £149.95		DENON		DCD690* £129.95		DCD595* £179.95		DCD695 £199.95		DCD890* £269.95		DCD1290* £329.95		DCM340* £349.95		DCD2560* £599.95		KENWOOD		DP5040 £129.95		DP2050 £149.95		DP3050 £179.95		DP5050 £229.95		DP6650 £239.95		DP7050ED £249.95		MARANTZ		CD53 P.O.A.		CD4211 £169.95		CD5211ED £169.95		CD5211 P.O.A.		CD63 P.O.A.		CD52 ISED £229.95		CD5215E P.O.A.		CD72 £269.95		CD10 P.O.A.		YAMAHA		CDX460 £99.95		CDX560 £129.95		CDX470 £149.95		CDX570 £149.95		CDX660 £169.95		CDX635 £169.95		CDX860 £169.95		CDX670 £199.95		CDX870 £199.95		NAD		501ED £149.95		502ED £179.95		NAKAMICHI		CD4 £239.95		PHILIPS		CD162 £69.95		CD164 £89.95		CD692 £99.95		CD732 £119.95		CD930 £129.95		CD920 £129.95		CDC935 £169.95		PIONEER		PD201 £99.95		PD202 £119.95		PD5501 £149.95		PD5601 £149.95		PDM602ED £169.95		PD5701 £179.95		PD5702 £179.95		PDS801ED £199.95		LD2600 £229.95		PDS802 £269.95		PDS901 £299.95		ROTEL		RCDP45AX* £229.95		RCDP65 £299.95		RCDP95 £399.95		SONY		CDPM33 £69.95		CDPM43 £99.95		CDP497 £99.95		CDPM54 £99.95		CDP597 £129.95		CDP797 £129.95		CDP11ED £129.95		CDP411ED £149.95		CDP791 £169.95		CDP711ED £229.95		CDP911 £229.95		CDPX303ES* £449.95		TEAC		CDP3500 £149.95		VRD510 £699.95		TECHNICS		SIPJ38 £99.95		SIP420 £99.95		SIPG340ED* £129.95		SIP520A £129.95		SIPG440ED* £139.95		SIP620AED £149.95		SIP900 £199.95		SIPG540AK* £199.95		SIP570AK* £249.95		SIP5840AK* £419.95	
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Key

Key to tuners
Price - typical retail, to nearest pound.
Bands - FM - VHF, stereo and hi-fi capable, M - Medium wave, low quality, mono, L - Long Wave, low quality, mono, N - Nicam digital TV stereo sound.
Presets - total number of presets on all bands.

RDS - Radio Data System, which provides station IDs and sometimes other data on the FM waveband.
Size - width x height x depth in cm.

Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Source	Power	Size	Special
SYSTEMS					
Sony Compact 109CD	400	CD,R,Tu,2T	25	35,48,34	
Sony Compact 159CD	450	CD,R,Tu,2T	25	35,55,39	
Sony Compact 209CD	500	CD,R,Tu,2T	30	35,55,33	Full remote
Sony Compact 259CD	550	CD,R,Tu,2T	30	35,55,38	Five-disc CD
Sony Compact 359CD	600	CD,R,Tu,2T	50	35,55,38	Five-disc CD, electronic EQ
Sony Compact 559CD	750	CD,R,Tu,2T	50	35,58,38	Five-disc CD, separate components
Sony Compact 759CD	1100	CD,R,Tu,2T	80	35,71,38	Five-disc CD, Dolby Pro Logic
Sony MHC 2800CD	550	CD,T,Tu,3T	40	22,35,27	With MiniDisc, two component system
Sony MHC 3800CD	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, five-disc CD
Sony MHC C70CD	600	CD,T,Tu,3T	40	22,39,31	With MiniDisc, five-disc CD
Technics CD-X120	700	CD,R,2T	40	36,41,32	Midfi, including speakers
Technics CD-X320	800	CD,R,Tu,2T	50	36,41,32	Midfi, including speakers, Dolby B/C
Technics CD-X520	900	CD,R,Tu,2T	60	36,41,32	Midfi, including speakers, basic A/V
Technics SC-CH404	500	CD,R,Tu,2T	35	27,42,34	Mini, including speakers
Technics SC-CH550	580	CD,R,2T	35	27,42,34	Mini Karaoke, including speakers
Technics SC-CH650	650	CD,R,2T	50	27,42,34	Mini, including speakers
Technics SC-CH655	700	CT,R,2T	50	27,42,34	Mini, three-disc CD, including speakers
Technics SC-CH750	900	CD,R,2T	50	27,42,34	Mini, DSP, including speakers
Technics SC-CH950	1000	CD,R,2T	60	27,42,34	Pro Logic, soundfield speakers
Yamaha CC70	600	CD,R,2T	50	28,33,34	YST active bass

Model	Price	Bands	Presets	RDS	Size	Special
TUNERS						
Aiwa XT-003	120	FM,M,L	30	N	N/A	
Aiwa XT-950	150	FM,M	24	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
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	Chrome finish + £50
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 output
Denon TU-580RD	220	FM,M	30	Y	44,8,29	Variable IF bandwidth
Dual CT700PS	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	Namable inputs, 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 TU92000	219	FM,M	70	-	N/A	
Harman-Kardon TU94000	299	FM,M	24	-	N/A	
Harman-Kardon TU96000	499	FM,M	24	-	N/A	
JVC FX1010TN	300	FM,M,L	40	N	44,10,30	
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, two antennae
Linn Kremlin	1995	FM	80	N	32,8,33	Dual aerial capability
McIntosh MR7083	1995	FM,M	16	N	N/A	Interface to McIntosh remote control
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-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	N	49,12,33	Remote control, bandwidth limit facility
Mus Fid T1 Mk II	299	FM	8	N	44,8,32	Autoseek, mono switching
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	
Onix BWD1	420	N/A	N	N	75,23,37	
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	434	FM	7	N	33,7,21	

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice** Directory, see page 121.

Linn Kremlin	1995	FM	80	N	32,8,33	Dual aerial capability
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Special - MM - moving magnet (output typically 1mv/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec).

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Model	Price	Bands	Presets	RDS	Size	Special
TUNERS						
Dual FM66	532	FM	19	N	33,8,26	For use with Quad 66 system
Rotel RT930AX	175	FM,M,L	20	N	44,8,26	
Rotel 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	RDS EON, "Autobetical" select
Sony STS505ES	250	FM,M,L	30	Y	43,9,35	UK optimised sound
Teac T-X4030	120	FM,M	20	N	44,9,28	
Technics ST-610L	130	FM,M,L	24	N	43,7,30	
Technics ST-G70L	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	Source	Power	Size	Special
TURNABLES					
Akai AP 4950	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	Top of the range model
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
B&O 7000	505	33/45	Auto	42,8,33	Inc MMC2 cartridge, RIAA preamp
Basis Debut Gold Std	6950	33	M	N/A	Belt drive, high mass, four point suspension
Basis Debut Gold Std	8350	33	M	N/A	Includes suction platter
Basis Ovation	4750	33	M	N/A	Acrylic base, four point suspension
DNM Rota 1	2850	33/45	M	59,14,37	Includes arm and cartridge
DNM Rota 2	4000	33/45	M	59,14,37	Includes arm and cartridge
Dual 505-4	230	33/45	S	44, 15, 37	Turntable inc cartridge
Dual CS3700	85	33/45	S	36, 36, 9	Mid-sized turntable
Dual CS435	130	33/45	F	44, 36, 12	Turntable includes cartridge
Dual CS503-2	180	33/45	S	44, 13, 37	Turntable includes cartridge
Dual CS750-1	350	33/45/78	S	44, 14, 38	Turntable includes cartridge
Dual Golden One	500	33/45/78	S	44, 14, 38	Piano finish CS750-1
Genexa Lab-710	60	33/45	M	N/A	Includes MM cartridge
Genexa 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	Includes 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	Complete with 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	Turntable
Manticore Magister	3800	33/45	M	N/A	Special order only
Manticore Mantra	780	33/45	M	N/A	Turntable
Mitchell Gyrodek	697	33/45	M	53,19,41	Optional onboard PSU
Mitchell Gyrodek/arm	839	33/45	M	53,19,41	Includes Rega RB300 arm
Mitchell Synco	397	33/45	M	46,14,34	
Mitchell Synco/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	Turntable
N'ham Illusion	600	33/45	M	N/A	Turntable
N'ham Mentor	2200	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	Turntable
NAD 5120	110	33/45	S	N/A	Includes arm
Origin Live Oasis-S	899	33	M	N/A	Suspended turntable
Pink Anniv	1695	33/45	M	N/A	Two box reference deck
Pink Anniv/PSU	2050	33/45	M	N/A	Battery PSU version of above
Pink Export GTI	890	33/45	M	N/A	Suspended turntable, acrylic platter
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 1 (E)	209	33,45	S	42,11,32	Semi-auto version of Pro-ject 1
Pro-ject 2	249	33/45	M	46, 12, 35	Turntable
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	45,13,37	Includes RB250 arm

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice** Directory, see page 121.

Pink Export GTI	890	33/45	M	N/A		S
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Model	Price	Source	Power	Size	Special
TURNTABLES					
Rega Planar 3	260	33/45	M	45,13,37	Includes RB300 arm
Rega Planar 78	198	78	M	45,13,37	As Rega Planar 2, 78 only
Rivellin Audio Eclipse	1595	33/45	M	45,13,38	Motor unit
Roksan Radius	495	33/45	M	46,12,35	Motor unit
Roksan Radius/Tabriz	695	33/45	M	45,13,36	As above, with Roksan arm
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	As above, with 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	As above, with SME Series V arm
Sony PSLX1504	80	33/45	S	43,10,36	Player, with MM 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, includes T4P cartridge
Technics SL-1210MKII	400	33/45	M	46,17,36	Quartz DD, no cartridge
Technics SL-BD20	130	33/45	S	43,10,38	Belt drive, includes T4P cartridge
Technics SL-BD22	150	33/45	S	43,10,38	Belt drive, includes T4P cartridge
Thorens TD-166 W/U/K	270	33/45	M	N/A	With Thorens TP50 manual arm
Thorens TD-166 W/U/K	300	33/45	M	N/A	With Rega RB250 arm, no cart
Thorens TD-166 W/U/K	200	33/45	M	N/A	Blank armboard, cut to shape, belt
Thorens TD-180/AT91	180	33/45/78	S	N/A	Elett drive, inc Stanton 500 cart
Thorens TD-2001	700	33/45	S	N/A	Includes Thorens TP90 arm, no cart
Thorens TD-280 IV/U/K	200	33/45/78	S	N/A	Electronic belt drive, inc AT95 cart
Thorens TD-3001/U/K	770	33/45	M	N/A	Suspended, Rega arm no cart
Thorens TD-3001BC	630	33/45	M	N/A	No arm, various armboards available
Thorens TD-520	900	33/45/78	S	N/A	Thorens TP90, pitch control, no cart
Townshend MkIII Rock	799	33/45	M	N/A	Headshell end arm damping
Voyd 0.5	3368	33/45	M	51,16,42	Upgraded standard Voyd
Voyd Reference	6500	33/45	M	51,16,48	Turntable, polycarbonate platter
Voyd_The	1570	33/45	M	51,16,42	Original three-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
VPI TNT Junior	3795	33/45	M	N/A	Pro man's 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

Model	Price	Source	Power	Size	Special
CARTRIDGES					
Arcam C77	30	-	-	-	MM, conical stylus
Arcam C77MG	40	-	-	-	MM, as C77, metal body
Arcam E77	50	-	-	-	MM, elliptical stylus
Arcam E77MG	50	-	-	-	MM, as E77, metal body
Arcam P77	63	-	-	-	MM, 'Profile' stylus
Arcam P77MG	73	-	-	-	MM, as P77 metal body
Audio Note lo IIV	1395	-	-	-	Low output MC, silver wired
Audio Note lo Ltd V	2950	-	-	-	Low output MC, needs PSU
Audio Technica ART-1	944	-	-	-	MC, micro linear stylus
Audio Technica AT-91	13	-	-	-	MM, removable spherical stylus
Audio Technica AT-OC3	104	-	-	-	MC, elliptical stylus
Audio Technica AT-95E	19	-	-	-	MM, removable stylus
Audio Technica AT-101EF	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, boron cantilever
Audioquest 7000NSX	1295	-	-	-	MC, boron tube cantilever
Audioquest B200L	800	-	-	-	MC, boron tube cantilever
Audioquest MC5	250	-	-	-	MC, high output, line contact
B&O MMC1	N/A	-	-	-	MM, Contact Line stylus
B&O MMC2	N/A	-	-	-	MM, Contact Line stylus
B&O MMC3	N/A	-	-	-	MM, elliptical diamond
B&O MMC4	N/A	-	-	-	MM, elliptical diamond
B&O MMC5	N/A	-	-	-	MM, elliptical diamond
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

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Voyd 0.5	3368	33/45	M	51,16,42	Upgraded standard Voyd
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CARTRIDGES					
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, elliptical stylus
Goldring 1012GX	65	-	-	-	MM, Gyger II stylus
Goldring 1022GX	85	-	-	-	MM, Gyger I 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 output
Goldring Excel	549	-	-	-	MC, van den Hul I stylus
Goldring Excel GS	599	-	-	-	MC, Gyger S, hand built
Grado Signature 8MZ	250	-	-	-	Moving flux, high output
Grado Signature MCZ	375	-	-	-	Moving flux, high output
Grado Signature TLZ	650	-	-	-	Moving flux, high output
Grado Signature XTZ	975	-	-	-	Moving flux, high output
Grado Z3E+1	47	-	-	-	Moving flux, high output
Grado ZCE+1	37	-	-	-	Moving flux, high output
Grado ZFI+	82	-	-	-	Moving flux, high output
Grado ZTE+1	27	-	-	-	Moving flux, high output
Kiseki Blackheart	1995	-	-	-	Low output MC
Kiseki Blue GS	499	-	-	-	Low output MC
Kiseki Lapis Lazuli	5000	-	-	-	MC, gemstone body
Kiseki PHS	899	-	-	-	Low output MC
Kiseki Purpleheart	749	-	-	-	Low output MC
Koetsu Red K Sig	1998	-	-	-	Selected, re-tuned Red T
Koetsu Red T	1550	-	-	-	High-output MC
Koetsu The Signature	3218	-	-	-	Rosewood bodied MC
Koetsu Urushi	2200	-	-	-	Metal alloy bodied MC
Linn Arkiv	998	-	-	-	MC, three point mount, machined body
Linn K18/II	197	-	-	-	MM, metal body
Linn K5	54	-	-	-	MM, detachable stylus
Linn K9	109	-	-	-	MM, metal body
Linn Klyde	449	-	-	-	MC, alloy body
London Decca Gold Dpd	299	-	-	-	Elliptical stylus, Deccapod
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 Deccapod mounting
London Decca S Gold Dp	399	-	-	-	Original Deccapod mounting
Lyra Clavis	1298	-	-	-	MC, removable body
Lyra Lydian	649	-	-	-	MC, removable body
Lyra Parnassus	1995	-	-	-	MC, removable body
Miltek Aurora	299	-	-	-	High output MC
Miltek Olympia	399	-	-	-	As Aurora, sapphire cantilever
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	550	-	-	-	MM cartridge
Nagaoka MP-11	24	-	-	-	MM, elliptical stylus
Nagaoka TS11	70	-	-	-	MM, line contact stylus
Nagaoka TS12 Boron	80	-	-	-	As MP-11, with boron cantilever
Ortofon 510	32	-	-	-	MM cartridge
Ortofon 520	55	-	-	-	MM, elliptical stylus
Ortofon 520P	55	-	-	-	T4P version of above
Ortofon 530	85	-	-	-	MM, elliptical stylus
Ortofon 530P	85	-	-	-	T4P version of above
Ortofon 540	110	-	-	-	MM cartridge
Ortofon Concord NC	55	-	-	-	Professional MM, spherical stylus
Ortofon Concord NC	60	-	-	-	Spherical version of Concord
Ortofon Concord Pro	40	-	-	-	MM for professional 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, replicant stylus
Ortofon MC5000	1500	-	-	-	MC, sapphire cantilever
Ortofon MC7500	2000	-	-	-	75th Anniversary MC
Ortofon Night Club	32	-	-	-	MM, spherical stylus
Ortofon Night Club	37	-	-	-	MM, elliptical stylus
Ortofon OM-5E	16	-	-	-	MM cartridge
Ortofon OM Pro S	21	-	-	-	Budget MM disco cartridge

Listings marked in red (as shown below) are covered in the **HI-FI CHOICE** Directory, see page 121.

Kiseki Lapis Lazuli	5000	-	-	-	MC, gemstone body
---------------------	------	---	---	---	-------------------

Kew

Key to turntables, arms and cartridges
 Price - typical retail, to nearest pound.
 Speeds - 33, 45 and/or 78 revolutions per minute.
 S/A/M - A - Auto, that is, automatic play initiation, and arm return at end of side.
 S - Semi, arm lift or arm return at end of side. M - Manual.
 Size - width x height x depth in cm.

Special - 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	Source	Power	Size	Special
CARTRIDGES					
Ortofon OM10 Super	25	-	-	-	MM, elliptical stylus
Ortofon OM20 Super	60	-	-	-	MM cartridge
Ortofon OM30 Super	80	-	-	-	MM, fine line stylus
Ortofon OM3E/S	20	-	-	-	MM, with headshell
Ortofon OM3E/U	20	-	-	-	MM, with headshell
Ortofon OM3E/U	20	-	-	-	MM, 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, 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
Pickering V15-DJ	28	-	-	-	Disco MM
Pickering VE-15	25	-	-	-	MM cartridge
Pickering XEV-3001E	95	-	-	-	MM, elliptical stylus
Pickering XLZ-3500	95	-	-	-	Hybrid MM
Pickering XLZ-4500	145	-	-	-	Hybrid MM
Pickering XSV-5000U	225	-	-	-	High output MM
Pickering XV15-150-DJ	45	-	-	-	Professional MM cartridge
Pickering XV15-350C	40	-	-	-	MM, conical stylus
Pickering XV15-625E	50	-	-	-	MM cartridge
Pickering XV15-625DJ	60	-	-	-	Broadcast MM cartridge
Pickering XV15-757S	60	-	-	-	MM, line contact stylus
Pickering XV15-1800S	70	-	-	-	MM, line contact stylus
Rega 78	34	-	-	-	MM for 78s
Rega Bias	34	-	-	-	MM cartridge
Rega Elvs	74	-	-	-	MM cartridge
Rega Super Bias	52	-	-	-	MM cartridge
Roksan Corus Black	130	-	-	-	MM, replaceable stylus
Roksan Shiraz	800	-	-	-	Low output MC, fixed stylus
Shure M104E	44	-	-	-	MM, elliptical stylus
Shure M110HE	74	-	-	-	MM, elliptical stylus
Shure M44-7	33	-	-	-	Professional MM, spherical stylus
Shure M44C	33	-	-	-	Professional MM, spherical stylus
Shure M44G	35	-	-	-	Professional MM, spherical stylus
Shure M55E	42	-	-	-	Professional MM, spherical stylus
Shure M92E	22	-	-	-	MM, elliptical stylus
Shure ME70B	18	-	-	-	MM, conical stylus
Shure ME95ED	38	-	-	-	MM, elliptical stylus
Shure ME97HE	60	-	-	-	MM, elliptical stylus
Shure SC35C	30	-	-	-	MM for broadcast use
Shure V15V-MR	265	-	-	-	MM, micro ridge stylus
Stanton 500AL II	34	-	-	-	MM, spherical stylus
Stanton 500EL	34	-	-	-	MM, elliptical stylus
Stanton 680AL/X	50	-	-	-	MM, spherical stylus
Stanton 680EL/X	56	-	-	-	MM, elliptical stylus
Stanton 680SL/X	78	-	-	-	MM cartridge
Stanton 890AL/X	82	-	-	-	Professional MM cartridge
Sumiko Black Pearl	50	-	-	-	MM cartridge
Sumiko Blue Point	100	-	-	-	High output MC
Sumiko BPS	250	-	-	-	Nude stylus variant of above
Sumiko Oyster	30	-	-	-	MM cartridge
Sumiko Pearl	70	-	-	-	MM cartridge
Transfiguration AF-2	995	-	-	-	MC as AF-1
Transfiguration AF-1	1595	-	-	-	MC, transformer & preamp
van den Hul DDT-II	675	-	-	-	MC, silver coils

Kew

Key to turntables, arms and cartridges
 Price - typical retail, to nearest pound.
 Speeds - 33, 45 and/or 78 revolutions per minute.

S/A/M - A - Auto, that is, automatic play initiation, and arm return at end of side.
 S - Semi, arm lift or arm return at end of side. M - Manual.
 Size - width x height x depth in cm.

Special - 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	Source	Power	Size	Special
CARTRIDGES					
vdH Grasshopper III CHN	3500	-	-	-	MC high output, neodymium magnet
vdH Grasshopper III CMN	2950	-	-	-	MC medium output, neodymium magnet
vdH Grasshopper III GLA	3200	-	-	-	MC low output, gold coils
vdH Grasshopper III GLN	3200	-	-	-	MC gold, neodymium magnet
vdH Grasshopper III SLA	2300	-	-	-	MC low output, silver coils
vdH Grasshopper III SLN	2300	-	-	-	MC, low output, neodymium magnet
van den Hul MC-10	775	-	-	-	MC, 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 output
van den Hul MM-1	275	-	-	-	MM cartridge
van den Hul MM-2	325	-	-	-	MM cartridge

Model	Price	Source	Power	Size	Special
ARMS					
Air Tangent 10B	8000	-	-	-	Air-bearing
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
Decca LJ Arm	49	-	-	-	Damped unipivot
Decca LIR Arm	99	-	-	-	Rewired version of LJ
DNM Yota	700	-	-	-	Solid core wired
Graham Tonearm	2550	-	-	-	SME base
Dynavector 507	1400	-	-	-	Biaxial design
Hellus Cyalene 2	1395	-	-	-	Silver wired, pivoted
Kuzma Stogi	600	-	-	-	Effective mass 13gm
Kuzma Stogi Ref	1000	-	-	-	Effective mass 12.5gm
Linn Ekos	1297	-	-	-	Proprietary armbase
Manticore Magician	650	-	-	-	9 inch armtube, polished finish
Manticore Magician	720	-	-	-	12 inch armtube, polished finish
Manticore Musician	320	-	-	-	
Moth Arm	95	-	-	-	Rebadged Rega RB250
Moth Mk III	146	-	-	-	Rebadged Rega RB300
N'ham Allen Arm	1200	-	-	-	Graphite tube, unipivot
N'ham MentorArm	750	-	-	-	Optional silver wiring, unipivot
N'ham Space Arm	350	-	-	-	Optional silver wiring, unipivot
Naim Audio ARO	794	-	-	-	Unipivot
Rega RB250	95	-	-	-	Scaled down RB300
Rega RB300	139	-	-	-	Pivoted arm
Roksan Artemiz	690	-	-	-	Flagship arm
Roksan Tabriz ZI	330	-	-	-	'Intelligent' counterweight
SME 3009 Ser II	255	-	-	-	Fixed headshell, low mass
SME 3009/S2 Ser II	279	-	-	-	Detachable headshell, medium mass
SME Series 300/309	569	-	-	-	Low 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 headshell, 9 inch
SME Series II 3010-R	434	-	-	-	Detachable headshell, 10 inch
SME Series II 3012-R	467	-	-	-	Detachable headshell, 12 inch
SME Series III	320	-	-	-	Ultra-low arm mass 5.0gm
SME Series III S	231	-	-	-	Ultra-low arm mass 5.0gm
SME Series IV	828	-	-	-	Mangesium tube, fixed headshell
SME Series V	1233	-	-	-	Flagship model
Wheaton Tri-Planar 4	2750	-	-	-	With terminal box
Wheaton Tri-Planar 4C	3000	-	-	-	As above with Cardas cable
Wilson Benesch ACT1	975	-	-	-	Carbon-fibre armtube, unipivot
Zeta	469	-	-	-	Pivoted
Zeta	555	-	-	-	As above, vdH wired

The information contained in the **Hi-Fi Choice Buyer's Guide** is supplied either by manufacturers or by distributors.

Each month we contact all companies to ensure that the data is as accurate and up-to-date as possible. However, prices and specifications are subject to change due to circumstances beyond our control.

Please let us know if you spot any omissions or errors in the **Buyer's Guide**.

Ortofon Quasar	350	-	-	-	High-output elliptical MC
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SME Series IV	828	-	-	-	Mangesium tube, fixed headshell
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PRICE PLEDGE

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RA930AX	£159.90
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RA940BX	£249.90
RA960BX	£299.90
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RB980BX	£425.00
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PIONEER	
CTS220	£169.90
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CT95	£999.90
CTW420R	£199.90
CTW620R	£249.90
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TCFX211	£99.90
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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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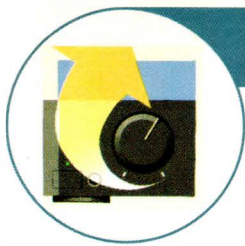
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Amplifiers

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 over-load 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	MM	MC	Integrated Preamp	Power amp	Headphone socket	Remote control	Issue No.
Adcom GFP-555II/GFA-535II	850	A+ Technically proficient pre/power saddled with a slightly hard and unsympathetic sound.	94	6	•	•	•	•	•	•	124
▲ Akai AM-47	230	G+ Plenty of widgets and an unexpectedly sharp, open and detailed sound. Looks ghastly but sounds strain free.	104	4	•	•	•	•	•	•	104
Akai AM-95	630	A- 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	A- 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	430	G+ Available with or without various MM/MC options, the 'basic' PP1 has an attractively warm, earthy sound.	48	4	•	•	•	•	•	•	104
Alchemist Kraken	310	A Class-A objet d'art that's far too sensitive to RF interference. Can sound cold and fierce as a result.	54	5	•	•	•	•	•	•	116
▲ Alchemist Kraken APD7/APD8	775	G A quirky Class A number with an equally warm and colourful sound. Hardly accurate but entertaining nonetheless.	49	4	•	•	•	•	•	•	124
AMC CVT3030	529	A A well meaning and affordable attempt to mix transistors with valves, albeit one that only really shines with simple musical styles.	35	5	•	•	•	•	•	•	116
▲ Arcam Alpha 6	300	VG A new MOSFET design with a subtle and melodic sound that takes a conservative view of powerful dynamics	68	6	•	•	•	•	•	•	129
▲ Arcam Delta 110S/120.2	1070	VG Now in mkII guise this established combination has matured into a very articulate, powerful if dry-sounding amplifier.	109	4	•	•	•	•	•	•	124
▲ Arcam Delta 290	450	VG Combines the dryness and restraint of Arcam's older models with a refreshing sense of detail, dynamics and musical colour.	99	5	•	•	•	•	•	•	116
▲ Art Audio Quintet	1156	VG Switchable triode/ultralinear output stage. In triode mode these are 15 of the sweetest watts around. Surprisingly gutsy	15/25						•		109
Audio Innovations Series 200	850	G Turns in a fuller and more substantial performance via MM rather than CD. Otherwise its sound can seem slightly bleached.	10	5	•	•	•	•	•	•	109
▲ Audio Innovations Series 300II	500	G+ Under-powered and over-distorted yet capable of realising an open and captivatingly expressive sound. Sensitive speakers are a must	9	4	•	•	•	•	•	•	97
▲ Audio Innovations Classic 25	699	G+ Warm, cuddly and immensely musical kit amp that almost transcends 'hi-fi' with its sheer listenability	24	5	•	•	•	•	•	•	126
▲ Audio Innovations Series 700	999	G+ Valve amp that can turn the roughest of digital sounds into music, both understated and graceful. Sensitive speakers are a must	24	5	•	•	•	•	•	•	116
▲ Audio Note Oto SE	1500	VG Transparent, very dynamic, excellent clarity and subtlety with limited power make for a very clean sounding amp	9.5	3	•	•	•	•	•	•	126
▲ Audio Note Ongaku	43125	E A single ended, zero negative feedback, triode, line level integrated amp and a half. Probably the best amplifier in the world!	27	6	•	•	•	•	•	•	Col
▲ Audiogram MB1	500	G+ It'll successfully tackle the most difficult of speakers and still provide a very warm, rich and euphonic sound.	46		•	•	•	•	•	•	116
▲ Audiolab 8000A	450	VG Recent updates have maintained its competitiveness with a thoroughly refined, consistent and very disciplined sound.	80	5	•	•	•	•	•	•	129
Audiolab 8000C/8000P	1100	G Very distinctive, almost stark neutrality that will not appeal to all listeners. Good value engineering, nevertheless	157	7	•	•	•	•	•	•	97
▲ Aura VA-100 Evolution	300	G+ Might overheat when driving insensitive, low-impedance speakers but was applauded for its sense of scale and drama via CD	81	5	•	•	•	•	•	•	109
▲ Aura VA-50	250	VG 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	2390	VG Good build quality and finish and a characteristic valve sound make a first class amplifier capable of great musical enjoyment	35	4	•	•	•	•	•	•	63
Beard CA506	1695	G+ A versatile valve preamp, the bass sounded lively if a touch softened, while the treble was detailed but lacked a little sparkle	4	•	•	•	•	•	•	•	50
Beard M70	1995	G+ A substantial British monoblok power amplifier, but not a great deal more impressive than the P35	70						•		50
▲ Concordant Excelsior	1140	E 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	E Fabulous preamplifier. Beautiful imaging, superb detail, plenty of gain on the phono stage; classy build quality too.	4	•	•	•	•	•	•	•	78
▲ Conrad-Johnson Premier 7	11000	E The 'Seven' is designed without compromise, and is clearly one of the finest (valve) preamplifiers money can buy.	4	•	•	•	•	•	•	•	Col
▲ Cyclone Catalyst	1995	VG Exceptionally load tolerant and very refined in delivery. Extra options available in future	74								80
▲ Denon PMA-250III	160	A- Pretty high resolution for the price, occasionally loses its grip but is generally engaging and enjoyable	55	3	•	•	•	•	•	•	121
▲ Denon PMA-450	250	G+ Denon's latest integrated amp swept the board with its big, brassy if somewhat extravagant sound.	99	5	•	•	•	•	•	•	116
▲ DPA Digital DSP-200S/DPA-200S	1245	E The very dramatic but exceptionally detailed and transparent sound of this combination belies its modest power rating.	48	5	•	•	•	•	•	•	124
▲ EAR 834	1,300	G+ 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 802/509mkII	4200	VG Extremely well made and combining the sonic strengths of both transistors and valves this EAR combo warrants attention	100	6	•	•	•	•	•	•	63
EMF Audio Sequel	349	G+ A fresh start for Mike Creek has resulted in the Sequel, a minimalist amp with a very refined but mildly restrained sound	47	4	•	•	•	•	•	•	109
Exposure XX	625	A Line only integrated with good sense of timing but limited hf extension. Likely to be very system dependent.	43	4	•	•	•	•	•	•	121
▲ Harman Kardon HK1400	400	G+ HK's first line-only amplifier exudes a relaxed but confident sound that is only troubled by the most dense of recordings.	52	7	•	•	•	•	•	•	129
▲ Harman Kardon HK6150	200	G+ 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	G+ Heavily based on the cheaper HK6150, this version offers slightly more power with a similarly gutsy and expressive sound	51	5	•	•	•	•	•	•	116
Harman Kardon HK6550	430	A- Follow up to 6500 is disappointing with grainy hf and limited depth. Quite powerful but ultimately not up to the mark	69	6	•	•	•	•	•	•	121
Harman Kardon HK6850	900	G This monster is derived from the HK6800 with a similarly deep and powerful sound but a rather steep price tag	101	6	•	•	•	•	•	•	109
Heybrook C3/P3	1379	A Heybrook has improved the manufacture of its power amp though flaws in the preamp's disc input remain	146	4	•	•	•	•	•	•	104
▲ Heybrook Signature	2297	G+ A stunningly powerful and vivid-sounding combination which is equally impressive via vinyl or CD	148	4	•	•	•	•	•	•	109
▲ Jadis JP30/JA30	12204	E French tubes. Beautiful build, nostalgic styling and delightful sounding midrange transcend limitations at frequency extremes	30	4	•	•	•	•	•	•	60
JVC AX-A342	170	A A value-conscious budget amp offering plenty of power but a slightly untidy and inconsistent sound	77	5	•	•	•	•	•	•	109
JVC AX-R562	250	A- More fuss and bluster than detail and dynamics was how one listener concisely described this less than wonderful model	90	5	•	•	•	•	•	•	121

Amplifiers continued

Product	£Price	Comments	Output W/R _{L2}	Line inputs	MM	MC	Integrated	Preamp	Power amp	Remote control	Headphone socket	Issue No.
▲ JVC AX-Z1010	650	G+ One of the best behemoths: a big amp with a big, boppy and unmuddled sound and a couple of ancient 16-bit DACs for good measure!	124	6	•	•	•	•	•	•	•	109
Kelvin AZI	700	A 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	G+ An unassuming little amplifier that turns in a remarkably balanced and entertaining sound. Lively, detailed and engaging	66	5	•			•				97
Kenwood KA-4050R	280	A- Respectable but ultimately uninspiring model whose remote control is its main asset.	85	5	•	•	•				•	121
Kenwood KA-5050R	350	A A listenable but neither particularly communicative or captivating amplifier that puts features ahead of sound.	103	6	•	•	•				•	129
▲ Lecson Quattra	420	G Underpowered but with the flexibility of four independent power amps. Very deep, captivating sound with 3D soundstaging.	40	5	•	•	•					92
Linn Majik-I	600	A The cornerstone of Linn's modular hi-fi system has many innovations to its credit but its sound is vague and confused.	33	6	•			•			•	129
Magnum Quartet A	329	A- 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	G+ 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	300	G+ The SE premium pays for a degree of fluency that draws you into the music and keeps you there. Rather nice	95	6	•	•	•					121
▲ Marantz PM-80mKII	480	G- Less the revision and more an entirely new amp, this model sounds at its sweetest and most agreeable in the 31W Class A setting.	130	5	•	•	•					129
▲ Meridian 201/205	1285	G+ 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	G+ A modular system capable of cracking results. The passive preamp and power amp combination warrant a Best Buy in their own right.	35	4	•	•		•	•			109
▲ Musical Fidelity Preamp/Typhoon	568	G+ A combination that plays everything close to its chest but bridge the power amp and you'll witness an explosion of detail.	62	6				•	•			116
Musical Fidelity Tempest	349	P+ 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	G+ A spritely and uplifting performance. Sounds loud but never intrusive or fatiguing.	39	5	•			•				116
▲▲ NAD 304	230	G+ Equally effective with CD and vinyl this is another successful and entertaining NAD amplifier for your shortlist	50	6	•			•				121
NAD 1000S/208	1120	A+ One of the beefiest amplifiers we've ever tested. Unfortunately it sounds too restrained and lightweight.	314	5	•	•		•	•			124
▲ Nakamichi IA-3	350	G A minimalist outing for the cassette heroes that's very confident if a tad restrained.	62	3				•				121
▲ NVA AP20	320	G+ Utilitarian amplifier sounds gentle and restrained but is euphonic and utterly engaging. Optional phono stage	35	4				•				109
Onix OA-21S/SOAP	730	G- Via MM disc this amp comes alive with a fresh and vibrant sound though its CD input sounds utterly dead by comparison.	60	4	•	•	•					97
Onix OA22L	300	A+ Nothing genuinely unpleasant about this amplifier, simply that its hurried and lacklustre sound fails to spark the imagination.	39	5				•				116
Orelle SA-020.2	419	A Potentially system dependent this split the panel but ultimately elicited only limited enthusiasm	86	6				•				121
▲ Philips FA-930	200	A+ Radical styling hides a digital switching facility plus full remote control over what is Philips' best effort to date	99	5	•			•			•	109
▲ Pioneer A-300X	230	A+ This revamped version of the A-300 was also more confident sounding via CD than MM, yet our panel were still left unmoved.	55	5	•			•				116
▲▲ Pioneer A-400	280	VG Pioneer's design concept snaps into focus with an amp that seems to bubble with musical detail. A budget bench-mark	71	5	•	•	•					92
▲▲ Pioneer A-400X	300	VG This looks like the established A-400 but uses new circuitry to encourage a gentler if no less enthralling sound.	68	5	•	•	•					129
▲ QED A270CD/PA	370	G+ Recent updates have bolstered the output of the A270 without adding to its colorations. The PA phono option is a touch expensive	61	5				•				97
▲ QED C300/P300	630	G A cost-effective combo, limited in its resolution but less beguiling as a result. Disc stage is sweeter but samey	58	3	•	•		•	•			85
Quad 34	388	A Well-built durable preamp, filtering and above average tone controls but was found lacking in sound quality (viz: detail/dynamics)	4	•	•			•				44
Quad 66/606	1515	G Amplifiers with a classic lineage but compromised by an equally dated, soft and undynamic sound.	138	6	•			•	•	•		124
Rational Audio	175	A+ Wacky Czechoslovakian amp offers a very open and fluid sound via CD but its MM performance depends on cartridge load impedance.	129	3	•			•				92
Ray Lumley Model 75	1995	G+ Valve monoblocks represent good value. What they lack in musical subtlety they make up for in sheer muscle.	75							•		78
Rega Elex	359	A Minimalist amplifier that sounds too forward, hard and unforgiving for its own good. Shows plenty of promise, however.	51	4	•			•				116
▲ Rose RV-23	450	G+ Beautifully built British 'hybrid'. You can spend more to get a more transparent sound but it's hard to criticise at the price	3	•				•				77
▲▲ Rotel RA-930AX	175	G+ This budget wonder captivated our listeners with its clean, vibrant and thoroughly involving sound	53	3	•			•				104
▲ Rotel RA-935BX	225	G A line only winner that lets a lot of music through and never lets things get out of hand. Could be a touch more enthusiastic	58	5				•				121
▲ Rotel RA-940BX	250	G 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	G+ 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 RA-980BX	430	A This integrated version of the 980BX pre/power is certainly very powerful but also lacks poise and subtlety.	139	5	•	•	•					129
Rotel RC-980BX/RB-980BX	800	A Plenty of watts per pound, sound is expansive but lacks a sense of poise, of control and fine detail - a disappointment	143	5	•	•		•	•			109
▲▲ Sansui AUX-417R	280	G+ Unusually clean and precise with more subtlety than is usually attributed to remote control amps.	53	5	•	•	•				•	121
▲ Sansui AU-X911DG	900	G+ 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	P Lightweight in all respects this is better than you'd find on a midi and at least its reasonably painless.	47	4	•			•				121
Sonic Frontiers SFC-1	1500	G+ Smooth, sophisticated Canadian valve amp with a decent direct input and more features than average	54	6				•				126
Sugden A21a	469	G The modern-day relative of Sugden's original Class A amp and one that offers a smooth, easy-going sound.	25							•		92
TEAC AX-1000	180	A- Initially entertaining but ultimately unsatisfactory and rather short on high frequencies	62	5	•			•				121
TEAC A-X5000	260	A- 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	A- Cheap, cheerful and pretty flexible to boot the SU-VZ220 quickly sounds thin, splashy and relentless when the going gets tough	50	4	•			•				109
Threshold FET 10e/SA-4	11852	G+ Almost valve-like limpidity and excellent soundstaging are star qualities of the Threshold amps	100	7	•	•		•	•			Col
Wharfedale 2050A	250	A- 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	A Smooth and inoffensive valve amplifier if one that lacks the sparkle and euphony required for a truly entertaining sound.	27	5	•			•				116
Woodside SC26/STA35	3254	G+ Synergistic pairing with a cool, controlled sound, good focus and transparency. More about poise than grunt	35	5						•	•	100
YBA Integre	1199	G+ Audiophile spec French integrated with good resolution and nice phono stage.	57	4	•			•				121
▲ YBA 1 pre/power amp	8000	E Well finished pre/power amp offers front rank stereo staging and transparency, and is capable of driving the most difficult loads	85	5	•	•		•	•			62
▲ YBA 2 pre/power amp	3849	G+ Superbly finished with very good space and transparency, slightly softened bass. Needs transformer for MC cartridges	70	5	•	•		•	•			56
YBA 3 pre/power amp	2449	G This duo produced see-through, ethereal stereo images that were more convincing towards the centre of the soundstage	56	4	•			•	•			72

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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 output W/8Ω	Surround output W/8Ω	Video inputs W/8Ω	Video inputs S-type	Subwoofer output	AM/FM tuner	Issue No.	
Denon AVC-3530	999	VG A true heavyweight with a richly detailed sound and flexible features to match	142	141	46	10	9	5	5	• • 125
Harman Kardon AVR30	999	G+ Limited surround options are offset by a very secure sound with excellent control over effects.	74	75	30	7	10	6	0	• • 125
Kenwood KA-V8500	699	G- Can sound a tad forced and immediate but is remarkably well-equipped with digital soundfield options.	62	63	37	10	11	6	5	• • 125
Marantz PM-700AV	450	A+ Sounds just great through front and centre channels but surround is very weak.	69	52	51	3	7	6	3	• 125
Philips FR940	450	A- Perhaps as a result of the mismatch between front/centre channels, the FR940 proved a great disappointment on dem.	180	24	24	6	8	4	0	• 125
Pioneer VSA-D802S	600	A- The disappointingly grey sound lacks attack and confidence, undermining the tension of movie soundtracks.	53	55	32	9	9	5	3	• 125
Sherwood RV-6010R	350	A- 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	VG A surprisingly gutsy and involving performance from a modestly-priced package.	48	48	49	2	5	2	0	• 125
Yamaha DSP-A2070	1100	G+ The ultimate in A/V flexibility with full manual control over ever conceivable soundfield.	101	99	35	24	10	6	6	• 125



Cables

Cables are not accessories but an integral part of your system. You can make do without accessories but no conventional system will function without cables. Inevitably some cables are greater than others. The best cable for your system will only be found through trial and error, but hopefully by combining our recommendations with those of a dealer you will end up with something that suits both your pocket and your system. Generally speaking budget to spend about ten per cent of the total system cost on cables.

Analogue interconnects are the leads that connect source components to amplifiers and pre to power amps. The cables in this section are priced for a one metre terminated pair. Symmetrical indicates where a twisted pair of conductors are used. Coaxial means that there is a central 'hot' conductor and a shield that carries the negative signal. Stranded cables have multiple strands and solid core use individually insulated strand(s). Copper and silver indicates whether these metals are used as conductors.

Digital interconnects connect CD transports

to DACs, and are traditionally coaxial with a 75ohm impedance. They come in optical and electrical varieties, the former being made of plastic or glass and the latter in coaxial or alternative configurations. The prices shown are for a terminated linear metre

Speaker cables are used between the amplifier and speaker. Our prices are for a terminated 5metre pair. Resistance and capacitance are indicated as low (L), medium (M) or high (H). Neither high resistance nor high capacitance cables are suitable for long runs.

Analogue interconnects

Product	£Price	Comments	Symmetrical	Coaxial	Stranded	Solid core	Copper	Silver	Issue No.
Audio Note AN-A	29.50	A- A well-rounded and cuddly sound from a high-ish resistance interconnect. Lacks a sense of scale and dynamics	•	•	•	•	•	•	108
Audioquest Ruby Hyperlitz	70	A+ A crisp, fast and articulate-sounding cable if one that's a little too pointed for our listeners	•	•	•	•	•	•	108
▲ Audioquest Lapis Hyperlitz	329	E An expensive cable that justifies its tag with a beautifully poised sound - natural, relaxed and very compatible.	•	•	•	•	•	•	108
Audio Technica AT620	28	A Plenty of cable for the money but its performance is distinctly lightweight, lacking depth and subtlety	•	•	•	•	•	•	108
Chord Chameleon	59	A+ An unpredictable cable with an 'anomalous treble' that can sound harsh one moment and oddly recessed the next!	•	•	•	•	•	•	108
▲ Chord Solid	115	VG What looks like a military RF cable actually provides a slightly forward but incisive and intimately detailed performance	•	•	•	•	•	•	108
▲ Cogan-Hall Intermezzo Ref	185	E A user-hostile cable with a tight, convincing bass allied to a very relaxed and involving mid/treble.	•	•	•	•	•	•	108
Cogan Hall Intermezzo E-M	320	G+ This bigger, thicker and thoroughly unwieldy 3-core version of the Intermezzo Reference actually sounds a little coarser	•	•	•	•	•	•	108
▲▲ DNM Interconnect	40	VG Fresh, transparent and packed full of detail, this slither of a cable scored a direct hit with our listeners	•	•	•	•	•	•	108
Goldring 'Studio Quality'	20	A- A bog-standard OFC coaxial cable that might otherwise be given away with a new amp or CD player. Cheap but nothing special.	•	•	•	•	•	•	108
▲ Isoda Electric HA-08-PSR	199	G+ This odd-ball cables utilises a mix of copper, brass and aluminium strands to achieve a very distinct sound	•	•	•	•	•	•	108
▲ Madrigal HPC	215	VG A very unusual cable design with a business-like approach to music-making that barely conceals its underlying 'fizz'.	•	•	•	•	•	•	108
Magnan Type Vi	595	A+ With a series resistance some 500-1000 times higher than average, the furry sound of the Type Vi will alter from system to system.	•	•	•	•	•	•	108
▲ Monster Interlink 500	60	G+ Plenty of hype to keep the marketing bandwagon rolling plus a lively and lucid balance to cheer up the enthusiast	•	•	•	•	•	•	108
▲ Moth Ley Line Black	100	G+ The cheapest of Moth's Ley Line series uses just two twisted conductors to achieve a very solid and confident sound.	•	•	•	•	•	•	108
Moth Ley Line Grey	200	G+ The four twisted conductors of this cable actually mark a downturn in audio quality	•	•	•	•	•	•	108
▲ Panasonic RP-CA910	50	G This conventional coax employs plenty of hi-tech materials which encourage an even-handed balance. A good upgrade.	•	•	•	•	•	•	108
▲ Silver Sounds 12/2 and 12/3	99/150	VG Both these cables share a similarly open, transparent and dynamic sound though the latter is arguably the better integrated	•	•	•	•	•	•	108
Sonic Link Yellow	60	A An interesting non-copper cable with an up-front sounded described as 'heavy-handed and pushy'.	•	•	•	•	•	•	108

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To make sure you're getting the best from your system, all you have to do is pop into your local participating dealer and borrow an AudioQuest Home Demonstration Kit for a few days. (As you'd expect, the dealer may need you to provide some form of security.) The Kit contains full instructions for a home audition. Then, sit back and listen to your favourite music using different combinations of the AudioQuest cables, to see which gets the most noticeable improvement in sound quality from your system. We believe you'll be so impressed that you'll rush straight back to your dealer and buy them!

Of course, you may find that your existing cables are perfectly adequate. In which case, simply return the Demonstration Kit to your dealer - there's no further obligation. At least then you'll be sure that the sound you're getting from your system is everything it could be.

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Arcam is the sole UK distributor for AudioQuest.

Analogue interconnects continued

Product	EPrice	Comments	Symmetrical	Coaxial	Stranded	Solid core	Copper	Silver	Issue No.
▲ Sonic Link Violet	99	G+ Another nickel-based cable but with a very much better-balanced sound than Sonic Link Yellow		•		•			108
Straight Wire Laser Link	50	A+ Thanks to its high parallel capacitance this interconnect helps remove ultrasonic noise. Unfortunately it still sounds very odd!		•		•		•	108
Straight Wire LSI-Encore	90	A+ A solid-sounding cable with a strong mid and bass but a disappointingly sat-upon treble		•		•		•	108
▲ Tara Labs Prism	36	G 6N-purity copper, aero-grade insulation and spaced solid-core conductors all add-up to a slightly bright but frisky sound		•			•	•	108
▲▲ Tara Labs Quantum CD	63	G+ Praised by our panel for its lack of obvious vices, Quantum CD encourages a sweet and positive sound.		•			•	•	108
Tara Labs Quantum II	99	G Bass power and extension is the key to the sound of this unusual and hi-tech cable		•			•	•	108
▲ van den Hul The Source	70	G+ Accurately reflects the life of the music without detail forcibly from the speakers			•	•		•	108
van den Hul MC D-102mkIII S	80	A+ A rather coloured sound thanks to its full and resonant bass but spoiled overall by a dirty treble		•		•		•	108

Digital interconnects

Product	EPrice	Comments	Type	Plastic	Glass	Non-coaxial	Coaxial	75Ω	Issue No.
▲▲ Audioquest Video Z	50	E The very best available with an expressive sound but generous price to sweeten the pill	Electrical				•	•	108
Audioquest Digital PRO	90	A+ A silver cable with all the drive of Video Z but lacking its clean-cut transparency	Electrical				•	•	108
Audioquest Optlink Z	100	A Good level of midband detail but frequency extremes lack depth and extension	Optical		•				108
Bandridge AL560	20	P The disappointingly heavy and muddled sound of this basic fibre thwarts any recommendation	Optical	•					108
Chord Codac	34	A A connection with a stranded inner core and a sound that lacks integration	Electrical				•	•	108
▲▲ DPA Digi-link	27.50	VG Can seem slightly impassive but there's no avoiding its exceptionally detailed sound	Electrical				•	•	108
DPA Opti-link	20	P Very similar to Bandridge AL560 with an equally naff sound	Optical	•					108
Kimber PSB DigiLink	24	A- An analogue interconnect inappropriately pressed into digital service. A visible deterioration in the digital signal results.	Electrical					•	108
Kimber KC-1 DigiLink	52	A This cable adopts a woven construction with the addition of a conductive screen. Music lacks detail and spirit.	Electrical					•	108
Kimber KC-AG DigiLink	222	A- An asymmetric cable using silver conductors that deviates from the 75ohm standard. Not ideal for digital applications.	Electrical					•	108
▲ Kimber Opti-Link	70	G Hardly cheap for what appears to be a bog-standard PMMA fibre, yet it sounds a little brighter and livelier than most.	Optical	•					108
▲ Monster Cable Datalink 100	45	G+ A colourful coaxial interconnect with an equally colourful and up-beat sound. Very compatible.	Electrical				•	•	108
▲ Monster Cable Interlink LS100	45	G Well constructed stepped-index fibre with polished ends and rugged connectors. Slightly lean, fuzzy but engaging performance	Optical	•					108
Moth Leyline Datalink	140	A- A thin, coaxial version of Leyline Black with a rather hard and unforgiving character. Too expensive.	Electrical				•	•	108
▲▲ QED DigiFlex	19	VG A top performance, low-loss 75ohm coax with a very open, almost liquid quality that allows its music to ease naturally across.	Electrical				•	•	108
Sonic Link Brown Digital	35	A- A solid-core, twisted-pair interconnect that deviates from the 75ohm standard and provides an equally unbalanced sound	Electrical					•	108
Straight Wire Silver link	60	G+ A genuine attempt to get things right with a silver-plated, multi-strand coax. Yet it still sounds too dry and mechanical	Electrical				•	•	108
▲ van den Hul MC Videolink 75	30	VG An AV-cum-digital cable that comes very close to besting QED's DigiFlex. Still some emphasis of vocal sibilants, however	Electrical				•	•	108

Speaker cables

Product	EPrice	Comments	Resistance	Capacitance	Stranded	Solid core	Copper	Silver	Issue No.
▲ Audio Note AN-B	165	G+ A very high capacitance Litz-style cable whose sound may well act as a taming influence in many systems	M	H			•	•	109
Audio Note AN-D	100	A Supplied in linear, non-polarised lengths that should be twisted into stereo pairs. Sounds rather gritty and forward	L	L		•		•	109
▲ Audio Note AN-SP	1270	VG Some 15 individually-insulated silver strands go to make up this very civilised but exceptionally detailed-sounding cable	H	L			•	•	109
▲ Audioquest F-14	44.50	A+ Ideal for laying flat under carpets, F-14 encourages a slightly warm and vibrant sound	M	L			•	•	109
Audioquest Type 4	75	A+ Four 18-gauge OFHC copper conductors wound in a Litz-fashion increases capacitance but restrain the cable's 'bite'	M	H			•	•	109
Audioquest Midnight Hyperlitz	260	G Very similar to Type 4 but with a delicate smoothness that contrasts with the brighter sound of cheap cables	L	H			•	•	109
▲ Bandridge LC7259 & LC7401	20/30	A Two very traditional figure-of-eight cables. The thinner version (LC7259) sounds lighter and coarser than LC7401	L	L		•		•	109
Bandridge LC8258 & LC8408	30/50	A- Two versions of the Silverflex series that, sadly, encourage very little sense of poise or decorum in their music	L	L		•		•	109
▲ Cogan-Hall Intermezzo Full-Range	465	VG Extra care must be taken to prevent shorting this user-hostile cable. Nevertheless it sounds superb!	L	L			•	•	109
▲ DPA IS19	275	G+ Shares the clear, neutral and transparent sound of the older 8S without the tremendous clarity of Gortex Black-16	L	L			•	•	109
DNM Rainbow	84	A+ The high impedance of this simple ribbon cable has an influence on the treble response of some speakers. Lacks 'oomph'	H	L			•	•	109



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Speaker cables continued

Product	£Price	Comments	Resistance	Capacitance	Stranded	Solid core	Copper	Silver	Issue No.
Heybrook Heywire	66	A This well-meaning facsimile of earlier ribbon-style cables ends up sounding lumpy and uneven	H	L		•	•		109
Isoda Electric HA-20	400	A+ This unorthodox cable employs a combination of copper, brass and aluminium strands. It sounds 'oddly impure'!	M	L	•		•		109
▲▲ Mission Stranded	20	G+ This Swedish-made cable proved a real hit with our listeners - a slick performer and Best Buy upgrade	L	M	•		•		109
Monitor PC KC27/KC34	40/60	A Two heavyweight multi-strand cables with a thick and cheasty (10027) or light and wispy (10034) balance. Take your pick	L	L	•		•	•	109
Monster Powerline 3 Plus	75	A- The archetypal 'old-style Monster Cable' that labours under a soggy bass and untidy treble	L	M	•		•		109
Naim NAC A5	44	A- Described as a 'dinosaur of a cable' by our listening panel, this stiff rod of wire has little application outside of a Naim system	L	L	•		•		109
QED Bi-wire 79-Strand	35	A Reminiscent of curtain track, this bi-wire version of 79-strand is unfortunately saddled with a 'loud, hard and untidy' balance	L	L	•		•		109
▲ Silver Sounds 12/2	300	E Tonally accurate and exquisitely detailed, this cable opens a very transparent window on the music	L	H		•	•	•	109
▲ Silver Sounds 16/4	200	VG A prime choice for bi-wire systems even if this cable does lack the full finesse of its sister 12/2	M	H		•	•	•	109
Sonic Link Grey	80	G- A spaghetti-thin cable composed of silver-plated OF-copper and PTFE insulation. Lacks bass impact and treble 'air'.	H	M		•	•	•	109
▲ Straight Wire Waveguide 1.5	20	G A conventional multi-stranded cable with a refreshingly up-beat, crisp but slightly lean-sounding balance	M	M	•		•		109
▲ Straight Wire Flex-4	50	G+ Another very quick and dynamic-sounding cable from Straight Wire. A little short on subtlety but very engaging nonetheless.	L	H	•		•		109
Tara Labs Quantum III	238	G An imaginatively-named cable that encourages an equally colourful sound. Described as 'dark and fruity' by our panel!	L	H		•	•		109
van den Hul MC The Clearwater	50	A Despite its evocative title, the Clearwater turns out to be a disappointingly 'murky sounding' cable	M	L	•		•	•	109
van den Hul MC The Magnum	265	A Touted as vdH's most prestigious twinlead speaker cable, the Magnum sounds surprisingly soft and old-fashioned	L	L	•		•	•	109
▲ van den Hul MC The Wind	330	VG Blown-in from the continent, vdH's 'Wind' kicks up a storm with its lush midrange and bone-crunching bass!	L	M	•		•	•	109



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.

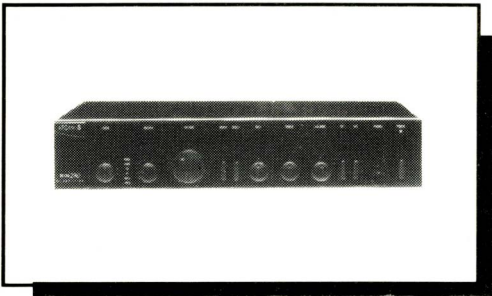
Three-head recorders allow you to listen to a recording as it's being made, a useful quality control function. Bias adjustment allows you to fine tune the deck to suit different types of tape when recording. Auto calibration is an automatic system for setting bias and Dolby levels. Twin deck offers the 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

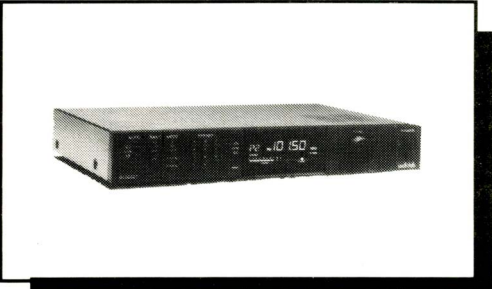
Product	£Price	Comments	Dolby B	Dolby C	Dolby HX Pro	Dolby S	Auto calibration 3 head	Bias adjust	Twin deck	Autoreverse	Issue No.
▲▲ Aiwa AD-F410	120	A Comparable to AD-F500 but cheaper: Good all round performance, well adjusted, useful basic and not so basic features	•	•	•						99
▲▲ Aiwa AD-F810	230	G First class budget 3-head machine with a dual capstan transport that really works at reducing the 'fudge' factor	•	•	•						99
▲▲ Aiwa AD-WX828	200	G- Equipment levels strong, and sound is both vivid and presentable, but control system daunting.	•	•	•						123
▲▲ Aiwa AD-WX929	230	A Superbly equipped twin deck that works and works well - remote control	•	•	•	•				•	117
▲ Aiwa XK-S9000	700	G+ Fabulous build, clunky transport and sharp, refined sound quality with Dolby S or B and metal tapes	•	•	•	•	•	•	•		105
Akai DX-57	220	G Eschews fancy gadgets for a good transport and decent electronics. Sound quality is firm and tidy but avoid Dolby C.	•	•	•	•	•	•			105
Akai GX-65	300	A Fine ungimmicky middle ranking deck with simple, purposeful controls, works best with metal tapes. Performance fair to good	•	•	•	•	•	•			87
▲ Akai GX-95II	440	G+ Sharp, clear and articulate sounding deck, with superb performance extending to frequency extremes	•	•	•	•	•	•	•		99
Akai GX-R35	220	A Middling sound quality at best with Dolby B; deteriorates with Dolby C	•	•	•	•	•				99
▲ Akai GX-W45	320	A Costly but musical high-spec dual deck, doesn't like modern high energy Type IIs and IVs. Good stability and clarity	•	•	•					•	111
▲ Arcam Delta 100	850	E Superb transport and a ripe, spacious sound. The Dolby S installation more successful than most. Some replay incompatibility	•	•	•	•	•	•			111
Denon DRM-710	260	A Although this is a fair performing model, the design has lost some of the competitive edge of its predecessor, the DRM-700.	•	•	•						105
▲ Denon DRS-610	200	G Unique loading mechanism provides stability, and the deck has a crisp, clean quality. Occasionally anaemic bass.	•	•	•						111
Denon DRS-810	300	G- Drawer loading deck, carefully designed, yet lacking in subtlety on audition.	•	•	•	•	•	•			127
Dual CC800RS	170	A- Low(ish) cost auto-reverse deck. Delivers a punchy but ultimately rather crude impersonation of source material, thin, lightweight bass.	•	•	•						105
Goodmans Delta 700W	100	P Compact and ultra-basic twin deck which is rough and bass shy, with less than stable tape path.	•							•	123
Harman Kardon DC5500	600	A Workmanlike sound quality offset by high price and inexplicable shortcomings like 'forgetful' Dolby switching and no timer support.	•	•	•					•	117
▲▲ Harman Kardon TD4200	250	G+ This is a very basically equipped deck built to a high standard which sounds solid and refined.	•	•	•						123
▲ Harman/Kardon TD4400	350	G Simple features plus excellent engineering make this a model of integrity.	•	•	•						127
Harman Kardon TD4600	700	A Original Dolby S deck has improved over the years and now sounds very acceptable. A strong, solid sounding deck - but expensive.	•	•	•	•					117
JVC TD-R452	180	A- Tidy, stable but ultimately rather soul-less experience. Auto-reverse is useful though.	•	•	•						117
JVC TD-X352	150	A- Disappointingly amorphous sound despite decent measured results.	•	•	•						117
▲ JVC TD-V562	200	G+ Ultra-sophisticated transport at a silly price; sound quality is stable but slightly opaque.	•	•	•	•	•	•			123
▲ Kenwood KX-3050	170	A Acceptable sound quality marred only by a loss of midband analysis and slightly edgy treble.	•	•	•						117
Kenwood KX-5530	220	A- Neat looking, well equipped deck, adequately engineered but somewhat lacking musically. Worth considering if auto-reverse is a must	•	•	•						105
▲▲ Kenwood KX-7050S	400	VG Very well equipped and fine sounding deck, includes well implemented Dolby S	•	•	•	•	•	•			127
▲ Marantz CP230	400	A This is a competitively priced portable recorder though not suited to replay of musicassettes	•								52
▲ Marantz CP430	500	A Uniquely flexible and compact package for outside work which at a pinch can double as a domestic cassette deck	•								87

PLAY TO WIN

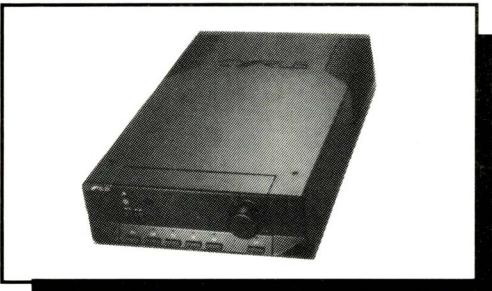
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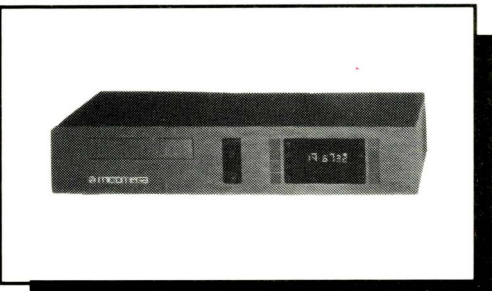
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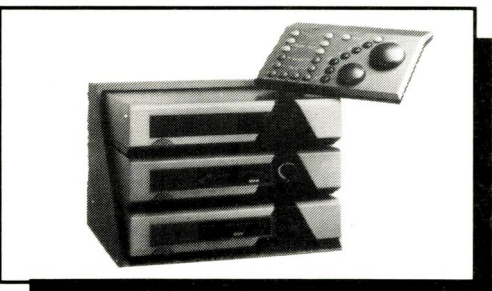
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BARTLETTS SUGGESTED SYSTEMS

The Bartletts Suggested systems listed below are supplied with the Marantz CD 53, an alternative CD player or Turntable is available, see below for 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 762 i Cerwin- Vega VS 8	Rogers LS 4a2 Tannoy 609 II
AMPLIFIERS								
Marantz PM 44 SE	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
Technics SUA 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

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 711	Add	£50.00	Sony CDP 911	Add	£100.00
Yamaha CDX 470	Add	Nil	Yamaha CDX 570	Add	£45.00	Yamaha CDx 670	Add	£90.00

Turntables

Dual CS 503-2	Deduct	£20.00	Dual CS 505-4	Add	£30.00	Technics SLBD 22	Deduct	£50.00
Thorens TD 280	Add	Nil						

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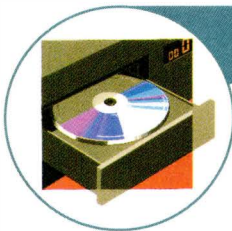
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Cassette decks continued

Product	£Price	Comments	Dolby B	Dolby C	Dolby HX Pro	Dolby S	3 Head	Auto calibration	Blas adjust	Twin deck	Autoreverse	Issue No.
NAD 602	200	G Minimalist deck for the audiophile market. Unfortunately engineering is minimalist too	•	•	•							127
▲ Nakamichi DR-3	400	VG Refined, exquisitely detailed and solid sounding 'budget' Nakamichi 2-header.	•	•						•		123
▲▲ Nakamichi DR-2	600	VG Accomplished design with simple features (manual tape select!) but superb sound/serviceability.	•	•						•	•	127
▲ Nakamichi DR-1	850	VG Typically idiosyncratic Nakamichi with manual everything, Good azimuth adjustment and dynamic, authoritative sound.	•	•								117
▲ Nakamichi RX-202E	600	G+ Fine, clear and articulate sounding player. Excellent with prerecorded material, but idiosyncratic and sometimes obstructive control	•	•						•		63
Philips DCC600	500	A+ Simplified circuit and mechanism, but the Philips badly needs a D/A converter transplant	•	•								123
Pioneer CT-S420	250	A+ Poor replay compatibility, but otherwise satisfactory, if slightly uneven performer.	•	•	•					•	•	127
▲ Pioneer CT-S520	280	G Decent if slightly coloured middle ranker with FLEX to revitalise old or soggy sounding tapes.	•	•	•					•	•	123
Sansui D-790WR	170	P Modestly poor sounding but simple to use twin deck. Type II tapes show large response errors.	•								•	123
Sansui D-X117WR	220	P Bass is thin and coloured, and the sound lacks dynamics, pitch accuracy and overall stability - the sound is neither stable nor solid.	•	•	•							111
Sherwood DD-3010C	120	P Good range of features, let down by poor transport and iffy electronics.	•	•	•						•	117
▲▲ Sony (WMD6C) Pro Walkman	290	G+ One of the finest sounding cassette decks on the market today. A mandatory Best Buy, which also fits in your pocket	•	•								60
▲ Sony TC-K611S	330	G Cheapest Dolby S three header yet, yet slightly let down by lack of attention to detail	•	•	•	•	•	•	•			127
Teac R-9000	500	G Much better than average auto-reverse deck, well worth considering. Nicely engineered too.	•	•	•	•	•	•	•	•	•	105
▲ Teac V-8000S	700	G Superb stability and real subtlety, this must be the best TEAC yet. The only disappointment was the Dolby C	•	•	•					•		105
▲ Teac V-7010	800	G+ Heavyweight (in every sense) design, immaculately crafted, impeccable sound, but not for grannie.	•	•	•					•	•	127
▲▲ Technics RS-BX646	230	G+ Unusually well built and non-microphonic deck with sophisticated facilities and lucid midband.	•	•	•					•	•	127
▲ Yamaha KX-260	160	A Lively, entertaining deck that trades gadgets for a convincing performance at an attractive price point	•	•	•					•	•	111
▲ Yamaha KX-650	260	G 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 convertor chip used in each player, 16, 18 and 20-bit are multi-bit types, all the others are bitstream variants. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound, but it is an important one. Remote control is not yet universal, and we have included a tick box, more to show which

machines don't have one than which do. The existence of electrical and/or optical digital outputs is important for future upgrading with an outboard DAC, as a rule electrical outputs are the most desirable. Phase inversion in the digital domain is rare on one box players but can make quite a big difference if you've got golden ears. Headphone sockets are useful but beware of those without volume controls. Track entry keypads are those with calculator style buttons which makes track access much quicker.

CD players

Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Remote control	Headphone socket	Track entry keypad	Variable output	Issue No.
▲ Aiwa XC-300	150	A+ Cheap, cheerful and gratifyingly free of digital 'nasties', well-equipped but safe rather than thrilling on the sonic front.	Toshiba BS	•	•	•	•	•		107
Aiwa XC-750	200	A A refined version of the XC-700, sadly it has lost the magic of the original	PDM Bitstrm	•	•		•	•		119
▲ Adcom GCD-600	699	G Equipped with a 5-disc carousel loader, this bright and breathtaking player sounds similar to Adcom's amps.	16-bit	•	•	•	•	•		124
▲ AMC CD6	349	G+ Based on the same 1-Bit circuit as Rotel's RCD-965BX but with a raunchier, beefier but less transparent sound.	PDM Bitstrm	•	•	•	•	•		124
Arcam Delta 270	800	G+ The dry but tightly-focussed and supremely detailed sound of this player will either beguile or aggravate, depending on taste!	Hybrid	•	•					124
Aura CD-50	400	G- Based on an older Philips board with new CDM9 transport, this is a slim player with an innocuous sound	SAA7321	•	•					119
AVI S2000MC	999	G+ A stylish, midi-width player with an exceptionally refined and comfortable sound. Lacks passion	20-bit	•	•					119
Creek CD60	500	G 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	G Lacks the 695's pitch control but provides a smoother sound by way of recompense	18-bit	•			•	•	•	128
▲ Denon DCD-695	200	G A rough diamond with a raunchy sound to match. Pitch feature will be of interest to budding musicians.	18-bit	•	•		•	•	•	124
Denon DCD-890	270	G- Similar to the DCD-1290 in its execution, sounds lively and powerful but lacks subtlety.	18-bit	•	•	•	•	•		112
Denon DCD-1290	330	G- Looks the business but sound is a real five-minute wonder. Its compelling fizz lasts about as long as a firework.	18-bit	•	•	•	•	•		107
Dual CD1080RC	220	A- Strange-sounding player with a top-heavy treble that does little to redress its lack of vibrancy and emotion	MASH/PWM	•	•					107
▲ Genexxa CD-4900	129	A A little thin on detail, build quality and dynamics but thin on price too!	MASH/PWM	•						124
▲ Goodmans Delta 700	110	A+ A 16-bit alternative to the CD650II that furnishes a colourful and animated sound	16-bit	•						128
Goodmans GCD-658	170	A- A 6+1 magazine-loading autochanger with an exaggerated and often aggressive sound	Hybrid	•						117
Grundig Fine Arts CD2	190	A- A stylish-looking player with a disappointingly vague approach to music-making	SAA7350	•			•			128
Harman Kardon TL8500	600	A This 5-disc carousel player sounds civilised enough but lacks the detail and finesse of its peers	MASH/PWM	•						117
▲ Harman Kardon HK7725	800	VG This flagship implementation of RLS sounds impressively bold and dynamic - a genuine rock 'n' roller!	18-bit RLS	•	•	•	•	•	•	124
JVC XL-V264	160	A Even the latest PEM DAC cannot rescue the slightly grubby and uninteresting sound of this player	PEM Bitstrm	•						128
▲ JVC XL-Z464	200	G+ This latest variation on a traditional 200 theme is no less impressive than JVC's past generations.	PEM bitstrm	•			•	•	•	124
JVC XL-Z1050	500	A Technically advanced and luxuriously equipped, this player remains rather bland and unsatisfying on audition	PEM Bitstrm	•	•	•	•	•		119
Kenwood DP-3050	200	A+ A slightly over-cooked version of the DP-3040 with a highly civilised but uninteresting sound.	NPC Bitstrm	•			•	•	•	124
Kenwood DP-7050	350	A Kenwood's first sowing of Philips' Bit Stream technology has fallen on stony ground judging by its dry and awkward sound	PDM Bitstrm	•			•	•	•	119
▲ Linn Karik	1497	VG Based on Linn's original CD transport, this player sounds dry but very positive, detailed and engrossing	Crystal BS	•	•					119
▲ Marantz CD-52II	230	G Launched to usurp the position of its own CD-52SE, the '52II is less colourful but equally appealing	PDM Bitstrm	•	•					119

CD players continued

Product	£Price	Comments	DAC type	Optical digital output	Headphone socket	Track entry keypad	Issue No.	
				Electrical digital output	Variable output	Remote control	Class 1	
▲ Marantz CD-52IISE	300	G A new mains transformer plus the full complement of internal mods has recaptured the frothy if startling sound of the original '52	PDM Bitstrm	•	•	•	•	119
Marantz CD-72	450	G+ A heavily-constructed player. This implementation sounds astonishingly solid and immediate but also rather too 'clean'.	bitstream	•	•	•	•	107
Marantz CD-72SE	600	G+ A recommendation just eluded the grasp of this superbly built player thanks to its very polished but restrained sound.	bitstream	•	•	•	•	112
▲▲ Meridian 206ΔΣ	995	E A new variation on the 206 theme with the most liquid and captivating sound to date	Crystal BS	•	•	•	•	119
▲ Meridian 208	1550	E State of the art CD sound combined with a decent preamp and full remote control	PDM Bitstrm	•	•	•	•	83
Mission DAD5	300	A+ Similar to Philips' 600-series: lively, plenty of space and full of 'bounce' but a little too eager to impress in the short term	bitstream	•	•	•	•	107
▲ Musical Fidelity CDT	5019	G+ Oddball player with a cheap top-loading transport and appalling digital gubbins yet saved by the euphony of its valves!	hybrid	•	•	•	•	112
▲ NAD 502	220	G This updated version of the 5425 has traded the spontaneity of its forebear for a more precise but mechanical style of music	MASH/PWM	•	•	•	•	119
Nakamichi CD-4	380	A- This looks new enough but sounds little better than the older CD Player 4 upon which it is firmly based.	18-bit	•	•	•	•	124
Orelle CD-160.2	750	A- Based on Philips traditional 16-bit technology but suffering an unusually disjointed and undynamic sound.	16-bit	•	•	•	•	124
▲ Philips CD690	130	G- The remote-less version of Philips CD692 but with a colourful performance that's all its own.	PDM Bitstrm	•	•	•	•	124
▲ Philips CD732	140	A+ A cross between Philips CD690 and CD920 is no more technically accomplished but encourages a very lively and entertaining sound	SAA7341	•	•	•	•	128
▲ Philips CD920	160	A+ A new budget player with an appalling technical record but a surprisingly clean if understated sound	SAA7341	•	•	•	•	119
Philips CD930	200	G- Featuring digital circuitry similar to Marantz's players but a sound that's a little too ripe and soft.	PDM Bitstrm	•	•	•	•	112
▲ Philips CD950	350	G+ Philips' top 900-series player is the first to employ its advanced DAC7 chipset. Sounds very crisp, clear and confident.	DAC7	•	•	•	•	112
Pioneer PD-102	150	A Smooth and littered with plenty of underlying detail, this budget player remains distinctly unadventurous	PFM Bitstrm	•	•	•	•	128
Pioneer PD-S802	350	G Once again Pioneer's LLC topology only served to split and confuse the listening panel. It's good, but quirky!	PFM BS	•	•	•	•	124
▲ Pioneer PD-M701	330	G+ A 6-disc multichanger from the originators of the breed. A little untidy perhaps, but still sounds fresh, dynamic and exciting	PDM Bitstrm	•	•	•	•	117
Pioneer PD-M901	450	A Another 6-disc multichanger based on the PD-M701 but with the addition of various 'Sound Field' options. Listening is hard work	PDM Bitstrm	•	•	•	•	117
▲ Pioneer PD-S901	500	G+ The very refined but confident, crisp and powerful sound of the '901 snatches Pioneer's LLC concept from the jaws of defeat	PFM Bitstrm	•	•	•	•	119
▲▲ Quad 67	790	E Deceptively sleek in appearance but with a powerful, fluid and captivating sound reminiscent of Meridian's 206.	Crystal BS	•	•	•	•	124
▲ Rotel RCD-945AX	230	G Based on the same CD-player-on-a-chip as Philips CD690 but with improved execution and build.	SAA7341	•	•	•	•	124
▲▲ Rotel RCD-965BX	300	E An exceptionally refined bitstreamer: transparent, exquisitely detailed and powerfully emotive. A landmark player	PDM Bitstrm	•	•	•	•	100
▲ Sansui CD-X217	200	G- 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	250	A Not in the same class as older CD-X311 mkl. Same technology but the sound is neither as responsive or engaging	MASH/PWM	•	•	•	•	107
Sansui CD-X617	350	A This 'double-DAC' version of the CD-X317 is more impressive, sounding light and tizzy with pop but dull with classical CD's	MASH/PWM	•	•	•	•	112
Sansui CD-Alpha 717DR	1560	G+ A beautifully constructed if rather dated flagship player with an equally sedate and unadventurous sound.	MASH/PWM	•	•	•	•	124
▲▲ Sherwood CD-3020R	130	G Although this budget wonder has little respect for musical convention, what emerges is still remarkably entertaining	NPC bitstrm	•	•	•	•	119
▲ Sherwood CD-5010R	160	G+ A warm, detailed and enjoyable performance from a solidly built but affordable package.	PDM Bitstrm	•	•	•	•	124
Sony CDP-X303ES	550	A+ A disappointingly lean and inconsistent result from a player that puts the 'high' in technology if not fidelity	PLM Bitstrm	•	•	•	•	124
Sugden SDT-1	850	A Bearing in mind Sugden's SDA-1 converter lies at the heart of this player, its unpredictable performance is disappointing	16-bit	•	•	•	•	119
Teac CD-P3500	200	A A well-meaning attempt to pare-down the CD-P4500 results in a similar looking player with a thoroughly uninspiring sound	PDM Bitstrm	•	•	•	•	112
▲ Teac CD-P4500	280	G TEAC's first genuine 1-bit player its sound described as having a certain 'organic warmth', very composed and easy-going.	PDM Bitstrm	•	•	•	•	107
Teac VRDS-10	770	A+ A basic analogue stage compromises the potential of TEAC's superb engineering and digital electronics. Lacks bass energy	DAC7	•	•	•	•	119
▲ Technics SL-PG340A	150	A+ No more or less impressive than the old SL-PG320A, this new version is attractive enough if slightly restrained	MASH/PWM	•	•	•	•	128
▲ Technics SL-PG440A	170	G This mix of the SL-PG520 and '420 fails to benefit from the strengths of either and only just achieves recommendation.	MASH/PWM	•	•	•	•	124
▲▲ Technics SL-PG520A	180	G+ A cracking player. Superb clarity and dynamics, thrilling but musically involving too	MASH/PWM	•	•	•	•	107
▲▲ Technics SL-PS620A	200	G+ A costlier, tarted-up version of the SL-PG520A that loses very little in the way of clarity, sparkle or in compelling dynamics	MASH/PWM	•	•	•	•	112
▲ Technics SL-PS840	420	A 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	G+ Responded well to our jazz and classical selection but sounding bright and grainy with the pop CD's	16-bit	•	•	•	•	95
Yamaha CDX-670	290	G- Yamaha has retained the CDX-660 casework but cut costs with a new multi-task IC that's not entirely de-bugged.	PDM Bitstrm	•	•	•	•	124



CD transports and DACs

A CD player can be split into two basic components: the disc drive or transport, and a device which turns the digital bit-stream coming off the disc into an analogue audio signal. This is called a digital to analogue converter or DAC. Although most players are contained in a single box, expensive players are usually two box affairs.

Although many of these units will be purchased as matching pairs, a DAC can also be

used to upgrade an existing CD player. Thus an early machine with a satisfactory transport can be rejuvenated by adding an outboard DAC.

The columns on the right indicate the facilities available on a transport or DAC. Remote control is self explanatory. The existence of electrical and/or optical digital in and outputs is pretty fundamental to transports and DACs, as a rule electrical outputs are the most desirable. Class 1 transports are those with an output whose crys-

tal clock accuracy that's better than ±50ppm (parts per million), certain DACs won't lock onto transports with a lower clock accuracy. DAC type shows the specific 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.

CD transports

Product	£Price	Comments	Remote control	Optical digital output	Optical digital output	Issue No.
				Electrical digital output	Class 1	
▲ Arcam Delta 250	£750	G+ Arcam's best effort yet is a new design based on the Philips CDM9 transport; specification includes Sync Lock facility.	•	•	•	130
▲ Counterpoint DA-11E	£1495	VG By rights this transport should be highly incompatible yet it delivers a remarkably vivid and natural sound.	•	•	•	130
▲ Meridian 200	895	G+ Broadly compatible and offering a light, fresh and very bubbly sound that is both natural, engaging and unfatiguing	•	•	•	96
TEAC P-2	3500	G Beautifully styled and constructed but sound is bleached and generally less inspiring than that of the P-10	•	•	•	96
TEAC P-2s	£4300	A+ The latest version of Teac's luxury P-2 transport sounds as over-engineered as it looks.	•	•	•	130

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CD transports

Product	£Price	Comments	Remote control	Electrical dig output	Optical digital output	Class 1	Issue No.
▲ Theta Data Basic	£1990	G+ A mild-mannered transport capable of marvellous results with lively-sounding outboard converters.	•	•	•	•	130
Wadia 8	£3195	G Includes a budget version of Teac's VRDS mechanism in a fancy case; just too expensive for the performance on offer.	•	•	•	•	130

DACs

Product	£Price	Comments	DAC type	Electrical digital input	Optical digital input	Phase invert	Issue No.
▲▲ Arcam Black Box 50	450	VG A very measured and sophisticated sound from a DAC that leaves plenty in reserve to accommodate future upgrades.	Hybrid	•	•	•	127
▲ Audio Alchemy DAC-in-the-Box	200	G Despite its slightly veiled sound this giveaway DAC may still rescue the oldest of players from obsolescence.	18-bit	•	•	•	127
▲▲ Audio Alchemy DDE v1.0	420	VG A very sweet and seductive sounding unit that gives good results with a wide range of CD players/transports	Bitstream	•	•	•	101
Audiolab 8000DACmkII	750	G Just as smooth and refined as its predecessor yet, sadly, still manages to obscure the passion or fire of music.	DAC7	•	•	•	127
Audio Note DAC 1	600	G An oddball DAC with manual de-emphasis switching. Needs a high preamp input impedance if bass is not to suffer.	20-bit	•	•	•	127
Audio Synthesis DSM-M	1234	G+ A weighty but neutral and highly calculated performer, best suited to transports like the P-10, despite Sync Lock facility.	20-bit	•	•	•	113
Beard DAP-1	1250	A- Clad in a wooden case this marriage of digital technology and valves has hit the rocks, a disappointingly flat sound	16-bit	•	•	•	113
DPA Digital Little Bit II	400	G A new on-board mains filter promotes a smoother and richer sound at the expense of some life and vitality.	SAA7350	•	•	•	127
▲ DPA Digital Bigger Bit	695	G With either P-10 or Meridian 200 transports it delivers a very taut and dynamic sound, bathed in an open acoustic	DAC7	•	•	•	103
DPA Digital PDM1 Series 3	1280	G+ Bears technical comparison with both PDM2 and Bigger Bit but - in terms of sound quality - is great advance on the latter	DAC7	•	•	•	103
▲ Meridian 563	695	G Warmer but no less detailed than the earlier 200-series, the 563 really comes into its own with top-flight CD transports.	Crystal	•	•	•	127
Meridian 606 DAC7	1350	G By refining the 203's sound further Meridian have also tempered its vibrancy and 'life'. Fickle with other transports	DAC7	•	•	•	101
Micromega Duo BSII	600	G Has a tendency to sound light, airy and 'fast' but it can also become a little hard or - fatiguing with some digital outputs	SAA7321	•	•	•	101
Micromega Microdac	300	A+ Described as a modest but entertaining performer, achieving its sweetest balance with Arcam's D170.3 transport.	SAA7321	•	•	•	113
▲ Mission DAC5	300	G+ Another modest DAC but one capable of a lean but clean and detailed sound that's typical of the DAC7 breed.	DAC7	•	•	•	113
▲ Musical Fidelity Tubalog	499	G+ The animated character of the Tubalog ensures it's a great upgrade on budget CD players.	18-bit	•	•	•	127
▲ QED Digit	139	G+ Bearing in mind its expressive but very forgiving performance the Digit is almost embarrassingly cheap	PDM Bitstrm	•	•	•	113
Select Systems Dacula	400	G The overly warm and heavy bass of this DAC is quite atypical of the Crystal Bit Stream DAC.	Crystal	•	•	•	127
▲ Sugden SDA-1	749	G+ A pleasant surprise from the fuddy-duddies of audio, judging by its 'masses of high resolution detail and tremendous dynamics'	TDA1541	•	•	•	113
Sugden Stermfoort PDA-10	1200	G+ Unfortunately this 'upgraded' SDA-1 is less impressive than the original, losing out on dynamics, airiness and subtle detailing	16-bit	•	•	•	113
Woodside DAC1	909	G Fine but slightly dated and costly package in performance terms - but flexible, musical and t well built	16-bit	•	•	•	87
▲ Woodside DAC2	510	G+ 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	Track entry keypad	Headphone socket	Variable output	Remote control	Issue No.
Audio Alchemy DDS/DTV/XDP/PS2	2047	A+ A multi-box combination with a Bit Stream DAC that is fundamentally more inspiring than its partnering transport.	DAC7	•	•	•	•	•	•	120
DPA Digital T-VPDM2mkII	3245	G 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	VG A two-box player based on Pioneer's Stable Platter CD transport. Its music always sounds fast, furious and fascinating.	20-bit	•	•	•	•	•	•	120
Linn Karik/Numerik	2495	G+ Partnering Linn's Numerik DAC with its Karik CD player (as transport) provides a dry, dynamic but also slightly dirty sound.	20-bit	•	•	•	•	•	•	120
Meridian 200/263	1390	G Now updated with Crystal Bit Stream technology, this popular duet has unfortunately lost much of the charm and poise of the original.	Bit Stream	•	•	•	•	•	•	120
▲ Meridian 602/606	3100	VG Meridian's top-of-the-range two-box player looks and sounds both distinctive and elegant, the perfect partner for a cultured system!	DAC7	•	•	•	•	•	•	120
Proceed PDT3/PDP3	4598	G+ The third in a series of unusual transport/DAC combinations and a pairing that retains a powerful, confident and rugged sound	20-bit	•	•	•	•	•	•	120
▲ TEAC P-700/D-700	1500	VG They may lack the resolution of high-end colleagues but still sound warm, bubbly and perpetually entertaining.	20-bit	•	•	•	•	•	•	120



DAT players

DAT, or digital audio tape, has been on the market for quite some time now but has never really 'made it' as a consumer medium, probably due to the fact that very little prerecorded software has been made available. In the last year or so it has begun to carve itself a niche at the top end of the market replacing reel to reel tape recorders as the audiophile's

tape based medium.

The DAT standard specifies a 48kHz sampling rate, which is higher than CD, so direct copying in the digital domain is only possible on those machines with dual sampling frequencies, ie 48kHz and 44.1 kHz. 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 LP mode	Optical in/out	Electrical in/out	AES/EBU in/out	S/PDIF in/out	Issue No.
JVC XD-Z1010TN	900	A+ Ambitious but ultimately disappointing deck with an opaque musical delivery and more features than you can shake a stick at	•	•	•	•	•	111
Panasonic SV-3700	1111	A Slick, powerfully equipped, this pro DAT has a clear, quick and colourful sound somewhat lacking in weight and substance	•	•	•	•	•	111
Tascam DA-30	1199	A+ Interesting pro DAT deck with solid, tangible sound quality which is nevertheless lacking in analysis	•	•	•	•	•	111

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Model	Was	Now
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Kenwood DP-X9010	£499	£369
Philips CD-940	£229	£169
Philips CD-910	£129	£99
Pioneer PD-201	£169	£139
Rotel RCD-955AX	£230	£185
Rotel RCD-965BXL	£329	£269
Technics SL-PG520	£199	£129
Yamaha CD-635	£299	£249
Yamaha CDX-670	£290	£239
Yamaha CDX-660	£249	£199

CASSETTES

Model	Was	Now
Kenwood KX-5530	£220	£159
Kenwood KX-3510	£189	£129
Kenwood KX-W4850	£170	£125
Kenwood KX-W6050	£200	£149
Rotel RD-845AX	£149	£125
Rotel RD-955AX	£199	£165
Yamaha KX-260	£160	£129
Yamaha KX-360	£199	£169
Yamaha KX-W362	£199	£169
Yamaha KX-W262	£250	£199

FM TUNERS

Model	Was	Now
JVC FX-342	£129	£99
Philips FT-920	£139	£99
Pioneer F-676	£199	£149
Pioneer F-757	£279	£209
Rotel RT-980AX	£149	£125
Technics ST-GT630	£199	£139
Yamaha TX-470	£159	£125

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Model	Was	Now
Kenwood DA-9010	£599	£449
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Rotel RA-920AX	£129	£105

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PMA-480R	50wpc	£220

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KA-3050R	45wpc	£180
KA-4050R	70wpc	£250
KA-5020	80wpc	£205
KA-5050R	95wpc	£315
KA-7050R	100wpc	£450

PIONEER

A-102	30wpc	£115
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SU-A600	40wpc	£170
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YAMAHA (2 Yr Guarantee)

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RX-V470	50wpc	£399

CASSETTES



AIWA

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AD-F810	3 Head	£199
AD-WX828	Twn A-Rev	£179

DENON (2 Yr Guarantee)

DRM-540	Hx-Pro	£160
DRM-710	3 Head	£260
DRS-610	Hx-Pro	£200
DRS-810	3 Head	£300
DRW-760	Hx-Pro	£250

KENWOOD

KX-3050	Hx-Pro	£150
KX-5050	3 Head	£205

PIONEER

CT-S420	3 Head	£225
CT-S620	3 Head	£299
CT-W420R	A/Rev	£180
CT-W620R	Hx-Pro	£225
CT-W820R	Rem Con	£270

SONY

TC-K611	Dolby B	£299
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TECHNICS

RS-TR333	Hx-Pro	£180
RS-TR515	A/Rev	£225
RS-TR979	Tw Rec	£340
RS-BX404	Hx-Pro	£160
RS-BX646	3 Head	£205
RS-BX747	3 Head	£270

FM TUNERS



DENON (2 Yr Guarantee)

TU-260	"Winner"	£120
TU-580	RDS Sys	£220

KENWOOD

KT-2050	3 Band	£135
KT-3050	RDS Sys	£165

TECHNICS

ST-610	24 Mem	£119
ST-G70	3 Band	£225
ST-G470	39 Mem	£130
ST-GT550	Rem Con	£175
ST-GT650	RDS Sys	£210

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AKAI

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D-90	40wpc	£670
D-110	40wpc	£800

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JVC

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UX-T1	8wpc	£270
W-58CD	50wpc	£450

KENWOOD

UD-951M	42wpc	£999
M-47G	45wpc	£699
M-28MG	40wpc	£549
M-97MG	85wpc	£1099

PIONEER

N-33	32wpc	£340
N-63T	37wpc	£495
N-93M	66wpc	£945
J-10	49wpc	£495
J-20	50wpc	£585
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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	646	E One of the best dynamics on the market, hooks directly to speaker outputs and makes much of the competition sound lame	Extra-aural			•	•	99
AKG K135	46	A The K135s don't live up to the usual AKG standards, though they do have the ability to reproduce rhythm well	Supra-aural	•		•		63
▲ AKG K240 Monitor	82	G Something of a classic, these AKGs are very user friendly in all respects; sonically on the warm side of neutral	Circumaural	•		•		63
▲ AKG K280 Parabolic	117	G+ A very revealing and unusual twin driver design that uses the same principle as a satellite dish to beam sound into the ear	Circumaural	•		•		63
▲ AKG K340	191	E Heavyweight cans in most respects, the K340 with its electrostatic tweeter is a very revealing headphone	Circumaural		•	•	•	75
AKG K44	42	A Good quality personal oriented phone, could have a better sense of space but is musically quite communicative	Supra-aural	•		•		99
▲ AKG K400	118	VG Comfortable over long sessions. Sound is exquisitely detailed, dynamic and uncoloured	Supra-aural	•		•		121
▲ AKG K500	138	G+ Open and clear, they reproduced music with impressive definition, balance is on the light side but transparency is high	Circumaural	•		•		111
Aiwa HP-X30	26	G- 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	A- 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	A- Warm feeling and sounding with impressive physical substance for the price, could be more relaxed and open	Circumaural	•		•		99
Audio-Technica ATH-611	51	G Same basic design as 609 but bigger thinner diaphragm makes this a more relaxed and informative headphone	Circumaural	•		•		99
Audio-Technica ATH-9000	246	G Electrets which connect to the amps speaker outputs, it sounds a little too smooth but would suit aggressive amps	Circumaural	•				111
▲ Audio-Technica ATH-910	90	G The closed-back 910s are an improvement on the 909s with a nice rhythmic quality rarely found with headphones	Circumaural		•	•		55
▲ Audio-Technica ATH-911	80	VG Nicely finished dynamic headphones with all the trimmings, plus a very clean and subtle sound	Circumaural	•		•		63
Bandridge EH910DD	50	A- Modestly successful mid/top, but dreadfully cloying, ploddy bass makes this model essentially unlistenable	Circumaural		•	•		121
▲ Beyer DT-211	25	A Good value compact, couth and enjoyable, esp in midband. Earpads not removable for cleaning	Supra-aural	•		•		121
Beyer DT411	59	G A reasonable but not very thrilling headphone that doesn't really offer enough at the price	Supra-aural	•		•		111
▲ Beyer DT911	199	VG Probably too revealing for many headphone amps these are very subtle and fine if expensive cans	Circumaural	•		•		111
▲ Beyer DT990	109	VG 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	VG High quality infra-red headphones with soft comfy earpads and mellow but informative sound quality which is hard to dislike	Circumaural	•		•		75
▲ Jecklin Float Electrostatic	399	E These electrostatics have an openness of sound rarely found in the breed, with good dynamic range to boot	Circumaural	•			•	55
▲▲ Jecklin Float Model One	75	G+ Whilst very unusual in appearance, the Floats give remarkable sound quality and openness at a reasonable price	Circumaural	•		•		55
▲ Jecklin Float Model Two	99	G+ Helmet shaped and pretty unflattering but open sounding and comfortable in the long term. Lacks adjustment	Circumaural	•		•		63
JVC HA-D690	40	A Competent but rather undistinctive cans, a bit middle of the road and well suited to aggressive sources	Supra-aural		•	•		111
JVC HA-D910	60	A Broadly acceptable if unexciting design with low level losses and some colourations	Circumaural		•	•		121
Kenwood KH-1000	20	A- First step up from a true mini: a near miniature which is cheap, comfortable and inoffensive	Supra-aural	•		•		121
Philips SBC3390	60	A Up front but rather aggressive headphone with lightweight, coloured sound. Not very comfortable.	Supra-aural		•	•		121
Quart Phone 75X	70	A Unusually comfortable sealed headphone, though sound isolation poor. Hard, edgy sound quality.	Circumaural		•	•		121
▲▲ Sennheiser HD440 II	35	A+ Still the one by which others at the price are measured, though now slightly leaden sounding, cold treble	Supra-aural	•		•		121
Sennheiser HD 540II	120	G+ A good but not great headphone that due to its high impedance and efficiency should work well with most sources	Circumaural	•		•		111
▲▲ Sennheiser HD560 Ovation II	140	VG Characteristic slightly heavy sound, but still the benchmark at this price level. High class sound and comfort	Circumaural	•		•		121
▲ Sony MDR-CD1000	170	G+ A fine sounding and comfortable headphone that's likely to work well with most sources	Circumaural		•	•		111
▲ Sony MDR-CD3000	350	G+ Better than most of the headphone outputs around so hard to make the most of, potentially up there with the electrostatics	Circumaural		•	•		99
▲▲ Sony MDR-CD350	30	G Very impressive, possibly the most open sounding cheap closed back can around, lightweight in balance but transparent	Circumaural		•	•		99
▲▲ Sony MDR-CD550	60	G+ A very competent headphone, creates a remarkable sense of space for a closed back design and sounds natural to boot	Circumaural		•	•		99
▲ Sony MDR-CD750	90	G+ Reasonably comfortable and eminently listenable these Sonys have characteristically good bass power and relaxed hf	Circumaural		•	•		111
Sony MDR-CD850	100	A+ Very comfortable, and reasonable sound - better than most sealed designs - though hardness intrudes	Circumaural		•	•		121
▲ Stax Gamma pro/SRD-X pro	678	E The Gamma pros are like a stethoscope for your hi-fi, revealing subtleties that many loudspeakers fail to resolve	Circumaural	•			•	63
▲ Stax Lambda Signature/SRM-T1	1644	E The Signature when combined with the SRM-T1 valve driver must be the most transparent headphone available	Circumaural	•			•	72
▲ Stax SR Gamma	239	G+ The next model down the Stax range from the Lambda, the Gamma is an excellent headphone with little to criticise but the price	Circumaural	•			•	55
▲ Stax SR Lambda Pro/SRD-7SB	674	G+ An industry reference, frighteningly revealing, bringing across more information than loudspeakers costing twice as much	Circumaural	•			•	55
▲ Stax SR Lambda Pro/SRM-1	1239	E Extracts layers of information that other headphones only hint at. The SRM-1 has more edge than the SRM-T1	Circumaural	•			•	75
Technics RP-F10	100	A Another very comfortable sealed model, modest sound isolation and uneven sound favouring bass	Circumaural		•	•		121
▲▲ Vivanco SR808 Classic	55	G A new mid price reference from a new and interesting source. Good all round, no obvious shortcomings	Supra-aural	•		•		121
Yamaha YHD-1	46	G Stylish semi-folding design with a slightly forward balance that very nearly scraped a recommendation	Supra-aural	•		•		111

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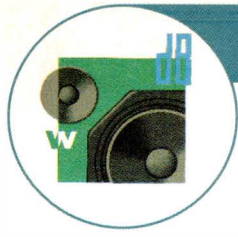
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Loudspeakers

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 sitting columns for guidance. For good stereo they need to be more or less the same distance from nearby walls. Models not ticked as 'floorstanding' will require rigid stands.

Loudspeakers

Product	£Price	Comments	Size: HxWxD (cm)	Bass from (Hz)	Site close to wall Sensitivity (dB)	Site in free space	Floorstanding	Issue No.
▲ Acoustic Energy Aegis 1	452	G Rich and slightly heavy balance doesn't mask fine mid/treble coherence and transparency. Entry level for all-metal drivers	39x21x26	28	84	•	•	118
Acoustic Energy AE1	950	G Amongst the best miniatures around, shows exceptional mid focus and coherence, but is pricey and could be more agile.	29.5x18x25	48	84	•	•	102
▲ Acoustic Energy AE3	1650	G+ Solid, authoritative and impressively accurate – if a shade ponderous and slow	63x26.5x37	23	85	•	•	86
Acoustic Research PI 3	219	A 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	139	A- 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	G 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	299	A 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	A Loud and lively budget wall-mount is bigger and beefier than most of the competition, if lacking some subtlety and refinement	33.5x24x21.5	30	87	•	•	94
Allison AL105	170	A- Pretty enough in appearance, sonically the AL105 doesn't really make the grade at the £150 asking price	37x24x21	45	87	•	•	78
▲ Allison AL110	220	G- Compact bookshelf model is a little dry and mid forward, but bass is extended and solid	40x24.5x22.5	28	86	•	•	102
Allison AL120	420	A Pretty well balanced if slightly mid forward, but sound quality is a little disappointing for the price	63x28x27	30	88	•	•	98
Allison MS 200	220	A- Small and solid as a brick, this micro-miniature has limited bass and bright balance, but sounds agile and communicative	25.5x14.5x15	50	85	•	•	106
▲ Apogee Caliper Signature	3995	G+ Power hungry full range ribbon panels have remarkable transparency and delicacy, loudness and 'grunt' are a bit lacking	122x70x6.5	30	81	•	•	81
▲ Arcam Delta 2	340	G Pretty luxury compact sounds a shade forward and coloured but has dynamic and lively bass for its size	37.5x22.5x27.5	40	87	•	•	94
ATC SCM20	1461	G+ Massively built, invariably informative but the rather forward presentation can be uncomfortable	44x24x31	28	82	•	•	86
▲ Audio Note AN-E	1300	G+ Lovely coherence, great midband dynamics and transparency, extended bass and high sensitivity — pity it's so darn ugly!	80x36x28	20	91	•	•	106
▲ Audio Note AN-J	799	G+ Light damping and local unevenness adds some coloration, but doesn't spoil the very lively, dynamic and coherent sound	58.5x33x24.5	25	90	•	•	110
Aura SP-50	400	A Two very tasty drivers rather outclass the cabinetwork; a capable but slightly dull compact stand mount	40x22x25	30	87	•	•	126
▲ B&W 2001	120	A Cunningly concealing its (very real) limitations, this is just about the smoothest and best balanced miniature around	29x18x21	48	87	•	•	118
B&W 2003	190	A- Flashy and assertive ghetto blaster styling is not reflected in the rather bland, if well balanced sound	43x21x25	30	88	•	•	122
▲ B&W DM620i	399	A+ Good material value, this compact floorstander has a beautifully voiced midband, less happy bass tuning	77x24x32	40	89	•	•	126
▲ B&W Matrix 801	3495	G+ Lacks the transparency of the best panels, and the drama of the best dynamics, but is something of an acoustic tour de force	77/99x56x43	<20	86	•	•	81
B&W Matrix 805	845	G Stylish, with remarkable imaging properties, good balance and low coloration, though less successful at musical communication	42x26x22.5	30	87	•	•	98
▲ Bose 305	430	G- A bit of an oddball, fine dynamic liveliness and a good room match more than make up for the strange stereo imaging and treble	28x45x23	40	88	•	•	78
Bose 401	500	A Cheaply built but distinctively styled semi-omni floorstander suffers from heavy midbass but still sounds lively and open	78.5x30x28.5	28	89	•	•	110
Bose 901 MK6	1650	A The pre-equalised multi-driver 901 is cleverly engineered to deliver exceptional loudness	33x54x32	28	89	•	•	86
Boston HD5	139	A Tiny and prettily shaped miniature has an attractive lack of boxiness, but is a little short of drama and dynamic drive	25x16x18.5	30	86	•	•	110
▲ Boston Acoustics SW10	449	G- Clever powered subwoofer system integrates well and improves system loudness and power handling	50x28.5x42	35	NA	•	•	126
Brinkmann Endymion	395	A+ Omnidirectional design with rococo styled urn-shaped ceramic enclosure. Distinctly bass light, but impressively coherent	48x29 (diam)	50	85	•	•	106
▲ Cabasse Bisquine	600	G+ Classy French large bookshelf speaker has great coherence and dynamic grip, but a rather mid-forward overall character	48x26x30.5	30	91	•	•	110
▲ Cabasse Skiff	1500	G+ Large floorstanding three-way gives great sensitivity and bass extension with fine dynamic grip	100x30x36	25	92	•	•	122
▲ Canon S-30	180	A+ Clever and unusual moulded design has attractive lively coherence, along with 'wide imaging stereo' effect	27x22.5x23.5	50	88	•	•	114
▲ Canon S-50	250	A+ Only a small cone miniature at heart, the fascinating styling and extended sweet spot feature make it utterly original.	30x24(diam)	48	84	•	•	102
▲▲ Castle Chester	650	G+ A brilliant throwback, using horn-type approach to provide startling midrange dynamics and coherence.	94x23x27	45	87	•	•	98
Castle Durham	250	A Like the slightly larger York, the very pretty presentation is not reflected in a similarly sweet sound	40x22x24	48	88	•	•	118
▲ Castle Pembroke	400	A+ Comfortably recommended, a sweet smooth sound with good overall balance of engineering-based performance	55x37.5x30.5	46	88	•	•	31
▲ Castle Trent II	190	A Very classy finish for the price, plus a sound that passes muster without setting anything much alight	33.5x18x20	50	88	•	•	122
▲ Castle Winchester	1499	G+ Unconventional and beautifully crafted, large for its bass extension but engagingly agile and attractively open and airy	114x24x47	25	87	•	•	90
Castle York	349	A+ Pretty little real wood compact has an engaging transparency, good balance and fine timing, could do with more authority	43x22x26	30	86	•	•	110
▲▲ Celestion 1	109	A Pretty basic performance but at a very basic price — it all sounds a bit scrappy and untidy, but its heart's in the right place	27.5x16x21	50	87	•	•	114
▲▲ Celestion 3 MkII	130	A+ Smooth and polished by budget speaker standards, if a bit laid back for some tastes	31x18.5x20	45	87	•	•	130
Celestion CS135	139	A- Compact hideway passive subwoofer lacks serious bass extension; for high sensitivity speakers only	52x19x34	45	88	•	•	128
▲ Celestion 15	389	G Big box and bang for your bucks, short on subtlety and control, but long on both enthusiasm and perceived vinyl wood grain	103x20.5x25.5	28	90	•	•	114
Celestion 9	269	A Nicely presented and fair material value, with impressively flat bass-to-mid balance	49.5x20.5x24	30	89	•	•	102
Celestion SL12Si	629	A Elements of fine sound quality, but this 'grown up' SL6 variation has a lumpy response alongside its improved power handling	53x20x27	50	85	•	•	66
Celestion SL600Si	820	G Has certain remarkable qualities that some will find irresistible, but needs careful system and room matching	27x20x23	52	82	•	•	68
Celestion SL6Si	429	A+ This stereotype luxury compact can sound a bit dull and congested, but really opens up on Slate Audio stands; favours CD	37.5x20x25	30	86	•	•	94
Celestion 300	1099	G Splendid bass extension and fine panel-like openness and transparency, but dynamics and timing are suspect, balance very laid back.	100x21x31	<20	86	•	•	118
Dali 102	230	A Attractive bookshelf model has fine midband focus and bass extension, but treble's a bit restrained and bass a bit detached	37x21x25	30	86	•	•	114
Dawn Chorus FS	698	G Compact floorstander with superb coherence but rather forward midband. Would suit smaller rooms best	91x26x21	30	86	•	•	114
Dynaudio Contour1.3	1199	G Heavyweight luxury finish bookshelf model has good scale and weight but is pricey and a bit ponderous	38x20.5x29	28	86	•	•	122

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Loudspeakers continued

Product	£Price	Comments	Size: HxWxD (cm)	Site in free space Sensitivity (dB)	Site close to wall Bass from (Hz)	Floorstanding	Issue No.
▲▲ Epos ES11	395	G+ Integral baffle/driver to give a remarkable combination of low coloration, transparency and speed; bass is a bit shy	37.5x20x25	45	86	•	94
▲ Epos ES14	595	G+ Substantial stand mount delivers delightful midrange focus and delicacy with good bass control. System sensitive	49x22.5x29	25	85	•	98
▲ Faraday FS1	225	A+ Concrete box on a budget, works surprisingly well despite cheap drivers, wood veneers here Direct sale only	47x27x28	45	86	•	114
Faraday FS5	575	G Pricey and ugly, but with its own sonic charm, thanks to substantial influence of the concrete enclosure has upon the sound	46x27x26	28	90	•	102
Faraday Siren	375	A- Interesting if ugly high mass concrete cabinet is let down by imbalance of ageing driver combination	46x27x27	48	87	•	94
▲ GLL Maxim	119	A Budget miniature offers well balanced strengths and few weaknesses at a very realistic price; a bit feeble	26x17x20	30	85	•	122
Harbeth LS3/5A	539	A Still a classic miniature, though not to every taste, and none the better for the recent update under our listening conditions	30.5x19x16	60	81	•	66
▲ Harbeth HL-P3	479	G Very limited loudness but impressive full-range scale from uncoloured and very well balanced but time-smearing sub-miniature	31x19x17	23	82	•	118
▲ harman/kardon LS 0200	150	A Laid back to a fault but entertaining nonetheless, and a big box for the price	38x21x29	30	86	•	130
▲ Heybrook Prima	130	A+ Neat and discreet miniature delivers fine coherence, pace and timing, though balance is a trifle forward and bass a bit light	29x19.5x18	50	86	•	110
▲ Heybrook Quartet	555	G Beautifully presented and built large bookshelf model with good sensitivity and a lively, forward sound	41x24x23	48	89	•	122
▲ Heybrook Sextet	1099	G+ Engagingly coherent and a highly analytical, partly due to distinct and t always comfortable upper-mid forwardness	96x27x20	25	85	•	102
▲ Heybrook Solo	189	A+ Discreetly styled, sounds a little untidy in both bass and treble but handles complex rhythmic material much better than most	36x23x22	28	87	•	90
▲ Heybrook Trio	359	G Same drivers as HBS1 in prettier real wood enclosure give a sweeter and more forgiving if less committed sound	47x24x25	45	89	•	118
Infinity Modulus	795	A+ Carefully conceived and beautifully built. Undeniably attractive in the mid and treble, it failed to handle the bass as well	30x18x26	45	84	•	86
▲ Infinity Reference 10	200	A An engaging and lively sound from a prettily finished and substantial small bookshelf size model	36x23x23	50	87	•	98
Infinity Reference 20	300	A Well presented and balanced with good bass control, but somehow lacks convincing cohesion and agility.	46x27x24	27	88	•	102
▲ Infinity Reference 30	400	G Budget price floorstander has good overall balance and bass extension, but is rather coloured and uneven	86x27x24	25	89	•	122
Infinity Infinitesimal	499	A Cute but pricey amplified subwoofer is too small to deliver real bottom octave grunt	34x34x34	40	NA	•	128
Jamo Concert II	330	A- A respectable 'bookshelf' performer that needs free space siting but includes attractive cabinetwork and a neat grille	41x24x25	48	85	•	66
Jamo Cornet 40 III	130	A Pretty presentation and a strong box, but poor driver fixing. Decent if bright sound	32x20x22	48	86	•	130
Jamo Concert V	500	A 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	A 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	A+ 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	A+ 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
JBL Control 1 Plus	250	A Sub-miniature with forward midrange and real bass; highish price partly justified by near-indestructible Pro build	23x15.5x14	50	89	•	90
JBL L1	479	G Good power handling, decent transparency and deep but current hungry bass from a compact and solid enclosure	40x21x25.4	47	87	•	121
JBL ti1000	1500	G Ultra-engineered, beautifully crafted bookshelf model. Performance compromised by over enthusiastic midbass output from port	44x30x28	45	89	•	118
▲ Jordan JH400	590	A+ Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50	83	•	106
▲ JPW AP2	180	A Offers real wood veneer at a bargain price; performance is cleaner but broadly comparable to P1 Vinyl overall	43.5x25.5x26	45	86	•	106
▲ JPW AP3	225	A+ Pretty good stereo and well balanced overall it had its own character which is well suited to vinyl replay	52x25x29.5	57	90	•	46
▲▲ JPW Gold Monitor	80	A Great sound for pound value through bass and midband, but the top end's rather coarse	27x18x18	50	85	•	130
▲ JPW Minim	79	A- Very civilised but dynamically limited, the Minim is well suited to the smaller room and where limited loudness is acceptable	27.5x18x19.5	28	85	•	82
▲▲ JPW Mini Monitor	60	A Ultra cheap Richer Sounds special is lightweight and short of welly, but a snip for surround sound use	27x18x17	50	85	•	122
▲ JPW P1	155	A+ Honest and basically articulate if not very sophisticated, resolution is good but can sound a little wearing in bright systems	44x25.9x26.1	60	89	•	59
▲▲ JPW P1 Vinyl	135	A A lot of highly competent loudspeaker for the price, with a safe sound that's unlikely to disappoint.	43.5x25.5x26	32	87	•	102
▲▲ JPW Sonata	115	A+ Well balanced and integrated, offers fine sound if limited bass and dynamic range, plus real tree wood at a nearly silly price	32x23x20	55	86	•	71
JPW Sonata Plus	135	A- This luxury variation on the redoubtable Sonata theme features a metal dome tweeter, and isn't the better for it	32x23x21	30	87	•	90
▲ JRT AD1	500	G+ A fair share of cosmetic deficiencies do little to spoil the impressive coherence and timing	59.5x28x36	28	86	•	86
▲ JRT AD1 Micro	389	G Delightful life and coherence, gives surprising impression of scale; some aggressive tendencies but very open to system tuning	28x17x21	50	87	•	94
▲ Jordan JH400	504	A+ Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50	83	•	106
▲ KEF 104/2	1595	G+ A reference point for dynamics, preferred without KUBE, suited to many rooms. Good stereo, high sound level	90x28x41.5	50	92	•	60
KEF K120	169	A Physically pretty and sonically competent but undistinguished bookshelf size model has good sensitivity but limited extension	34x20.5x26	45	87	•	106
KEF Q30	349	A Fine focus from Uni-Q driver, but lacks drive and time coherence; acoustically smaller than it looks	73x19x29	44	88	•	126
▲ KEF Q80	569	A+ Uni-Q floorstander has good stereo and fine midband coherence, but bass lacks extension, drive and resolution	85x24.5x26.5	45	87	•	106
KEF Q90	739	A Generous floorstander has even balance and decent extension but fails to communicate excitement and involvement effectively	90x25x32	25	88	•	118
KEF AV1	2499	G- Awesomely built, finished and powerful subwoofer lacks the subtlety and unintrusiveness for top class hi-fi applications	43x56x50	<20	NA	•	128
Kammerzelt Ref Mini Monitor	425	G 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	G Impressively communicative bookshelf model has fine vigour, scale and dynamics, if not the smoothest sound around	48x27x25	25	89	•	106
▲ Kenwood LS-500G	500	G Japanese designed and built luxury compact delivers an invigorating and exciting sound; an interesting contrast to some lazier models	45x23x26	48	89	•	118
▲▲ Legend II	200	G Liveliness, coherence and fine information retrieval justifies the odd looking moulded baffle construction	37x21x30	48	88	•	122
▲▲ Linn Index II/KuStone	374	G Stand and speaker looks and sounds very good, good bass extension and control, fine dynamic range. Clean, clear if a shade slow	44x21x23.5	28	86	•	90
▲ Linn Kaber	1298	G+ Dry, bright balance emphasises superb dynamic range and transient precision, but can sound unforgiving	89x19x29	25	85	•	118
▲ Linn Keilidh	579	G+ Stunning timing and coherence and awesome bass drive, especially with ceramic plinth; sounds a bit shut in	83x20x27.5	22	87	•	114
Living Voice Air Partner	11990	G Formidable horn design with astounding transparency, dynamics and speed. Its idiosyncracies are compensated by sheer energy	165x64x92	40	101	•	117
▲ Lumley Monitor Reference 3	895	E Lovely free stander suffers from indifferent bass alignment, but is fast, coherent, solid and very informative indeed.	87x27.5x28	30	90	•	106
Lumley Monitor Reference 4	375	A All metal diaphragm and real wood at fair price; balance uneven — upper mid vocal with suspect bass tuning	36x17x23	44	86	•	126
▲ Magneplanar MG1.4	1090	G+ Offers a very crisp and articulate sound, particularly revealing of upper mid vocal details	155x8x57	40	88	•	72
Magneplanar SMGa	668	A Tonally 'rich', in the right room it proved a satisfactory musical experience	122x48x4.5	56	85	•	46
Marantz DS110	200	A+ Pretty near-miniature trades bass extension for sensitivity, delivering fine midband dynamics but little grunt	33x19.5x20.5	55	88	•	114
Marantz DS220	300	A+ Nicely shaped and presented large bookshelf model sounds competent rather than inspired; a touch too heavy	37x23x26	50	88	•	122
Meridian Argent 1	995	G+ Beautifully built, finished and shaped, has fine bass extension and virtual absence of 'boxiness'; needs a big amplifier	33x27x27	28	83	•	98
Meridian Argent 2	875	G Beautiful high-tech 'large compact' delivers extended, smooth and neutral sound with fair speed. Slate Audio stands essential	48.5x21x29.5	23	85	•	94
Meridian M30	950	A Pricey active speaker, easy on the ears and worth considering especially where space is at a premium	38.5x18x32	40	NA	•	46
▲ Mission 753	700	G+ Gorgeous presentation and potential for open transparency. Floorstander with lots of drivers that gives lots of loudness	90x22x30.5	45	88	•	114

Loudspeakers continued

Product	Price	Comments	Size: HxWxD (cm)	Site close to wall Bass from (Hz)	Site in free space Sensitivity (dB)	Floorstanding	Issue No.
▲ Mission 760i	130	A+ Attractive little wall-mount miniature has livelier dynamics and bass drive than most of its type, but sounds as little shut in	29.5x18x20	48	87	•	110
▲ Mission 760i SE	150	A+ Tweaked 760i variation is one the prettiest and best balanced babies around; a demanding amp load	29.5x18x20	50	87	• •	130
Mission 764i	480	A Generous and handsome floorstander looks fine material value for money, but good scale sound has lazy tendencies	89x25x32	22	86	• •	118
Mission 765i	680	A+ Big heavyweight floorstander has good sensitivity and bandwidth, but somehow lacks agility, authority and dynamic grip	102x25x33	22	91	• •	110
Mission 751	300	A+ Attractive luxury miniature has great sonic potential, but our our review samples have been marred by sample variations	32x17x27	45	86	•	126
Monitor Audio MA1200 Gold II	1200	G Pricey but classy floorstanding variation on MA800 theme; beautifully voiced midband, heavy midbass	93.5x17x27	28	85	• •	122
▲ Monitor Audio Studio 6	800	A+ Pretty but pricey metal diaphragm compact has clear and transparent midband but is ultimately lacking in vim, vigour and drive.	35x22x25	45	86		118
Mordaunt-Short Classic 20	450	A+ Luxuriously finished, beguiling mid transparency, bass is altogether less convincing	37x22x27	45	86	•	102
▲ Mordaunt-Short MS-10	130	A Hi-tech baby has fine bass/mid integrity but the top end is less appealing	30.5x18.5x21	50	86	•	130
Mordaunt-Short SW-1	150	A- Prettily finished and inexpensive passive subwoofer is only really useful with sub-miniature speakers	24x58x25	40	85	• • •	128
Morel Bassmaster 602	1200	G+ Superbly built compact stand-mount, did well in listening tests but suffers (enjoys?) upper midband peak	24.5x40x22.5	25	84	•	114
Musical Fidelity MC-3	400	A+ Solid and authoritative large bookshelf model gives fine stereo and decent dynamic drive but balance is rather shut in	47x26x28	25	88	• •	118
NAD 801MM	100	A- A rather undistinguished sub-miniature with low sensitivity and indifferent sound quality	27x18x18	48	84	•	130
▲ NAD 804	320	A+ Good value compact floorstander sounds lively and coherent, but quite coloured due to uneven balance too	75x20x26	25	89	• •	126
▲ NVA Cube 1	720	G+ Attractive, semi-omni is very sturdily built, and gives an idiosyncratic but unusually open, spacious and informative sound	33x32x32	52	85	•	71
▲ NVA Cube 2	480	G A rude but exciting miniature, with unusually accomplished bass capabilities for its size	28.5x27x28.5	48	85	•	82
NVA Cubix	1400	G Too idiosyncratic for recommendation, the Cubix possesses remarkable bass extension for its size, but is tricky to optimise	60x32.5x32.5	28	84	•	78
Naim IBL	895	G This tiny floorstanding wall mount delivers outstanding dynamics, speed and detail, marred by pronounced upper mid forwardness	80x18x15-20	30	84	• •	94
▲ Naim SBL	1708	G+ Impressive scale, full bandwidth, coherent, attractively discrete, coloured midband, very well balanced and agile	88x26.5x17-27	25	86	• •	102
▲ Neat Petite	525	G+ Far from perfect, but one of the most entertaining and enjoyable speakers around, colorations notwithstanding.	30.5x20x18	33	86	•	102
Nobis DM7	560	G 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	G Compact floorstander sounds open, transparent and evenly balanced; needs a big amp but enjoys hard driving	82x19x19	25	85	• •	122
Origin Live OL1	499	G Luxury miniature has very good overall balance, sacrificing sensitivity to achieve remarkable bass extension for the box size	30.5x19x21	25	82	•	106
Philips FB820	470	A 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	G Generous sounding and impressively uncongested, loudness and bass extension don't quite match plasticity looks	110x29x41	25	88	• •	90
Pioneer S-4UK	250	A+ Carefully developed minimalist audiophile design has some vigour but suffers an intrusive upper mid peak	37x21x28	50	87	•	122
Polk RM 1000W	349	A- Not a true subwoofer at all, but rather the bass section of polk's elegant upmarket three box speaker system	31x52x33	45	90	• •	128
▲ Professional Monitor Co LB1	998	G+ Delightful smoothness and transparency, though bass extension and sensitivity are both limited	53.5x18x26	33	86	•	110
Professional Monitor Co AB1	1600	G Bulky stand-mount transmission line has lovely panel-like transparency, slightly shut in balance, and needs a big room	79x27x43	22	89	•	114
QLN Model One	700	A Model One exaggerates the Signature's rich and heavy midbass and lacks its velvet smoothness	35x25x27	28	85	•	82
QLN Signature	1100	G 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	G+ This classic electrostatic may not be punchy in the bass, but has strengths that some can't live without	92x66x27	34	84	• •	60
▲ Rega EL8	298	G Kyte drivers in compact floorstander give more bass but a shade less coherence; good for small rooms and budget systems	75x16.5x21	55	86	•	122
▲ Rega ELA	405	G Very compact floorstander with integral stand has serious coherence and dynamics, but a measure of brightness and untidiness	84.5x20x30	30	86	•	110
▲ Rega Kyte	198	G Has splendid timing and coherence, sounds very explicit and informative, if a bit bright and short of grunt	31x19x20	50	87	•	114
▲ REL Strata	499	G+ Outstandingly value and performance active subwoofer adds serious bass unintrusively to any small speaker system	52x42x31	<20	NA	• • •	128
▲ Rogers LS2a/2	229	G Balance is a bit warm and rich but 2a/2 has delightful mid-to-treble coherence and transparency, and more welly than Mk1	35.5x23x22	30	84	•	106
Rogers LS4a/2	300	A+ Civilised but a trifle lazy, this large bookshelf model hasn't quite the timing or agility to be particularly engrossing	43x25.5x25.5	25	86	•	110
Rogers LS6a/2	399	G Largish stand-mount is well built, measures well, good material value, but sounds a bit heavy and lacklustre	51x28x29.5	22	87	•	114
Rogers LS8a	499	A+ A mixed bag, with plenty of scale and welly but lacking the subtlety, clarity and agility delivered by some rivals	89x25.5x25	48	91	•	102
▲ Rogers Studio 3	450	G 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	G- 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	G Latest variation on classic BBC-monitor theme looks old fashioned but has beautifully voiced, laid back sound	63x30.5x30.5	30	88	•	122
▲ Roksan Darius	1895	G+ Provides an exceptionally impressive combination of transparency and delicacy with fine information retrieval and speed	47x27x40	20	82	•	86
Royd Topaz	173	A+ Cheerful, articulate and essentially communicative miniature can also sound a trifle scrappy and shut in; well worth trying	30.5x20.5x19	50	87	•	114
Royd Abbot	666	A+ Engaging and dramatic dynamics and fine transient coherence are hampered by a rather coloured mid-forward balance	83x20x34	43	88	• •	118
Ruark Swordsman Plus	299	A Real wood variation on the Swordsman theme looks and measures rather better than it sounds	38x20x28	27	84	•	98

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MARANTZ
CD-52II SE
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KENWOOD
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NAD
302
£142

PIONEER
A-400X
£229

KENWOOD
KRV6060
£295

CD PLAYERS

AIWA	XC-300	£129
KENWOOD	DP2050	£135
	DP3050	£169
	DP5050	£216
	DP7050	£279
	DPM660	ENEW
MARANTZ	CD52II	£199
	CD52IIE	£255
	CD63	£215
NAD	502	£185
	505	£249
PIONEER	PD102	£122
	PD202	£159
	PDS502	£199
	PDS602	£220
	PDS702	£245
	PDS802	£285
	PDS901	£409
SONY	CDP311	£140
	CDP411	£175
	CDPC335	£200
	CDP711E	£230
	CDP911E	£290
TECHNICS	CDPX303ES	£480
	SLPG340	£180
	SLPG440	£149
	SLPG520	£157
	SLPS620	£163
	SLPS740	£205
	SLPS900	£295
	SLPS840	£340
	SLPS2000	£310

RECEIVERS / AV AMPS

KENWOOD	KRV6060	£295
	KRV7050	£339
	KRV8500	£599
	KAV770	ENEW
MARANTZ	PM700V	£379
PIONEER	VA7015	£379
	VS8025	£455
SONY	STRD390	£185
	STRD590	£205
	STRD790	£315
	TAAV570	£349
TECHNICS	SAGX130	£195

AMPLIFIERS

KENWOOD	KA1030	£110
	KA3020	£135
	KA3020SE	ENEW
	KA3050R	£165
	KA4050R	£220
	KA5050R	£280
	KRA4050DR	£185
MARANTZ	PM44SE	£169
NAD	302	£142
	304	£190
	306	£275
PIONEER	A-102	£105
	A-202	£139
	A-300X	£175
	A-602	£285
SONY	TAF211B	£130
	TAF242B	£175
	TAF442B	£219
	TAF442E	£280
TECHNICS	SUVZ220	£110
	SUVZ230	£135
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	SUA700K	£205
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SONY	TCDD7	£450
	DTCE90	£310

LOUDSPEAKERS

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	AM-5-11	£685
	AM-7	£649
	XL1000	£95
	XL2000	£129
	XL4000	£179
JAMO	CENTRE 100	£115
	CENTRE 200	£285
MISSION	760i	£109
	760ISE	£129

CASSETTE DECKS

AIWA	ADF410	£105
	ADF810	£199
	ADWX828	£175
	ADWX929	£199
KENWOOD	KX-3050	£135
	KX-5530	£175
	KX-5050	£185
	KX-7050	£285
	KX-7050-S	£315
	KX-9050 S	£435
PIONEER	CTS-220	£139
	CTS-320	£185
	CTS-420	£205
	CTS-520	£230
	CTS-620	£299
	CTS-920	£515
SONY	TCFX211B	£57
	TCK311B	£130
	TCK411B	£175
	TCK611S	£279
	TCW435B	£150
	TCWR335B	£175
	TCWR635S	£290
TECHNICS	RSBX404	£155
	RSBX646	£167
	RSBX747	£245
	RSTR232	£155
	RSTR333	£169
	RSTR515	£210
	RSTR777	£245
	RSTR979	£309

MIDI SYSTEMS

AIWA	Z-720	£345
	Z-D3000M	£520
KENWOOD	M-27	£440
	M-47	£449
	M-56AG	£549

MINI SYSTEMS

AIWA	NSX270	£249
	NSX340	£295
	NSX500	£310
	NSXD707	£405
	UXA3	£280
	UXA5	£310
	ADAGIO S2	£310
	ADAGIO S3	£335
	ADAGIO S4	£395
	ADAGIO S6	£505
	ADAGIO G7	£670
	ADAGIO G9	£840
	UD-301M	£355
	UD-351M	£399
	UD-501	£499
	UD-551M	£529
	UD-701	£809
	UD-751M	£849
	UD-901	£910
	UD-951M	£960
PIONEER	N-33	£320
	N-33M	£365
	N-53	£425
	N-53M	£485
SONY	MHC-510CD	£339
	MHC-710CD	£399
	MHC-2800CD	£485
	MHC-C50CD	£440
	MHC-C70CD	£380
TECHNICS	SC-CH404	£419
	SC-CH550	£489
	SC-CH650	£539
	SC-CH655	£579
	SC-CH750	£789
	SC-CH950	£939

TUNERS

NAD	402	£135
SONY	STS211	£115
	STS311	£175
TECHNICS	ST610	£110

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MISSION
760ISE
£129

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AMS-II
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STS311B
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NAD
402
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AIWA
ADF810
£199

SONY
TCK611S
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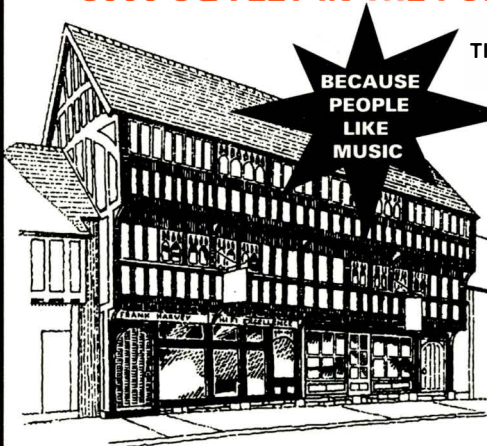
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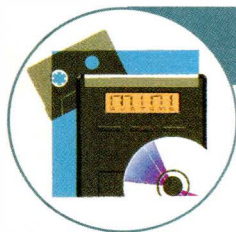
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Loudspeakers continued

Product	£Price	Comments	Size: HxWxD (cm)	Site close to wall Sensitivity (dB)	Site in free space Bass from (Hz)	Floorstanding	Issue No.
Ruark Templar	479	A+ Compact floorstander with striking baffle has decent bass/mid but dull treble; could tame over-bright system	73x19x27	25	85	• •	122
▲ Ruark Talisman 2	700	G Less ideologically committed than some compact floorstanding rivals, its key strength lies in fine all round compromise	86x25x31	30	86	• •	118
SD Acoustics Ribbon	2950	G+ Amplifier sensitive, Ribbon is a lively and loud hybrid marred by some colorations; some like it, others don't	152x30x(15-30)	30	91	• •	81
▲ SD Acoustics SD1	1650	G+ A large scale, airy and unusually detailed system with excellent dynamics. A warmer balance than original model	123.5x38.2x32	50	90	• •	60
▲ SD Acoustics SD3	399	G Port firmly blocked, the new SD3 has the agility and charm of a quality miniature, with good bass extension but low sensitivity	38x19.5x29	25	83	•	106
SD Acoustics SD4	699	G Tall slim floorstander has fine balance, good bass extension and lovely open midband transparency	100.5x20x30.5	25	85	• • •	114
Sequence 30	200	A 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	G Unusual and occasionally wonderful small floorstanding omni; too bright but exceptionally coherent and revealing	69x35x25	24	85	• •	110
Snell Jill	770	G Dated styling belied by fine sensitivity and bass extension, and a lively if slightly untidy and not quite coherent sound	58x33x25	30	89	•	118
▲ Spendor S20	579	G Maintains Spendor's tradition for peerless mid-to-treble coherence and perspectives. Bass is rather unconvincing.	38x22x26	25	83	•	102
Spica Angelus	1295	A A little bass shy and soft in the bass and lower mid, otherwise tidy, extremely lively and fluid, if uneven overall	116.8x53.3x26	50	86	• •	60
Spica TC50	649	G This triangular-profile 'grown up' miniature is a shade boxy and laid back but has good rhythmic and musical integrity	40.5x33x29	55	88	•	71
Spica TC50SE	849	G A heavily UK-modified TC50, the SE sounds less boxy and more spacious, but lacks some of the urgency of the standard model	40.5x33x29	55	88	•	71
TDL NFM	120	A- A disappointing underperformer in our tests, at a price that's not very nice either	27x18x18	50	86	•	130
▲ TDL RTL3	400	A+ Bargain price floorstander has rich, heavy and bright sound with good scale and fine basic neutrality	92x20x38	25	88	• •	126
TDL Studio 0.5	499	G Tiny floorstanding transmission line has good agility but doesn't provide the coherence or even balance of Studio 1	55x20x30	40	85	•	94
▲ TDL Studio 1	699	G Genuinely extended bass from a compact enclosure, very detailed but a shade clinical and detached in presentation	76x23x33	25	84	• •	78
▲ TDL Studio 1M	899	G+ Transmission line helps bring the best from metal cone driver: lovely transparency and fine bass extension	81x23x33	<20	84	• •	118
▲ TDL Reference Monitor	1999	G+ Fine solidity and good accuracy, with great bass extension. Needs a big room and can sound a bit lazy and a shade tinkly	118.5x30x47	28	85	• •	66
Tannoy 603 II	140	A- Pretty looking but altogether rather dull sounding mini-hexagon is less effective than larger brethren	33.5x22x16	45	86	•	130
▲ Tannoy 607 II	220	A Large bookshelf, smart hexagonal box has fine bass for the price, but treble sounds rather shut in	50x32x24	25	88	•	122
▲ Tannoy 609 II	295	A+ Large bookshelf size model with dual concentric driver has fine balance and scale with low coloration	50x32x24	22	86	•	126
▲ Tannoy Westminster	6000	G+ These awesome horn loaded speakers are remarkably controlled and impressive, if only suited to a few pockets and rooms	Huge	38	96	• •	Col
Technics SB-EX2	180	A Nicely presented, well built and decent size enclosure sounds solid but somewhat dull	48x23.5x27	20	86	•	98
▲ Technics SB-RX50	650	A+ A smooth and well balanced loudspeaker, its minor weakness being a mildly excessive low bass	48x30x26	40	86	•	46
▲ Thiel SCS	1069	G+ Luxury piano-gloss compact sets class-leading standards for coherence and communication, can sound a shade dark and shut in	40x22x23	45	87	•	114
Thiel CS1.2	1219	G Elegant compact floorstander has fine balance and dynamic range, but transient timing and dynamics are less convincing	94x27x27	30	86	• •	118
▲ Totem Model One	995	G Utterly delightful but exasperatingly expensive luxury miniature sets the benchmark for its size	31x16.5x23	28	86	•	122
Vandersteen 2Ce	1395	G+ This compact American floorstander's elegant staggered baffle arrangement contributes to a refreshing freedom from boxiness	100x30.7x25.6	23	87	• •	86
Visonik David 6001	163	P Sharp styling but the complex grillework worsens a sound which starts off with too much top and not enough bottom	20x12x13	130	87	•	74
▲ Wharfedale 425	200	A+ Large bookshelf size 505 heir shows fine control and a conservative balance ideally suited to quality systems on a budget	40x27x26	45	87	•	118
▲ Wharfedale 515	260	G 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	A 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	A Has a bigger main driver than many, and so packs a bit more welly and loudness. Coloration is rather obvious, but timing is good	38x22x17	48	88	•	98
▲ Wharfedale CRS3	89	A+ Loads of fun — a remarkably coherent and lively performer at any price; pity it doesn't look prettier	38x22x18	50	88	•	122
Wharfedale Diamond V	130	A This miniature is smoother than most, but rather stodgy with it, inspiring little enthusiasm among our listeners	27x18x20	50	86	•	114
Yamaha YST-SW50	199	A Bargain price amplified subwoofer is too small for serious bass freaks, but does a fair job for the price	48x21x33	35	NA	• • •	128
▲ Yamaha NS 1000M	1200	G+ Living up to its monitor label, and tonally well suited to digital material, it's superbly crafted and capable of high levels	67.5x37.5x32.5	40	90	•	46
▲ Zyp A1	199	A+ Cute metal cased micro-miniature is quite coloured but great fun, with surprising dynamics and fine wall-loaded room balance	22.5x14.5x13	30	85	•	110



Stack systems

Stack 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 control	Loudspeakers	Turntable	Issue No.
▲ Denon D110	870	G Nearly hi-fi from pretty but pricey silver stack; richer, fuller speakers would help	37x27x33	40	30	•	o	125
Goodmans System 700	735	A Separates flexibility and upgraeability in remote midi package; anodyne sound	69x35x37	50	20	• •	•	125
▲ JVC Adagio G7	799	A Wondrous 2-speaker surround movie sound system, but a very uneven package elsewhere. Four by 20W output	42x28x28	20	40	• •	•	125
Philips FW91	999	A+ Good looking and performing package rendered expensive by inclusion of DCC deck	37x26x32	60	30	•	•	125
▲ Pioneer N53M	549	A+ Cheap, occasionally nasty but undeniably cheerful and entertaining if horrid speakers are discarded	36x26x28	30	24	• •	•	125
▲ Technics SC-CH950	1000	A+ Classy if rather bland allrounder includes useful Dolby Pro-Logic AV capabilities	42x27x34	60	39	• •	•	125

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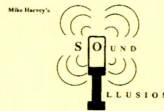
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Tuners

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 amplifier

cosmetically. However, the task they carry out is far from simple, combining the skills of RF (reception) and audio (signal processing) engineering. The importance of the former will depend on local reception conditions, but money invested in a high quality outside aerial system is well spent.

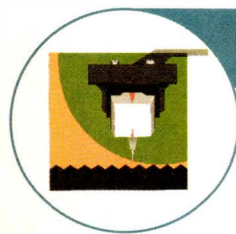
Tuners come in two basic types. Analogue models tune gradually (and usually manually) across the bands, and can have analogue or digi-

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	£Price	Comments	Presets	FM	LW	MW	Signal strength meter	Manual tuning	Automatic tuning	Issue No.
Aiwa XT-003	120	A- Economically designed and built in the UK, but trade-offs have a marked influence on FM and AM sound quality.	30	•	•	•	•	•	•	93
▲ Aiwa XT-950	150	A Decent enough performance all round given the modest price, though RF tweaks have limited value	24	•	•	•	•	•	•	129
▲ Akai AT-93L	280	G+ By AM standards presentable (good) while FM delivers the goods	20	•	•	•	•	•	•	65
Arcam Delta 280	350	G+ Fine sound quality marred by mild synthesiser whine; RF performance only average, remote £60 extra	20	•	•	•	•	•	•	120
▲▲ Audiolab 8000T	700	VG Unusually combines fine sound quality and RF performance (inc AM); superb ergonomics are a joy to use	39	•	•	•	•	•	•	120
Aura TU-50	300	G Tonally neutral, but with rather poor imaging and a certain woodenness to the sound.	16	•	•	•	•	•	•	109
Creek T40S3	250	A Analogue tuner. Sample was hampered by an obvious bass 'hump', production units are said to be cured		•	•	•	•	•	•	93
▲▲ Denon TU-260L	120	G+ Bare minimum of features. Careful designwork promises a surprisingly open and vivacious sound, so don't overlook it!	20	•	•	•	•	•	•	93
▲ Denon TU-580RD	220	G Fine feature package including remote and RDS, plus excellent RF performance and decent sound quality	30	•	•	•	•	•	•	120
Harman Kardon TU9200	219	A The listening panel appreciated its liveliness, but found it a little muddled.	32	•	•	•	•	•	•	109
▲ Harman Kardon TU9400	299	G+ Striking in appearance and with a sound to match, it comfortably exceeded our expectations. On stereo FM it's HK's best yet.	24	•	•	•	•	•	•	93
Harman Kardon TU9600	499	G Good bass and detail, and good - perhaps slightly enhanced dynamics	24	•	•	•	•	•	•	109
JVC FX-362	140	A- Disappointing all round performance — watch out for aerial input overload in strong signal areas. Tuning knob unspecial	40	•	•	•	•	•	•	129
Kenwood KT2050L	150	A- Decent RF capabilities despite simple front end. Sounds a bit bright and ergonomics are a bit complex	30	•	•	•	•	•	•	129
Kenwood KT-3050L	170	A Excellent RF performance and plenty of features including RDS, but did sound rather ordinary under our conditions	39	•	•	•	•	•	•	120
▲ Linn Kremlin	1995	E Controversially good sound at a very high price. The reviewer's saving up but you should check it out for yourself	80	•	•	•	•	•	•	120
▲ Magnum Dynalab FT101	825	G+ Although expensive for its fairly minimum set of facilities, its excellent sound makes up for what it lacks elsewhere		•	•	•	•	•	•	72
Marantz ST-53	170	A+ Sweet sound could well satisfy audiophile sensibilities, but selectivity is not great	59	•	•	•	•	•	•	129
▲ Meridian 604	1350	VG Unique digital convertor makes most sense in Meridian system context; smooth sweet sound with fine front end	30	•	•	•	•	•	•	120
▲ Naim NAT 01	1453	E There may be better sounding tuners in the world, but we have yet to hear one		•	•	•	•	•	•	50
▲ Quad FM4	424	G+ Fine sound, excellent ease of use, good build and finish and a more than satisfactory technical performance	7	•	•	•	•	•	•	50
Quad 66	519	G+ Very pretty and compact but technically unadventurous. Smooth sound but only makes sense in Quad system context	19	•	•	•	•	•	•	120
▲ Rotel RT-930AX	175	G- A competent rather than exciting performer, with low audible interference though slightly compressed and muddled sound.	20	•	•	•	•	•	•	108
Sherwood TX-3010C	120	A Lots of features and fine RF discrimination for price. Sound is communicative but inconsistently tacky	30	•	•	•	•	•	•	120
▲▲ Teac T-X4030	120	A Not exactly special, but still a well balanced, tolerable and capable allrounder at a very reasonable price	20	•	•	•	•	•	•	129
Yamaha TX-350L	130	A- Enticingly pretty and compact presentation but performance isn't great; beware of aerial overload	40	•	•	•	•	•	•	129



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

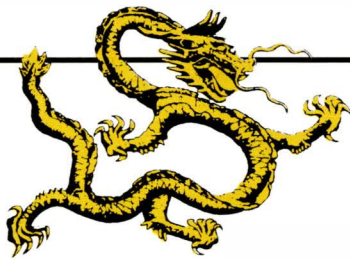
give better performance but at much higher cost. With CD now the dominant medium many amplifiers are no longer equipped with the necessary phono input for a cartridge and a separate phono stage is necessary. Valve designs need either an extra head amp or transformer to cope with the low output of moving 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	£Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
▲▲ Arcam C77	30	A+ A sensible moving magnet package with good bounce at a competitive price	6-16	N	•		48
▲▲ Arcam C77Mg	40	A Punchy sound quality with plenty of extra energy to liven things up. The solid body seems well worth the extra £10	4-8	N	•		67
▲ Arcam E77Mg	60	A Our sample had a disappointing stylus, but gave a coherent, rich and laid back sound, with good 'scale'	3-8	N	•		48
▲ Arcam P77Mg	73	A+ Preferred to its cheaper partner by virtue of a better tip. Channel balance could have been better	4-9	N	•		48
▲ Audio Note IO IIV	1395	E One of the best, giving 'an extraordinarily relaxing midrange clarity', needs a transformer	8-18	VL		•	100
▲ Audio-Technica ART1	850	VG This is a delicate and very fluid-sounding MC that tracks well, offers very low distortion and exceptionally good separation	9-18	L		•	72
▲ Audio-Technica AT-420E	36	A Better suited to pop recordings, this MM bears some of the sonic hallmarks of the Linn K5	7-14	N	•		67



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PL519	THORN	5.95	6201	GE	6.50
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Turntables – cartridges continued

Product	Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
▲ Audio-Technica AT-95E	20	A Clear, dynamic if richly balanced, the magnetic '95E is a definite Best Buy	8-14	N	•		48
▲ Audio-Technica OC-10	320	G+ Good treble and good detail too, but some congestion and coloration reduces its informativeness.	4-12	L		•	103
▲ Audio-Technica OC-5	130	G For the price, it's unusually effortless and detailed, but it tends to become rather relentless and tiring after a while.	5-14	L		•	103
Audioquest AQ 404i-L	500	G+ Slight harshness detracted from the performance of this otherwise clear-sounding and detailed cartridge	8-16	L		•	84
Audioquest AQ 7000	1295	G+ Stunning stereo imaging and good detail at low levels are spoiled by less-than-perfect tracking and high sensitivity to arms.	6-20	L		•	91
Denon DL103	100	A+ Good performance in bass and general 'life' is seriously let down by its spherical stylus which kills subtle details.	9-22	L		•	103
▲ Denon DL110	70	G Firmly recommended as a fine all-rounder, this high-output MC model is likely to perform well in nearly all circumstances	6-16	N		•	48
Denon DL160	90	G Although listeners just preferred the 110, its brother here proved a twin in lab tests and is still "thoroughly competent"	6-16	N		•	43
▲ Denon DL304	200	VG Uncolored, detailed, neutral, superb tracking; top notch altogether, and a top notch bargain too.	4-12	L		•	103
▲ Dynavector 17D2	298	VG Clear, detailed, neutral and generally very informative - excellent .	6-18	L		•	91
▲ Dynavector DV10X IV	138	A+ Fine sounding and realistically priced, damping is recommended to ensure successful tracking ability	8-18	N		•	48
Dynavector XX-1	698	G+ Good, but not immensely competitive at the price, and not helped by comparison with the low output version	7-15	N		•	84
▲ Dynavector XX-1L	698	VG Very clear, very detailed, no troubles with tracking; response lift around 20kHz seems to do no harm	7-13	L		•	84
Empire Benz Micro MC-Gold	150	G Nothing is obviously wrong, but nothing is stunningly right either. Safe, but perhaps a little too safe	7-17	L		•	103
▲ Empire Benz Micro MC-Silver	150	G Ultimately not the peer of the MC Gold is more appropriate to the sort of equipment it's likely to be partnered with	8-18	N		•	103
▲ Empire Benz-Micro MC-3	800	G+ Offers a warmer and very transparent account of the music. Its tracking prowess is slightly limited	5-12	L		•	72
Glanz GMC-10LX	80	A+ Bearing some of the hallmarks of the '10EH, the '10LX is still less competitive in the sonic stakes	7-15	L		•	67
▲ Glanz GMC-20E	129	G+ Very good tracking, smooth sound and good detail. Very slight surface noise enhancement	5-10	L		•	91
▲ Goldring 1012	50	G Slightly harsh sound but plenty of life and quite good detail. Some very high frequency coloration apparent	6-12	N	•		85
▲ Goldring 1022	70	G As with 1012, a touch harsh; detail and transient purity improved, though, and it goes well with electric guitar!	5-11	N	•		85
Goldring 1042	90	G Not terribly subtle, and not such good value alongside 1012 and 1022. Quite lively, though	7-12	N	•		91
▲ Goldring Elan	20	A A lightweight and frisky-sounding MM that appears to be based upon the same body as the Nagaoka mm4	7-15	N	•		67
Goldring Elite	200	G The basics are right, and it will cheerfully tackle any source material, but its sound possesses a certain dirtiness	8-18	L		•	103
Goldring Eroica H	100	G- More confused and coloured than low-output LX, high output less of an issue these days	8-15	N		•	84
▲ Goldring Eroica LX	100	G Not the most subtle cartridge in the world; can sound edgy at times, but lively and informative	8-14	L		•	84
Goldring Excel	549	G Errs on the warm and heavy side of neutral. Strong bass lines are its forte, but resolution of subtle treble details is weak	6-13	L		•	72
Goldring Excel GS	600	G+ True high end quality in its lack of colorations, but tracking seems indifferent and high levels tend to sound rough and edgy.	9-20	L		•	103
Kiseki Blackheart	1995	G 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	G+ Good bass and imaging, but hints of spit and coloration let the side down slightly	8-15	L		•	84
Kiseki Lapis Lazuli	5000	G+ 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	G+ 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	A+ Not as crisply focused as the costlier Linn magnetics, the K5 offers a smoother presentation	7-16	N	•		67
▲ Linn K9	98	G Linn threw this model into the leading pack by beefing up the Basik's bodywork and adding a super stylus	6-15	N	•		Col
London Maroon	199	A+ Now manufactured under the London brand name this Decca cartridge is as iconoclastic as ever	9-20	N	•		67
London Super Gold	339	A- Immediate and detailed, but very coloured, very nonlinear and questionable effect on records. Devotees swear by it	9-15	N	•		84
▲ Milltek Aurora	299	G+ An overall feeling of relaxed ease characterised this clear and atmospheric Kiseki-built cartridge	8-16	N		•	Col
▲ Nagaoka MP10	19	A 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	G+ For the price, a good blend of virtues weight, clarity and neutrality.	3-11	N	•		85
▲ Ortofon 520	50	A+ Very sensitive to load capacitance this new Ortofon maintains the company tradition for a lively, effervescent SQ	7-16	N	•		67
▲ Ortofon 530	80	G+ Very clean and assured sound; transients not quite perfectly pure but plenty of detail.	4-11	N	•		85
Ortofon 540	100	A Graced with FGII stylus but possessed of too high a compliance for broad arm matching. It could also sound a little unforgiving	3-8	N	•		67
▲ Ortofon MC10 Super	80	G "What a delightfully sweet-sounding cartridge this is . . ." we said	5-15	L		•	48
▲ Ortofon MC15 Super	100	G+ A good all-rounder, with outstanding performance in detail retrieval, even if it can be very slightly bright and close-up	10-24	L		•	103
▲ Ortofon MC3 Turbo	110	G Not terribly subtle, but it obviously doesn't aim at that. The 3 Turbo is bright, cheerful and bouncy - take it as it comes!	10-24	N		•	103
▲ Ortofon MC3000 MkII	900	E Low levels of body resonance are a real ear-opener. Nothing to criticise elsewhere; one of the very best	9-16	VL		•	84
Ortofon MC5000	1500	G Review sample could not be fully run-in, limited tracking ability, bright and forward sound, though imaging is excellent	12-20	VL		•	91
▲ Ortofon Quartz	140	G Lively, quite detailed, and a touch bright, the Quartz has many qualities of the much dearer Quasar	3-12	L		•	91
▲ Ortofon Quasar	350	G+ Many of the qualities of the MC3000, although a touch bright. Good detail and delicacy	8-15	L		•	84
Ortofon Quattro	210	G+ Undoubtedly a competent performer. Generally neutral, but can be edgy and bright in loud passages.	6-18	L		•	103
Rega Bias	34	A+ Difficult to mount in some arms due to its shallow build, the bias offers a gentle, refined SQ	4-10	N	•		67
▲ Rega Elys	74	G Clearly superior to the Bias, despite their common heritage, the Elys is both more detailed, accurate and musically convincing	8-15	N	•		67
▲ Revolver	20	A 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	G Recognisably related to Corus Blue, but distinctly more civilised and smoother.	7-12	N	•		91
Roksan Corus Blue	75	G Roksan-specified modified Goldring 1012; slight harshness detracts from otherwise good sound.	7-12	N	•		91
▲ Shure ME97HE	55	A+ It won't turn a sow's ear of a turntable into a silk purse, but will at least keep going and produce an acceptable result	8-20	N	•		48
Shure V15 VMR	220	A+ Initial listening gave promising results, but extended familiarity gave the feeling of a lack of energy and a "shut-in" sound	5-12	N	•		38
van den Hul Grasshopper II/GLA	3200	E Undoubtedly one of the finest cartridges available, it has tremendous bandwidth, energy and finesse	6-10	L		•	122
▲ van den Hul MC One	975	G+ This extended all the positive qualities of the '10 but added greater authority and scale worth it for the extra money	6-12	L		•	60
van den Hul MC One Super	1100	G+ Slight softening on transients was the only real flaw, but it didn't quite seem to have that special touch one expects	8-15	L		•	84
▲ van den Hul MC Two	1300	G+ Connected directly to any standard MM input it rewards with a highly detailed yet fluid and musically convincing portrayal	6-13	N		•	72
▲ van den Hul MC10	775	G+ A neutral balanced performer giving transparent midrange, fine depth and focus with firm extended bass. Gosh!	5-10	L		•	60
▲ van den Hul MM1	275	G+ If woody midrange coloration could be tamed, the excellent imaging and admirable security would make it excellent	7-15	L		•	103



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Turntables and tonearms

Specialist turntables are what high fidelity sound is all about. CD may offer silent backrounds 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.

Turtables - integrated

Product	£Price	Comments	Suspended subchassis	Manual	Automatic	Cartridge	Belt drive	Electronic PSU	Issue No.
▲ Alphason Sonata/HR100S MCS	1785	G+ Good sound in all areas - bass, clarity and neutrality all in the top class and bettered by very few decks at price	13	•	•			•	79
▲ Dual CS-503-2	160	A Not wholly inspiring; generally coarse and wooly sound is at least not offensive, but easily bettered by the CS505-4	10			•	•	•	91
▲ Dual CS-505-4	200	A Consistent sounding and well isolated turntable. It is slightly lacking in balls, compensates with a consistently unmuddled presentation	10			•	•	•	103
▲ Dual CS430	120	A- Ragged, sometimes unpleasant cartridge mixes with a modest pleasing player in a very sharply priced package	5			•	•	•	67
▲ Kuzma Stabi/Stogi Reference	2000	G+ Beautifully made solid oak plinth, the Stabi also sounds very clear, detailed and extended. Stogi Reference is very capable.	12	•	•			•	91
▲ Linn Axis/Akito	535	A+ 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	A+ Strong midband analysis and imagery, clean if sharp treble is matched to a good if occasionally wooden bass	10	•			•	•	103
▲ Linn LP12 Basik/Akito	904	G Trails the full LP12 significantly, but pace, rhythm, timing etc. still in top class, and bass tauter than of old	10	•	•			•	103
▲ Linn LP12-Lingo/Ekos	2642	G+ The classic reference is improved by the Lingo but charming character remains. Ekos is well made and suited to many decks	9	•	•			•	91
▲ Rega Planar 2	185	G A remarkable product at the price, surprisingly articulate and confident	11.5	•				•	48
▲ Rega Planar 3	250	G A long time leader in its category, the '3 (with excellent RB300 arm) sounded nicely 'musical' in a balanced and coherent manner	11.5	•				•	48
▲ Revolver Rebel	185	G- Quite lively and detailed but not the strongest on subtlety, with slightly lumpy bass. Motor breakthrough audible	12	•	•			•	91
▲ Roksan Radius/Tabriz zi	740	G Design is subtle, refined and easy on the eye. Musically it offers exceptional performance with a minimum of fuss	9	•				•	103
▲ Systemdek 1.920	235	A- The motor unit is derivative of the Rega Planar 2 with a Moth arm. Up tempo even bright at times but never lacks enthusiasm	12	•				•	115
▲ Technics SL-DD33	150	A As with the QD33 though better value. P-mount cartridge	7.5			•	•		48
▲ Technics SL-QD33	180	A 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	G Excellent middle ranking esoterica, with strong all round abilities rather than excellence in particular areas		•	•			•	103
▲ Thorens TD166 V/UK/RB250	280	A- Refined and articulate sound with well focused imagery, suitable for use with good MM and budget MC cartridges	11.5	•	•			•	103
▲ Thorens TD2001	650	G- Similar to TD320 but much dearer - why? Sound is comfortable but not very detailed	15	•		•		•	91
▲ Voyd Reference	5950	E 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	G+ 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	G Sweet and natural sounding player, well suited to Rega RB300. Aesthetics, and the acres of clear acrylic are very distinctive		•		•	•	55
▲ Michell Syncro	325	G A happy blend of qualities endows the stylish Syncro with a blend of subtlety and force - the mailed fist in the velvet glove		•		•		67
▲ Origin Live Oasis A	495	G- Rather coarse sound lacking resolving power - but lively sound may appeal. Industrial appearance		•		•		79
▲ Pink Triangle Anniversary	1495	E Possibly the most detailed, clear and neutral deck around. Likeness to master tape is uncanny		•		•	•	91
▲ Pink Triangle Export	890	E The PT TOO with built in PS. Retains features of great transparency and neutrality. Review sample had highish motor noise		•		•	•	91
▲ Pink Triangle Little Pink Thing	500	G+ Semi suspended, leads the field for clarity and neutrality at the price. It also looks good. Excellent value				•		79
▲ Revolver	200	A Nicely balanced, but unimpressive timing and lightweight bass made this deck rather average for the price			•	•		48
▲ Systemdek IIX/900	230	G A high performance budget turntable which is particularly strong at fine detail resolution and imagery		•		•		103
▲ Systemdek IIXE/900AP	388	G+ The acrylic platter'd IIXE is one of the most capable budget decks on the market, good resolution, dynamics and timing		•		•	•	103
▲ Voyd 0.5	3368	E 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	Parallel tracking	Pivoted	Issue No.
▲ Airtangent 1B	3000	E A complex but superbly built arm for high quality systems, giving excellent stereo and resolution	7.5	•		•	60
▲ Alphason HR100S	490	VG S-shaped arm sounds smooth, but nevertheless reproduces transients with fine attack	10	•	•		C86
▲ Kuzma Stogi Reference	1000	VG Large, solid and well made arm, gives exceptionally clear sound with just a hint of brightness	12	•	•		79
▲ Linn Ekos	1297	VG Superb, state of the art design which builds significantly on predecessor Ittok's strengths	9	•	•		67
▲ Moth arm	95	G+ The ultimate budget arm? Refined, detailed, sweet and natural	12		•		60
▲ Rega RB300	139	VG Despite its modest price it sets exceptional performance standards and could be used on many high end turntables	11.5		•		60
▲ Roksan Tabriz	190	G+ Targetted at the Xerxes, this is a good alternative to the Rega arms in many cases - a trifle bright	9	•	•		91
▲ SME 309	568	VG Beautifully made and finished, fully adjustable, a highly neutral performer	10	•	•		79
▲ SME Series IV	828	VG Superb engineering and finish with a finely balanced sound, impressive stereo focus and low colouration	10.5	•	•		60
▲ SME Series V	1232	E Excellent in all respects, this arm arguably sets the standard for pivoted arms regardless of price	10.5	•	•		60

Restoring the faith

It had been a hard day's listening. We knew it would be, but anticipating the dentist doesn't make a visit any more pleasurable. Things started badly with a brand new M2 contraflow delaying all arrivals by about 45 minutes. Then there were the twelve presentations of the very same programme played on speakers under £150 to endure.

Having suffered everything from the less-than-sublime to the little more than ridiculous, the curtain came down on this month's listening tests, but the unedifying day's experiences — and the prospects of the M2 to come — had left the mood sombre. I sought to cheer things up by bringing in a pair of real loudspeakers.

A pair of massive Tannoy 215 DMT studio monitors sitting in the hall, each with two 15 inch drivers, had attracted everybody's interest, so we trundled them in and lifted their 85kg weight onto stands. Perhaps we rushed the installation, or didn't wait for them to warm up and settle down, but they too were in a sulky mood that day and declined to perform at their best.

We trundled them out again and transferred to my wall-mounted Tannoy 15 inch dual-concentric drivers instead. Cake was eaten, smiles started to return and even the M2 seemed a long way away. One of my regular panellists Russell Kauffman, now with Monitor Audio, mentioned he had some new MA speakers in the car which he'd like to bring in and try.

These MA201s cost £250 a pair, which didn't sound terribly appealing after what we had already endured. I ran a quick brain scan for excuses but couldn't find one, took note of the fact that the designer of the 201s was also present, freelancer Robin Marshall (previously with Monitor Audio, Epos and Mordaunt-Short), and reluctantly agreed. Russell brought them in, set quite close to the wall, and we connected them in place of the wall-mounted Tannoy drivers.

That particular changeover happens

quite often round here, naturally enough, and it's usually just a little sad and depressing. That day had for the most part, already been unusually sad

setting a whole new value benchmark for the 1994 marketplace.

I can't quite believe I've made such a statement about a Monitor Audio speaker. For the past five years of speaker reviewing I've been wrestling with the problem that Mr Iqbal's (Mr Monitor Audio) speakers always cost half as much again (at least) as I expect them to. Now here's one (or two, if you count the £399 floor-standing 202, which I haven't yet sampled) which may well be worth twice what's being asked. It's a funny old world.

Miniatures that cost under £150 (call it under £250 with stand) and floorstanders over £500 are currently the two best established stereotypes in the loudspeaker marketplace. The mid-price sector in between is an altogether more confusing scenario, partly because some need stands and others don't; some have wood veneers and others make do with vinyl imitations.

Throw in the fact that for many users smallness is a virtue, which puts a big question mark over whether or not box size should be considered part of the value equation, and you end up with such a range of alternatives even experienced dealers must find the best route difficult to pick.

But at £250 for the 20 litre stand-mount, and £399 for the floor-standing equivalent, these two vinyl finish MAs look likely to have considerable influence on the 1994 speaker scene. Both look logically good value for money in relation to the miniatures and the more upmarket floorstanders, and the stand-mount 201 certainly sounds good enough to give rival companies a few sleepless nights.



MA201 — The perfect antidote to a hard day's reviewing.

I couldn't quite believe that a little cone was sounding so clear and open.

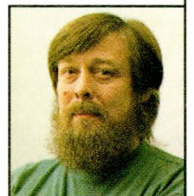
and depressing, so I wasn't at all prepared for what followed.

They obviously weren't a real match for the wall-mount drivers, but didn't have to make any embarrassing apologies either. Most importantly, they were unequivocally in a totally different league from the under £150 mob we'd listened to earlier.

I couldn't quite believe that a little plastic cone was sounding quite so clear, open and coherent through the midband, until it was politely pointed out that it was actually a doped paper cone, in a moulded plastic frame.

In fact the 201 reminded me of the £300-£400 speakers we'd done for the January issue, but also sounded as though it would have blown most or all of those away without breaking sweat. Someone pointed out how similar the size and moulded baffle looked to one of Robin's most successful recent designs, the Epos ES11; someone else christened them Mopos; but everybody agreed that they could happily bat well above their price league. And in the context that an ES11 now costs a not-so-cool £395, the 201 could be

Paul Messenger has been writing about hi-fi longer than he cares to remember, and is a former editor of Hi-Fi Choice — three times over.





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The Critic's Choice

CD PLAYERS

Rotel RCD-965BX

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Rotel's original RCD-865 whipped up a storm, especially from Philips which was a trifled miffed at someone else pipping it to the post with its own technology! And then there were the golden-eared reviewers who thought bitstream would never amount to much anyway.

We know better now of course, and so do the UK arm of Rotel which has spent the intervening two years working on its replacement - the RCD-965BX. Visually it's hardly a departure from the original, though the satin-black alloy fascia with its clear fluorescent display is a little softer on the eye. Extra features include index skipping which joins traditional track skip, search, repeat, random and program play options. There's a new slimline remote too, an attractive little handset that adds direct track access to the tally of widgets.

Inside it's all change with Philips' new SAA7323 PDM DAC replacing the SAA7320 used before. The 7320 family are all single-ended DACs using a total of 256 times oversampling and second order noise-shaping. Nevertheless the SAA7323, with its 352kHz dither, is much closer in execution to the 7320 than the intermediate 7321.

Meanwhile Rotel has a completely new and wholly symmetrical board layout for this combination of SAA7310 decoder, SAA7323 DAC and analogue filter.

Lab report

This player conforms to accepted standards with a nominal 2V output, though its performance elsewhere is still far from conventional. In particular although the SAA7323 DAC avoids the sporadic high-level idle tones of the SAA7320, various fixed signals, including the CLV reference tone of 7.35kHz, are still present. This drone is visible on the -70dB plot and, naturally enough, compromises the signal-to-noise ratio to the tune of about 5dB or so.

Meanwhile the 3D plot highlights the

third and fifth harmonic distortions that mark the 7320 family while extended hum products can be seen to influence the player's frequency response at low levels. Interestingly, the new 1Hz noise modulation test reveals the 965BX to be the least affected of the group even if figures for linearity and stop-band rejection are far from state of the art.

Sound quality

There was no mistaking the calibre of this player, which was greeted with unanimous applause from our panel. Yet if one over-riding feature of its sound struck our listeners, other than its generally engaging character of course, then this was its sheer poise and elegance in handling all percussive sounds. Whether it was the lone cymbal from Mary Black's Columbus, the harpsichord from Pachelbel's Canon, or the vibes and percussion from Marty Paich, all possessed an uncommon delicacy and clarity.

This sense of control and integration of even the most complex passages seems almost intuitive, for though the music has a comfortable 'at home' feel, the overall presentation is far from over-civilised or dusty. Our listeners complimented the player for its bubbly but incredibly refined performance, the music sparkling with enthusiasm and vitality but always tempered with a remarkably realistic sense of proportion.

More importantly, although our listeners were duly impressed with its technical proficiency, they were utterly transfixed by the sheer conviction and passion of the music itself.

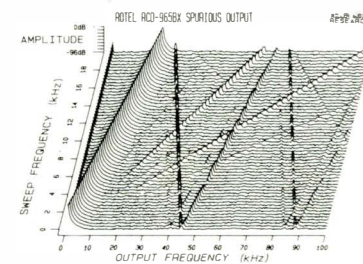
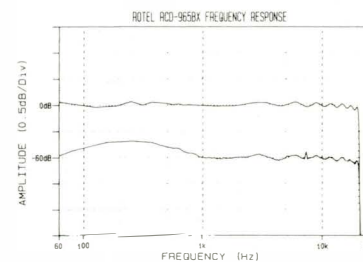
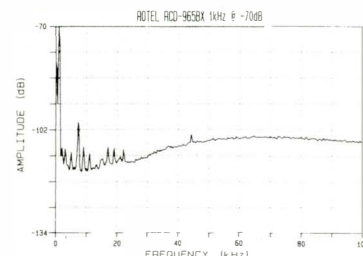
Conclusion

Every group test has its star performer and, this time around, it's Rotel that carries home the honours. The RCD-965BX is a shrewdly balanced player, equipped with a sensible range of facilities, solidly built and engineered to produce the sort

of sound that many high-end products wouldn't have a hope of achieving. This is a Best Buy with knobs on.

TEST RESULTS

	20Hz	1kHz	20kHz
Channel Balance	0.01dB	0.01dB	0.00dB
Channel Separation	92.6dB	101.4dB	96.4dB
THD vs Level, 0dB	-95.5dB	-93.6dB	-70.8dB
-30dB	-79.1dB	-76.7dB	-66.6dB
-60dB	-51.4dB	-47.6dB	-40.1dB
-80dB	-24.2dB	-24.0dB	-17.6dB
Dithered, Resolution @	-90dB	-11.2dB	-6.25dB
-60dB	-0.07dB	-0.08dB	
-80dB	-0.60dB	-0.83dB	
-90dB	-3.52dB	-3.85dB	
-95dB	-1.62dB	+0.95dB	
-100dB	-1.05dB		
Peak Output Level, L	2.075V		
R	2.077V		
Relative Output Level	0.32dB		
Output Impedance	208ohm		
Radio Frequency Spuria	2.1mV @ 11.3MHz		
1Hz Noise Modulation		0.91dB	
CCIR IMD, 0dB		-95.5dB	
Suppression of stop-band IMD		55.2dB	
De-emphasis Accuracy, 1kHz		0.04dB	
5kHz		0.00dB	
16kHz		-0.01dB	
S/N Ratio (A-wtd), w emp, 0LSB		94.3dB	
w/o emp, 0LSB		93.1dB	
w/o emp, 1LSB		93.6dB	
Digital Output		Coaxial	
Crystal Clock Accuracy		+8.8ppm	
Track Access Time (99)		secs	
Typical Retail Price		£300	



HI-FI CHOICE ISSUE 100

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