

Why Meridian's new CD player wowed our experts



# HIFI CHOICE



BEST HI-FI MAGAZINE IN THE WORLD

**EXCLUSIVE**

**MINIDISC**  
THE NEXT GENERATION  
FIRST REVIEW, PAGE 17



JUNE 1994 £2.95 US \$6.95



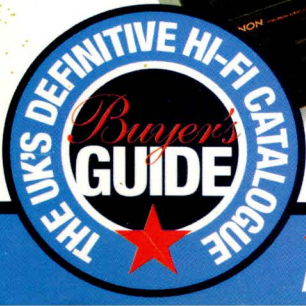
Pre/power amps to blow your mind, page 66



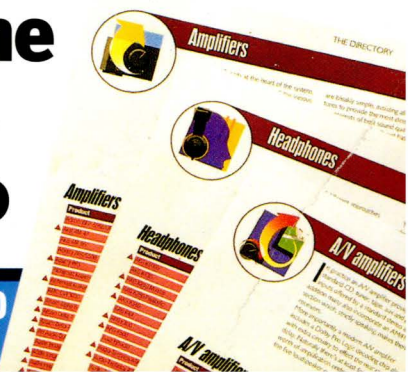
Make better recordings: six Nicam hi-fi VCRs tested

## Systems or separates?

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LIVE AT MONTREUX 1993

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CD63 COMPACT DISC  
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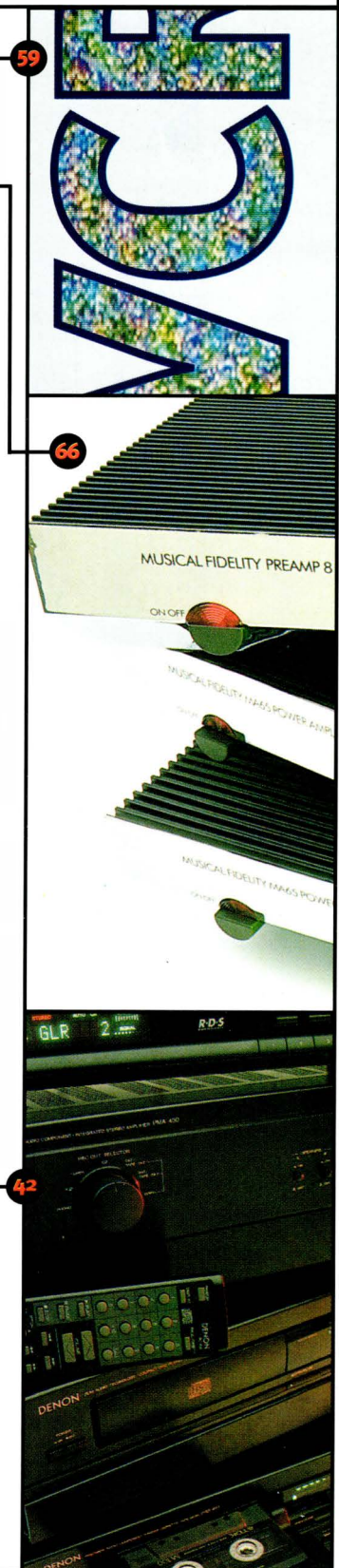
The informative and objective Directory covers it all, and is based on our own test results.

## 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 an extremely high standard and very good value for money. Watch out for this logo. It is your guarantee of quality.

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







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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

## Take our lead to better hi-fi

**W**e receive a constant stream of mail from readers asking for advice on systems, hi-fi separates, accessories and, yes, cables. Over the past year, and in spite of constant claims that the 'green shoots of economic recovery' are at last with us, we have noted a steady rise in the number of letters from enthusiasts looking to improve their systems as cheaply as possible.

Not surprisingly, perhaps, many people are looking to relatively affordable items, like cables, speaker stands and equipment supports, as the most cost-effective way to get a better sound from their hi-fi while money is tight.

But it isn't just the hi-fi separates buyer who is coming to this realisation. Only the other day I had a call from a gentleman who owned an upmarket Technics stacking system. He had been using the system for some time 'out of the box' and was quite happy. However, a little research led him to experiment with different connection cables between the components and, surprise, surprise, the sound was transformed.

The moral of the story is that you do not need to have an esoteric hi-fi system or oodles of cash to benefit from simple tweaks to cables and equipment supports. In fact, half the fun of owning a hi-fi system is wrestling the nth degree of sound quality out of it on a limited budget.

In the days when turntables reigned supreme, for example, there were all manner of modifications that could be undertaken by music lovers on a tight budget. The tricks ranged from sticking empty compact cassette cases under the feet of a turntable when a proper table was out of reach, to swapping the headshell on a cheap and cheerful tonearm to allow a more exotic cartridge to be accommodated.

The modern hi-fi system is generally more capable to start with, and certainly offers fewer options for simple but worthwhile upgrades. That said, as our Technics system owner discovered, just a little

experimentation can reveal a level of performance previously only hinted at.

With this very much in mind, our *Cable Choice* supplement, given away free with this edition of *Choice*, provides you with an at-a-glance pocket guide to some of the latest and best interconnect cables around.

No matter what your system or budget, *Cable Choice* is an invaluable aid when it comes to selecting cables for audition. It tells you

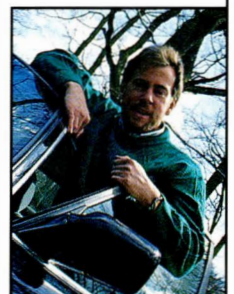
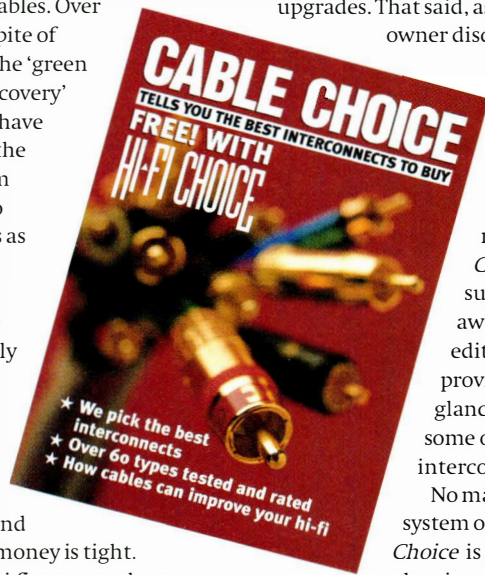
how cables are made, reveals the ways in which they can improve the sound of your hi-fi system and even takes the mystique out of the jargon that cable manufacturers commonly use. It's no substitute for your ears, but it will help you to cherry pick the best interconnect cables.

Keep it with you when you next visit your specialist dealer and use it to pick your way through the all the hype and technical data. Remember, upgrading interconnects is just a way of getting more from your hi-fi, so don't get bogged down in the technicalities.

Use our guide wisely and you may discover that the hi-fi system you always dreamed of is the one sitting in your own front room!

If you didn't receive a copy of *Cable Choice* with this magazine, please let your newsagent know.

**Simon Davies**





D E S E R V E S  
C L O S E R I N S P E C T I O N



## NAD 302. European Amplifier of the Year '93-'94

“An amazing design which can bring true Hi-Fi performance to those unable, or unwilling, to spend a fortune.”

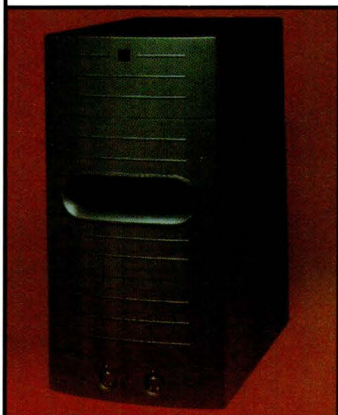


BRITISH BY DESIGN



# UPDATE

CHOICE NEWS FROM AROUND THE WORLD



Life begins at 40A for the new KEF home theatre subwoofer.

## KEF puts the 'S' into latest speakers

While announcing revisions to its flagship hi-fi monitors, KEF has also added to its growing home theatre range.

The famous £2,345 105/3 floorstander has been upgraded and features a new copper-clad tweeter, a change of internal damping material and a fully revised crossover. The new 105/3S is offered in American walnut veneer with mocha brown grilles.

For home theatre, KEF has announced the model 40A subwoofer and 70S satellites. The £750 active subwoofer employs a pair of 200mm bass drivers in KEF's dual coupled cavity bass system and a force cancelling rod.

The matching satellites each contain a KEF Uni-Q driver comprising a 19mm soft-dome tweeter and a 165mm polypropylene-coned bass unit. The £299 speakers may be mounted on brackets, stands, dedicated wall mounts, or even partly recessed into walls.

☎ (0622) 672261

## RAM butts back in with new products

German hi-fi brand Dual is making a comeback in the UK through the re-emergence of RAM, its old distribution company. RAM has also bought the sole rights to the Revolver brand that was originally associated with budget and mid-priced turntables.

In future, Revolver is likely to be associated with a small range of loudspeakers, including a £250 floorstander, model, followed by what's described as 'a serious range of components'.



Budget audiophilia from Dual with the new CS 505-4 UK.

an Audio-Technica AT95E cartridge, and a felt rather than a rubber platter mat. Recent exchange fluctuations means the price will be £199, while the price of the CS 503-2 has been reduced

from £180 to £170.

The remainder of the Dual range, from CD players and tape decks to receivers and component systems, will follow soon. ☎ 061-866 8101

More immediately, new Dual products set for the UK include a turntable specifically for British audiophiles. The CS 505-4 UK is based on the 505 series but with notable modifications, including

## Audio Research spin the silver disc (at last)



Transport of delight — the CDT1

The American high-end specialist Audio Research has finally built its long-awaited CD transport, now available to partner the DAC2 converter. At the same time, ARC has released a single chassis CD player. The £2,800 CDT1 transport includes a great deal

of ARC's own work, including hand-soldered boards and circuit details designed to reduce jitter to a minimum.

At its heart, the CDT1 uses a Philips CDM12 mechanism. The power supply section features two transformers and extensive regulation. The BNC (coaxial)

and XLR outputs are transformer coupled.

Those desiring a single chassis CD player have not been forgotten. Audio Research is offering the £3,278 CD1 which, mechanically at least, is identical to the CDT1, using the same chassis, front-panel and remote. On-board conversion is accomplished by a Philips Bitstream DAC, but UK distributor Absolute Sounds is quick to dismiss any claim of an archetypal 'bitstream sound'.

Also from ARC comes news of a Mk II version of the LS2/B2 pre-amplifier at £2,997, with an upgrade option for the original pre-amp offered for £895.

☎ 081-947 5047



ProAc's elegant new *Studio 200*.



# Inert Studio from ProAc

ProAc's £1,850 *Studio 200* is a new floorstanding design that incorporates a novel approach to cabinet construction.

Extensive research has produced a box using walls of different thicknesses allied to a recently-developed damping technique. This is said to result in an almost totally inert cabinet which houses two 178mm

bass/midrange drive units and a 25mm soft dome tweeter in an off-set configuration.

The crossover network has been split to allow for bi-amping and bi-wiring where appropriate, while the bass response is aided by a single equalised reflex port. Finish options of rosewood and yew are available at the higher price of £2,035. ☎081-207 1150

## Classic kit now ready-built

Pressure from customers at home and abroad has forced Audio Innovations to offer its *Classic Stereo 25* kit amplifier ready-built. The 25 watts per channel valve amp, originally launched as a £699 kit, is now also available up and running for £899.

The model is a basic, no nonsense line-level integrated with four inputs and a tape loop. It has many of the features, facilities and specifications of the company's *Series 700*, but has fully enclosed casework and a different power supply. ☎(0305) 761017



*Classic 25* — the kit is a hit.



Just Units' colourful *Sound Deck*.

## Just Units stand out

To prove that not all hi-fi furniture has to be made from black tubular metal, Just Units has come up with an aesthetically pleasing alternative.

The *Sound Deck* units vary in price from £100-£400 and are intended to complement the equipment. Made from high density MDF board and finished in a polyester/polyurethane lacquer, they come in 12 standard high gloss or matt finishes. There's also a two colour option. Carpet piercing spikes are provided for the bases, (additional spikes may be installed on all shelves). Just Units makes all its stands to order, so delivery takes around four weeks. ☎081-207 6068

Sennheiser *IS450* I-R headphones.



## Get cordless for less

Sennheiser has reduced the price of infra-red headphone technology with the *IS450* cordless headphone. Sold as a complete package for £150, all the electronics, sensors and batteries are built in to the lightweight headset.

The transmitter, which may be connected to any headphone outlet, uses third-generation output diodes to provide a wide angle infra-red beam. If the signal becomes too weak for good reception, a squelch circuit blocks out excess noise. ☎(0628) 850811

# IN BRIEF

Matsushita Electric Industrial of Japan has agreed a deal with Spatializer Audio Laboratories to license 3D two-speaker technology in some **Panasonic** products.

Oops! Peter Soper's **Slate Audio** may be contacted on ☎(0525) 384174, and not the number published in the May issue. Our apologies for any inconvenience.

A prototype digital monitor speaker system was shown by **Marantz** at the 96th AES convention. It was developed by three **Philips** divisions, each concentrating on a different aspect of the design.

Special summer offers are promised by **Sony** for its blank audio and video tapes. For example, a free C60 metal *XR* tape will be included with triple packs of C90 *UXS* (super chrome) cassettes. ☎(0784) 467000

Music mail-order specialist **Britannia** has been forced to withdraw LPs from its catalogue. The company said it wasn't an easy decision but inevitable given the ever increasing number of new titles being released on cassette and CD only.

**Aiwa's** Gwent factory, which opened in 1980, has been approved to BS5750 Part II for quality assurance. It produces video recorders and hi-fi separates including CD players, amps and tuners.

With Laserdisc sales in the UK still lagging behind European rivals, including France, a new low-pricing structure has been announced by **Pioneer LDCE**. A 10-title range entitled *LaserDisc Value* offers discs at £14.99 each. ☎(0753) 789789

Following customer demand, West London dealer **Uxbridge Audio** is opening its Chiswick store on Sundays for a trial period. ☎081-742 3444

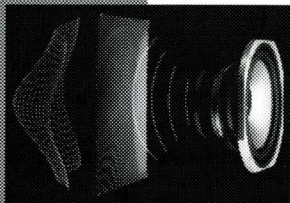
Germany is gearing up for its annual high-end bonanza. The *Frankfurt Show* will be held at the Hotel Gravenbrugh Kempinski on August 18-21, with the first two days reserved for trade and press. ☎010 45 202 44 0116

The world's leading digital brains are gathering at Kensington Town Hall on May 16-17 for an AES conference entitled *Managing the Bit Budget*. Areas under discussion include dynamic range in digital audio, DSP techniques, conversion technology and signal compression. ☎(0628) 663725

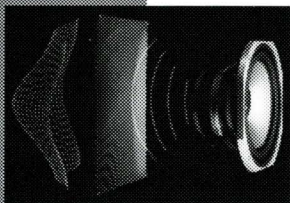
**Akura** has relocated to the Stirling University Innovation Park, and may now be contacted on ☎(0786) 447654

Valve amplifier specialist **Papworth Audio Technology** has appointed David Allen as its sole UK distributor. He has been sales and marketing manager at the trading group of the Papworth Trust charity for the past two years. ☎(0223) 247837

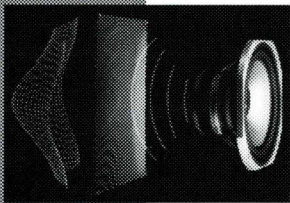




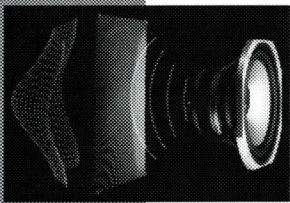
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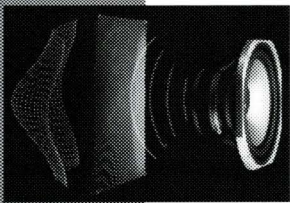
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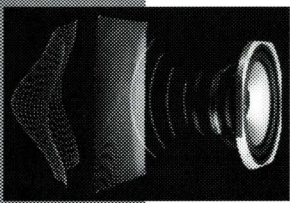
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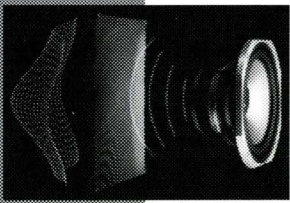
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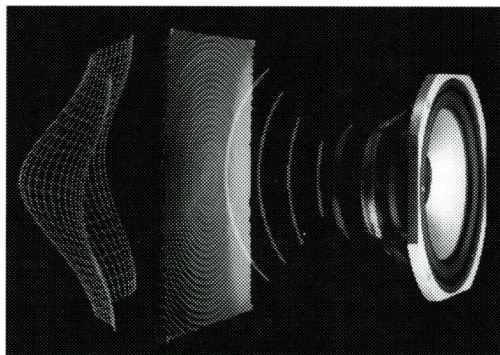
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***Hi Fi News & Record Review - March 1994***

"...The special surface pattern reduces standing waves to cure boxiness and resonance without killing the vitality of the sound ..."

"...expect tighter cleaner bass, crisper articulation, and an increase in liveliness without loss of control ..."

"...The result was sharper imaging, wider dynamics and a more natural sound ..."

***Hi-Fi Choice - January 1994***

"...Deflex panels seemed to give greater tightness and control, improved internal clarity, and better pitch definition – all without deadening the sound in any way ..."

***Audiophile - January 1994***

## interested?

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**Spectra Dynamics**  
**(0745) 571600**



# New kit on the block

Every Spring, the big names in consumer electronics gather in London to give dealers and journalists an early chance to glimpse new products planned for release over the following months.

This year **Sony** was to be found in the Royal Albert Hall. It offered a chance to see the second-generation line-up of MiniDisc recorders (first seen at CES in Las Vegas and exclusively tested in Sessions, page 17), and lots more besides. Causing a stir were the £800 *CDP-CX100* one hundred CD auto-changer in a box of midi proportions and a DAT recorder with on-board Super Bit Mapping circuitry, the £800 *DTC-60ES*.

Also from Sony comes more UK designed products. The £200 *TAF-244E* amplifier eschews tone controls and offers 40W from MOSFET output devices. Continuing its UK designed purist theme, the *CDP-715E* is a £250 CD player that's due in June. ☎ (0784) 467000.

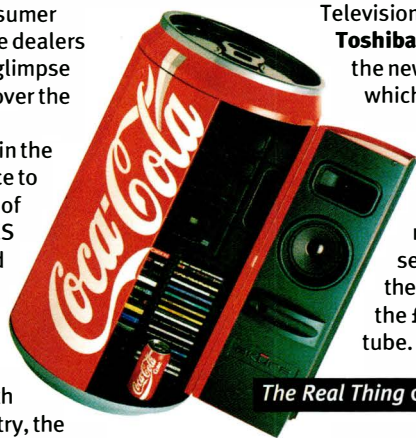
With Philips not exhibiting, it was up to DCC co-developer **Technics** to push the format. This it did by announcing the forthcoming *RS-DC8* hi-fi deck due for release in June, priced around £400. We're also promised a DCC mini system, the £999

**Sony's CDP-CX100 can play whole CD collections.**

*SCCH-909D*. A MkII series of Technics integrated amplifiers will be released in the autumn, from the 35W *SU-A600/2* at £200, to the £400 *SU-A900/2* with its 80W capability. Its sister company **Panasonic** was talking about the 3DO interactive *FZ-1* multi-player, although price and delivery date have yet to be confirmed. It also introduced the *SC-VC10*, the world's first mini-component system to incorporate Video-CD. ☎ (0344) 853943.

A comprehensive range is on the cards from **Sanyo**, including six disc, drawer load multi-play micro and mini systems, and what's said to be the world's first 24 disc multi-play midi system; the £600 *SYS-993*. We can also expect a six disc multi-play CD portable when the *MCH900* is launched in August. ☎ (0923) 257130.

**Samsung** has notched up 10 years of trading in the UK and was promoting its leading-edge technology, much of which has been released already in its home market of Korea. The *RS2000A* is a Dolby Pro-Logic amplifier which was unveiled at last year's Berlin show, while the new *DV550KP* is a dual standard (PAL/NTSC) Laserdisc player which uses a green laser. ☎ 081-391 0168.



The Real Thing comes to hi-fi thanks to Akura.

Televisions featured strongly in the **Toshiba** presentation. It launched the new Quadryl Nicam range which promises high quality audio from an integrated four speaker system. The idea is to add spatial depth to both stereo and mono soundtracks. Two sets will be available initially, the 51cm *2145DB* at £500, and the £600 *2545* with its 59cm tube. ☎ (0276) 62222.

There are always off-beat new products, but few can compete with **Akura's** complete £220 hi-fi system and software storage rack in the shape of a Coca-Cola can. The speakers are built into the fold-out doors with connections through the hinges negating the need for unsightly cables. ☎ (0786) 47654.

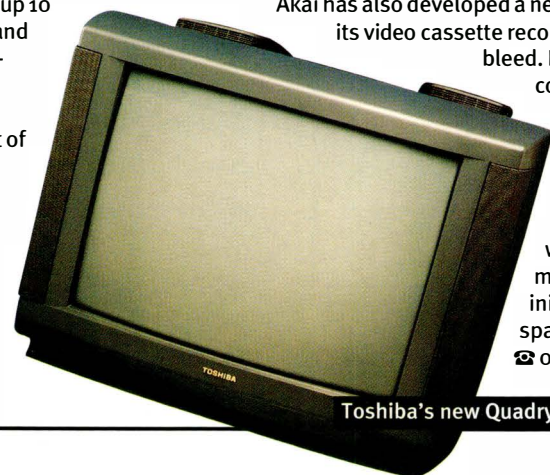
Home cinema was at the forefront of the **Goodmans** demonstration but, while using the Dolby Pro-Logic logo in its publicity, Goodmans' £200 *Active Logic* package is subtly different. It's described as 'less complex' than Dolby

licensed models, but apparently works on a similar principle of exploiting the difference between left and right channels. ☎ (0705) 673763. Front Surround

Sound from **Aiwa** involves just one pair of speakers. The listener receives direct sound and reflections from the side and rear walls. Aiwa is also making inroads into the CD-Graphics arena with its karaoke-ready *NSX-510G*. The company, which already boasts 24 per cent of the cassette deck market, is launching three new models: the *AD-F850* and *AD-F450* single decks, plus the twin *AD-WX727*. ☎ 081-897 7000.

Consumers are about to be offered the new Virtual Room Simulator by **Akai** in its £800 *RX-890/T* mini system. This derivation of DSP digitally balances the position of the speakers relative to the listener to simulate the ideal listening position. Akai has also developed a new chroma process in its video cassette recorders to reduce colour bleed. By 'placing' the video

colour signal accurately against the brightness signal, vertical aberrations can be avoided. The new system even works in long-play mode. It's to be found initially on four models, spanning £330 to £600. ☎ 081-897 6388.



Toshiba's new Quadryl-enhanced Nicam TV.

## IN BRIEF

Speaker giant **Celestion** has bridged the gap between conventional hi-fi and small public address installations. The compact *KR1* speaker (£69 a piece) has an injection-moulded polymer plastic cabinet with 135mm mid/bass unit and a coaxial tweeter fitted in a reflex enclosure. ☎ (0473) 723131

As the hi-fi sector awaits CD-R, a new series of blank discs has been launched. **Master Discs** from **Audio Design** are intended for high quality mastering applications. ☎ (0734) 844545

The *High Performance* range of accessories, sourced in Germany, is being offered by **Vivanco**. Over 140 leads, plugs and adapters are available. ☎ (0442) 231616

**Philips** has slashed the price of digital video. A complete CD-i system, comprising a 210 player and a top selling digital video game, is being offered as a package for £499. ☎ 081-689 4444

**3M** has relaunched its audio cassette range. Five types are now offered under the Scotch brand, along with blank DCC. All are backed by the company's Lifetime guarantee. ☎ (0344) 858000

A major barrier to the launching of a high-quality digital radio network in the UK has been lifted. The government has allocated a frequency spectrum for Digital Audio Broadcasting, a move welcomed by the Radio Authority and the BBC.

Having acquired AKG and Studer-Revox, **Harman International** has signalled its intention to continue to buy companies, big and small, to 'fill in the product line'.

This year's British Hi-Fi Awards were once again dominated by Huntingdon's finest, with **Audiolab** collecting awards for its 8000T tuner, 8000A amplifier and 8000DAC converter, while **Mission's** 751 picked up the award for best loudspeaker in the £201 to £400 category. **KEF** — which is not based in Huntingdon — received awards for its Model 103/4 loudspeaker and for the Model 100, in the new best home theatre loudspeaker category.

**Arcam's** *Alpha 5* won the award for best CD player, but **Arcam's** *Alpha 5* amplifier was pipped at the post by the **Pioneer A-400X** in the best integrated amplifier under £300 category. **Sony's** *TCK-611S* won the award for the best cassette deck. These are the first two foreign products to receive awards, following the recent restructuring of the British Federation of Audio.

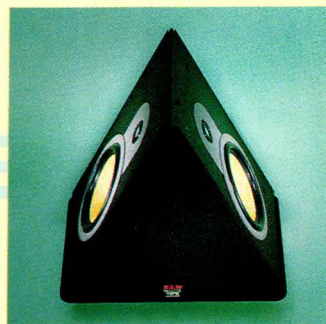
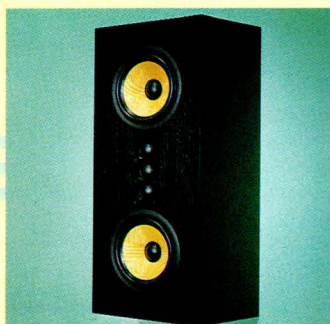
Other awards presented at the Royal Lancaster Hotel included the best loudspeaker under £200, which went to **Mordaunt-Short's** *MS10*, while Björk's *Debut* won best album of 1993. The black tie dinner was compered by Paul Gambaccini on behalf of the Terence Higgins Trust, which was presented a cheque for £5,000 by the BFA.



# HOME MOVIES



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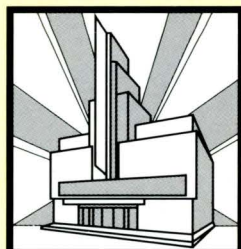
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# Choice SESSIONS

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.

## CD PLAYER

### Meridian 506

There are two integrated CD players in the latest Meridian range. The first is the £795 506 tested here. Meridian also has a higher definition 508 player, as well as a 500 transport and 563 digital-to-analogue converter, but these are well past the £1,000

Meridian's 506 oozes a little sophistication



barrier.

All use the Delta-Sigma bitstream chipset.

The 506 is superbly built in Meridian's 330mm square style, and its glass top is very pretty, if a fingerprint magnet.

One notable omission is a remote control. Intended for use in a complete Meridian system, the company recommends its sleek £50 Meridian *System Handset* to control this CD player. This is rather frustrating if the 506 is the first bit of Meridian electronics in your system. However, the player will recognise instructions from any Philips RC5 handset.

Meridian players have traditionally had a very cerebral sound and the 506 is no

exception. It can set the pulse racing when playing fast percussion or driving rock, but its forté is simply getting the information off the disc without interpretation. It can also play

sounding pseudo-detail of many an expensive player.

There are a number of players at this price but the new 506 has to be one of the best.

**Alan Sircom**

my most likely to mis-track discs with ease.

Try as you might, you are very unlikely to find fault with the performance of the 506. It may be a little too refined for fans of heads-down rock, but in absolute terms it's a hard package not to admire.

If I were to sum up the sound quality of the 506 in a single word, it would have to be 'natural'. The imagery is particularly well-defined, creating a handsome 3D soundstage with solid, physical sounding instruments. It presents an accurate, detailed reproduction of what's on the disc but not with the shiny, hi-fi

## PORTABLE RADIO

### Roberts Revival

It's not often that I have to fight staff members to review a product. But once the *Choice* team spied the £100 Roberts *Revival* portable radio, I had to beat 'em off with a stick.

The *Revival* is unquestionably retro. It is bulky and finished in a variety of garish styles, designed to remind you of halcyon days when *The Goon Show* was alternative comedy. All the more surprising then that it should cause a stir in an office filled with computer literate baby boomers.

The *Revival* radio is a straightforward three-band battery operated portable in a large MDF case. Tuning is by the traditional match-needle system; there are no presets or fancy tuning aids. At the bottom of the red case is a plinth, which allows the user to rotate the *Revival* for tuning AM channels.

Aside from the battery, the *Revival* can be run from a supplied mains transformer and the size of the case means that it has been fitted with a larger than average speaker unit.

Definitely not hi-fi, the *Revival* has that classic 'wireless' sound — rich, warm and slightly woolly. Perhaps I'm overwhelmed by nostalgia whenever I listen to the spoken word on it, but that full-bodied, typical BBC, received pronunciation, which I thought died out with the advent of the

Meridian Audio Ltd,  
14 Clifton Road, Huntindon, Cambs  
PE18 7EJ. ☎ (0480) 52144

## VERDICT MERIDIAN 506

Great package; well-balanced sound; as sophisticated as it looks.

Remote control extra; may be too cerebral for some tastes.

£795

SOUND: ■■■■■  
VALUE: ■■■■■





**Roberts' retro radio Revival: £100 worth of audio nostalgia.**

mini skirt, has a considerable allure. It's the perfect thing to take on a picnic; just lie back among the bits of pork pie and listen to England thrashing Australia in the Ashes.

What is odd, however, is that there is little difference between the AM and FM performance. The softness that helps mask some of the problems inherent in LW and MW filters out some of the best qualities from FM.

In many respects, sound quality is the least important aspect of the Roberts Revival. Those of you who haven't removed the word 'kitsch' from your vocabulary should immediately buy one.

**Alan Sircom**

Roberts Radio Dynatron, Molesey Avenue, West Molesey, Surrey KT8 0RL. ☎ 081-979 7474

**VERDICT**  
**ROBERTS REVIVAL**  
 ▲ Wonderful retro styling; rich, soft-focus, hiss-free sound.  
 ▼ Indistinct sounding performance; not for the tuner buff; heavy.  
**£100**  
**SOUND:** ■■■■■  
**VALUE:** ■■■■■

**AV AMPLIFIER**  
**Kenwood KA-V7700**

The £600 KA-V7700 has more features than you can shake a stick at. Ignoring the fine detail, the amp includes no less than 12 sets of inputs and tape circuits, many with composite and S-Video circuitry which enable a connected TV or monitor to show the source currently selected by the Kenwood. S-Video offers optimum video quality but lacks the on-screen set-up graphics that are available through the composite feed.

Sound manipulation is

courtesy of a Dolby Pro-Logic decoder with the usual three, four and five speaker options. A DSP feature generates the sound of various pre-programmed acoustics, superimposing them on the source material, riding roughshod over the acoustic in which the original recording was made in the process.

One unusual and welcome feature is a 're-equalisation' circuit, which compensates for the brightness of many video soundtracks. This arises because they will have been mixed for the very different environment of a commercial cinema.

Although the KA-V7700 sets no new standards for this class of equipment, it is highly competitive with a performance that often belyes the asking price. Assessed as a stereo amplifier using CD and radio sources, and feeding a pair of Mission 753 speakers, the Kenwood sounded generally

clean, well ordered and competent, but slightly mechanical and inarticulate when compared to a really good stereo amplifier (Technics and Marantz models were roped in for this comparison).

But the Kenwood's raison d'être is as a Dolby Pro-Logic amplifier, and here it proved more bullet-proof. I'm not going to talk about the DSP features. I've heard worse, but I've heard better too (notably from Yamaha).

The Dolby steering logic, however, was notably adept at painting a large, stable soundstage which located central voices with real precision and lack of spread.

**Alvin Gold**  
 Trio-Kenwood UK Ltd, Kenwood House, Dwight Road, Watford, Herts, WD1 8EB. ☎ (0923) 816444

**VERDICT**  
**KENWOOD KA-V7700**  
 ▲ A serious AV amp; powerful, well endowed and effective.  
 ▼ Some features add little to utility; trails good hi-fi stereo amps.  
**£600**  
**SOUND:** ■■■■■  
**VALUE:** ■■■■■

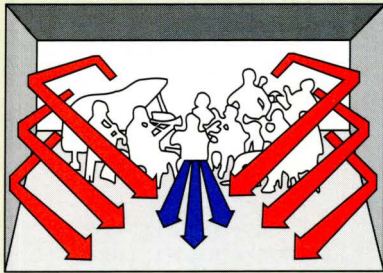
**The KA-V7700: great Pro-Logic and fun DSP facilities.**



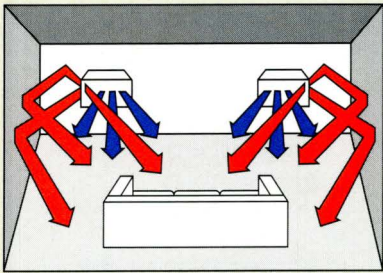


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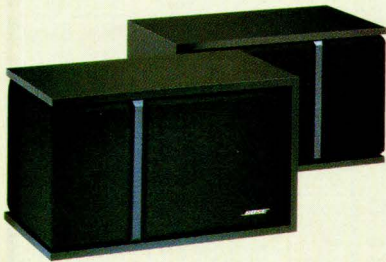
from your stereo!



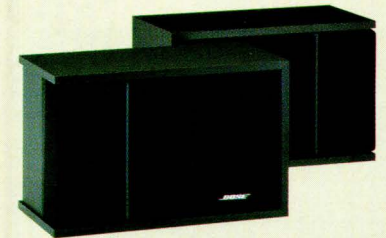
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## LOUDSPEAKERS

## Monitor Audio MA201

The standard bookshelf size (14-20 litre) speaker has been falling steadily out of favour for the past few years. Most attention has focused either on the smaller (7-10 litre) and cheaper miniatures which dominate the sales charts, or, more recently, on compact floorstanders.

Adding the cost of a decent stand to a £250 bookshelf speaker like the Monitor Audio MA201 will take it close to budget floorstander price, and the combination is unlikely to look as elegant. But there are several reasons why it might well sound better, provided the designer has done his job correctly.

Which would seem to be the case with this new Monitor Audio design. It's the latest creation of Robin Marshall, who brought us the highly successful and not dissimilar Epos ES11 several years ago. The 20 litre vinyl wrapped 201 actually sits very neatly on the ES11 stand, its moulded baffle and main driver frame looking purposeful despite all of MA logos.

Sensitivity is a healthy 88dB, and close-to-wall siting gives the best bass balance, with very fair extension for the class. The broad midband is very well adjusted, with a gentle rise up to a mild 1-1.5kHz plateau, while there's a modest presence suckout and rather shy treble.

Sonically, this speaker has all the agility and much of the cheeky charm (probably due to that little 1-1.5kHz peak) of the very best miniatures, plus an order more weight and authority than any of them.

Coloration is modest, though the paper cone is audible and the overall character a little forward yet slightly shut in and dull with it. Timing is pretty good and dynamics fair enough at the price, the firm and well controlled bass driving along with fair gusto and fine

Robin Marshall's latest Monitor Audio is a fine communicator.



communication skills when driven by high class amplification.

The 201 is not perfect, and does fall comfortably short of being state-of-the-art. But the limitations are so cunningly disguised that the net result is a great deal of fun and excellent value for money. It's quite capable of taking on competitors costing twice the price.

**Paul Messenger**

Monitor Audio Ltd, Unit 34, Clifton Road, Cambridge CB1 4ZW.

☎ (0223) 762947

### VERDICT

#### MONITOR AUDIO MA201

▲ All the lively charm of a miniature with a lot more welly and grunt.

▼ Treble is a bit dim and presence a little constrained sounding.

£250

SOUND ■■■■■  
VALUE ■■■■■

## AMPLIFIER

## Thule Audio IA50



It may not be much to look at but the Thule IA50 ain't short on enthusiasm.

I thought the British had exclusive rights to minimalist audio. I was wrong, the Danes are at it as well. The £599 Thule Audio IA50 is one of those integrated amplifiers that, if it had any fewer controls, would be a power amp.

In its basic form, the IA50 is a five input, line only integrated amp with a volume control. It does have one extravagance however. One of the inputs is of the balanced XLR variety. This unusual inclusion reflects the fully balanced nature of the electronics inside the box.

The Thule Audio brand is

being brought into this country by Virtual Reality. The 50 watts per channel IA50 is the least expensive model in a range that contains a preamp, two power amps and a DAC.

For a £150 premium a phono board is available for the IA50, though we didn't manage to try it out. Used as a line amp with CD and, externally phono staged, LP, the IA50 put in an enthusiastic performance. Its energetic character imbued music with a touch more exuberance and excitement than usual, and it could get aggressive if it were used with certain CD players.

However, given a decent source, it reproduced depth and space with aplomb and gave the impression of speed by virtue of its eagerness to get up and boogie.

All in all, the Thule IA50 is an interesting design that would work well in the context of conservative speaker designs and relaxed CD players.

**Jason Kennedy**

Virtual Reality, Units 31-33, The Close, Gresham Road, Brentwood, Essex CM14 4HE. ☎ (0277) 227355

### VERDICT

#### THULE AUDIO IA50

▲ Balanced input and topology; full three year warranty.

▼ Minimal facilities; not ideally suited to bright ancillaries.

£599

SOUND ■■■■■  
VALUE ■■■■■



Could these gorgeous boxes really be a hotchpotch of domestic hi-fi dressed up as home theatre?



#### HOME THEATRE LOUDSPEAKERS

## Celestion CS8/CSC/CS4

Celestion's newish £800 CS8/CSC/CS4 'Home Theatre' system is a hefty package. The main left/right speakers are the column-like CS8s. Despite being over 3ft high, at less than 8in wide these give the impression of a small speaker on a tall stand and are certainly not unattractive. The driver complement is a titanium top end, a 5in poly mid and a pair of 5in paper bass drivers.

Celestion has taken the unusual step of using completely different drivers for the middle CSC speaker to those on the main L/R CS8s. This is a polymer tweeter and a pair of 3in mid/bass units (with at least fairly substantial magnets behind them) and it is tiny—I've seen bigger on the back shelf of a Cortina. In fact, it is virtually half the size of the CS4 speakers Celestion sent as surrounds.

At least being part of the CS series these surrounds use a similar tweeter and bass driver to the CS8s, maintaining the family sound between the main front and the rear speakers.

From a company that imports Lexicon, one of the best home theatre decoders on the market,

I expected more than this hotchpotch of domestic hi-fi dressed up as home theatre. There is a patent mismatch between the left/right and centre speakers. I was just too frightened to feed anything like real home theatre levels into the CSC with its tiny drivers in an elegant, but flimsy plastic case.

Even judged alone, I don't see the CS8s holding up to serious criticism. The bass end is less than substantial and an additional sub-bass is on the way soon to beef it up. For now it sounds like the drivers are working at cross purposes, and transparency is not a word that comes to mind either.

This is not cinema sound; it is just TV sound, writ large.

**Tim Frost**

Celestion International Ltd, Foxhall Road, Ipswich, Suffolk IP3 8JP.

☎ (0473) 723131

### VERDICT

#### CELESTION CS8/CSC/CS4

▲ Magnetically shielded.

▼ Driver mismatch insubstantial bass.

£499/£129/£169

SOUND: ■■■■■

VALUE: ■■■■■

#### INTEGRATED AMPLIFIER

## Audio Innovations Alto

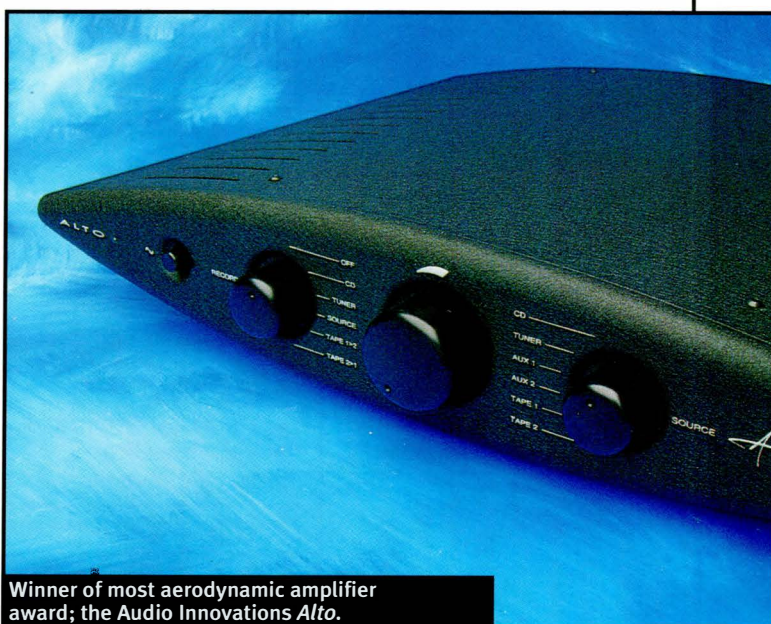
The £299 wing-shaped *Alto* amplifier has had a mixed reception. The first review said that it was the best thing since sliced *A-400*. The second was more luke-warm. I have to side with the former.

To start with, it's one of the most elegant amplifier designs around. Rather than the ubiquitous black box, the *Alto's*

aerofoil design is seriously stylish—the bright blue LED is a particularly neat touch. Very easy to use, the *Alto* lacks fancy gizmos and what there is—power, volume, source and record selector—comes well laid out. There is no phono stage, and Audio Innovations has no plans to produce a matching one. It does, however, produce the *P1* and *P2* phono stages for the phonographically enlightened.

Audio Innovations is well known for its dynamic valve designs, but to produce a competitively priced integrated amp transistors were used. This gives the amplifier a less anaemic output—35 watts may not seem much to those weaned on PA equipment but compared to valve amps, the output of the *Alto* is akin to Sizewell B running at meltdown.

However, Innovations appears to be determined to keep a family sound in its amplifier range. Common to all is a smooth, easy quality that makes music without stress and strain. This doesn't overcome the performance, but simply stresses the subtlety and refinement. Its imagery is fine, but it doesn't have the focused precision of a Pioneer *A-400X*. The amplifier's strongest plus point is its invisibility; it never



Winner of most aerodynamic amplifier award; the Audio Innovations *Alto*.



## ALBUM REVIEW

draws attention to itself.

If all of this sounds as if the amplifier is unlikely to deal with thrash metal or grunge properly, think again. The *Alto* has enough grunt and power to handle Sonic Youth or Prong as well as Mozart or John Coltrane. No, it won't see off the best amplifiers around, but it offers very serious competition in its price range.

If you love the involving sound normally associated with valve amplifiers, but cannot use or afford one, the *Alto* is the only choice. It has a level of sophistication that is rare at the price and won't sound out of place in a very good system — the mark of the best in hi-fi.

**Alan Sircom**

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

**VERDICT**

**AUDIO INNOVATIONS  
ALTO**

▲ Superb looks; refined sound; a hi-fi bargain.

▼ No matching phono stage.

£299

SOUND: ■■■■■■

VALUE: ■■■■■■

Fiedler's racy performance of *Gaite Parisienne* was one of RCA's earliest Living Stereo sessions. Taped as long ago as June 1954, the sound is quite incredible; bright, bold, colourful, powerful, and with some impressive stereo. Even 40 years on RCA's sonics astound, showing how little progress we've made in that time. True, there's some tape print-through/post-echo and the range of dynamics tends towards loud rather than soft. But the music is reproduced with such brilliance and impact these faults hardly seem to matter, though one or two sections (for example, the Quadrille, track 18) sound less vivid.

Background hiss is very low indeed, and overall I doubt if any would guess the recording was so old. Fiedler plays the score complete so that it lasts a full 36 minutes. This mid-price CD reissue includes Fiedler's 1956 recording of another colourful ballet arrangement, Rossini-Respighi's *La Boutique Fantasque*. Here the performance is slightly less frenetic and not quite so electric, but still very

good. The sound is a mite less spectacular too, but slightly more natural, and again the background noise is very low.

Original Living Stereo LP copies are rare and highly collectable; in over 20 years I've never seen either, let alone heard one. I have reissue LP copies of both works, but neither sounds as bold and brilliant as this disc. So it's great to hear an independent US company has agreed a licensing arrangement with RCA to release about 40 Living Stereo titles on LP over the next two years. In the first batch, cut over

two sides, is Fiedler's *Gaite Parisienne*. I've heard test pressings on 180gm vinyl of Fiedler's *Offenbach* (plus Reiner's Debussy *Iberia* and his 1954 *Zarathustra*) and the results are fabulous. Cut by Bernie Grundman, they promise to be as good (or better!) than those Shaded Dog originals enthusiasts pay a King's ransom for. Expect the first batch of 15 titles to reach selected shops during summer 1994, priced at £27.95 each.

**Jimmy Hughes**



## HEADLINES

**Sennheiser  
HD340**

The packaging is explicit: FOR DIGITAL USE it reads in large, friendly letters. It transpires that the logic behind the puffery is that the *HD340* is designed to be listenable for extended periods, even with digital sources.

Don't you believe it! The *HD340* is much better than that. At the £64.95 asking price, this is as near ideal a general purpose headphone as I can name. If there is a reduction in treble output, it is practically imperceptible, but it sounds smooth and open with an almost pellucid purity and transparency. The midband and bass are more of the same. There is no discontinuity between them, and no sense that different areas of the music are handled other than in a totally consistent and articulate manner.

Detail is reproduced in abundance, if without being highlighted, and the sonic effect is natural and comfortable. But the bass

doesn't have the slight warmth the digital tag had led me to expect. If anything, the *HD340* sounded a little thin here, though, as promised, this helped them sound unobtrusive, even after several hours use.

Physically, the *HD340* is equally impressive. The phones are compact, lightweight and fit close to the head, the double headband spreading the load well without pressure spots. The ear capsule is more practical than luxurious, but the fine cloth-covered permeable ear-cushion feels cool, and there is little obstruction of outside

sounds. In short, a hearty thumb's-up.

**Alvin Gold**

Sennheiser UK Ltd, PO box 816, High Wycombe, Bucks HP10 9ST.

☎ (0628) 850811

**VERDICT**

**SENNHEISER HD340**

▲ Clean, refined and expressive sound; excellent construction.

▼ Lacks fullness and warmth in the bass.

£65

SOUND: ■■■■■■

VALUE: ■■■■■■



Sennheiser *HD340*: Alvin's kind of headphone.



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MINIDISC PLAYER

# SONY MZ-E2 MINIDISC

**F**orget the original, lumpen and uncharacteristically flaky MZ-1. It was rushed onto the market prematurely to meet a perceived threat from Philips' DCC that never materialised. Finally, Sony is making amends with a clutch of new MD players and recorders.

I was lucky enough to be able to test a pre-production MZ-E2 personal MD player,

quality earphones, whose lead is wired through a remote control about the size of a small wrist-watch.

It was my first sight of the current track title scrolling across the display face that rubbed home just what a technological miracle the MZ-E2 represents.

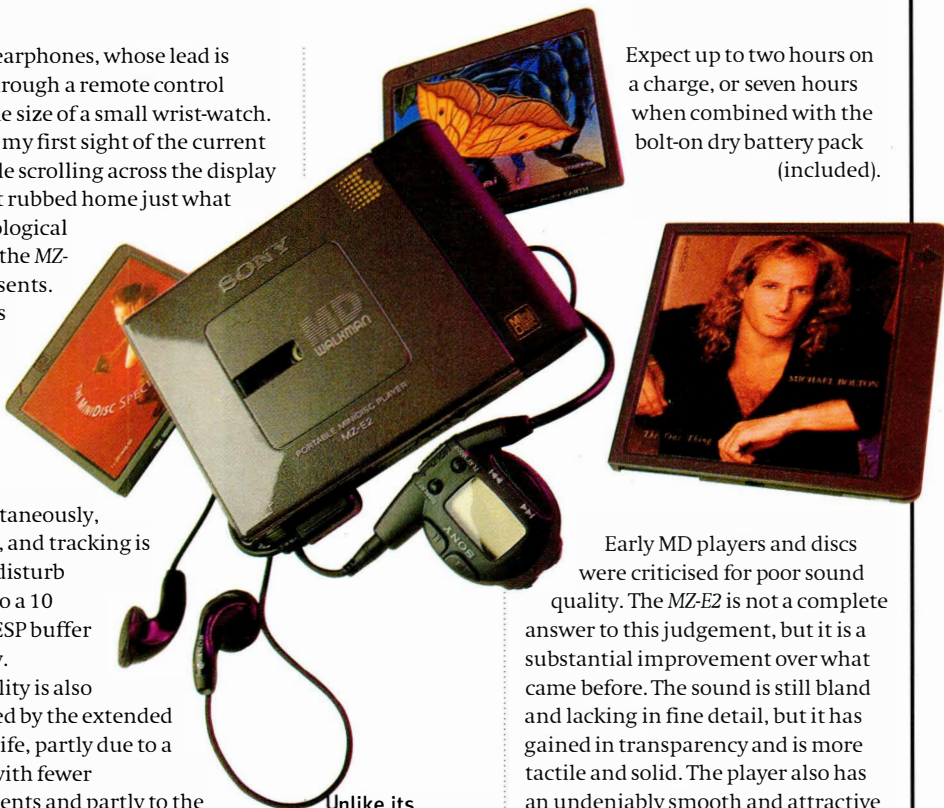
Tracks can be located almost

instantaneously, CD style, and tracking is hard to disturb thanks to a 10 second ESP buffer memory. Practicality is also enhanced by the extended battery life, partly due to a circuit with fewer components and partly to the supplied lithium-ion rechargeable battery. These cells pack a greater punch than nicads, and don't suffer memory problems, which means they can be charged safely at any time.

Unlike its predecessors the pocket sized MZ-E2 MiniDisc player actually looks and feels like a Sony.

Expect up to two hours on a charge, or seven hours when combined with the bolt-on dry battery pack (included).

the smallest in the range, over a long weekend. Measuring 74x18.5x106.8mm (roughly as small as a cassette case) and weighing 205gm, it slips easily into a shirt pocket. The unit plays through high



Early MD players and discs were criticised for poor sound quality. The MZ-E2 is not a complete answer to this judgement, but it is a substantial improvement over what came before. The sound is still bland and lacking in fine detail, but it has gained in transparency and is more tactile and solid. The player also has an undeniably smooth and attractive sound, both on headphones and when plugged through a hi-fi system.

Despite the MZ-E2's undoubted qualities, MD has yet to achieve critical mass. The players remain expensive — this one costs £349.99 — recorded software is still thin on the ground, and the recorded repertoire of non-pop material especially is pitiful. If nothing else though, the MZ-E2 shows that MD does, after all, have real sex appeal.

#### Alvin Gold

Sony UK Ltd, Sony House, South Street, Staines, Middlesex TW18 4PF.

☎ 081-784 1144

## How data compression works

**M**iniDisc uses adaptive data compression to store up to 74 minutes of stereo music on a disc just 2.5 inches in diameter. The disc is enclosed in a protective caddy about the size of a computer diskette.

Several technologies make MiniDisc possible. The key one is ATRAC (Adaptive Transform Acoustic Coupling), a complex algorithm which uses psycho-acoustic principles to examine the music waveform for elements that will not be noticed if they're omitted. Examples include notes close to other, louder notes and sounds which are at too low a level to be audible. To help perform this analysis, the frequency band is split into a number of non-uniform width frequency bands which are sampled frequently, the exact number of bands and the sampling frequency varying according to the way the music signal is changing at the time. The ATRAC signal is about one-sixth the size of a standard 16-bit digital signal.

There are two types of MiniDisc: polycarbonate optical discs, which are comparable to compact discs and are used for prerecorded material, and

magneto-optical discs which are the blanks used for home recording. The MZ-E2 is not a recorder, but to allow it to play MO discs, it has a laser pick-up with the polarised beam splitter necessary to detect changes in light polarisation caused by the magneto-optical recording process.

MiniDisc players also include a 'shock resistant memory', a 1Mbit (approximately 10 seconds) buffer between the disc and the player output. The disc is read rapidly to fill the memory, and taped at the normal play speed. Any interruptions, for example due to jarring of the laser, are plugged by the music data in the buffer. A last position memory then repositions the laser head and starts play, invariably before the buffer memory is completely exhausted.

The ATRAC processor in the MZ-E2 is a new one, with improved performance and reduced power consumption. Significantly fewer components are needed throughout, which has allowed Sony to shrink the player a remarkable 80 per cent by volume and 70 per cent by weight compared to first generation recorders.

### VERDICT

#### SONY MZ-E2

▲ Brilliant and practical player which also sounds usefully better than first generation MD hardware.

▼ Until players become more affordable, and discs more plentiful, MD remains an executive toy.

£350

SOUND: ■■■■■

VALUE: ■■■■■







# Musical Fidelity FCD

## compact disc player

**Not all CD players have been created equal. Musical Fidelity has given its FCD a head start by putting it in one of the most tasty boxes on the market. Jason Kennedy spins the discs to find out if this book can be judged by its cover.**

Who says British CD players have to be dowdy, matt black boxes? Not Musical Fidelity it would seem. One glance at the *FCD* is enough for anyone to see that this is no ordinary player. The luxurious aluminium extrusion that forms the front plate is fitted with a pair of decorative handles and a row of bullet shaped buttons to create a stylish facade.

At £1,499, the *FCD* aims high for a single box UK player and appears to have the likes of Meridian and Naim in its sights. It's a good thing there's more to CD replay than meets the eye, or those companies would have plenty to worry about.

As far as facilities go, the only additions to the usual run of options are balanced sockets for both digital and analogue outputs, which would be very worthwhile if you had matching inputs on your preamp or DAC. Although the latter are quite rare, and the *FCD* is not just a transport, it's a degree of future proofing. The remote offers a comprehensive selection of options including volume control, but avoid the temptation to use this if you crave maximum sonic glory.

The top of the *FCD* is a black anodised, brushed aluminium plate, secured by a variation on the Torx bolt

theme that's designed to keep all but the well-equipped out. Therefore what's inside the *FCD* is a bit of mystery, MF admitted using a DAC7 converter chip but was decidedly vague about the disc drive. It's not a Philips design — I couldn't use the Marantz remote which is good for most of the CD players that come my way — and the disc tray has a straight laser mechanism path indicating a Japanese style three



beam laser tracking assembly.

I used this machine with both transistor (Michell) and tube (Audio Innovations) amplification, Horning *Agathon* speakers and Audio Note cables. I compared it with a Rotel *RCD-965BX* and the Meridian *602*/Audio Note *DAC3 Signature* transport and DAC that usually does the disc biz in my system. I also attempted to isolate it from the environment with a Pyramid platform. The AC fix was supplied with a Sonic Link mains cable.

What I heard was remarkably palatable. I kicked off with a current favourite called *Fully, Completely* by The Tragically Hip. This is medium lively, contemporary American rock with a touch of REM, but considerably more stamina. The *FCD* imbued it with energy, depth and substance, letting me hear virtually everything that was going on without showing any particular aspect down my throat. It responds well to the feel of the track it's playing, driving the more powerful ones along and sitting back with mellow tunes.

I enjoyed many aspects of the way it reproduced my discs but found the three dimensionality and substance of the sound to be the most appealing. It creates depth as well as my usual transport/DAC combination, managing to negate the position of the speakers with better recordings and stretching the walls behind them into the next building. This was dramatically demonstrated by an excellent Panasonic recording of baroque music which sounds extremely natural and has tremendous presence.

There were times when I felt that the sound could have been crisper, with a little more transparency, but then again some tracks verged on the aggressive when the gain was pushed.

Overall, I feel that Musical Fidelity has achieved a good balance of energy and listenability with this player. Its timing skills, though not pronounced, were easily up to the mark for the price. Used as a transport and compared with the Meridian, it sounded tight and fast, which suited a lot of material well, but the languid Meridian sounded more natural with acoustic music.

Another of the *FCD*'s attributes is an ability to cope with complexity. Dense pieces of Frank Zappa and Raging Slab didn't clog up, which they are prone to. You could hear what the musicians were doing and get a cohesive feel for the music. It didn't manage to pull off the, all too rare, trick of making such discs listenable at a high volume the whole way through, but to be fair this may be a limitation of the software.

I think that most LPs are better than most hi-fi systems, inasmuch as they are one of the stronger links in the chain, and that you should listen to a record on a lot of different systems before you spurn its sound quality. The same may be true of CDs (I hope it is) but we haven't got far enough with CD players to be able to say so yet.

Using the *FCD* for the Second Opinion part of this month's pre/power amps test was quite interesting too. It proved to what extent an amplifier can botch up the sound of a line source. Only one pair (which also happened to be from Musical Fidelity) revealed the *FCD* as a decent player that was less likely than the amplifiers to cave in when the going got tough. Those of us inclined toward digiphobia should keep that in mind.

With the *FCD*, Musical Fidelity has put together a great looking CD player that is remarkably proficient at playing discs in a coherent and three dimensional manner. What I suspected to be a basic player in a fancy box has turned out to be quite an inspiring piece of audiophilia that deserves all the success it can conjure up.

Musical Fidelity, 15/16 Olympic Trading Estate, Fulton Road, Wembley, Middlesex HA9 0TF. ☎ 081-900 2866

The *FCD* is the only source component in Musical Fidelity's F-Series, which also includes the *F-22* and *F-15* pre/power amps reviewed in last month's edition of the *EAR*.





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# Lumley Reference ST70 power amplifier

The appeal of plugging in a big stereo valve amplifier has long since lost its charm. I am no longer seduced by acres of chrome and glowing valves. For me, the sheer logistics of lifting an uneven bulk of transformers, never mind the excess heat and the problem of where to stash the huge box, outweigh any benefits. If a valve amplifier was to overcome my prejudices, it would have to be something special.

Fortunately, the Lumley Reference ST70 is that special. The £1,950 black and chrome stereo chassis is stylish, with a certain *Blade Runner*-esque chic. The substantial look extends further than appearance though. The ST70 is well built, both internally and externally — it's a Volvo among amplifiers.

A full set of valves, a set of three cones and a multimeter to bias the output valves accurately are supplied with the amp. Although biasing is a trifle fiddly, it's not that difficult, especially with the clear instructions provided in the manual. It's the proper way to set up a valve amplifier and once set it stays set. The manual also goes into detail about different mains cables, running the amplifier in and system matching in an enthusiastic manner.

Curiously, the Lumley has two sets of switches on the front panel. The one on the left is the standby switch, while the one on the right is the mains on/off switch. In an ideal world, the mains should be switched on for 10-15 minutes to wake up the heaters before throwing the standby switch. In use, however, I gave the ST70 the usual reviewer abuse by switching the amplifier on and off at random, without any ill-effects.

Apparently, early Lumley amplifiers had a rather fragile set of bias resistors and HT fuses which blew at a rash flick of the switch, and this gave them a reputation for unreliability, totally unfounded in later models. Reference Imports does stress that the bias resistors need to be checked for wear and tear every year or two, though, as they are the most vulnerable part in a valve amp.

There are also two sets of output sockets; one pair gold-plated and one pair rhodium. This is because it is felt that although the gold plugs are better

**What does it take to revive couch potato Alan Sircom's interest in humping enormous valve amps up to his listening room? Could it be the Lumley ST70?**

overall, the bass is tighter through the rhodium set. This makes the amplifier a gem for bi-wiring.

Like almost every valve power amp today, each channel of the ST70 uses a double triode ECC82 and ECC83 to drive the pair of 6550A output pentodes. These can be run in triode operation, if you throw the toggle switch between the two valves, but this also involves switching to standby mode for a couple of minutes. As this switch is sandwiched between the output tubes, it's difficult to do this without scalding a knuckle. Running the amplifier in triode mode should effectively halve the claimed 70 watts into eight ohms.

I had two samples, spaced several months apart. The first was a standard ST70, the second had the new £395 PP70 six channel passive preamplifier that bolts underneath the ST70's chassis. This allows those with line only sources to turn the ST70 into a very competent, if expensive, integrated amplifier. Both samples sounded very similar, however, and the listening notes for each were virtually identical.

If you associate valve sound with the warm, spongy, rose-tinted sound of an old Radford or the light touch of an Audio Note, the ST70 is something of a shock. Only the Esoteric Audio Research amplifiers sound more like transistor models. It sounds similar to the Naim NAP 250 power amp, because of its tight rhythmic presentation, surprising levels of bass slam and bottom end grunt. This makes it one of the few valve amplifiers around that can handle the rave beat of Eat Static's *Kalika* without screwing up the rhythm.

In the valve world, only single-ended triode amplifiers sound faster. Yet such designs are generally so seriously low powered that they can only be used with a select handful of speakers. The ST70 has the grunt to match a reasonably sized tran-

sistor power amplifier design.

Up in the midband and treble, the ST70 begins to sound more like a classical valve amp. Here, the grace inherent in the design begins to show through. Playing Bach's *Cello Sonatas*, for example, the amplifier is equally adept at portraying the weight of the cello's bass notes and the beauty of the upper registers.

The ST70 is not the most transparent amplifier in the world, but it makes up for this with its bolted-down imagery. This made Cassandra Wilson's strong, soulful voice stand out on her cover version of *Tupelo Honey* with the sort of embodiment that even Doris Stokes couldn't manage. This was so eerie and natural-sounding that you could overlook the slightly hemmed-in soundstage, which lacked space and 'air'.

One final by-product of using this amplifier is its ability to play music at brain-melting levels. With a pair of efficient Audio Note AN-Es, this meant more hate mail from my neighbours as I partied on with The Black Crowes until the early morning.

So often amplifiers can be criticised for being nothing special. Although they perform very well, there is nothing to set them apart from the masses. It's one reason why distinctive amplifier designs like Naim and Audio Note are so popular with reviewers — they are often copied, but seldom equalled.

Such criticism could never be levelled at the Lumley. It has a distinctive character that sets it apart from its peers and I'm sure will appeal to many. That alone would be enough to warrant a healthy recommendation. The addition of enough power to drive comparatively inefficient speakers makes it a must-hear among power amplifiers.

Reference Imports, 67 High St., Heathfield, East Sussex TN21 8AH.

☎ (0435) 868004

**A seriously chunky integrated amplifier. The Lumley Reference ST70 and PP70 passive preamp; a must hear combo for Alan.**





# SL SonicLink

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**Read below the verdict from a recent interconnects supertest in What HiFi? Then visit your local Sonic Link dealer.**

## *Sonic Link Violet* £80 **Verdict** ★★★★★

Violet cable works well in high quality system where information retrieval is a priority. Despite having warmer, fatter bass than Pink or Red, it remains exceptionally clear and detailed, especially in the mid-range and treble. Music's upper registers are very delicately portrayed but instruments nonetheless have a reassuringly solid feel. Not suitable for ragged-sounding systems.

### *Sonic Link Pink* £25 **Verdict** ★★★★★

This ultra-slender cable looks unconventional and home-brewed, but it does offer a respectably detailed and cogent sound. Pink's tonal balance is rather light, due to its lean, dry bass, but it doesn't sound too forward in a well balanced system thanks to very refined treble and good overall clarity. In fact this cable's fast, rhythmically urgent sound is very appealing.

### *Sonic Link Red* £45 **Verdict** ★★★★★

Just like Pink, Red is also skinny, but packs loads of musical information into its slim and modest diameter, recommended as a CD to preamp link, red is vividly detailed with a vibrant and lively tonal balance, which is aided and abetted by good dynamic contrast and slick timing. Provides bass with far more substance and weight than the less pricier Pink leads.

### *Sonic Link Blue* £120 **Verdict** ★★★★★

Blue uses Sonic Link's rhodium plateplugs, which are claimed and certainly seem able to out perform the more common gold plated variety. Blue has a very clean and spacious sound that captures low level detail very well. Like the Violet cables though, it can be too revealing for s system.

### *Sonic Link Black* £150 **Verdict** ★★★

A heavyweight, even by Sonic Link standards, this cable uses silver-plated cable and rhodium plugs. Its sound is too weighty too, but bass sounds over-bloated, slowing lively music right down. We still prefer the cheaper Blue cable, which gives bass lines more intonation and flow, resulting in the music seeming faster and better articulated overall.

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Do Bose 401s need more power?

### Not enough steam from an old Marantz amp

Having listened to a pair of Bose 401 speakers in a dealer's showroom, I was delighted by their bright, full sound and purchased a pair. However, now I have them at home, I find the midrange lacking. The bass is solid, and the treble very crisp and bright, but using an old Marantz amplifier (which gives no more than 25 watts) I find I have to use the loudness button to enhance the sound.

**RA Marquard, Luxembourg.**

*Your old Marantz could well be running out of steam, though usually deficiencies occur at bass/treble extremes rather than in the midrange. Using the loudness compensation boosts the bass (and sometimes the treble), depressing the midrange further!*

*Sometimes the midrange can seem lacking because the treble is too bright. If so, the Audio Innovations Alto is a good and not too expensive line-only integrated amp that gives a full, rich sound without excessive treble brilliance. For a more driving articulate sound, try the Marantz PM-54SE which also caters for turntables. Neither of these amps*

*offer tone controls, and if you want this facility the NAD 306 would be worth trying. This amp also has a useful Bass Eq deep bass boost which should help to give more body and substance to the sound.*

### Bass boom blues

My current system consists of a Linn LP-12/Akito/K-9 turntable/arm/cartridge, a Mission DAD 5 CD player and Roksan DA-1 DAC, Mission Cyrus 1 amplifier and Tannoy Eclipse speakers. This rather unbalanced system is the result of gradual upgrading.

I listen at low volume levels and I'm missing out on detail and suffer boomy bass. The turntable is probably limited by the Cyrus' phono amp, and I'm wondering should I keep the amp, add an outboard phono stage and replace the speakers, or replace both amp and speakers?

**D Powell, Shrewsbury.**

*Given unlimited funds, a change of amp and speakers would be favourite, but the Cyrus is probably less of a liability than the Tannoys and it should work well with better speakers. Given that you listen at low levels, you*

## Query of the month



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## No bass panel puzzle

I want to upgrade my speakers, and was recently impressed by a pair of Magnepan SMGa panel speakers. They sounded beautifully transparent with excellent imaging, but struggled to fill the large demo room with sound. I was thinking about partnering the panels with the acclaimed REL Strata subwoofer. Would it work, or would I be better off forgetting panels and going for SD Acoustics SD-5s, B&W Matrix 804s, Impulse H-6s, Castle Winchesters, or Linn Kabers?

**T Milton, Rochdale.**

*Matching a moving-coil subwoofer to panel speakers is difficult; the two produce different dispersion patterns of sound, and don't always marry-up well together. If you already owned a set of Magnepan SMGa panels and wanted to experiment with the REL Strata subwoofer, it would be safer. Especially if a friendly dealer was willing to loan you*

*the latter so you could try it out before committing yourself. But buying both in the hope that they'll work as a team is risky.*

*Dipole speakers like the Magnepans produce a different sort of bass to box speakers; it's less powerful and not as punchy, but there's a free, open quality few moving coil speakers approach. Your proposed 'marriage' may work, but do listen to one of the floorstanding cone speakers you list otherwise you may risk an expensive mismatch.*

### Mix panels and subwoofers with care.





# Billy Vee

## SOUND SYSTEMS

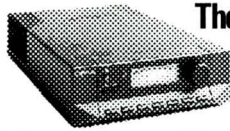
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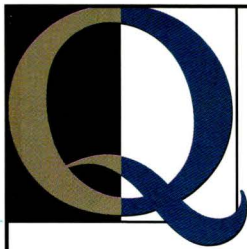
(e.g. System: Marantz CD63 / Marantz PM 44se / Mission 780se. Total Price £625.00  
Deposit: £62.50. Plus 9 equal payments of £62.50. Price includes VAT and all leads).



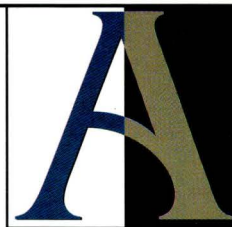
➔ Tel: 081 318 5755 & 081 852 1321 ➔  
Opening times : 10.00am to 6.30pm Monday to Saturday (Closed Thursday)







Technics SU-A600 is an excellent choice of amplifier.



should find the unusually articulate Impulse H-7 and H-6 speakers interesting. These undamped horn-loaded designs will help make the most of your Cyrus amp too, though (paradoxically, given conventional hi-fi wisdom) the smaller and cheaper H-7 is much more amp fussy. Why not take your Cyrus along when auditioning speakers to see how it compares with the Pioneer A-400/A-400X and Marantz PM-54SE?

Adding an outboard phono stage is a fine idea, but rather expensive — a good one like the Michell Iso will set you back around £400.

recommends the Mission 760iSE, though I could stretch to Rega Kytes or Mission 780s by spending less on the amp.

**J Trickett, Lancashire.**

The Pioneer A-400 would make an excellent choice, as would the slightly more expensive Pioneer A-400X. The latter gives a smoother, more refined sound, but lacks the A-400's drive and excitement. The Technics SU-A600 is an excellent choice, nearly as good as the Marantz PM-44SE.

you suggest as a replacement?

**H Garston Smith, Margate.**

A good 30 watt amp would probably have sufficient capability to drive your Harbeths adequately, but it's likely the sound quality of your old Akai isn't up to modern standards.

Receivers are much less common than they were back in the seventies; nowadays, separate amplifiers and tuners are preferred for sound quality. A good amp to consider would be Arcam's Alpha 5, or the slightly more powerful remote-control Alpha 6. If you'd still prefer to go for a receiver, try the NAD 705 or Denon's DRA-545RD.

**Cable conflict**

I recently decided to bi-wire my TDL Studio 3 speakers, but have had conflicting advice from dealers. At the moment, I'm using Mission Cyrus Solid Core cable, and would like to try some stranded cable. However, one dealer suggests a mix, using solid for the treble and stranded for the bass; another dealer said

the opposite!  
**MA Golden, Lancs.**

There's still much controversy about solid versus stranded cables. Basically, solid core cables give a crisper, cleaner sound, with sharper leading edges; notes start and stop more precisely. However, in some systems solid core cable can sound rather stark and monochromatic, lacking warmth. Stranded cables often sound 'busier' and superficially perhaps, more detailed. However, taken to extremes, very heavy stranded cables can sound quite fuzzy and ill-focused.

Many manufacturers now favour a combined construction where more than one strand is used, albeit with each individual wire insulated. This gives the thickness of heavy multi-strand, but avoids the fuzzy sound. It isn't easy to say which should go where when mixing solid and stranded cables.

Some in the Choice office prefer solid core throughout but what works best in your system is a matter of synergy and taste. Your best bet would be to borrow some alternatives from your dealer and choose by ear.

Pioneer's A-400X amp. A firm Choice Best Buy.



**No compromise solution**

I am considering the purchase of an amp and speakers to go with a Rotel RCD-965BX CD player, Sony TCK-611S cassette deck, and Rotel RT-950BX tuner. I'd like two tape outputs, but a phono stage is unimportant and, although two line inputs will do, a third would be useful.

My dealer recommends the Pioneer A-400, but I was also considering something cheaper like the Marantz PM-44SE or one of the inexpensive, highly praised Technics amps.

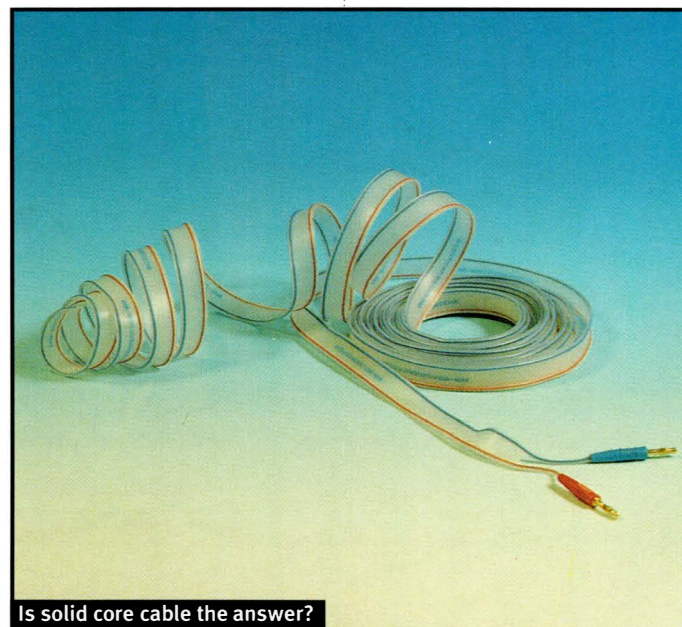
Speaker choice is more daunting. Large floorstanders are out, but I'd like bi-wiring facilities. My dealer

Compromising on the amp and spending more on the speakers is a tricky one as it may serve to reveal weaknesses in the amplifier. It would probably be better to stick with the cheaper Missions and go for a better amp. Include the Arcam Alpha 5 and Aura VA50 on your shortlist too.

**Rekindled interest**

After neglecting hi-fi for several years, I have recently regained interest having bought a Marantz CD-52SE/II CD player and Sony TCK-611S cassette deck.

However, I'm now wondering if my Harbeth HL1 mkII speakers are achieving their full potential being driven by a 20 year-old Akai AA-8080 30 watt receiver. If you agree, what amplifier would



Is solid core cable the answer?



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**RECOMMENDED**

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"...'Suona' magnificamente e costa accettabile"

**RECOMMENDED**

Suono (Sound, Italy)

"Lively coherence, splendid dynamic range"

**RECOMMENDED**

Hi-Fi Choice, April '94

"...throws the window wide open and makes a system sing"

**RECOMMENDED**

What Hi-Fi, April '94

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musicality that's unheard of in the land  
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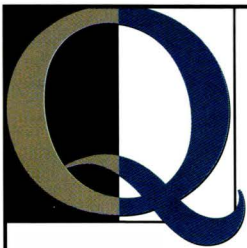
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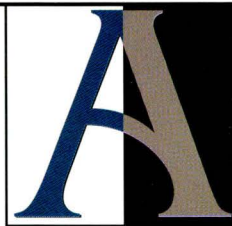


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Orelle's pre/power adds affordable grunt



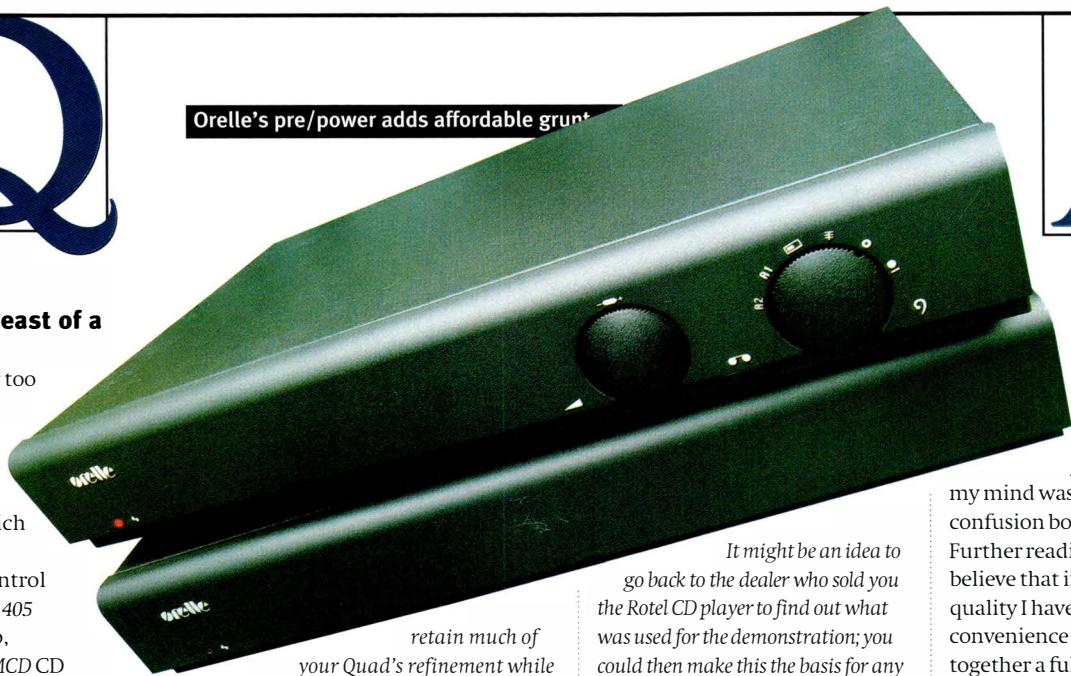
### Savage beast of a hi-fi

I'm getting too tame a sound from my present system which includes a Quad 34 control unit, Quad 405 power amp, Meridian MCD CD player, Denon DRM-710 cassette deck, Thorens TD-125 turntable with SME 3009/II arm and Goldring 1000 cartridge, and Spendor SP-2 speakers.

The sound is okay on classical orchestral and choral music — very smooth and clean — and good on chamber music with minimal harshness on violins. However, on rock and jazz the bass has no punch and the mid and high frequencies sound flat— especially on LP.

**P Boutos, Vienna.**

Your Quad amp is possibly the main culprit. Trouble is, you may find a new amp gives sharp detailed sound on rock and jazz only to prove less smooth and refined on classical. With many modern amps no longer including a phono stage, your choice is complicated further. The Arcam Delta 290 should



retain much of your Quad's refinement while giving more bite and detail. The same goes for the French Triangle TE-60; however, the latter lacks a phono stage — though this could be added of course.

Alternatively, Orelle's SC-200/SP-150 is a good pre/power combo that should give you what you want without costing the earth. Its built-in phono stage offers the option of MM/MC cartridge sensitivity.

### Bewildering prospects

Having recently bought a Rotel RCD-965BX CD player after a stunning demonstration by my local dealer, I was disappointed with its sound when playing it through my Pioneer stack system at home. I'm now faced with the bewildering prospect of buying an amp and speakers to match the Rotel CD player. What do you suggest?

**I Welsh, Moray.**

It might be an idea to go back to the dealer who sold you the Rotel CD player to find out what was used for the demonstration; you could then make this the basis for any comparisons. Failing that, start with one of the excellent Rotel amps, like the RA-930X or RA-940BX. The Arcam Alpha 5 would be another to shortlist.

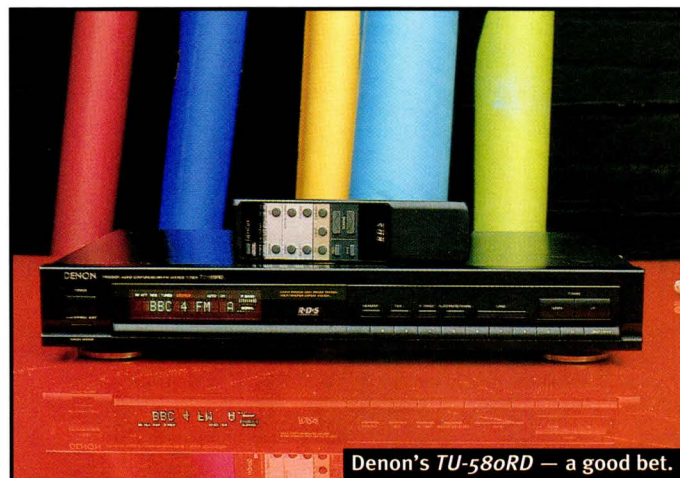
Speakers represent something of a bewildering choice, but start with models like the Legend II, JPWP1 Vinyl, or Rogers LS2a/2 and see how

sounded far superior to my old system) I bought Hi-Fi Choice.

Just when I thought my mind was made up, the hi-fi confusion bomb exploded! Further reading has led me to believe that if I want sound quality I have to forgo many convenience features and put together a full-size separates system. So much for the vacant spot under the telly!

**Ms L Bryant, Taunton.**

Sound quality is purely relative. If you're happy with the balance of sound and facilities offered on the Technics SC-CH655 system buy it.



Denon's TU-580RD — a good bet.

you fare. If something compact with good bass is required, listen to the more costly Arcam Delta 2s.

### Ball of confusion

As a single lady looking for a hi-fi system, I seem to have lost my way in this male dominated jungle. Initially I knew exactly what I wanted; a midi stack system to fit under the TV.

I duly visited a few High Street department stores and specialist electrical shops. The various salesmen convinced me that features like Random Play and Edit Recording would enhance my lifestyle. Satisfied that a Technics SC-CH655 was the ultimate for about £700 (it

### Tuner juggling

Which tuner should I buy for my Technics SU-VZ220 amp and Mordaunt Short MS-10 speakers? I've short-listed the Sony ST-5311LB, Technics ST-G70LK, and Denon TU-580RD.

**G Green, Berks.**

The sound from an FM tuner depends very much on the quality and strength of the signal it receives. With a good roof or loft aerial installed you should get pretty good results whichever model you choose.

The Denon TU-580RD is a good bet, being reasonably priced with RDS facilities. The Technics ST-G70LK is good too, if a bit pricey, but watch out for poor AM performance.



The Rogers LS2a/2s — perfect for starters.



**MAKE SURE YOUR SYSTEM  
IS EVERYTHING IT COULD BE  
WITH A FREE TRIAL AUDIOQUEST  
HOME DEMONSTRATION CABLE KIT.**

Face it...you probably already suspect that your cables aren't doing justice to your hi-fi system.

But, the problem is, how do you choose the right cables to bring out the best in your system? Especially when you have to go to a dealer and audition them on a different system and in a room with different acoustics from your own.

Now, there's an easier way. Those nice people at AudioQuest have come up with a solution that allows you to try out a whole host of their interconnect and speaker cables, in the comfort of your own home.

**Is this what your cables are doing  
to the sound of your hi-fi?**

What Hi-Fi? magazine's Trisha Mitchell-Vargas took up the challenge to see how much she could improve her system - without changing any of the components. She concluded: "It's like listening to different equipment. The improvement is enormous; the sound is more cohesive, more worthwhile." (What Hi-Fi?, October 1993.)


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.

To find out how, and where, to reserve your AudioQuest Home Demonstration Kit, telephone Arcam or write to Alasdair Patrick at the address below.

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# WRITE ON!

## TELL US WHAT YOU THINK ABOUT HI-FI AND MUSIC

### THERE'S ALWAYS ROOM FOR IMPROVEMENT

Over the years I have found *Hi-Fi Choice* to be the epitome of impartial advice. This can only be achieved by extensive, comparative reviewing.

Readers rely on your experience to ensure that a product recommendation is not merely the result of a fortuitous combination of partnering equipment and, in the same way, that a poor review doesn't result from an unfortunate mismatch.

There is also the matter of the musical preferences. It is noticeable that some reviewers favour a 'tight' sound, and are prepared to overlook a tendency to stridency. Others seem to go for a more rounded approach and talk of a 'musical presentation'.

In order to establish a balanced understanding of a review I believe that, to start with, the characteristics of the reviewer's system should be stated. Secondly, it would help to know their sonic taste. And thirdly, it is important to be able to place the conclusion in the context of a variety of ancillary equipment with different characteristics.

**Phil Barnes, Yorkshire.**

### CONTROVERSIAL MAJIK

I buy *Hi-Fi Choice* on a regular basis. Indeed, I regard your magazine to be the most balanced and informative of the currently available crop of such monthlies. I enjoyed reading the *Enlightened Audio Review (EAR)* banded to the May issue, and I hope that in the future there will be more of such publications dealing with the less mainstream aspects of contemporary hi-fi.

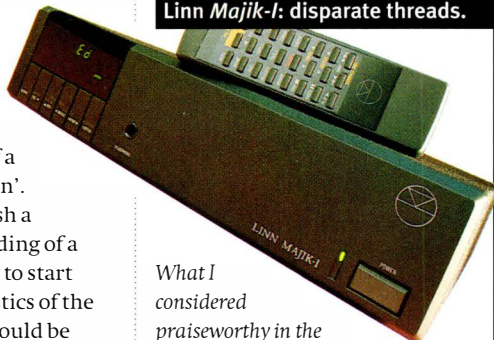
Yet I wish to express my concern on a point of inconsistency. I refer to the

conflict existing between Alan Sircom and Paul Miller in their reviews of the Linn *Majik-I* amplifier. While it seems perfectly acceptable that two people should have different perceptions of what makes for good sounding amplifiers, it appears inconceivable that they could differ so markedly.

How in Alan's view, "the most significant hi-fi product of 1993" can have produced music that "sounded like a collection of disparate threads" for Paul, surely brings into question sample reliability.

**Evan Salway, Hertfordshire.**

### Linn Majik-I: disparate threads.



What I considered praiseworthy in the *Majik-I* (its tight, dry performance) were the same aspects pilloried in the group test. Therefore I'm confident that sample variation was not the cause of the discrepancy. Perhaps it's because this amp sounds so distinctive that it provokes such differences of opinion. **Alan Sircom.**

### EXCITING, AGREEABLE READ

I am writing to congratulate you on the first issue of the excellent *EAR* magazine. I hope it is the first of many more to come.

I can honestly tell you that I've read it from cover to cover, and thoroughly enjoyed it, even the parts I didn't fully understand.

I suppose you could say that I found it to be an Exciting Agreeable Read, which Evokes Awesome Respect, and made me want to Expend Available Remuneration.

Like most people, I can only dream of owning equipment of

## Letter of the month

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

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



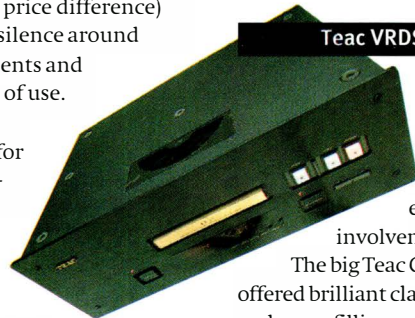
## The digital trade-off

While back I bought a Rotel *RCD-965BX* CD player. Sonically, it offered nothing against my Linn *LP12* turntable (which I put down to the price difference) apart from silence around the instruments and greater ease of use.

I recently traded it in for a Teac *VRDS-10* and over the next few days two things became apparent. The first was that this player offered a simply huge improvement in dynamics and clarity, leap-frogging way ahead of my *LP12* on these counts.

Because of this discovery my *LP12* gathered dust for three days, but then I played a record. This was the second revelation. When the needle touched the

### Teac VRDS-10: no feeling.



groove, the bubble burst: pure magic, emotion and involvement.

The big Teac CD player offered brilliant clarity, dynamics and room-filling projection but did so with absolutely no feeling. I couldn't believe it. Some major questions should be asked about where hi-fi is going.

**Andrew Bradbury, Hull.**

the standard that I aspire to. But it is good to know that as and when enough funds are in my piggy bank, I will be able to spend those pennies wisely.

It does concern me that, like most audio magazines, you tend to assume that people who want quality sound listen mainly to classical/opera/jazz. Although my musical tastes are varied, from Beethoven through Pink Floyd and Neil Young to REM, I still like the odd bit of Metallica

to round off a really bad day at work. Please try to take all musical tastes into account in your reviews.

**Mike Newell, Kenilworth.**

Are you suggesting that *Hi-Fi Choice* isn't very metal? Our reviewers are required (on pain of muzak) to play *Rage Against the Machine*, *Temple of the Dog* and *Metallica's Enter Sandman* at maximum volume on everything they review. **Jason Kennedy.**



# THETA

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

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

# ATTRACTION

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

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

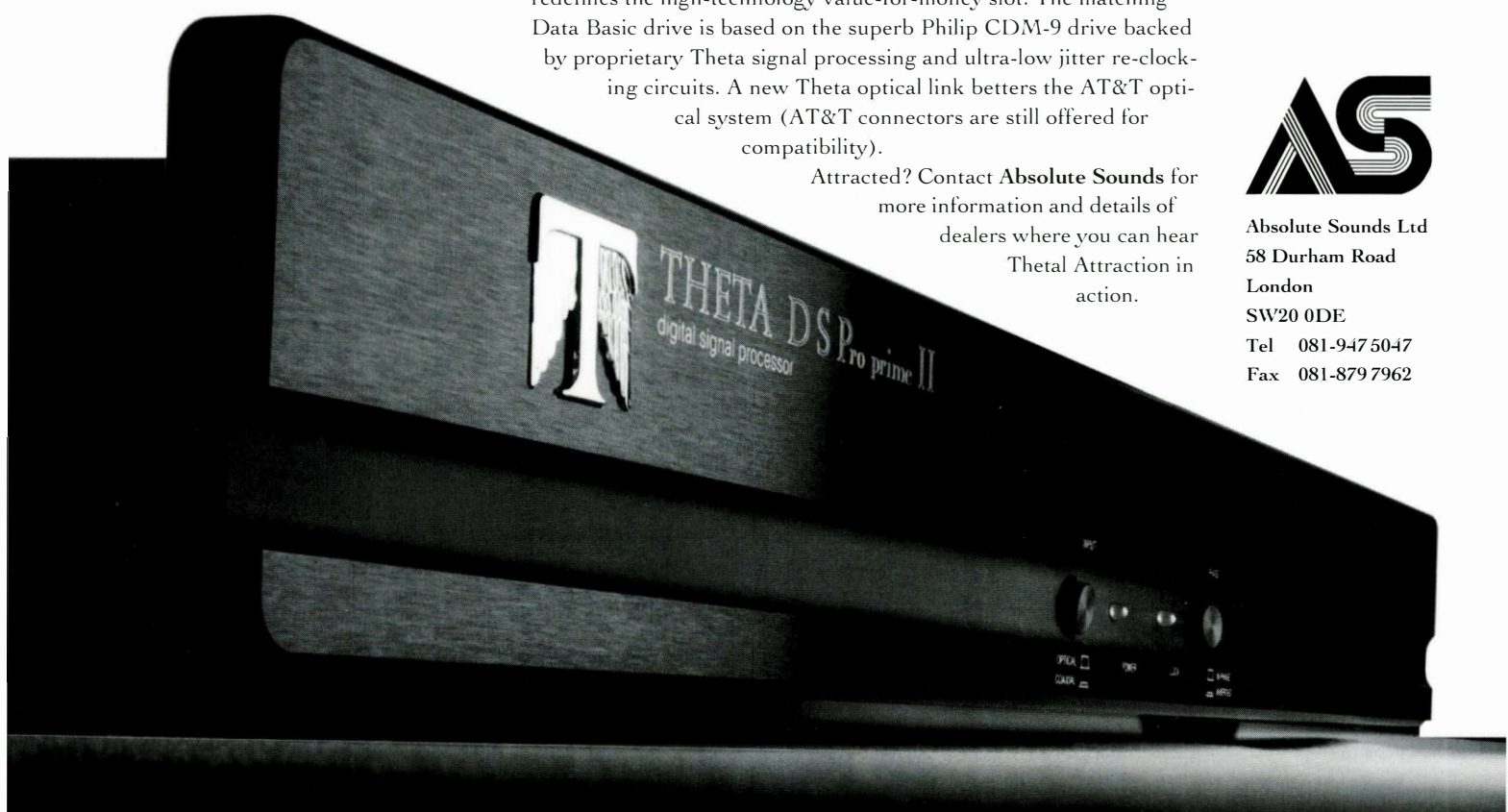
Enter **Cobalt** — high-value high-end products from Theta Digital. The **Cobalt 307** digital-to-analogue converter is the first Cobalt product and offers unbelievable performance at the price. We feel it make a magic combination with the **Data Basic** transport to provide a true state-of-the art,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

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

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



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**DON'T MISS NEXT MONTH'S OVERBRIMMING ISSUE OF**

# HI-FI CHOICE

## Loudspeakers

Paul Messenger has been investigating the serious end of the speaker market. He's found eight of the best £1,000 floorstanders, including Rega's *XEL* (right), and he's going to test the wadding out of them.

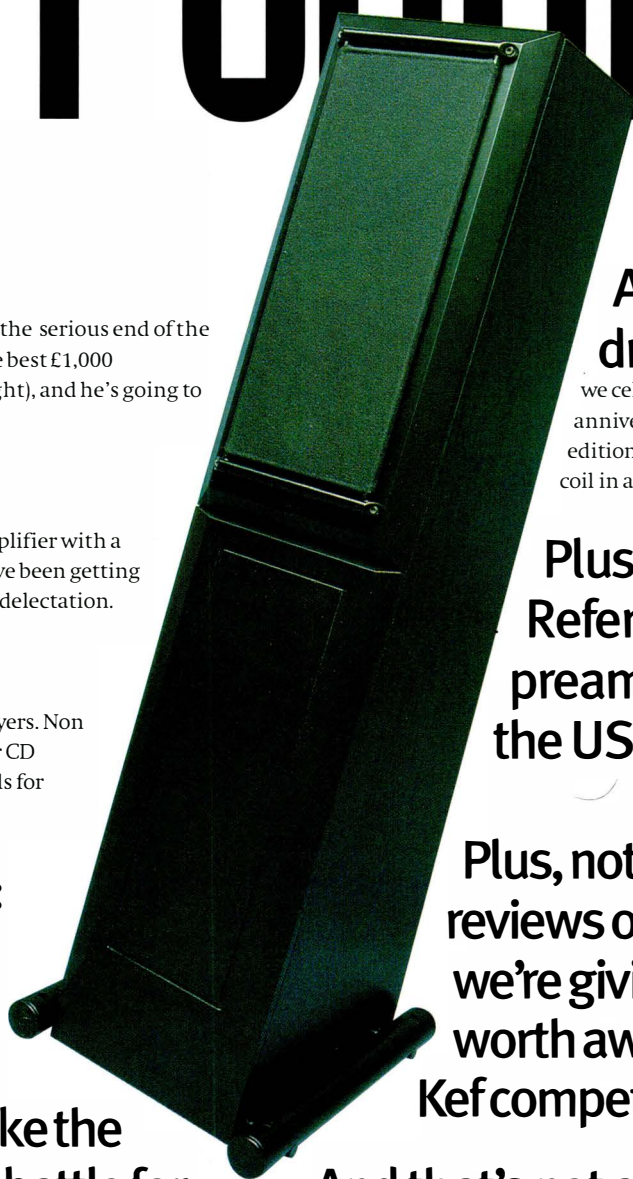
## Receivers

What do you get when you cross an amplifier with a tuner? A tuner! Er no, a receiver. We've been getting to grips with four new models for your delectation.

## CD multiplayers

Multi-talented, multi-music, multi-players. Non stop partying guaranteed. Just read our CD multiplayer reviews and set the controls for shuffle play.

**MiniDisc take two: we look at the latest domestic player from Sony as it attempts to take the high ground in the battle for digital recording supremacy.**



## A cartridge to dream about —

we celebrate Ortofon's 75th anniversary with a look at a special edition cartridge, the *MC7500* moving coil in a briefcase. It's a snip at £2,000.

**Plus, PS Audio's Reference Link preamp/DAC from the US of A.**

**Plus, not content with reviews of speakers, we're giving £3,000 worth away in a huge Kef competition.**

## And that's not all.

We are also giving away, FREE, a comprehensive 60 page pocket guide to the latest loudspeaker stands.

**July's issue will be appearing at a newsagent near you on June 10, 1994**

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



DOWN

# 1. Definitive - down under (3)

1		2		3		4
		5				
	6					
10						



“ The REL Strata - An obvious Best Buy, adding scale and weight to small speaker systems at a very reasonable price. ”

HI-FI CHOICE MARCH 1994

“ The REL Strata is more than just a big bass box. It can put back what's missing from small speakers and heightens the impact of home cinema. ★ ★ ★ ★ ★ ”

WHAT HI-FI FEB. 1994

“ Try auditioning the Strata with a pair of compact stand mounting systems. You'll get the image quality, clarity and the mid band and cohesiveness of a compact speaker together with the bass end of a really big loudspeaker. ”

HI-FI WORLD MARCH 1994

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

“ The REL Studio, a definitive state of the art sub-woofer. A landmark product, build quality is more than good - it is exceptional. ”

# REL SUB BASS SYSTEMS

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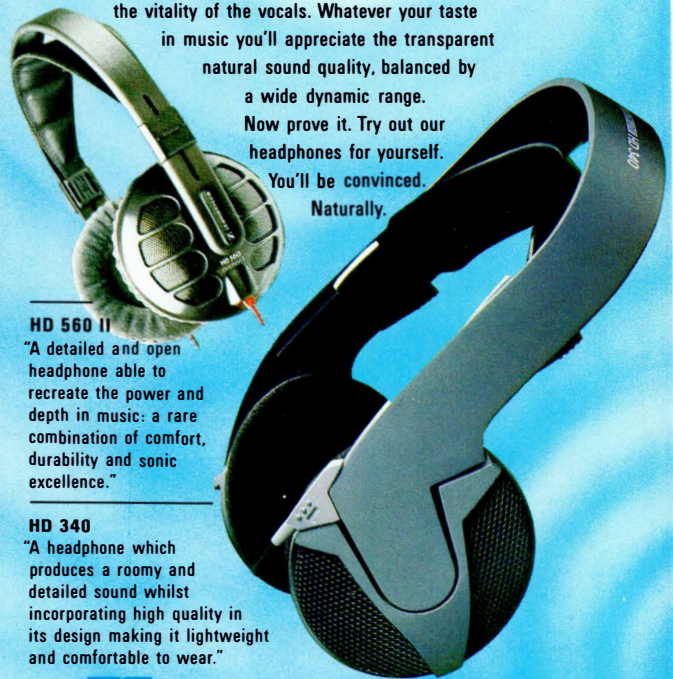
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HD 560 II

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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."

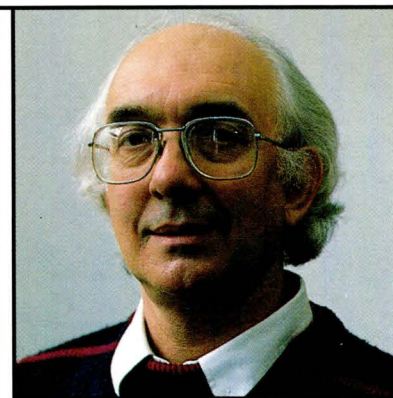


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# 21st Century Fox

Top UK technology journalist, Barry Fox, looks at a brand new method to cut down on CD counterfeiting and catch those age-old scallywags — pirates. He also reveals the ASA's judgement on Deutsche Grammophon's 4D adverts.



**T**he Advertising Standards Authority has now published its judgement on my complaint about the Deutsche Grammophon (DG) 4D advertising for "21-bit analogue-digital conversion" and "100 per cent error-free signal transmission".

I quote, "While acknowledging that there was no agreed standard definition of true 21-bit conversion within the recording industry, it nonetheless considered it inappropriate for the advertisers to use their own definition in the advertisement without a full

the ASA first canvassed will be arguing over the same ground once again.

The real sadness of it all is that if DG's parents Polygram and Philips had diverted all the time, money and effort DG invested in 4D into making DCC a commercial success, DCC might now be a more firmly established format.

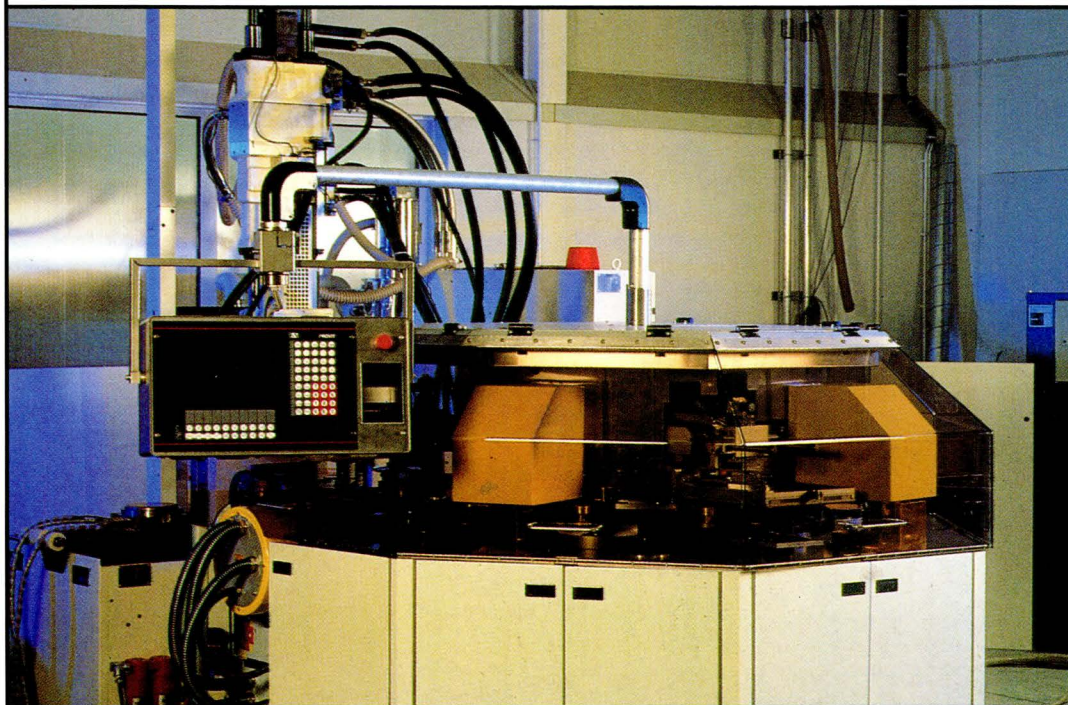
## SID GIVES CD PIRATES THE BOOT

We all make mistakes. I was dead wrong when CD was first launched and I said it would kill counterfeiting. In those early days the only way to press

to do so. The Federation of the Phonographic Industry International (IFPI), has now identified 209 CD plants around the world, with a combined annual production capacity of more than two billion CDs — the current level of demand for legitimate CDs. Over-capacity has driven down the cost of pressing to under 40 pence a disc. For some plants, especially in the Far East, large scale piracy looks like the easiest way to make money. In 1992 there were just three CD plants in mainland China. There are now 26. These have a capacity

to produce over 70 million discs a year, but retail sales of CDs in China are still under five million. Chinese CD copies are shipped to Hong Kong and from there to overseas markets. One in five CDs sold in Hong Kong is counterfeit.

The IFPI and Philips have now come up with a solution. Source Identification Code, or SID, puts a physical mark on every disc legitimately pressed. A unique four digit code is allocated to the pressing plant, and etched into the fixed press moulds (not the removable stampers). This means it is pressed into every disc made. The code is just large enough to read with the naked eye, and positioned near the hole in the centre of the disc so that it doesn't interfere with playing. Even if pirates find a way of etching copy codes into their own moulds, it won't help them. On average, the top 10 CD albums,



explanation to an informed, but not expert, readership. It noted that the advertisers would not repeat the advertisement in its current form and that they were prepared to seek pre-publication copy advice from the Committee of Advertising Practice".

DG's Head Office in Hamburg has since suggested that as the ASA found a divergence of opinion it would be for the good of the industry if the Audio Engineering Society (AES) gave an opinion. If the AES gets involved then it is likely that the people whose opinions

**A disc every five seconds from a million pound Philips monoline.**

CDs was in a factory, purpose-built for the job at a cost of at least 10 million pounds. Now anyone can install a 'monoline' for around just one million. All the machinery is combined with robot handling arms, inside an airtight plastic casing small enough to fit in a domestic garage. Raw plastic feeds in from a hopper at one end, and finished discs pop out from the other at a rate of one every five seconds.

Most monoline owners are honest. But the technology can easily be misused and there is a very real temptation

which are the most tempting to copy, are pressed by at least six different legitimate plants. To match each album to its rightful code, the pirate would need to buy and etch — laboriously — different moulds for each pressing run, at a cost of around £55,000 each.

Customs and Trading Standards officers can check the SID codes on CDs and impound any with the wrong numbers. The big question now is, will the record companies support SID? If they don't, they won't deserve any sympathy if their CDs are pirated.



# Where there's muck there's glass



**If you are looking for an aspirational system on the cheap, don't discount rubbish. High-end hi-fi can be discovered in the most unusual of places, as Alan Sircom found out when he talked to Stuart Perry, the lucky owner of a pair of vintage power amps.**

It has been a common thread running through most Aspirations systems. Nearly every one features exotic, desirable and expensive hi-fi, often in *Homes and Gardens* settings. Aspirational systems seldom live in real-world settings and it's rare to find such hi-fi without a scary price-tag.

This month's system is different. Unlike systems costing four figures, the centrepiece of Stuart Perry's system is a pair of vintage Beam Echo DL7-

35 power amplifiers. These were found by chance in a rubbish tip on the site of the old De Havilland factory in Christchurch, Dorset.

"They couldn't have been there for more than a couple of hours," mused Stuart, "as the dew hadn't even settled on them. They were waiting to be crushed. So I asked the man at the dump if I could buy them. He said that they were expensive, and he couldn't let them go for less than two-fifty. At first, I

thought he meant £250, but then he added that he wanted a fiver for the pair.

"I couldn't believe it, a pair of valve amplifiers for £5! I had always wanted a to try a valve amplifier and I have got a pair of rather weary Quad II power amplifiers in my office, but they need a lot of work and I simply don't have the time anymore."

Trained as an electronic engineer, working for over 12 years with a well-respected transformer manufacturer, Stuart recently hung up his soldering iron to work as a freelance public relations/marketing consultant. His love of hi-fi started at a far earlier age, however, even building the obligatory Sinclair amplifier in the seventies.

During this time, Stuart also developed a fine collection of LPs, from groups like The Incredible String Band and Blodwyn Pig. In fact, the Rockwell-esque *It's a Beautiful Day* cover left our photographer dewy-eyed in remembrance of things past.

As with many enthusiasts in the eighties, Stuart put aside his record collection and let his Source *Odyssey* turntable, with Alphason Delta arm and Linn K9 cartridge, lie fallow. His digital front end began to grow, until

## The Celestion 3000 speaker

One of the great speaker projects of the early nineties, the hybrid Celestion 3000 speaker, and its brethren, was never destined to be the high-end speaker that's all things for all people. A very ambitious design, the combination of ribbon tweeter and dynamic drivers in a conventional cabinet was unique, as most ribbon units need to sit in flat panels.

It had the sort of styling suited to the American high-end components so popular at this price level. Finished in black, grey and silver, it appealed to all things eighties; a big, shiny cabinet, looking vaguely Bauhaus in its simplicity of design, although some people were less than impressed by the sci-fi styling.

However, it was not to be. The loudspeaker was launched onto a market reeling from the deepest world-wide recession since the thirties. No matter how good the reviews were — and some of the reviews were very good indeed — the design could not shake the love/hate relationship it provoked in people. Although some — like Stuart Perry — found it open and free from artificiality, many others found the treble too bright and the lack of integration between treble and bass hard to get along with.

Additionally, the listening position was vital. The ribbon tweeter is so readily affected by positioning that Celestion introduced an adjustable stand, that could raise or lower the listening axis. Sadly, this MkII stand was too little, and too late for the Celestion ribbon hybrid.

Although the Celestion 3000 is gone, it is far from forgotten. Some dealers still have supplies of the speaker, at ridiculously cheap prices, and for some listeners it is still the only speaker around.





Stuart finally settled on a Marantz CD-85 acting as transport to a Marantz CDA-94 digital-to-analogue converter.

However, when he needed to raise some money for his fledgling business, Stuart turned to his CD collection, selling some 300 discs to buy a computer. Having been forced to listen to his LP collection again, his old passion for hi-fi began to rekindle.

Around this time, Stuart was using a Marantz PM-64 amplifier into a pair of Monitor Audio 852 Gold loudspeakers, but the speakers were soon replaced by a pair of Celestion 3000s. Stuart was so impressed by the sound of these hybrid speakers that he couldn't even wait for a pair to run-in, so he bought the shop's demonstration models. Then came that fateful day at the local dump...

It's rare to find a pair of

thirty-something amplifiers in such good condition that they don't need much restoration. Given that these amplifiers were thrown away, you would expect them to need a complete overhaul at the very least. However, the build quality of the original Beam Echo was so solid that next to nothing needed to be repaired, either internally or externally.

Stuart approached the amplifiers with caution. An inspection was made to check the amps for damage. This first pass showed nothing fundamentally wrong with either power amplifier, so instead of using new components throughout, Stuart decided to

take the plunge, re-valve the amplifiers and fire them up.

Fortunately, the only immediate problem was that one amplifier kept burning valves at an alarming rate. A quick phone-call to a rebuild expert, Peter Lindley, was in order. He suggested that the cathode resistors were blown and should be replaced.

These resistors control the cathode bias of the tubes, and if they are not functioning, the valve is behaving more like a light bulb than a valve. More calls to experts followed, to find a circuit layout, until a late-night fax from Mike Pointer of Station Sounds solved the problem, courtesy of Audio Note's Peter Qvortrup.

Peter also suggested replacing all the electrolytic capacitors, which are likely to have faded away over the years. Stuart, however, couldn't

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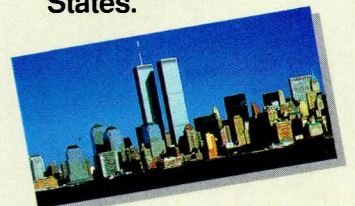
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How to make your system glow without a bang; take great care with any second-hand power amplifiers, like Stuart Perry's Beam Echo DL7-35 (left), you may be lucky enough to stumble across.

and sound quality of the amplifiers could be improved with the new caps, the system sounds far from compromised as it stands.

Unfortunately, at the moment the system lacks many of the fineries of current hi-fi systems; it's either placed on a coffee table or on the floor, while all the cables are rather perfunctory. Stuart's fully aware of this, however, and is in the process of slowly but surely upgrading his system.

On the day we arrived, for example, he was busy fitting a new Ortofon MC15 Super II cartridge, to replace the Linn K9, which he felt was too bright.

In the future, Stuart plans to add a separate phono stage but, in the meantime, he is intent on building his own disc preamp, with a single switch to select between LP and CD. He is also planning to change the cables, although equipment tables remain a no-no, sacrificed for domestic harmony.

Sonically, however, the system appears well-matched, sounding exactly as you would expect with a pair of Celestion 3000 loudspeakers. It has the typically open, if a little thin, midband and treble allied to a deep, powerful and tight bass. It's severely hampered by the preamplifier, however, as the CD player used directly into the power amplifiers is considerably more open and alive than when distilled through the Yamaha preamp.

Stuart is more than happy with his system and he plans to stay that way. Because of this, he has bought an elderly Marantz system with a pair of Mission speakers for the rest of the family to use.

This somewhat uncompromising stance towards hi-fi doesn't belong only to the extreme high-end. Stuart's system isn't one that has followed the trends of the last few years, but it has grown over the years with care, attention to detail, a genuine interest in hi-fi and with more than a little help from the local rubbish tip.

wait for the replacement electrolytics. He began to use the amplifiers more or less as he found them but with the new cathode resistors and a new set of Chelmer valves and with his CD player direct into the power amplifiers. Later, a Yamaha C5 preamplifier was drafted into the system, to allow source switching and to

give a useful phono stage.

Although I'm sure that the reliability

## Sensible tips for second hand amps

**B**uying a second-hand valve amplifier may seem like the answer to every audiophile's dreams. But unless you are very careful, powering up an old amplifier can be a recipe for disaster. An amplifier facing impending doom could constitute a fire risk and could even electrocute you.

With some caution, you can prevent any such catastrophes. The first and most logical step is to make sure that you listen to the amplifier before you part with any cash. Try switching it on and off gently a couple of times, with the gain turned down, observing how it behaves. A few pops and bangs through the speakers are to be expected, but if it sounds like the *1812 Overture*, with added smoke effects, give it a wide berth.

If this is not possible, say you found your classic Radford STA 15 at a car boot sale, or in the back of a skip, then you have to be diligent when you power it up. The most important rule is NEVER PLUG IN THE AMPLIFIER UNTIL YOU ARE ABSOLUTELY SURE IT'S SAFE TO DO SO. Check the wiring for shorting, loose or broken wires, especially the ones that touch the casework. Remember, if in doubt, don't! If you are not confident in your abilities, do not attempt to power the amplifier up until it has been checked by a repairman.

In addition to checking the components and wiring, check out the transformers and general appearance of the casework. A few spots of rust are okay, but if the amplifier looks like the inside of an oven, then leave well alone. Signs of excessive heat or burning are a very bad sign and usually indicate massive restoration bills.

It may seem obvious, but don't overlook the valves when you are updating an amplifier. Aside from broken or missing valves, make sure that all the valves are working properly and that the correct valves are in the correct positions. It's quite easy to put input and driver valves in the wrong positions, or to fit one incorrectly. If in doubt, change any valves that are questionable.

The ideal way to switch on an amplifier is to beg, borrow or steal what is known as a variac, which allows you to gradually increase the power to the amplifier. This will prevent components from self-destructing if they have been unused for many years. Hook up the amplifier to a pair of loudspeakers, but with no sources connected; slowly bring the voltage up to 240v and leave it there for some time. This is known as soak testing and, if an amplifier can survive a few days of soaking, it will generally operate perfectly in normal use.

Start running the amplifier at 100v and slowly bring the voltage up to 240v over five or six hours. This prevents waking the capacitors prematurely — something that has potentially lethal consequences. Beware of the big hum, which is a sure sign of failing signal capacitors.

If you feel confident in the ways of the electron, it may be worth replacing some of the other components in the amplifier. With the exception of any physically damaged components, it's often best to leave the amplifier extant. If every other component is 40 years old, changing one component alone is likely to put undue strain on the entire chain.

If you are going to start upgrading components, start with the electrolytic and signal capacitors as Stuart Perry did, then look at the switching, the wiring loom and finally the remaining components step by step. You may find the 'flavour of the month' components, such as Holco resistors or Wondercap capacitors, don't sound as good as well executed versions of traditional components.







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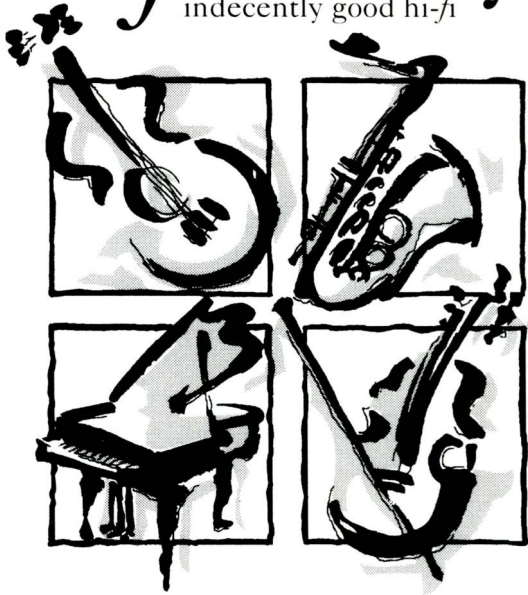
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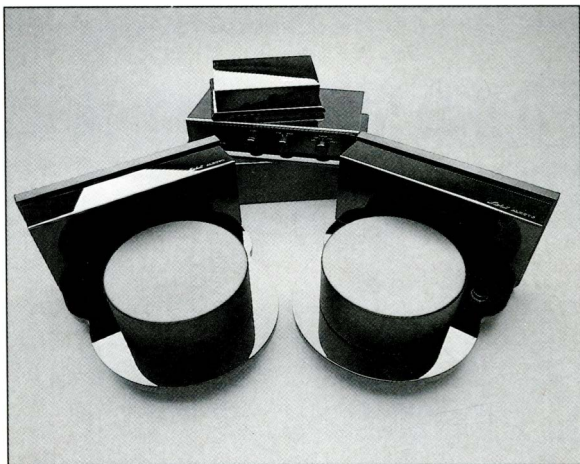
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Oxford Audio 0865 790879.
- Plymouth**  
HiFi Attic 0752 669511.
- Poole**  
Movement Audio 0202 730865.
- Preston**  
Norman Audio 0772 253057.
- Radlett**  
Radlett Audio 0923 856497.
- Reading**  
Reading HiFi 0734 585463.
- Richmond**  
Riverside HiFi 081 892 7613.
- Rotherham**  
Moorgate Acoustics 0709 370666.
- Salisbury**  
Salisbury HiFi 0722 322179.
- Scarborough**  
Scarborough HiFi 0723 374547.
- Sevenoaks**  
Sevenoaks HiFi 0732 459555.
- Sheffield**  
Moorgate Acoustics 0742 756048.
- Shrewsbury**  
Shropshire HiFi 0743 232317.
- St Albans**  
Darby's TV HiFi 0727 851596.
- Stevenage**  
Sound Deals 0438 369999.
- Stoke-on-Trent**  
Active Audio 0782 214994.
- Stratford upon Avon**  
Stratford HiFi 0789 414533.
- Sutton Coldfield**  
Amadeus Sound & Vision 021 354 2311.
- Tamworth**  
Active Audio 0827 53355.
- Torquay**  
Chelston HiFi 0803 606863.
- Tunbridge Wells**  
Sevenoaks HiFi 0892 531543.
- Walsall**  
Sound Academy 0922 473499.
- Warrington**  
Doug Brady HiFi 0925 828009.
- West Yorkshire**  
Doug Brady 0943 467689.
- Weymouth**  
Weymouth HiFi 0305 785729.
- Wilmslow**  
Swifts of Wilmslow 0625 526213.
- Winchester**  
County Music 0962 856161.
- Witham**  
Sevenoaks HiFi 0376 501733.
- Worthing**  
Phase 3 HiFi 0903 245577.
- Wrexham**  
Acton Gate Audio 0978 364500.
- York**  
Audio Clinic 0904 646 309.

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Musical Fidelity, 15/16 Olympic Trading Estate, Fulton Road, Wembley HA9 0TF. Telephone 081-900 2866



# On test: SYSTEMS

**There are hi-fi systems and there are hi-fi systems. Alvin Gold introduces a few variations on the theme for those of you with £1,000 burning a hole in the bottom of your pockets.**

**T**he premise on which this six system test is based is simple. You have around £1,000 to spend (trust me), and you're attracted by the idea of buying a hi-fi system, perhaps to replace a dusty old relic. You want something that makes decent music, but you would prefer to avoid the gadget-ridden gear that seems to fill your local hi-fi/computer/camera/dishwasher sales emporium.

From this point on, it's choices all the way. Should you buy separates? What about a midi or mini system? They can't all be gadget-ridden, can they? Alternatively, what about one of those recently-fangled lifestyle systems?

Hold on there, what's a lifestyle system? The phrase is widely bandied around, but

## THE CAST LIST

### LIFESTYLE SYSTEMS

<b>KENWOOD HD-1000</b>	<b>£1,000.00</b>
<b>MARANTZ SLIM SERIES 1020</b>	<b>£999.90</b>
<b>ONKYO LIVERPOOL SERIES L-900</b>	<b>£1,199.95</b>

### COMPONENT HI-FI SYSTEMS

<b>DENON PMA-450, DRS-610, TU-580, DCD-1290</b>	<b>£999.96</b>
<b>PIONEER A-300X, CT-S320, F-502RDS, PD-S802</b>	<b>£1,030.00</b>
<b>TECHNICS SU-A700, RS-BX646, ST-GT550, SL-PS740A</b>	<b>£919.80</b>

it's meaning has become obscured by the glossy advertising from the likes of Bang & Olufsen. For many people it therefore means equipment that looks like anything other than what it is (if it looks like an exotic ornament, it must be hi-fi, right?), that costs the earth, and that makes your hair stream backwards as you listen to Beethoven's *Ninth* in your stripped pine and glass Docklands pied-à-terre.

Well, lifestyle needn't be like that. It should mean nothing more nor less than audio equipment that is fit to be seen in mixed company. It might even have started out in life as a mini, midi or component

system. Most of us don't want button festooned monstrosities. We prefer something with a little style, even panache, which is still recognisably audio equipment. We do not want something that didn't quite make it onto the last shuttle launch, which requires a BSc to operate, and which has masses of unnecessary and impenetrable features. Surely this isn't too much to ask?

As well as being a good definition of lifestyle audio, this is also quite a good starting off point for component high-fidelity systems. There was a time when specialist hi-fi looked dauntingly technical, but it's now possible to buy well-dressed, well-engineered equipment that can really perform as well.

For the purposes of this test, we have taken a handful of lifestyle systems and another handful of component hi-fi systems, and compared them, one system against each other, and one type of system against each other. Because one of the tests of whether a system is to be taken seriously is whether it can be purchased without speakers, we have concentrated on the electronics, just specifying systems with an amplifier, CD player, cassette deck and tuner and nothing more.

Speakers are an obvious source of gross variation between systems, and by leaving them out of the equation, we have done a lot to ensure a level playing field. Almost as a matter of definition, the better systems will be suitable for use with a wide variety of loudspeakers. These can then be chosen on more sensible grounds than whether they have the same makers' name on the back panel as the rest of the system. You wouldn't think twice about choosing a vacuum cleaner from maker A and a microwave from maker B, and this is how it is, or should be, with audio systems and speakers too.

The criteria for this test is that the electronics should cost around £1,000 — enough to buy a good system without straying into the realm of the exotic.

Sensible speakers to accompany these separates could cost as little as £150-£200 for a smallish stand or shelf-mounting design, and as much as £700 or so for a floorstanding monolith with the capability of rocking the floorboards — or at least trembling your trousers a little when you stick on Metallica's *Enter Sandman* and turn the volume up to eleven.

## How the tests were done

The six tests were conducted using a 'worse case' scenario. That is, we used the most exacting and capable loudspeakers that may be chosen for use with any of the systems.

There's no one uniquely suitable loudspeaker for this role, so not too much should be read into the eventual choice, but for the record we chose the Mission 753, a well known and respected floorstanding column loudspeaker that is renowned for being equipment fussy. It can sound like a dog's dinner unless the system used to drive it is of very good quality.

Each system was run in, and then auditioned back to back with one system chosen from the six. The yardstick system selected was the one from Technics. This fulfilled the necessary minimum requirement of being reasonably capable in all areas. The tuners were connected to the download from a high quality aerial, and the cassette decks were tested mainly by comparing recordings from CD using Type II and IV (chrome bias and metal tape respectively) with the originals.

Informal comparisons were also made with a much more costly and exotic system which was running in another room.

## Choosing the right loudspeakers

Assessing the systems without speakers is more than simply an attempt to ensure a level playing field while testing. There are many makers of good electronics, and the same applies to loudspeakers, but few have the skills necessary to do a really good job in both. But it goes further than this.

One of the main reasons for choosing a good audio system is that it will allow you a free choice of speakers, which can then be upgraded to meet changing circumstances. It may be that the system you choose is perfectly adequate with small bookshelf speakers, but what happens when the divorce comes through, you develop a taste for Mahler and you find your equipment no longer meets your needs?

Having chosen your system, the loudspeakers you buy should ideally be determined by your needs and the space available. The problem is that there are no rules, which is one reason so many loudspeakers are available at just about all price points. A practical suggestion is to audition a number of models at the dealer who supplies the electronics, and then arrange to try one or more from the top of your shortlist in your own system, perhaps over a weekend.







# DENON SYSTEM



If one product in this system sticks out, it is the *PMA-450*. This amplifier has something of the honed simplicity of the Pioneer *A-300X* (see Pioneer system), but it adds a pair of relay controlled loudspeaker circuits and a headphone socket. The amp is equipped with three line inputs, two tape circuits and a moving magnet phono input.

The *PMA-450* is one beneficiary of a Denon policy which has the catchy title of global localisation. This means that it allows local markets to design their own key products. The end result here is an amplifier without the usual plethora of circuit boards to suit the variety of version numbers and specification levels normally required to satisfy world markets.

Instead, this is a one board amp which

## Top drawer

The increasingly androgynous nature of high-fidelity is boosted by the *DRS-610* cassette deck, which eschews the door flap loading of other decks in favour of a drawer loading mechanism. The technical advantages are (1) improved isolation from acoustic feedback, and (2) the transport offers better tape to head contact and reduced azimuth errors due to the effect of gravity on the loading of the bearings. The marketing effects are equally profound. Using the transport in the horizontal plane allows the deck to be made shallower than usual.

features short, symmetrical signal paths. It also uses the best possible components the budget allows. The shopping list includes a toroidal transformer (bettered only by Technics' R-Core transformer), UK sourced Ansar and Cerafin capacitors, and an ALPs volume control.

The amp is capable of a large short term current output and a full 60 watts per channel into 8ohm loads, with considerable peak abilities beyond that. Which means it should be able to cope with just about anything at almost any volume level, if you are using reasonably sensitive loudspeakers.

The *DCD-1290* CD player sticks with multi-bit conversion, which makes it deeply unfashionable in some quarters, but as just about every high-end player and converter

around is multi-bit, the Denon is in elevated company. Electrical, as well as the usual optical digital outputs, are available.

This year's tuner story is definitely Radio Data System (RDS), which is popping up almost everywhere. The slimline *TU-580RD* has 30 presets and IF bandwidth switching. The RDS decoder's party tricks include being able to search for a station broadcasting an RDS signal, and searching for any particular type of programming.

Apart from the horizontal loading mechanism (described separately), the *DRS-610* cassette deck is a fairly conventional two-headed beast, without tape set-up routines or other sexy gadgets. There is a fine bias control and Dolby B and C noise reduction, plus HX Pro, alongside a variable level headphone socket.

The only remaining claim to fame is a real time tape counter, made necessary because the tape is invisible once loaded.

## EASE OF USE

A few operating problems arose, largely caused by inconsistencies between components. The CD player hides the less important controls away, but the cassette decks keeps them on show; the tuner consigns them to the remote control, and the amplifier doesn't have any.

The tuner has a neat dot matrix display to cope with the RDS alpha-numeric, while the CD player and cassette deck are saddled with inferior and excessively bright fluorescent readouts. The tuner and CD player have remote controls; the amp and cassette deck don't.

Finally, there is the question of the Denon's lack of style. Every simple component looks awkward and somehow overpressed. There are too many horizontal feature lines and too many messy details. No one can have looked at how the components would stack together, which is probably the reason for the different component depths.

## SOUND QUALITY

The first piece of music I played seemed to threaten to take up residence in the listening room after it rolled out of the loudspeakers. This system has a tactile quality that was a step and three-quarters above the others, and it happened time and time again with all musical genres. As long as the recording had something useful to say, the Denon found a way of ramming it home.

The amplifier is the standout component by a mile. First and foremost, it is tremendously powerful, not just on paper, but also in practice. It gripped the Mission's voice coils like a vice, and kept the sound under absolute control as the music changed, at low and high volumes alike.

None of the competing amplifiers had trouble controlling the Mission 753, which is

not a particularly difficult loudspeaker electrically (though it is a revealing one), but nor did any have the born again positivity of the Denon, which just went for it, time after time. Dynamics were more telling than with the others, and the wealth of detail extracted from known recordings surprised me on more than one occasion.

The treble can sound a little rough, especially compared to the silky Technics, and there was a lack of transparency, almost as though the music was being squeezed out between the resisting output transistors. Orchestral strings were not always well served, but brass sections had a pleasing ability to cut through other sounds without sounding aggressive or pushy. In fact, the combination of the Denon and the Mission 753 test loudspeaker is capable of remarkable results, but it is not one I'd wish to live with long term.

The other components worked well enough not to spoil the ship, though none was quite as exciting as the amplifier. I enjoyed the consistency and dynamic quality of the CD player, though the slightly edge-of-the-seat feel is something that most of the Denon's one-bit rivals have overcome.

The cassette deck was exceptional good with Type II tapes, but appeared to underbias metal tapes, and sounded slightly opaque with Dolby C. The tuner was the best of the sources, with much of the brassy élan of the amplifier itself, and no obvious negatives to weigh into the equation.

## CONCLUSION

When it came to making the most of the music, the Denon package really did pull the rabbit from the hat.

Auditioned alongside the Technics and the Pioneer systems, it was soon apparent that although it couldn't match their smoothness and sophistication, a comment especially true of the Technics, the Denon system managed to bring tremendous vitality and life to the proceedings.

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

☎ (0753) 880109

## Verdict

▲ Lively, engaging and powerful system, with the accent on all three; CD player and tuner are excellent; cassette deck only average.

▼ Functional budget looks; ergonomics an inconsistent muddle. Still but who cares?

Performance ■ ■ ■ ■ □  
Value for money ■ ■ ■ ■ □

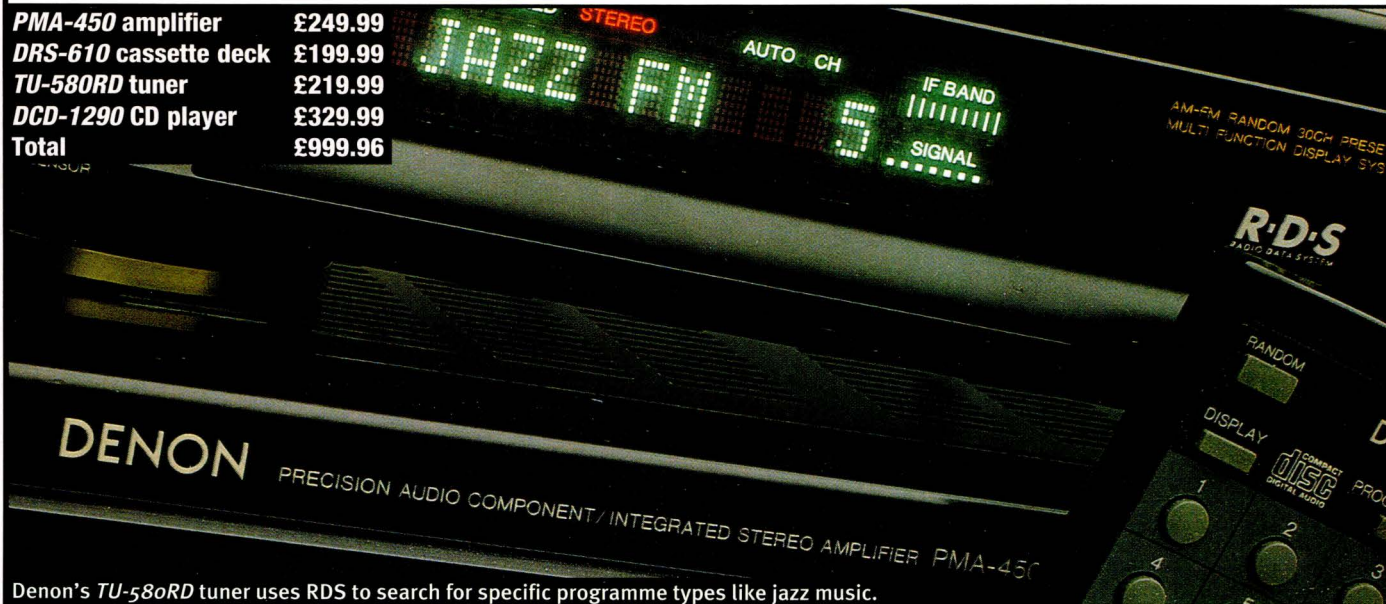


# PMA-450 AMPLIFIER, DRS-610 CASSETTE DECK, TU-580RD TUNER AND DCD-1290 CD PLAYER



**The born again Denon just went for it, time after time.**

PMA-450 amplifier	£249.99
DRS-610 cassette deck	£199.99
TU-580RD tuner	£219.99
DCD-1290 CD player	£329.99
<b>Total</b>	<b>£999.96</b>



Denon's TU-580RD tuner uses RDS to search for specific programme types like jazz music.



# KENWOOD HD-1000 SYSTEM



**T**he *HD-1000* appears to be a true mini system, as distinct from a collection of separates. This says absolutely nothing about the way the components work towards a common musical goal, but it does have a number of implications about the system's presentation.

The units are all 27cm in width, and have a depth of 32cm, allowing them to be placed in a single, vertical stack or two shorter stacks side by side. Ribbon connectors distribute commands from the system remote control, which allows all key functions to be operated from the comfort of your armchair.

From this point on, the *HD-1000* system has little in common with other minis. The cassette deck has only a single transport mechanism, and there is no system timer or timer standby function (the only omission I

line level item and an extra tape deck, which could be the optional MiniDisc deck that Kenwood has promised. The single pair of loudspeaker outputs is supplemented by a subwoofer line level output. There are no tone controls as such, but there are controls to set the centre frequency and degree of boost/cut in the deep bass. The circuit has no effect on the midband, the centre frequency being adjustable between 40 - 90Hz. Power output is 40 watts per channel.

The *T-1001L* tuner allows preset selection of 20 frequencies on FM, MW and LW, but only via the remote handset. A built in RDS decoder offers programme type ID, alternative frequency search and a clock time display. The CD player is built around a one-bit digital-to-analogue converter, and has a range of simple programming and linked recording facilities, also accessible using the remote control. An optical digital output is fitted to feed the add-on MD recorder.

The single transport edge-loading (in-car style) cassette deck, model *X-1001* is equipped for auto tape biasing, and has Dolby B, C and HX Pro, manual record level adjustment and metering, and an electronic tape counter. In addition, the deck has full auto-reverse operation and a variety of repeat and track search based options. Synchronised dubbing off the CD player is also possible.

## EASE OF USE

I encountered one irritating, er, irritant with the test system: a propensity for the panel graphics to disappear against the titanium panel, depending on how the system was lit. I would advise owners to invest in a set of polarising glasses, or limit themselves to the remote control. And while the use of large matched rotaries for the volume and source selector are an excellent idea on paper, at least once it led to my interrupting a recording when I thought I was changing the volume level.

These minor points aside, this system really does manage the trick of adding packaged-audio type ease of use features to a basically simple set-up. It could hardly be easier to use, though there are a few obscure features, on the cassette deck especially, that you'll probably never discover, unless you're an avid instruction book reader. The turned metal controls are smooth and solid, and the feel throughout is of understated quality.

## SOUND QUALITY

The primary aim, to produce a system capable of matching a decent full size hi-fi system, is met. To get technical for a minute, the *HD-1000* delivers the goods.

The component that has given Kenwood the most trouble is the amplifier. Used within its limits, the amp sounds positive and in

command. Dynamics are strongly presented, and the amp has a strong grasp of tonal colour, and a generous, lucid low frequency end — surprising for such a compact amplifier. Fine detail is extracted by the bucket load, but it is not always as naturally and as unobtrusively presented as with the best. Set against this, there was an underlying graininess to the sound that sometimes made the system seem aggressive, and which really demanded smoother, sweeter speakers than the Mission 753s used here. You will be spoiled for choice by any halfway decent dealer, so this shouldn't cause any problems.

The cassette deck sounds softer and fruitier than the CD or tuner. Pitch stability is a strong point, and metal tapes especially made very accurate copies off compact disc, with good Type IIs such as TDK SA-X being only slightly wayward in the treble. There is a hint of peaking at high frequencies, which is usually done to give an artificial treble boost. Both tape types made some clean, accurate recordings, but in neither case were they able to do full justice to the original.

The CD player, much like the cassette deck, certainly wasn't a limiting factor, but the FM tuner consistently sounded more lively, airy and spacious, even allowing for the fact that the two could not be auditioned under identical conditions.

## CONCLUSION

This system is being presented as the first of a new class which marries the virtues and flexibility of high-fidelity with user-friendly mini style packaging. The design was apparently something of a labour of love for Kenwood's engineers and, taking due account of the price, few corners have been cut, or tricks missed.

This is possibly the first packaged mini system to take the issue of music reproduction more seriously than the packaging or the features, and comes close to matching the best of the full size component systems.

*Trio Kenwood (UK) Ltd, Kenwood House, Dwight Road, Watford, Herts WD1 8EB.*

☎ (0923) 816444

## Verdict

▲ **Wolf in sheep's clothing; looks and works like a mini system, but sounds like good hi-fi.**

▼ **But not great hi-fi; amplifier can sound strained; other components lack star quality.**

Performance ■ ■ ■ □ □  
Value for money ■ ■ ■ ■ □

## Very metal

**T**he emphasis on classic engineering virtues can be seen in the use of heavy 5mm plate metal facias and is also mirrored by thicker than usual structural components and panels. Considerable thought has gone into the way the *HD-1000* operates as a system, which meant using a buffer amp to ensure a low output impedance from the CD player.

The amplifier, however, is the highlight. It features short signal paths, a careful choice of key components and PC board material (glass epoxy instead of the usual compressed paper), and a toroidal mains transformer — unshielded after listening tests proved its superiority.

regretted), no DSP or 'character' modes, no graphic equalisers (though you can add one as an accessory — my helpful hint is don't), no pseudo or other surround sound circuitry, no multiple speaker connections and none of the other usual extras to entice would-be buyers.

Even the signal connections are straight phonos so that the equipment can be freely mixed with other hi-fi components. That said, only one mains lead is needed as the units can be daisy-chained using mains sockets on their back panels.

The *A-1001* amplifier has sufficient inputs for the other system components plus one



# A-1001 AMPLIFIER, X-1001 CASSETTE DECK, T-1001L TUNER AND DP-1001 CD PLAYER

**To get technical for a minute, the HD-1000 delivers the goods.**



**Kenwood HD-1000 system comprising:**  
**A-1001 amplifier**  
**X-1001 cassette Deck**  
**T-1001L tuner**  
**DP-1001 CD player**  
**System price £999.95**  
**(£1,299 with speakers)**



No tone controls, but the degree of bass boost/cut can be varied on the A-1001 amp.



# MARANTZ SLIM SERIES 1020

**A**nd now for something completely different: a good looking system, based on hi-fi components. Of all the products in this review, this one must be the most elegant, the most design conscious and certainly the prettiest. This phraseology is deliberate. Most hi-fi is designed for men; if you like, it's toys for the boys. This system is designed for women.

Build quality is adequate rather than top class, but not one of the test systems is finished like this one. The panels have a fine, brushed appearance, and the various seams and shut lines — avoided by most makers because of the assembly line problems they cause — are finished to micron precision. This system is all about attention to detail.

This doesn't mean that there's nothing of interest here for the traditional hi-fi buyer.

## Less spaghetti

**T**he idea of running only two wires to the cassette deck, and of leaving most of the input sockets on the back of the system receiver unconnected, offended against common sense. The unused connections are there to ensure compatibility with non-system hardware, and the bus signal ensures proper source selection. The mystery of the two wire cassette deck connections is easily resolved too. Being a two head deck, it cannot record and play tapes simultaneously, so one set of wires can be switched to perform the input and output functions. The result is a simpler setup, with less 'spaghetti' around the back.

The equipment is well endowed, and as a system it is also very much open ended. You have the option to buy a tuner/preamplifier and separate power amplifier in place of the specified receiver. Marantz is also in the process of developing additional matching components, including a Dolby Pro-Logic decoder and a three power amp module.

You can start off with a stereo system, and upgrade it into a fully fledged home cinema system when the time comes. A DCC deck is also on the cards, along with other unspecified components. If you've been looking for a system which is a touch different, then this is your baby.

The use of a receiver — tuner/amplifier if you prefer — means there are only three separate components, the others being a cassette deck and a CD player. Bizarrely, each component is patched into the system using just three wires: a bus or control link and two signal connections (see panel).

For once, the basic features list is less interesting than the style in which it has been accomplished, though there are one or two notable omissions from the roll call. The CD player has a Bitstream digital-to-analogue converter, a CDM-12 mechanism, a laser servo from the Philips parts bin, and an improved disc clamp just to liven things up. Track access is quick and sure, even with pock-marked discs. An optical digital output is fitted, but not an electrical one.

The two-head cassette deck is equipped with Dolby B and C, but not Dolby HX Pro, which means that lower bias tapes will be at a comparative disadvantage. The only other surprises come from discovering where Marantz's designers have managed to hide the various controls. The system supports automatically controlled dubbing of compact discs, and timed recordings off air.

The final source, the tuner, is a straightforward 30 preset design, capable of receiving on FM, MW and LW, and with a station naming facility. What it doesn't have is RDS capability.

## EASE OF USE

The omission of RDS is, I think, a significant one in the context of a system that is aimed at the technologically naive. At a time when there are unprecedented numbers of stations available, and when those stations are becoming more and more mobile as they seek to survive, RDS is finally living up to the early hype.

The pretty control systems are not quite all they seem either. The function of a number of them is far from obvious without close examination, despite the free hand that the designers have (quite rightly) had when laying out the front panels. The system handset (one of two — the CD player comes with its own handset) is no answer to the ergonomic shortcomings either since it has been designed and labelled with more of an eye to obfuscation than elucidation.

On the other hand, I have no arguments with the touch operated doors which cover all but the system volume control when shut. In fact, it's what I always wanted — a system that tidies up after itself when it has finished for the day.

## SOUND QUALITY

The Marantz sounds very presentable on the whole, the main weakness, predictably enough, being the rather sloppy sounding cassette deck. Like a number of the other decks tested, it is not really compatible with

metal tapes, which sounded grainy and rather disjointed. A trace of programme wow was noticeable at times too. But neither the tuner nor the compact disc players disappointed. The tuner is not of Pioneer standards, but it sounded unobtrusively natural with the usual range of broadcasting culprits, only sounding terminally congested with stations like *Classic FM*, a station which appears to delight in broadcasting terminally congested signals. And I thought there were rules about such things.

The 1020 CD player is a classy act. There was a time when being Bitstream powered was the kiss of death to a moderately priced player. They ended up sounding 'nice', by sounding as boring as hell. This one is different. It is a solid, muscular sounding player, capable of erecting a substantial soundstage at the front and towards the sides of the listening room, and producing music which is full of boldly presented colour, detail and insight.

Marantz's design engineers have done well to make the amplifier work as well as it does when it has to share a box with the tuner. In fact, the amp sounds genuinely potent and large in scale. Even with the volume turned very high, the output didn't duck, and peaks were handled very well.

There was a slight loss of detail as the volume was racked up, but this trend never got out of hand. In other areas, the amplifier rated a straight 'fair'. It was slightly coarse grained, and the bass, though full, was not especially taut.

## CONCLUSION

An excellent lifestyle system, the Marantz *Slim Series 1020* is very close to component standards in several areas. There are plenty of low cost component amplifiers that don't have the overall strengths of the Marantz, and the tuner and CD player are well up to par. The latter especially is an excellent player that is outperformed, in this test at least, only by the Pioneer *PD-S802*.

Marantz Hi-Fi UK Ltd, Kingsbridge House, Padbury Oaks, 575-583 Bath Road, Longford, Middlesex UB7 0HE.

☎ (0753) 680868

## Verdict

⬆ Although not quite a component system beater, the Marantz comes close, especially playing compact discs.

⬇ The tuner lacks RDS; the tape deck can sound a little flaky.

Performance ■■■■□□  
Value for money ■■■■□□

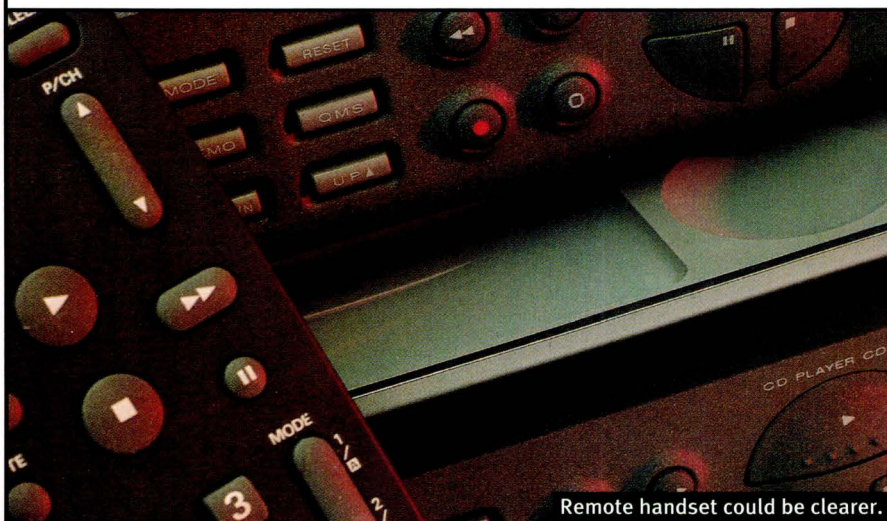


# SR1020 RECEIVER, SD1020 CASSETTE DECK AND CD1020 CD PLAYER

SR1020 receiver  
CD1020 CD player  
SD1020 cassette deck  
System price £999.90



**This system is all about attention to detail.**



Remote handset could be clearer.

Minor controls hidden by flap.



# ONKYO LIVERPOOL SERIES L-909 SYSTEM

If you are new to the world of audio, Onkyo might be an unfamiliar name. Otherwise, you'll probably be aware that Onkyo is one of the smaller, specialist Japanese hi-fi brands that disappeared from the UK market several years ago. The range is now available in the UK once more, thanks to a new distribution deal with NAD.

The release of stylishly integrated systems such as the Kenwood and Marantz featured in this group is probably less a coincidence than an embryonic trend towards a new category of audio system, one that marries mini system packaging and ergonomics with the kind of audio engineering traditionally associated with

## Warm digits

Perhaps with half an eye in the direction of Pioneer's Legato Link digital filter, Onkyo has addressed what it describes as the 'coldness' of many digital products with a proprietary enhancement to their digital filter called Fine Pulse Conversion System, or FCPS. Using techniques borrowed from recent advances in computer graphics, FCPS has the task of interpolating intelligently between digital samples to produce a smoother, more music related waveform than usually results from linear or other simple methods of interpolation, especially when reproducing transients. The result, says Onkyo, is a smoother, warmer sound that is closer to the analogue original.

component high fidelity. In both cases, most of the controls and features superfluous to the main purpose have been stripped out, and what's left are lean, mean products. Such systems lack the schizophrenia of old-style packaged-audio that has sought to be all things to all people, but in the end has satisfied none but the least discerning. The new L-909 is close in concept to the Kenwood HD-1000, which means it appears to be a hi-fi mini system.

The amplifier is equipped with tone controls, including a 'super bass' control (bypassable) and can drive two pairs of speakers. The range of inputs includes two spares, one suitable for a second tape deck,

and the record source can be selected independently of the source connected to the speakers, though they track each other by default. Finally, an external processor can be attached. This could mean a graphic equaliser, but more people will be interested in adding a Dolby Pro-Logic decoder.

The C-711 CD player is a single-bit design, with a basic set of transport controls plus various repeat modes, random play (surely a classic case of a solution awaiting a problem), memory play and a simple method of dubbing CDs onto tape. The main analogue output is supplemented by an optical digital output.

Radio reception is provided by the T-409, an FM/MW but non-LW tuner with 30 presets and a facility to automatically preset the 20 strongest frequencies it can find. Sleep and wake-up timers (using the radio rather than an alarm) are fitted, but in contrast to most of the other systems tested, RDS is not included in the specification.

The system cassette deck, the K-R609, looks like a horizontal loader, but in reality it takes the tape vertically which makes it a little taller than some minis. The deck is fitted with a single auto-reverse mechanism with an optical end of side direction change. This reduces the non-recording duration when the heads flip over to about one second — it takes 10 seconds or so with a normal cassette deck. The usual Dolby B, C and HX Pro are supplemented by a real tape counter showing time to go, and trick modes include track search and various edit and fade modes.

## EASE OF USE

The Onkyo scores well for ease of use, but not as well as its nearest counterpart in this test, the Kenwood HD-1000, thanks to the greater number of minor additional controls found on all four components, and especially the three source components.

The cassette deck hides most of its less significant knobs behind a full width flap and the amplifier is similarly discreet. With these flaps closed, the system looks very clean, but it still lacks the honed down simplicity of the Kenwood. On the other hand, the panel graphics are easily legible under all lighting conditions, and the system feels solid.

## SOUND QUALITY

The amplifier is a gutsy device, capable of sustaining sound pressure levels around the straight 'loud' mark with the test Mission 753 speakers. Push it too hard, however, and the sound begins to duck as the power amplifier runs out of steam. At other times, its output protection circuit (apparently triggered by temperature) shuts it down entirely. Within the limits, the Onkyo has a lean, tidy sound in the midband, with a strong sense of the individuality of different

instruments playing together. The treble is finely detailed, sometimes with a mild tinselly character, which was at its most obvious with close miked percussion. The bass was tuneful, but not especially well extended, and as a result the amp lacked the scale and authority that a truly excellent model is able to breathe into the music.

The bottom line here is that as long as it is possible to squeeze quarts from pint pots, the Onkyo is a well judged amplifier, and several steps up the greasy ladder from most other compacts. The problem, of course, is that unlike tuners and CD players, this is one category of equipment that doesn't generally shrink well.

Although neither the tuner nor the CD player disappointed, they didn't set any new standards in this group. The tuner sometimes sounded wooden, and the CD player lacked the more expressive qualities that today's better commercial components exude. Nevertheless, they were well up to the job, and weren't limiting factors in the system as a whole.

The cassette deck turned out to be a bit of a struggle. Pitch stability was one of its better properties. It sounded stable and solid, but it wasn't quite right with metal tapes, which clearly didn't suit the deck, and made it sound compressed in the lower frequencies, and bright in the treble.

Type II tapes proved to be a better match, but recordings of critical material (classical piano, for example) sounded hard and shut in, with clear evidence of Dolby mistracking when using Dolby C. Dolby B was cleaner, but work is still needed on this component before it's completely up to scratch.

## CONCLUSION

Not as polished or as well thought through as its opposite number from Kenwood, this is still a fine system, well built and turned out, with a solid, credible performance standard let down mainly by a poorly set up cassette deck, and an over-enthusiastic amplifier protection circuit.

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

## Verdict

▲ Solid, well built and attractively equipped system; sounds larger in stature than its diminutive dimensions suggest.

▼ Over-protective amplifier protection circuitry; poorly aligned cassette deck.

Performance   
Value for money 



# A-911 AMPLIFIER, K-R609 CASSETTE DECK, T-409 TUNER AND C-711 CD PLAYER.

**A gutsy device, capable of sustaining levels around the straight 'loud' mark.**

**Onkyo Liverpool Series L-909 system comprising:  
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K-R609 cassette deck  
T-409 tuner  
C-711 CD player  
System price £1,199.95**



Gutsy sounding amp.

Real time tape counter.



# PIONEER SYSTEM



This system is based around Pioneer's PD-S802 CD player. It's a machine that is home to some important technology, namely Legato Link digital filtering and the Stable Platter. The latter supports the inverted disc over its whole surface using a device looking like what we once called a turntable platter.

The A-300X amplifier is the budget version of the A-400/A-400X. The A-400 was Pioneer's original 'British' amp (it was designed in Japan, but with much UK input) and it remains an extraordinary product which is more than capable of holding its own in exalted company, without the warmth and slackness of several well known (and well liked) British amplifiers.

The A-300X power rating is 30 watts per channel, and it has just three controls; a

## Brand X

The X suffix on Pioneer's current amplifier range denotes a package of measures designed to make them sound smoother and less analytical than the celebrated A-400 and less celebrated A-300. The A-300X series is a slightly simplified, lower price amplifier distinguished from the A-300 by the omission of the headphone socket (to simplify the signal path and hence improve sound quality), by a beefed up power supply and by the adoption of the A-400X's complementary capacitor pair which give a lower self-inductance and less high frequency roll-off.

split, friction coupled volume control, an input selector and a tape selector. There is no headphone socket, and only one set of loudspeaker connections, all hallmarks of a more serious breed of audiophile amplifier.

The inverted platter PD-S802 CD player has twin one-bit DACs and a centrally mounted transport. The display can be switched off to improve sound quality and appearance. Even the digital outputs (electrical as well as optical unlike the optical, only PD-S801, its predecessor) can be switched off to reduce interference with other circuits.

As the name suggests, the F-502RDS tuner is equipped with an RDS decoder, in this case with PTY (Programme Type), RT (Radio Text) and CT (Clock Time) functions.

The tuner itself has variable IF switching and a switchable RF attenuator to avoid overload with very strong signals.

In an unusual refinement at this price level, two aerial inputs are available, which can be allocated individually to specific presets. Tuning can be carried out in 25kHz steps (FM), which in marginal situations allows detuning as a means of reducing interference. Forty presets are available, but AM coverage extends to MW only, which is inconsistent and irritating.

The CT-S320 is a two-head cassette deck with an automatic tape alignment feature. It is also the cheapest model currently equipped with FLEX (Frequency Level Expander), which gives a touch of life to old or duff recordings.

## EASE OF USE

Although all the components are a nominal match, they fail to look comfortable in each other's presence — their piecemeal design is hard to miss. The amplifier is the purist product here, its minimalist fascia looking practically bare next to the tuner and cassette deck.

Neither the amplifier nor the CD player have a headphone socket though the cassette deck has. The four items have two different fascia styles — flat in the case of the amplifier, the others smoothly curved — and equipment depths vary which makes for some awkwardness when stacked.

The cassette deck, tuner and CD player have SR (System Remote) sockets, theoretically allowing them to be used from a single handset. No such handset is supplied, and the amplifier is fully manual. Only the CD player is supplied with its own remote control.

Ergonomics are also variable: the amplifier is excellent, and the CD player is not far behind. The cassette deck is about par for the course, but the plethora of tiny buttons made the tuner clumsier to drive than necessary.

## SOUND QUALITY

The first cassette deck sample failed half way through the test programme, but sample two was satisfactory without being outstanding. It sounded a little wayward, and was neither as solid nor as detailed as some but, as with a number of the other models tested, it made quite accurate recordings with Type II tapes like TDK SA.

The tuner made a poor initial impression. It's rotary tuning wheel is not properly engineered and doesn't spin, which, with the low gearing, meant an age of frantic twiddling to traverse the band. Using presets solved this particular problem, and listening soon put any minor operational quibbles in the shade as this is a tuner that knows how to sing. It is an unusually full, weighty

sounding device, capable of suggesting the architecture of large musical happenings.

The CD player failed to work from the box, but in this case it turns out that a sample known to have been knocked badly enough to damage the laser pickup had been accidentally mixed with the review stock. The replacement worked brilliantly.

I was already a confirmed fan of the PD-S801, whose trademark is coherent, spacious stereo imagery, and a sound that's layered in the depth plane. The 802 picks up where the 801 leaves off, but it has a much sharper, cleaner and keener sound compared with the 801, and the whole effect is more dynamic and open. Pioneer claims there have been no changes to the Legato Link circuitry to account for this, so it is anyone's guess where the improvements come from.

The item whose task it is to hold it all together is the amplifier, and I confess I have some reservations about the performance of this product, not in relation to price, but when measured against the challenge set by the Mission 753. This is not a serious criticism of the Pioneer system as a whole, since most people will use smaller speakers with a more restricted bandwidth, and as long as the power output ceiling isn't breached (which is all too possible in medium size rooms or bigger) the A-300X sounds comfortable and in command.

With the Mission speakers connected, however, the Pioneer was comprehensively out-flanked by the Denon PMA-450, which highlighted a lack of vitality and power.

## CONCLUSION

Although not quite as well matched as some of the other systems, the Technics being the obvious example, this combination is a natural for use in smaller rooms, and where the tuner and CD player take precedence over compact cassette. If you do happen to have a bigger room, or your ambitions stretch just that bit further, you could consider an amplifier transplant. How about the Pioneer A-400 or A-400X?

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

## Verdict

▲ Class leading CD player and tuner are capable of exquisitely solid, three-dimensional music making.

▼ Cassette deck is more of a time server than a star; amplifier, though good, can be bettered in larger systems.

Performance       
Value for money

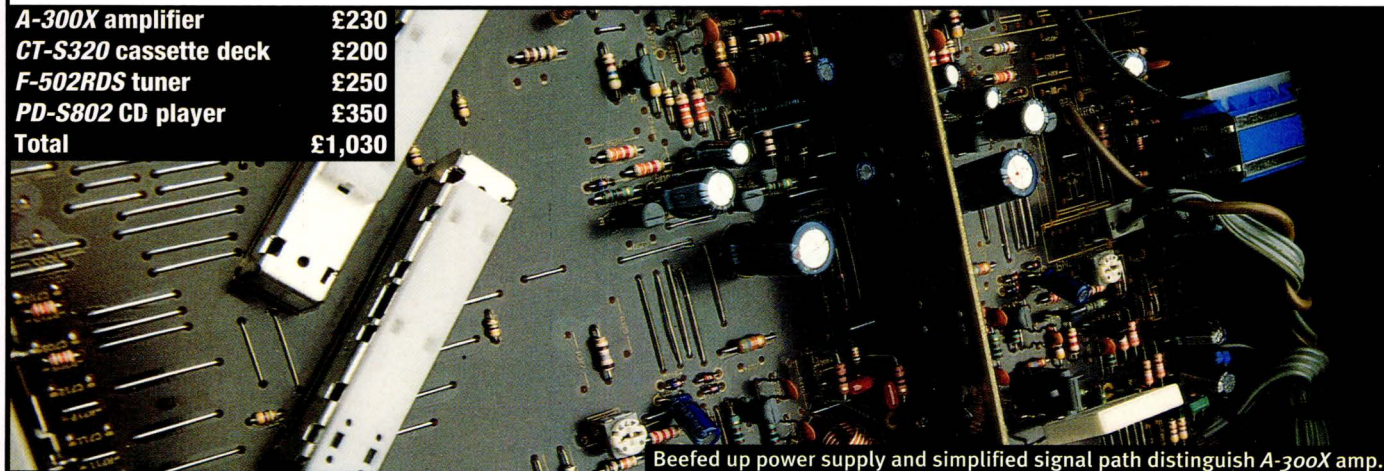


# A-300X AMPLIFIER, CT-S320 CASSETTE DECK, F-502RDS TUNER AND PD-S802 CD PLAYER

**A weighty sounding device (the tuner), capable of suggesting the architecture of large musical happenings.**



A-300X amplifier	£230
CT-S320 cassette deck	£200
F-502RDS tuner	£250
PD-S802 CD player	£350
<b>Total</b>	<b>£1,030</b>



Beefed up power supply and simplified signal path distinguish A-300X amp.



# TECHNICS SYSTEM



**T**echnics contribution to this group of six is a combination of full width components, much like the Denon and Pioneer systems.

The centrepiece is the *SU-A700* integrated amplifier which, like a number of amplifiers from Technics, is fitted with a thermostatically controlled cooling fan.

Power output is 45 watts per channel, and a remote control is supplied. Tone controls can be bypassed, but there is relay switching for two pairs of speakers, and a headphone socket is provided. When all the system sources are connected, the Technics can still accommodate a record deck (MM only), another line level component and a tape deck with full tape monitoring. The spare tape circuit makes it feasible to turn this system into one capable of Dolby Pro-

## Hard core

**T**he Technics amp features R-Core transformers and an MOS Class AA output stage. The R-Core transformer is a Technics development, which almost eliminates vibrations and magnetic flux leakage.

The MOS Class AA circuit was designed to combine the linearity of MOSFETs with the current drive capability and affordability of bipolar designs. The bipolar output is controlled by the MOSFET driver stage via a bridge circuit. MOS Class AA is largely insensitive to reactive loading, and offers low distortion, especially with low impedance (sub 4 ohm) loads.

Logic operation if the necessary hardware is subsequently added.

The *ST-GT550L* tuner is a thoroughly modern FM/MW/LW design featuring RDS. Technics' implementation includes the ability to seek out alternative frequencies for the current station, and a programme type feature which will trundle off in search of a particular type of programming from a list that includes classical, news, information, sport, pop and (if you must) MOR, though broadcasters don't yet support this service.

The decoder will also retune for traffic broadcasts, which sounds redundant in a domestic tuner, but I am assured is not. Other features include an auto-switching IF bandwidth, narrow where interference is sensed, and wider, for lower peak level

distortion where interference isn't a problem.

The *SL-PS740A* CD player and *RS-BX646* cassette deck are in keeping with the rest of the system. The CD player is fitted with a MASH one-bit digital-to-analogue converter with specially selected reservoir and other capacitors, and has independent digital and analogue transformer windings and power supplies. The cassette deck is also a high specification unit, with three heads for real time off-tape monitoring while recording, and high resolution press button auto tape calibration, with a three-position override to suit particular types of music.

All bar the tuner are built on a base section made from a proprietary iron/rubber composite called THCB to damp resonances.

## EASE OF USE

In presentation, this is a traditional mainstream Japanese hi-fi system, with by far the highest button count of the lot (I counted more than one hundred), and some complex displays to match. In contrast to the integrated systems, you can't even ignore the facias. Remote control is available from separate handsets for the CD player, tuner and amplifier, but not the cassette deck.

The up side of the equation is that of all the component systems, the Technics is the best design, with the smoothest acting controls. These controls, moreover, felt more natural in operation than any of their nearest competitors. Another point is that all the components are the same depth, which means they look good when they are stacked or laid out side by side. If you can bear a degree of complexity, this system does at least deliver the goods with a certain amount of flair.

## SOUND QUALITY

If the extravagant exterior had been anything to go by, this system ought to have been the most overtly hi-fi of the lot. In reality the opposite is true. The treble seemed polite, even laid back, and the system as a whole was on the warm side of neutral. Rather than seeking to extract the last ounce of information from the source, Technics has concentrated on producing a system that sounds approachable and easy on the ear.

It was good though. Playing a CD recording of BB King *Blues Summit*, the BB King/Robert Cray duet in the opening track *Playin' with my Friends* reproduced forward of the speakers, the instruments ranged laterally and in depth in a way that eluded the Pioneer and even the Denon system. At the same time, there was some loss of very fine detail, or at least it wasn't splashed around in an obvious way. If refinement is the essence of good music making, this system has it all. Sumptuous orchestral

tone, rich, vibrant piano sounds and expressive singing are all part of the heady mix on offer.

The FM tuner produced tonal colours that were a little too dark and undifferentiated, but there was no real loss of clarity. It's just that the detail wasn't strongly revealed. There was an element of this with the cassette deck too, along with a degree of lightness in the bass which was highlighted in the original full review (issue 127). On the whole though, these are both highly successful products. The tuner sounded unprocessed and natural, and the recordings made on the cassette deck didn't sound much like cassette recordings, being stable, free of modulation noise when using metal tapes, and articulate. Only the manual source/tape monitor switching rankled.

Overall, it turned out to be difficult to pick holes with what Technics has achieved, except that the system as a whole tends to sound rather cool and laid back. It all seemed too tidy and restrained to be true, which was great with many but not all types of music. Where, my notes enquire, is the passion in the finale of Beethoven's *Ninth Symphony* I caught on radio, the tactile percussive sounds of the opening of Suzanne Vega's *Rock in this Pocket*, or the grace in Nojima's *Ravel*?

## CONCLUSION

A bit cheerless to be certain, but cool, calm and collected. The Technics system never put a foot wrong. Smooth, attractive and sophisticated, with a clear and concise way of reproducing stereo soundstages and complex instrumental sounds, sometimes it was guilty of underplaying its hand. Yet the Technics was always eminently listenable, though there were times when I missed the adrenaline and passion of the admittedly more untidy Denon system.

The control system will be too complex and button bound for many, but if you can live with this, the design is surprisingly well thought through.

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

## Verdict

⬆️ No particular weaknesses; sound quality is well ordered and clean, with good tonal colours and expression.

⬇️ Complex control system; has a musical style that, for all its plus points, is a little too carefully manicured.

Performance ■■■□□  
Value for money ■■■■□



# SU-A700 AMPLIFIER, RS-BX646 CASSETTE DECK, ST-GT550L TUNER AND SL-PS740A CD PLAYER



**Technics has concentrated on producing a system that sounds approachable and easy on the ear.**

<b>SU-A700 amplifier</b>	<b>£249.95</b>
<b>RS-BX646 cassette deck</b>	<b>£229.95</b>
<b>ST-GT550L tuner</b>	<b>£189.95</b>
<b>SL-PS740A CD player</b>	<b>£249.95</b>
<b>Total</b>	<b>£919.80</b>



A heady mix of sounds from Technics' MASH-based CD player.



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PIONEER A400	INT-AMP	279	219	SLPG340	CD	149	119
A400X	INT-AMP	299	249	KENWOOD P300	CD	349	299
A300X	INT-AMP	229	209	PIONEER PDS701	CD	329	279
SONY TAF211	INT-AMP	149	119	AIWA XC350	CD	199	169
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TOTAL SYSTEM		3340	2499				

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# Systems: conclusions, best buys and recommendations

**S**o does lifestyle work, or is it just another way of diverting attention from the nuts and bolts of sound reproduction?

To an increasing extent, the question is becoming a non-sequitur. Although components systems and lifestyle systems remain two identifiably distinct breeds, the importance of aesthetic and ergonomic design is not the sole preserve of the lifestyle system makers, nor is the sound quality message lost on them. Proof of both assertions can be had by examining the six systems tested over the preceding pages.

The three lifestyle systems, from Marantz, Kenwood and Onkyo, are serious products, built to varying uncompromising standards of high-fidelity. They are available without speakers, which is an area where many packaged systems are particularly weak. Also, the extravagant range of features that have obscured the quality issues for as long as systems have been made is beginning to be rolled back — at least if these examples are anything to go by.

Of the three, the Kenwood *HD-1000* system is easily the most convincing. While retaining all the advantages of other minis — size, a unified set of controls operated by a single remote control handset and so on — the features count is more or less on a par with all but the most starkly equipped hi-fi components. And as Kenwood has promised not to change the system for at least two years, buyers are even assured some measure of continuity.

The three remaining systems, all based on components, are successful hi-fi systems in their own right, and have their work cut out

## Best Buy and Recommended models

### BEST BUY

The Denon *PMA-450* amplifier, *DRS-610* cassette deck, *TU-580* tuner and *DCD-1290* CD player looks like a rather mixed up combination but it gave great life and vitality to everything it played.

### RECOMMENDED

The Pioneer system made up of the *A-300X* amplifier, *CT-S320* cassette deck, *F-502RDS* tuner, *PD-S802* CD player; the Technics system of *SU-A700* amp, *RS-BX646* cassette deck, *ST-GT550* tuner, *SL-PS740A* CD player, and the Kenwood *HD-1000*.



### BEST OF THE REST

Lifestyle systems are comparatively thin on the ground, though there is some evidence that their number is increasing. The original systems to major on style came from Bang & Olufsen, whose most modest offering was just too expensive to fit the criteria for this group review. From experience, B&O owners tend to be fiercely loyal and if you like what you hear in the shop, you'll be hooked.

Other possibilities include the Sansui *MCX950*, a compact speaker inclusive system that costs £1,400.

Arcam is another manufacturer whose products nearly fitted the bill, but which were excluded because their solitary cassette deck is far too costly for the task. The company makes an excellent amplifier, tuner and CD player package called the Arcam *Alpha 5* system at £1,200, which exemplifies the qualities we were looking for in the test systems: strong aesthetics, properly thought through ergonomics and good music making abilities.

Other combinations can be assembled to fulfil similar ends, but they are not formalised by their manufacturers as systems, and must be chosen on a mix 'n' match basis. Which, after all, is the only way to ensure you get exactly what you want.



to outshine the Kenwood. This said, the Kenwood's amplifier is compromised to an extent by its small size, and it is the Denon's lively and lifelike *PMA-450* that carries home the bacon.

In the final analysis, it is the Denon system that takes the honours here, despite the Pioneer's superb CD player and tuner, and the Technics' evenly spread qualities.

Why? It's hard to say, except that when the gods of music were breathing music into their tin and silicon creations, they lingered a little longer over the Denon. I guess they looked it over, and saw that it was good. Well, pretty good.

	Performance	Value	Rec/Best Buy
Denon	★★★★★	★★★★★	Best Buy
Kenwood	★★★★	★★★★★	Recommended
Marantz	★★★★	★★★★	-
Onkyo	★★★	★★★★	-
Pioneer	★★★★★	★★★★★	Recommended
Technics	★★★★	★★★★★	Recommended

### Features

Model	Line/tape/phono/processor loop	Power w/ch	Speakers (pairs)	Digital out O - optical E - electrical	Wavebands	Pre-sets	Dolby	System remote
Denon	3, 2, 1	60	2	O, E	fm, mw	30	B, C, HX Pro	no
Kenwood	3, 2, 1	40	1	O	fm, mw, lw	20	B, C, HX Pro	yes
Marantz	3, 2, 1, P	45	1	O	fm, mw, lw	30	B, C	yes
Onkyo	3, 2, 1, P	40	2	O	fm, mw	30	B, C, HX Pro	yes
Pioneer	3, 2, 1	30	1	O, E	fm, mw	40	B, C, HX Pro	no
Technics	3, 2, 1	45	2	O	fm, mw, lw	39	B, C, HX Pro	no



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# On test: NICAM HI-FI

# VCRS

**Paul Stephens puts sound and vision to the test with six of the latest Nicam VCRs and finds out if they make the hi-fi grade.**

**A**round £500 seems like good value for a near CD quality tape deck with a noise-free 20Hz to 20kHz frequency response, 90dB dynamic range and six hours recording on a £2 tape. If it also records and plays full-motion video and adds stereo sound to your TV, it begins to sound like a real bargain.

All this is true of the latest generation of Nicam stereo VCRs. Mass-market they may be,

but they can be excellent as audio recorders, and the quality of Nicam digital TV sound will be a revelation to anyone who considers TV and video beyond the audio pale. Portability, however, is the big drawback; you can't buy a VHS Walkman, and in-car VHS kits are equally rare. Nevertheless, as a back-up medium for CDs, and especially for recording uninterrupted concert broadcasts from radio and TV, hi-fi VHS has a lot to offer.

Features to look for in an audio-friendly VCR start with a good range of connecting sockets, ideally SCARTS for satellite and TV, plus phonos for audio in and out. A real-time counter showing elapsed hours, minutes and seconds is essential, as VCR cue and review functions always mute the sound, leaving you 'blind' on an audio-only tape. However, index search will at least take you to the start of each recording and, like the real-time counter, is a feature of all the machines tested here.

All these VCRs, except the Sony, feature the

## How we test VCRs

We assessed the VCRs in five categories; connectivity, features, ease of use, audio quality and video performance, including still frames and trick playback. Each VCR recorded a set of eight CD tracks, including Donald Fagan's DDD masterpiece *Kamakiriad*, the delicate opening to Berg's *Chamber Concerto* and a thunderous von Karajan/Berlin Philharmonic fourth movement of Beethoven's *Ninth Symphony*. Nicam TV broadcasts recorded ranged from Kathy and Phil rowing in *EastEnders* to *Presumed Innocent* with Harrison Ford.

code-based Video Plus timer programming system. Though easy to use, it still sets fixed recording times which aren't adjusted if broadcasts are delayed. Programme Delivery Control (PDC), included on some of these machines, adjusts times in response to broadcast signals, but only *Channel Four* currently transmits them. One Touch Recording (OTR) is a useful feature, allowing you to quickly set a simple 'later today' event.

More exotic features on offer include the ability to play back American NTSC format tapes (you'll need a 60Hz compatible TV), and recordings made in 16:9 widescreen format. None include Dolby Surround Sound or Pro-Logic decoders, so you'll need a separate

## THE CAST LIST

<b>AKAI VS-G74</b>	<b>£479.99</b>
<b>HITACHI VT-F150E</b>	<b>£499.99</b>
<b>MITSUBISHI M68</b>	<b>£599.99</b>
<b>PHILIPS V838</b>	<b>£599.99</b>
<b>SHARP VCH90HM</b>	<b>£499.99</b>
<b>SONY SLV-E7</b>	<b>£499.99</b>

## Why a Nicam hi-fi VCR?

Nicam and VHS hi-fi are two different things — the first is a standard for digitally encoding sound in the spare picture lines of a television transmission; the second an analogue recording technique which buries a stereo soundtrack literally underneath the video tracks on a VHS tape. The two go together like Torvill and Dean, and you won't find a latest-model VCR with one but not the other.

In both cases the improvement in quality is dramatic, upgrading relatively low-fi (especially VHS) mono sound to genuinely high fidelity stereo. Around 85 per cent of the UK now receives Nicam signals from the four terrestrial TV stations (satellites use different stereo systems), and most mainstream programmes are in stereo, although even mono soundtracks benefit from Nicam quality.

Hi-fi VHS VCRs capture high quality stereo wherever it comes from, whether it's the VCR's built-in Nicam decoder, a satellite receiver or a hi-fi audio system and so can be used as general-purpose recorders for both video and audio only material. Virtually all feature films and most other pre-recorded videos have hi-fi soundtracks too.

### MAKING THE RIGHT CONNECTION

A Nicam hi-fi VCR can kill two birds with one stone, adding a high quality tape deck to your audio system and stereo sound to your TV pictures without the need to buy a Nicam-equipped TV set.

Connecting the VCR to your audio system is easy. Just plug it into your amplifier like any other deck. The more suitable VCRs have input and output phono pairs on the back panel (SCART to phono leads are needed for VCRs with SCART sockets only). Listening to the audio system while watching the (muted) TV gives you stereo television,



with much higher sound quality than any TV set can produce.

You'll also need to place your speakers (perhaps an extra switched pair) each side of the TV. Take care though, as the unshielded magnets in many audio speakers can permanently damage the TV tube if placed too close. Start at least 18 inches distant, and at the first sign of screen discoloration move them quickly away.



# AKAI VS-G74

**B**ehind its fashionable cover-up front panel, Akai's £480 *VS-G74* offers a good set of features. Useful extras include an accurate tape remaining indicator and remote handset picture shuttle (though not frame jog), PDC and 16:9 widescreen capability. Missing are a panel-mounted shuttle control, NTSC playback and (strangely) zero-stop rewind.

Connectivity is excellent, with two SCART sockets plus phonos for audio out and audio/video in, the latter duplicated on the front panel alongside 3.5mm microphone and headphone sockets. There's no mic/tape mixing feature, so karaoke is out.

The *G74* makes do with a single level control for both audio channels and no automatic option, although, as with all the manual-level machines, low noise and high resistance to saturation makes a middle setting fine for most recordings. However, level meters are only visible on the TV screen which is a drawback for audio-only use.

It's an easy machine to use, with a large, but well laid out, remote handset and a choice of on-screen menus or handset LCD display for timer and other important functions. The eight-event timer is easy to manage, although there's no OTR feature.

The *VS-G74* gave the best overall sound of the group, returning the most faithful reproduction of the CD tracks. Off-air sound was virtually indistinguishable from the Nicam original. Response is good in all parts of the frequency spectrum, with a strong, controlled bass, a good midrange and a clear top end. Like all the machines, it achieves genuinely CD-like noise levels, and a dynamic range which is difficult to tell from that of the digital format. If it has a weak spot at all it's in the stereo image, but you have to listen hard to hear it.

Picture quality is first rate. Akai's tape-sampling Intelligent HQ system pays off with outstanding colour fidelity and excellent resolution. Long Play (LP) recordings are more than acceptable for everyday timeshift use, while Standard Play (SP) recordings give a perfect still frame and good slow motion. This does deteriorate substantially on LP.

The *VS-G74* has an awful lot going for it — good looks, ease of use, excellent audio and video performance, and the cheapest price of the group. Panel-mounted signal meters would make it an even better buy, but



**Akai VS-G74 combines top sound and picture quality.**

nevertheless it deserves a place on everybody's shortlist.

*Akai (UK) Ltd, Haslemere Heathrow Estate, The Parkway, Hounslow, Middlesex TW8 6NQ. ☎ 081-897 6388*

## Verdict

▶ Good looks; ease of use; plenty of sockets; excellent performance.

▼ No panel-mounted level meters, but not much else.

▶ **£479.99**

Performance ■■■■■■  
Value for money ■■■■■■

# HITACHI VT-F150E

**T**he compact *VT-F150E* is aimed at the plug-and-play market, where simplicity outweighs features. Everything is as uncomplicated as possible — shuttle controls operate without a separate enabling button, index search and intro scan are combined, and zero-stop is permanently (and irritatingly) switched on. It's not a crude machine — you get a child lock, one-touch timer recording (OTR) and, increasingly rare, hands-free slow motion playback — but it omits such esoterica as PDC, widescreen and NTSC playback.

AV connectivity is the worst of the group, with just two SCART sockets and not a phono in sight. It requires a specialist AV amp or serious cable splitting to integrate it into a component-based system. There are no headphone or microphone sockets either, and although the front panel display has audio level meters, all you can do is gaze at them, as there's no level control.

Setting up was remarkably straightforward and the slim, LCD-equipped handset's kiddie-sized tape control buttons are, literally, easy to grasp. Opening the flip-lid reveals a Pandora's Box of much smaller buttons, but these are well labelled, and the on-screen menus are less crammed than most, mainly because they contain fewer options.

Surprisingly, the *VT-F150E*'s sound quality is quite good. It's a reserved, slightly dry sound, but clear, with well controlled bass and a good mid-range, although the stereo image isn't as good as it might be. The auto-only level control doesn't seem to do any harm either, as noise and dynamic range are both well up to class standards. Nicam sound is one of the best in the group, with hardly any tendency towards sibilance and that same slightly reserved character which comes across as realism in comparison to the 'movie theatre' feel of some other machines.

Picture quality isn't outstanding. The resolution is good enough, but colour fidelity is marred by a noticeable hint of over-vividness. No two-head VCR can match a four-head configuration for still-frame quality, although the *VT-F150E*'s wobbles are less pronounced than the Mitsubishi's.

If you want a VCR that's as easy to use as a microwave oven, this is for you. Its user-friendliness does mean less flexibility though, and with its minimal connectivity it's definitely not for the ambitious system builder. Overall, the *VT-F150E* is just a bit too



**Hitachi VT-F150E is a doddle to use.**

idiot proof for people who don't consider themselves idiots.

*Hitachi Sales UK Ltd, Hitachi House, Station Road, Hayes, Middlesex UB3 4DR. ☎ 081-849 2000*

## Verdict

▶ A compact and easy to use machine; great for the kids.

▼ Bad connectivity; no level control; poor still frame.

▶ **£499.99**

Performance ■■■■■■  
Value for money ■■■■■■



# MITSUBISHI M68

**A** stylish, machine, the *M68* bristles with features. These range from jog/shuttle controls on front panel and handset, a tape remaining indicator and zero-stop rewind to a child lock, NTSC playback and even a feature which automatically selects LP recording mode if there isn't enough tape left for a timer event in SP — all good exchanges for the 'missing' 16:9 capability and PDC.

Connectivity is poor though; two SCART sockets but no back-panel phonos for audio leave a stark choice between a phono to SCART lead (and thus no satellite) or an ugly lash-up into the front-mounted connections. Both audio channels share a single level control with no automatic gain option, but you do get panel-mounted audio level meters.

This wasn't a particularly easy machine to use. The podgy handset has a confusion of buttons but no LCD panel, forcing you to use TV screen menus for all setting and timer controls. Mitsubishi also seems to have a fetish about using the jog/shuttle ring for data input, which we found tricky. Just tuning in the TV presets was an arduous task.

If you like a bright and confident sound, this could be the one for you. The *M68*'s output is not so much coloured as slightly larger than life, with extra-bright (and extra-

positioned) high frequencies and a bass which definitely comes out bigger than it goes in, slipping into outright boominess on discs such as Donald Fagan's lead-booted *Kamakiriad*. That said it's not unpleasant, and there's never a feeling that anything's been lost, least of all in dynamic range, which is extraordinary.

After the CD tests we expected recordings from the slightly sibilant Nicam decoder to be completely over the top, but surprisingly the *M68* showed restraint, ending up roughly where it started. As with all these machines, LP sound was indistinguishable from SP.

The *M68*'s picture quality is not outstanding, with a noticeable graininess on SP (although LP is good by class standards) and a slight tendency towards livid reds and yellows. Still frame is unacceptably wobbly, a symptom of the *M68*'s two-head drum, although slow motion is fairly noise-free.

The *M68* isn't really an audiophile's machine; its features, connectivity and sound balance are all aimed at the home cinema market, although



Lively sound but the Mitsubishi's fiddly to use.

lack of widescreen capability compromises it there too. At £599.99 it's not the best choice for the audio-oriented buyer.

Mitsubishi Electric UK Ltd, Travellers End, Hatfield, Herts AL10 8XB. ☎ (0707) 276100

## Verdict

- ▶ A well-made machine; bright, confident sound.
- ▼ Poor connectivity; wobbly two-head still frame; not the easiest to use.
- ▶ **£599.99**

Performance ■■■■■■■■■■

Value for money ■■■■■■■■■■

# PHILIPS V838

**T**he 39cm deep, £600 *V838* is loaded with features. It packs basic goodies such as a tape remaining indicator and child lock, and advanced features like insert edit, PDC, NTSC playback and widescreen compatibility, as well as the bonuses of S-VHS playback (which gives watchable pictures) plus a built-in Teletext decoder which you can use to program the timer and record subtitles.

Connectivity is fine, with two SCARTs plus input and output audio phonos on the back panel, and audio and video phono inputs on the front. The *V838* also sports sockets and level controls for headphone and microphone and separate left and right audio level controls. A rather strange, elliptically-shaped level meter lives on the backlit LCD display panel.

Although the remote handset has big, shape-coded buttons for basic tape control, and well-spaced smaller ones for secondary functions, the *V838*'s operating methods are rather idiosyncratic. It's not immediately obvious how to turn it on; the OTR timer function doesn't let you enter a stop time; there's no record-pause capability for eliminating adverts, and the machine switches itself off while you're watching a broadcast via your TV's video channel.

There's no zero-stop function either and, worst of all, it zeroes the elapsed time counter every time you enter rewind or fast forward, destroying the whole point of the feature. Overall, it's a very difficult machine to deal with.

Unruly it may be, but the *V838* gives a very good sound, with an exceptionally clear stereo image, excellent dynamic range, accurate bass and crystal-clear top end. There's a tinge of harshness in the mid-range, but an underlying sense of realism makes the recording genuinely come alive. Nicam decoding is similarly good, especially in fine high frequency detail, where it audibly outperformed the competition. One slight drawback is the machine's relatively high mechanical noise level.

Picture quality isn't so hot; it's detailed, but a bit grainy and over-enthusiastic on primary colours. LP recordings stand up better against class averages than SP, as does the LP's still frame, which is actually steadier than the SP version.

Whereas the Hitachi is slightly too idiot-proof, the Philips is so obtusely sophisticated that it will make you feel like



Recordings come alive with the Philips V838.

an idiot. It sounds great though, so you might just want to brave it.

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

## Verdict

- ▶ Very good sound; packed with goodies — including Teletext.
- ▼ Indifferent picture quality; poor useability.
- ▶ **£599.99**

Performance ■■■■■■■■■■

Value for money ■■■■■■■■■■



# SHARP VCH90HM

**L**ike the Hitachi *VT-F150E* the Sharp *VCH90* is compact and designed for ease of use. Based around a fashionable mid-mounted deck, it offers an integral head cleaner, NTSC playback and PDC as well as the more basic child lock, zero stop, index search and OTR (all well implemented), but omits widescreen compatibility and, more seriously, a tape remaining indicator and any form of jog/shuttle control. It makes up for the latter with hands-free slow motion (forward play only) and a repeat play function for endlessly watching that crucial goal.

It also has a good set of sockets too; two SCARTS and audio phonos on the back, plus audio/video phonos on the front, although there's no headphone or microphone connection. There's no audio level control either, despite the front-panel meters.

Basic operation is easy, helped by a comfortable and well designed handset. Surprisingly, the *VCH90* offers no on-screen displays, and the handset doesn't remember the timer events you've programmed, forcing you to squint at the front panel in the old-fashioned way.

After listening to the more enthusiastic-sounding machines, we were in two minds about the Sharp's audio output — was it

faithful and uncoloured, or just a bit dull? In the end we settled on the downbeat opinion. The frequencies and dynamics are all there but there's a lifelessness about the presentation. But this is just a marginal effect on a video which is among the best at giving back exactly what it receives. The Nicam character matches the recording system; it's accurate but rather sober.

The mid-mounted deck supposedly improves picture quality by reducing vibration and the *VCH90*'s is admirably grain free. It's also slightly over-processed, with artificially hardened edges combined with a lack of detail on solid areas such as skin. Colour fidelity is basically good, although our machine had terrible trouble resolving deep reds and blues. SP still frames are perfect, and LP ones are fairly good too; this is a good machine for running your own slow-motion replays.

Sharp offers a better version of the user-friendly concept than Hitachi, with good connectivity, a more sensible stripping-down of complex functions, and better all-round video performance, although the lack of on-screen displays makes timer management more fiddly.



Easy to use but no on-screen displays.

If you like a diligent sound and simple controls, it's well worth a look.

Sharp Electronics (UK) Ltd, Sharpware House, Thorpe Road, Newton Heath, Manchester M10 9BE. ☎ 061-205 2333

## Verdict

- ⊕ Easy to use; sounds accurate; good all-round performance.
- ⊖ No tape remain indicator, shuttle search or on-screen displays.
- ⊕ £499.99

Performance ■ ■ ■ ■ □  
Value for money ■ ■ ■ ■ □

# SONY SLV-E7

**T**he £499 Sony is something of a cross-breed. It has a mid-drive and is simplified like the Sharp, but with the imposing bulk of the Philips as well as some of its advanced features and quirks.

The feature list is equally mixed — NTSC playback (with hi-fi sound) but not wide-screen, a good index search but no zero stop, hands-free slow motion and shuttle rings (on panel and handset) but no jog dial. There's no tape remaining display either, just a vague on-screen 'empty-full' indicator. Video Plus and PDC aren't provided, although the latest model of the £550 *E8* has them.

Connectivity is poor, with just a single SCART and audio out phonos on the back, plus audio/video phonos in on the front, awkwardly sited to make you leave the front panel folded down when they're in use. Audio signal management is even worse, with no level control and no meter. Headphone and microphone sockets are also absent.

Stop/start and fast winding controls are integrated into the bulky handset rotary shuttle dial, which seems weird at first, but soon becomes familiar. Without Video Plus you're back in the step-by-step world of timer programming, but dedicated date, start and stop time buttons — plus a good on-screen display — make it fairly painless. Apart from

an OTR which insists on starting immediately, most of the features are well thought out.

The *E7* gives a strong, fairly warm sound, with good detailing and powerful dynamics. However, on the CD recordings some of the higher frequency elements were not entirely correct, seeming relocated and just a bit over-bright. The problem occurred mainly on delicate passages, the *E7* seeming more at home with heavyweight material such as the end of the Beethoven *Ninth*. The Nicam decoder gives a fine, clear performance, which the tape system responds to very well.

It's when the screen lights up though that the Sony shows its true mettle. Picture quality is absolutely outstanding, like something from a different, semi-professional class. Grain is virtually zero, colours are uncannily like the originals, and not even the reddest of jerseys unbalances it. LP picture quality is very high too — at times it's difficult to distinguish from SP — and still frames are perfect.

The Sony *E7* has poor connectivity, a mixed bag of features and sound which, though perfectly respectable, isn't quite up



Sony *E7* offers brilliant picture quality, so-so sound.

with the best of the bunch. If you value picture quality though, nothing can beat it.

Sony Consumer Products Ltd, SonyHouse, South Street, Staines, Middlesex TW18 4PF. ☎ 081-784 1144

## Verdict

- ⊕ Reasonably easy to use; good sound; brilliant picture quality.
- ⊖ Awkward socketry; some useful features missing.
- ⊕ £499.99

Performance ■ ■ ■ ■ □  
Value for money ■ ■ ■ ■ □



# Conclusions, best buys and recommendations

**W**ill a hi-fi VCR save you the cost of a DAT, MD or DCC deck? Probably not if you're really serious about digital recording, although purists may see advantages in the VCR's high-bandwidth analogue technology over the compression systems which ultimately limit the fidelity of the more recent digital recording formats. For most people though, a good VCR, which you may well buy anyway, provides a useful extra tape facility with more than respectable results.

Least audiophile-friendly of the test machines is the Hitachi VT-F150E, which is aimed at the kids-and-movies family market. Its complete lack of dedicated audio sockets and controls make it difficult to integrate into even a basic audio plus TV system, and performance, though respectable, is in no way outstanding. At the price, there are plenty of alternatives that are better equipped.

More suitably socketed the Philips V838 may be, but it's so awkward to use that we would seriously advise a hands on trial before purchase. Sound quality is good, but its picture is indifferent, and at £600 it's not exactly cheap.

The Mitsubishi M68 isn't a paragon of user-friendliness either, although it's certainly not as bad as the Philips. It has poor connectivity and distinctly average picture performance, although its bright and confident sound is bound to appeal to some tastes.

For a compact, easy to use deck, with a reserved but accurate sound quality and very good overall picture performance, the Sharp VCH90HM is a good bet. Its basic connectivity and features are fine, although you do miss out on headphones, microphone and the very useful tape remaining indicator.

The imposing Sony SLV-E7 makes a bad first impression with its awkwardly-sited front panel inputs and stingy single SCART. It also shows a degree of Philips-style eccentricity in its controls. Switch on the TV though and its trump card stares you in the face — a picture quality that's simply in a different class. Sound is in the top division too, and as a superb all-round audio-visual performer at a competitive price it earns a Recommended flag, although you might also want to consider its big brother, the £550 Video Plus-equipped SLV-E8.

For an all-round Best Buy though, the clear winner is the Akai VS-G74. Excellent connectivity, very good ease of use, first class

sound and a picture quality second only to the Sony's make this a superb package for audio and video applications alike. As a bonus, it's also the cheapest of the group.

## Best Buy and Recommended models

### BEST BUY

The Akai VS-G74 has the best all-round package of connectivity, convenience and performance, beaten only by the Sony's studio-quality picture. Nothing can beat it on sound. As the cheapest of the group, it represents outstanding value.



Top of the lot, the Akai VS-G74.

### RECOMMENDED

You can forgive the Sony SLV-E7 anything for its marvellous picture quality. Connectivity is in the just-get-by class, but the sound's very good, and it's competitively priced.



Great picture quality — Sony's SLV-E7.

### BEST OF THE REST

The £500-£600 bracket represents the top of the standard VHS Nicam VCR market. Beyond this point you're into S-VHS territory, which is mainly of interest to camcorder and video editing enthusiasts and offers no practical improvement in sound quality. Competition in the under £600 region is fierce though, so there's plenty of choice.

Panasonic has a reputation for top-quality construction and performance in its VHS products, and at £529 its Video Plus-



Panasonic's NV-HD100B is a solid all-rounder.

equipped NV-HD100B is competitively priced, coming complete with NTSC playback and a 4-head drum for good still frames, and a picture quality to rival that of the Sony E7 combined with crystal-clear Nicam

decoding. JVC's HR-D880 is also £529 and adds PDC to Video Plus, but has poor, SCART-only socketry, although its picture and sound are fine.

Better equipped is Toshiba's V813B, with phonos as well as twin SCARTs, a fine all-rounder with good performance at £529. The most interesting alternative of all though is

JVC's HR-D880 is equipped with PDC and Video Plus.



the Akai VS-G64, a junior model to our Best Buy G74. You lose PDC, jog/shuttle and front-mounted phonos, but the picture and sound quality are the same and the price is a very reasonable £380.





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**We line up four of the latest pre/power amplifier teams, roughly around and about the £1,000 mark, for Chris Thomas to put on trial. Not content with this major grilling we got another two pairs of ears — in the shape of Jason Kennedy and Rob Tribe — to put forward their views on these grand combinations.**

**T**he chances are that anyone who considers spending over a thousand pounds on separate pre and power amplifiers is going to be serious about music. The four amplifiers we have here compete in a strongly contested area of the market. They are aimed at those who are moving from an integrated amplifier or a budget pre/power combination to something more powerful and, hopefully, more musically satisfying.

The Rotel RC-990BX preamplifier and the RB-990BX power amplifier will set



FUJI RDP

RDP 167

## The cast list

Harman/Kardon AP2500/PA2400 £1,400.

Rotel RC-990BX/RB-990BX £1,250.

Magnum MP 125/MF 125 £900.

Musical Fidelity Preamp 8/MA 65 £1,300.

# A grand





FUJI RDP

## Why pre/power amplifiers?

**B**y splitting the pre and power sections of a stereo amplifier, the electronics designer can separate the circuitry that handles the switching and processing of low-level input signals from the muscular, speaker driving end of the amplifier. The increase in available space means that circuit board topography, track widths and general component layout can be radically improved, and any interactive problems between the two stages eliminated. Transformer fields can cause havoc with preamplifier circuitry, but this configuration liberates the designer to optimise the power supplies of both sides of the amplifier to the full. This is where the real art of audio design comes into play.

Many feel that it is ultimately the quality of the power supply that makes or breaks an amplifier, giving it the ability to realise the full dynamic content of the music — or not. Incoming transient signals cause the preamplifier to make insistent demands on its supply by very rapidly calling for constantly varying levels of power. This is mimicked by the power amplifier which will need an equally fast rate and depth of response to do the heavy work of moving the loudspeaker drivers and overcoming their associated impedance problems. Integrated amplifiers invariably suffer from the limitations of cramming all the components into one box and sharing out the demands of the two sections from a relatively insubstantial power supply.

The separates approach also offers greater flexibility for future upgrades. Power amplifiers can be doubled up or a better preamplifier easily incorporated. A few manufacturers have structured their whole product range around this concept and it is worth examining the potential for upgrading when considering any separates combination.

you back £1,250 while the Harman/Kardon AP2500 and PA2400 duo sit at £1,400. Magnum can supply its MP 125 preamplifier along with two mono MF 125 power amplifiers for £900, and for £1,300 Musical Fidelity could provide you with the same configuration consisting of the Preamplifier 8 and two MA 65 power amps.

Quoted power outputs can be a misleading yardstick of an amplifier's volume capability, but for the record, the Musical Fidelity offers 65 watts, while the MOSFET equipped Magnums can deliver 120 watts. Harman/Kardon gives its PA2400s a similar rating but reckons on a generous 340 watts in bridged mode. Not to be outdone in the power stakes, Rotel considers the RB-990BX good for 200 watts. All the figures are into eight ohms.

For any of these amplifiers to perform with distinction they must be coupled to source components of the highest quality. They will also need loudspeakers which can resolve all the detail and string it together in a musical way.

All listening tests were carried out with a Naim CDS CD player to assess the line level performance while the phono inputs were given a severe workout by my Linn LP12 fitted with a Naim ARO arm and Lyra Clavis moving coil cartridge, and driven by a Naim Armageddon power supply. The loudspeakers used in the test were Audio Note AN-Js and my own Naim SBLs. Both are capable of providing an excellent window into the music and neither present a particularly severe load to the amplifier. The speaker cable was Naim NAC-A5.

### CONSTRUCTION

Harman/Kardon	■ ■ ■ □
Magnum	■ ■ ■ □
Musical Fidelity	■ ■ ■ □
Rotel	■ ■ ■ □

It's not hard to tell which of these amplifiers are Japanese made. The Harman/Kardon and the Rotel show similarities in their cosmetic appear-

ance, the way they are built, and the facilities each has to offer.

The Rotel RC-990BX preamplifier houses a massive toroidal transformer which supplies two large, well laid out circuit boards. The Harman/Kardon features a much smaller, non-toroidal design. Wiring is neater in the Rotel though there is not much of it visible. Both power amplifiers show equal commitment to available voltage, sporting shielded toroidal transformers the size of a medium saucepan. The casework is a little more solid on the Rotel.

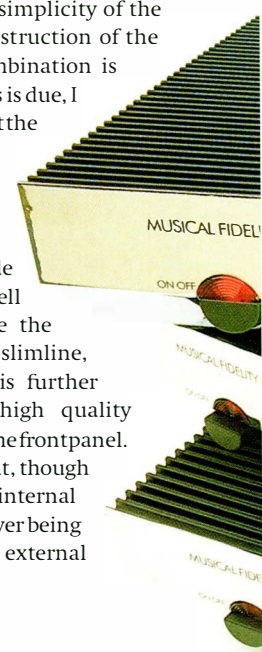
The Magnum has the unmistakable look of the small British manufacturer about it. The black high-gloss finish and panel legends are not really up to scratch for an amplifier of this price and the rather ugly screw heads that protrude where the case meets the chassis don't support the image of a high quality product. Internally, though, the Magnum goes some way to redeeming itself as the single custom-made board

layout of the preamplifier is impressive. Although I am always being told that size isn't important, I couldn't help but wonder if that toroidal transformer was not a little small for the job.

After the relative simplicity of the other three, the construction of the Musical Fidelity combination is complexity itself. This is due, I suspect, to the fact that the MA 65s utilise the whole of their heavy corrugated top as a heat sink.

Each case is made up from six very well fitted pieces to give the amplifier a rather slimline, classic look which is further enhanced by the high quality chrome featured on the front panel. Internal wiring is neat, though the preamp has no internal transformer — its power being supplied by an external 30 volt supply.

**I am always being told that size isn't important...**



# combination



**On test: pre/power amplifiers**

**FACILITIES**

Harman/Kardon	■ ■ ■ ■ ■
Magnum	■ ■ ■ ■ ■
Musical Fidelity	■ ■ ■ ■ ■
Rotel	■ ■ ■ ■ ■

As might be expected, the Japanese amplifiers have easily the most to offer here. Both include separate record and replay switching so one source can be recorded while listening to another.

The Rotel RC-990BX has the added attraction of remote operation for volume and muting, though not input selection. It offers five line inputs including two tape recorder send and returns, and a phono section which may be switched for MM or MC cartridges. To enhance versatility further, it provides two parallel outputs for power amplifier connection.

The Harman/Kardon AP2500 preamplifier goes on line input better and features a tape copying facility for two cassette decks. The PA2400 power amp incorporates a couple of extra features. It can be used in straight stereo mode or as part of a dual mono installation at the flick of a rear mounted switch. H/K does not recommend the use of four ohm speakers in this configuration, however.

There is also an auto-standby circuit, switchable at the rear, which



**The mighty Rotel has the power, but has it got the finesse?**

**Musical Fidelity's combination charmed our reviewers.**

shuts down the power supply circuitry if no incoming signal is detected for two minutes. While the use of this facility is not recommended to those seeking ultimate sound quality, it's quite a handy option for the more relaxed user. I must also mention the speaker connections provided by the PA2400. These have been designed to comply with IEC 65 (a Brussels directive) which means that they cannot accept a 4mm plug and offer only a rather flimsy and awkwardly arranged binding post system. Theoretically all amps will be like this by 1996 if nothing is done to halt the EEC's crusade for mediocrity).

Next to these the Magnum is a model of simplicity. It has five line inputs but no provision for phono cartridges. I am told by the distributor that this is in response to foreign customers who regard vinyl as a distant memory. Apparently a phono stage can be provided, but at extra cost. The MP 125 preamplifier provides for off-tape monitoring and was the only amplifier to include a useful mono switch.

Musical Fidelity has equipped its Preamp 8 with four line inputs and a tape recorder loop with full monitoring. It also has a switchable MM or MC phono stage. The rest is as minimal as the Magnum, though somewhat better built. It certainly has the best 'feel' of the group and should have enough input versatility to satisfy most systems.

**SOUND QUALITY**

Harman/Kardon	■ ■ ■ ■ ■
Magnum	■ ■ ■ ■ ■
Musical Fidelity	■ ■ ■ ■ ■
Rotel	■ ■ ■ ■ ■

Though facilities are certainly worthy of consideration, I would imagine that this is the category that interests most potential owners of these amplifiers. Let's begin by saying that they all improve after several hours running in. Rotel actually mentions an 'ageing' period for the ALPS volume control and selector switches of 100 hours, so I left them all switched on for four days before listening.





The Rotel combination oozes power whatever the input and delivers at lightning speed, but compact disc listening revealed insufficient control over instrumentation. There is a lack of sparkle to the music as if the treble has been softened and rounded off.

The characteristic impact of a stick striking a cymbal is never realistically produced in all its metallic splendour, nor does it have enough projection to force the instrument from the speakers and into your living room. This is not helped by a midband that, while resolutely firm and centralised, needs to be far more expansive and open. Low level detail suffers too, the amplifier sounding congested and somewhat imprecise.

The MC phono input was also disappointing. Vocals are way over-compressed, though easy to understand. Again there was a flattening of perspectives and a soft, tubby warmth to the low end as the amp struggled for a firm leading edge to grab hold of. Stereo image was less impressive than the CD input, being generally smeared and lacking instability.

The Harman/Kardon combination sounded positively eager after the Rotel. Through its MC phono input it seems to thrust its way through the music, and is able to utilise its great power to the advantage of individual instruments and vocals, as opposed to generating out and out volume. It has projection and takes on an awful lot at the bottom end, where it is full bodied and positively excessive at times.

The midband and treble are somewhat leaner tonally and really quite detailed, though a little detached from the bass. This lack of overall integration of balance is the amplifier's biggest failing when using the phono input.

Using compact discs introduced a different side to its character. It's still pushy but it becomes forward and brash. There is plenty of detail but it is a little blurred around the edges, almost as if the input level is clipping slightly. I am sure that this cannot be the case technically, as the input must have been designed with

## The Rotel combination oozes power whatever the input.

The Japanese H/Ks proved to be lively and effusive.

adequate overload margins, but the subjective feeling remained.

The Magnum amplifiers offer an immediately dry, tight and stiff sound. They too are quite pushy, especially in the bass where they have bags of guts, adequate extension, drive, and quite reasonable control. It is a well balanced combination tonally and portrays low level detail and ambient information without undue strain or fuss, though it is a little cool in comparison with the Musical Fidelity and never achieves quite the same expansiveness of image. Through the Naim SBLs in particular there was a tendency for the amplifier to accentuate any instrument or vocal that was centre-mixed and leave the rest in the wings. It is reasonably detailed though somewhat rough around the edges.

The Musical Fidelity is the most complete and balanced amplifier here. Its tonal balance is somewhat on the soft side but remains fairly neutral and vice-free – regardless of input. CD listening gives a very different view of the world to either the Rotel or the Harman/Kardon. The sound is never as big and it seems a little bass light, probably due to its lower power output. Vocals can appear slightly synthetic and there is a lack of real 'cut' to high frequencies. But it is, under most conditions, an easy and relaxed amplifier with an almost liquid midband that's quite happy to bop along, whatever the music.

The amplifier is a little too polite when it comes to hard rock and though it generally deals with leading edges assuredly, it struggles with truly hard, ferocious boogying.







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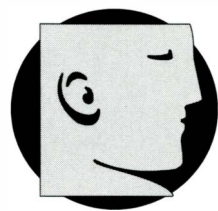
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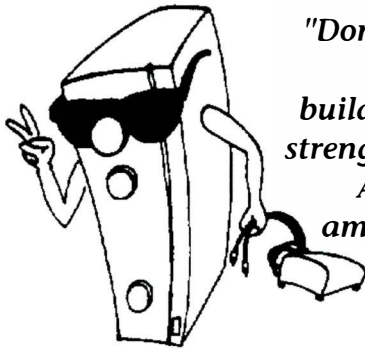


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**VERDICT**

Harman/Kardon	■ ■ □ □ □
Magnum	■ ■ ■ □ □
Musical Fidelity	■ ■ ■ ■ □
Rotel	■ □ □ □ □

A straight split emerged here between the British amplifiers and those made in Japan. The Rotel, for all its fine build quality, facilities and tremendous power, does not cut the ice musically. This is strange when you consider how good some of its smaller amplifiers are and that, of all the Japanese manufacturers operating in this country, it seemed one of the most likely to come up with something exciting. I am sure that it measures like a dream in the laboratory, but out in the real world there is scope for improvement.

The Harman/Kardon is not a bad amplifier at all. It too has bags of facilities but suffers when you look hard into the music. It lacks the fine resolving power and dynamic freedom that allows the music to flow. It is also way too expensive, though this may be a reflection of the immense power it can produce on demand.

The Magnum is a four-square design that offers good value for money. If it was more refined musically, and had a better look, feel and marketing budget, it would probably sell very much better in this country. As it is, most Magnums are shipped Eastwards.

I found the Musical Fidelity to be the most enjoyable amplifier to listen to out of this group of four. It does not have tremendous power, nor is it the most detailed amplifier you will find at the price. But it looks good and feels good, has a very relaxed and inoffensive way of going about its business and, though not a bargain, seems to offer pretty good value.

## Pre/power amps: a second opinion

**A**s a counterpoint to Chris' findings, Rob Tribe and I spent a day listening to this group of amps back at chez Kennedy. We kicked off with the Rotel pair. It sounded competent if uninspiring, with solid bass and a generally neutral balance. Further listening didn't improve matters however; a degree of crudeness was revealed that smothered low level detail and restricted colour and life. Timing and resolution were obviously limited.

Next up was the hefty Harman/Kardon pair. We used the -10dB input attenuation option with CD as this is said to increase headroom with high level inputs. After the Rotel, this combo sounded refreshing and lively with better timing and plenty of energy, especially at low frequencies.

On the whole we liked the H/Ks better than Chris, though they were a trifle 'in your face'. With speakers like the Naim SBLs, this aspect would have been more obvious. But their ability to inject depth and shape was quite appealing. Timing was reasonable, as was resolution, though when the going got tough with CDs the sound had a tendency to clog up. The amps are a little inclined to sound 'busy', which passes for energy

with simpler material but is less attractive with denser music.

The Magnum 'bricks' were a stark contrast to the effusive H/Ks. Relaxed and understated seemed to be the most pertinent adjectives for a combination that was never going to lose control. Equally, it's not likely to get you dancing around the living room. We both found the Magnums lacking in life. High frequencies in particular seemed reluctant to shine which robbed notes of their leading edges and the music of its impetus. Then again, you could listen to these amps all day with most sources without fear of ear ache.

With the Musical Fidelity it seemed that we'd saved the best till last. This shiny combo was physically and aurally the hottest of the bunch. It managed to combine decent clarity, good timing and a degree of three dimensionality that the assembled competition had difficulty in matching. It does have shortcomings, as one would expect at the price, but these are disguised by a lively yet controlled balance that makes the most of both vinyl and CD. Timing was probably the clearest reason for this amp's superiority. Very entertaining and almost hot enough to barbecue your veggie burgers on.

Jason Kennedy



The Magnums may look stark but offer good value for money.



FUJI RDP RDP 167



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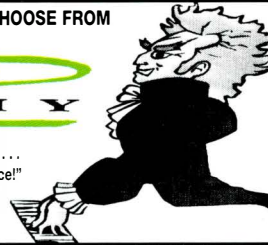
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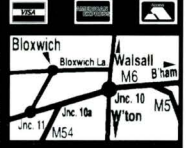


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**B&B HI-FI**, 11-12 Market Place, Reading, Berkshire, RG1 2EG. (0734) 583730. Aiwa, Denon, Kenwood, Mission, NAD, Panasonic, Pioneer, Rotel, Sony, Technics. Free installation, Service dept. Access, Visa, Credit Facilities including interest free credit subject to status. 9.30-5.30, Sat 9-5.30. Also at: Bracknell, Maidenhead, High Wycombe, Newbury.

**READING HI-FI CENTRE**, 4 Queen's Walk, Broad Street Mall, Reading RG1 7QF. (0734) 585463. Your first choice for real hi-fi and home cinema sound. Arcam, Audiolab, B&W, Celestion, Micromega, Meridian, Quad, Rega, Rotel, Yamaha etc. Demonstration facilities (including home cinema). Free local installation. Bada guarantee. Open Tues-Sat 10am-6pm

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

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**GILSON AUDIO LTD**, 172 Borough Road, Middlesbrough. (0642) 248793. Exposure, Arcam, Mission, Cyrus, Denon, Marantz, Rotel, Pioneer, Audiolab, Tannoy, Teac, Yamaha. Demonstration facilities in main shop and 2 dem. rooms, 1 AV room, appt nec, home trial facilities, free install. on request, service department. Access, Visa, HP. 10-5 - 6 days.

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## CUMBRIA

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## DEVONSHIRE

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## DORSET

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

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

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

**SUTTONS HI-FI**, 18 Westover Road, Bournemouth. 0202 555512. Linn, Arcam, Mission, Quad, Audiolab, Rotel, Yamaha, Denon, etc. 2 Single Speaker Listening Rooms, Home Demonstrations, Free Installations. Open Mon-Sat 9-5.30. Call for details.

## DURHAM

**HI-FI EXPERIENCE**, 17 Coniscliffe Road, Darlington DL3 7EE. Tel Help Line (0325) 481418. Agencies include: Arcam, Audiolab, Bang & Olufsen, Celestion, Cyrus, Denon, Harman, IMF, KEF, Marantz, Mission, Musical Fidelity, Meridian, NAD, Pioneer, Quad, Rotel, Shearman, Tannoy, Yamaha. 3 listening rooms. 3 years guarantee. Free delivery and simple installation North Yorks/South Durham. Home cinema specialist.

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



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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, Audiolab, Creek, Cyrus, Denon, Epos, Linn, Meridian, Mission, Naim, Quad, Rega, Roksan, Royd. 0% finance. **BADA**

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## HAMPSHIRE

**AUDIO SOUTH** for further details see the Surrey entry.  
**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**  
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**AUDIO FILE**, 27 Hockerill St, Bishops Stortford, Herts CM23 2DW. (0279) 506576. 9.30-5.30 open 6 days. Dealer of the Year 1988/89. Linn, Naim, Quad, Cyrus, Arcam, Roksan, Denon, Epos, Rotel, KEF, ProAc. 0% credit. **BADA**

**HALEY AUDIO LTD**, 328 Ware Road, Hailey, Hertford SG13 7PG. Tel (0992) 442425, fax (0992) 448387. Enjoy choosing your system in one of our three listening rooms. Relax with coffee or something from the bar. Demonstrations include Lexicon CP3 with THX surround sound with the guaranteed deepest, tightest bass available. Choose your hi-fi (top valves and MOS-FETS), LD, CDI etc in a realistic domestic environment. Brands include; REL, AC Magnum, CR

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**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

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**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.

**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 demo room. No appointment 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 Street, Blackpool, Tel (253) 295661, Fx (0253) 295722. **BADA**

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## 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,

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**LISTEN INN**, 6 Hotel Street, Leicester. (0533) 623754 (Fax) 0533 623758. Linn, Arcam, Royd, Heybrook, Creek, Neat, Mission, Cyrus, Audiolab, Quad, Denon, etc. 2 Dem Rooms. **BADA**

**SOUND ADVICE**, The Factory, Duke St, Loughborough LE11 1ED. (0509) 218254. Shahinian, Rega, Naim, Linn, Royd, Yamaha, Rotel, Arcam, Nakamichi, JPW. 3 demonstration areas, no appts necessary, free installation, service 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, AV 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

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**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.

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

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

**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**

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3452. Most established brands stocked. Two Hi-Fi and one Home Cinema dem's studios. Appts nec. Home trial. Free installation. Service dept. Major credit cards. Interest free credit usually available - ask for details. Mon-Sat 10-6pm. (Late night Thurs till 7pm)

**MUSICAL IMAGES LTD**, 173 Station Road, Edgware & 45 High Street, Hounslow, Middlesex. See under Middlesex & full pge ad. in The Directory.

**SOUND ORGANISATION LONDON**, 4 Pickfords Wharf, Clink Street, London, SE1 9DG. Tel 071 403 2255. Audio Research, Aura, Creek, Epos, Exposure, Heybrook, Koetsu, LFD, Lyra, Martin Logan, Micromega, Naim, Nakamichi, Rega, Rotel, Roksan, Royd, SME, Sonus Faber. Interesting new equipment always under evaluation. 2xsingle speaker listening rooms. Appts preferred. Free Installation. Service Department. Open Tues -Sat. 10-6. Late dem by appointment.

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

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

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

**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.

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# DEALER Directory

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**PETERS HI-FI** 11 Werburgh Sq, Grange Precinct, Birkenhead. 051-647 5626. 9-5.30 closed Thurs. See Cheshire entry for full details.  
**PETERS HI-FI**, 11 St Werburgh Squ, Birkenhead. Also at 8 High Str, Bromborough. 051-334 1874/2825. Open 9-5.30 6 days a week. See Cheshire entry for details.

## WEST MIDLANDS

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

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

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## 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 ODL. Tel: 0502 582853. For full details see our main entry under Suffolk.

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

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**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, Shearman, 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, Audiolab, Neat, Creek, Quad, Denon etc. 2 Dem Rooms **BADA**

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**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, Denon, Teac. Demo Room, Free Install, Service Department. Home cinema dem room.

Access, Visa, Mon-Sat 9-5:30 Close at 1:00pm on Thursday.

## OXFORDSHIRE

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

**OVERTURE HI-FI**, 3 Church Lane, Banbury, Oxfordshire OX16 8LR. (0295) 272158. Arcam, Heybrook, Mission, Quad, Denon, Linn Products, Naim Audio, Epos, Meridian, Nakamichi. For sensible unbiased advice, call Oxfordshire's audio experts. Superb demo facilities. No appts nec, service dept, free install, home trial. Access/Visa, instant credit. Mon-Fri 10-6, Sat 9.30-5.30. **BADA**

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

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

## SHROPSHIRE

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

## SOMERSET

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## STAFFORDSHIRE

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## SUFFOLK

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

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## SURREY

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

**PJ HI-FI - the HI-FI Shop**, 3 Bridge St, Guildford, Surrey GU1 4RY. (0483) 504801/304756. 9-6 Mon-Sat. Linn, Meridian, Arcam, Quad, Revox, Rotel, NAD, Nakamichi, Marantz, Yamaha, Deltec, Rega, Audiolab, Mission/Cyrus. **BADA**  
**RIVERSIDE HI-FI**, 422 Richmond Road, East Twickenham. TW1 2EB. Tel: (081) 892 7613. Fax: (081) 892 7749. See main entry under Middlesex.

**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 £1000 subject to status. Monday-Saturday 9.30-6pm, later by appointment.

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

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

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

## SUSSEX (EAST)

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## SUSSEX (WEST)

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## TYNE & WEAR

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

**SOUNDS EXPENSIVE**, 12 Regent Str, Rugby. (0788) 540772. Arcam, Audiolab, Quad, Meridian, Marantz, Mission, Celestion, KEF, Rotel, Ruark, Rotel, Heybrook. IMPROVE YOUR IMAGE, BE SEEN WITH US. appts required, no service dept, free install, home trial facilities. Access, Amex, Visa, Diners, Instant credit. Open 9.30-5.30pm Mon-Sat.

**STRATFORD HI-FI**, 25 Henley Street, Stratford, Warwickshire CV39W. (0789) 414533. Onkyo, Kef, Arcam, Yamaha, Denon, NAD, Mission, Rotel, Marantz, Pioneer, Monitor Audio, B&W, Tannoy, Laserdisc. Dem room, wide range of home cinema equipment. No appts required, service dept, free install, home trial. Access, Visa, Int free credit, instant credit. Open 9.30-5.30 6 days, open late Wed by appt.

## WILTSHIRE

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

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## WORCESTERSHIRE

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## YORKSHIRE (NORTH)

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

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Kenwood, Denon, Rotel, Arcam, Musical Fidelity, Quad, Audio Lab, Marantz, Mission, etc. Dem facilities — appointment reqd. Mon-Sat 9-5.30, Thurs 9-8. Closed Wed. Free installation, credit facilities. Access, Visa.

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## NORTHERN IRELAND

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

## COUNTY DOWN

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reviews

*Minette 2* May '93

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**Hi-Fi** AUGUST 1993

**WORLD**  
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Size 30 x 16 x 20 cm

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	Graphite	£149	<b>£109</b>
	Walnut / Mahogany veneer	£179	<b>£129</b>
<i>MINETTE Gold</i> (Bi-wired)	Black Ash	£149	<b>£109</b>
	Graphite	£169	<b>£129</b>
	Walnut / Mahogany veneer	£199	<b>£149</b>

Add £5 carriage on Minette

## HOME THEATRE

TOP ★★★★★ RATING

**WHAT HI-FI?** MAY 1994

"the A/V 1 system offers excellent value for money"

"includes a capable subwoofer, with a weighty bass response"

"it's way over par for the price"



OTHER COMBINATIONS AVAILABLE UPON REQUEST

		RETAIL	DIRECT
<i>A/V Micra</i>	One pair of R.A. Front Satellite speakers One pair of R.A. Rear Satellite speakers One shielded R.A. centre speaker One R.A. Micra subwoofer	£299	<b>£179</b>
<i>A/V 1</i> TOP ★★★★★ RATING <b>WHAT HI-FI?</b>	One pair of R.A. Minette 2's (Top ***** rating What Hi-Fi? May 1993) One pair of R.A. satellite speakers One shielded R.A. centre speaker One R.A. Gold subwoofer	£399	<b>£249</b>
<i>A/V Gold</i>	One pair of R.A. Minette Golds One pair of R.A. satellite speakers One shielded R.A. centre speaker One R.A. Gold subwoofer One pair of R.A. loudspeaker stands	£499	<b>£349</b>

Add £12 carriage on A/V systems







## HI-FI CHOICE SPECIAL OFFERS

# Choice accessories

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

## Speaker Cables

### AudioQuest F-14

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

Order ref	Length	Price
ZLI4WR/1	1 metre	£28.90
ZLI4WR/2	2 metre	£32.80
ZLI4WR/3	3 metre	£36.70
ZLI4WR/4	4 metre	£40.60
ZLI4WR/5	5 metre	£44.50

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

### AudioQuest Type 4

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

**Order Ref: ZLT43PR - 3**

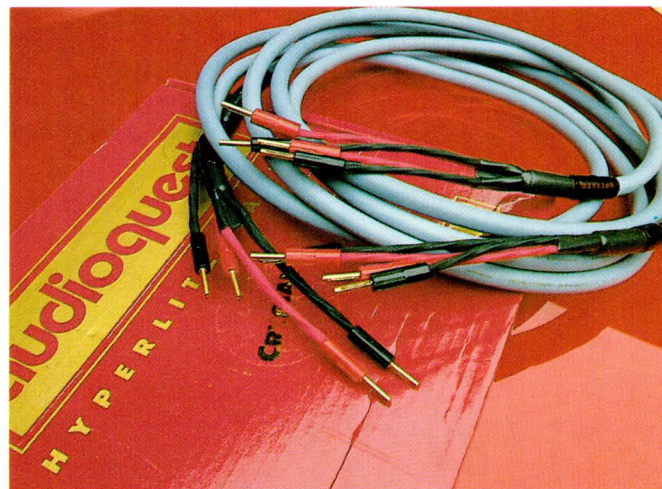
**Metre length £57.00**

**Order Ref: ZLT45PR - 5**

**Metre length £75.00**

### AudioQuest Indigo

The obvious next step up from Type 4, Indigo uses ten solid conductors, again in a Hyperlitz array and finished in a tasteful blue satin jacket. When the five red or black conductors are connected together this gives a 2.6 mm<sup>2</sup> signal area. Not the cheapest cable on the market, but nonetheless



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

**Order Ref: 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 mm<sup>2</sup> PHFC copper and six are 0.52 mm<sup>2</sup> FPC copper. In normal use Crystal is a 3.51 mm<sup>2</sup> cable. The FPC copper acts like a bypass, allowing most of the high frequency benefits of this superior material. The less expensive OFHC copper provides bulk so Crystal can provide a powerful full range sound. Together the OFHC and FPC allow Crystal to have extraordinary performance at a reasonable price. Crystal is also an extremely effective single biwire cable, which is best achieved by using the six OFHC conductors for the bass and the six superb FPC conductors for the treble.

**Order Ref: ZLCY3SBW - 3 metre £144.00**

**Order Ref: ZLCY5SBW - 5 metre £200.00**

## Interconnect cables

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



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

### AudioQuest Turquoise

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

**Order Ref: ZIUP1 - 1 metre £34.95**

**Order Ref: ZIUP2 - 2 metre £40.95**

### AudioQuest Ruby

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

**Order Ref: ZIRP1 - 1 metre £69.95**

### AudioQuest Quartz

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

**Order Ref: ZIQP1 - 1 metre £99.95**

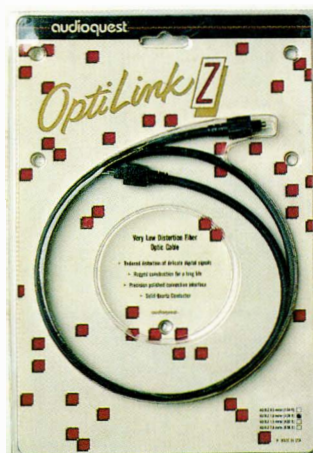
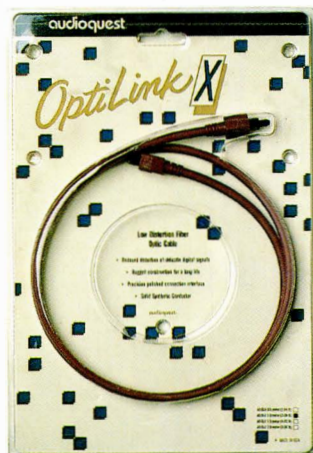
## Optical cables

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

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

### AudioQuest OptiLink X™

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



### AudioQuest OptiLink Z™

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


## Digital cables

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



Order ref: JE22A/L (Large)

Order ref: JE22A/XL (Extra Large)

Price: £15.00

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

### AudioQuest Video X

**Order ref: ZIXP1 (1 metre) £29.95**

**Order ref: ZIXP2 (2 metre) £36.95**

**Order ref: ZIXP5 (5 metre) £57.95**

### AudioQuest Video Z

**Order ref: ZIZP1 (1 metre length) £49.95**

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

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**Order ref: ZAFB4**

**Price: £47.95**



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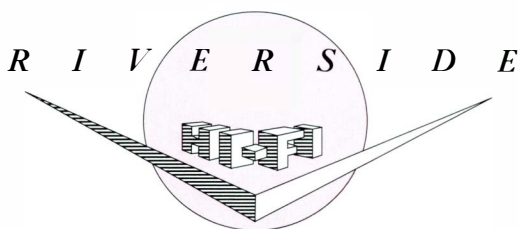
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### January 1994 - Issue 126

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			£
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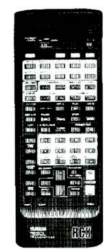
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# HI-FI CHOICE

## Buyer's Guide



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Your at-a-glance reference to hi-fi prices, technical specifications and options. Over 2,500 items listed! If it's hot and hi-fi, it's here.

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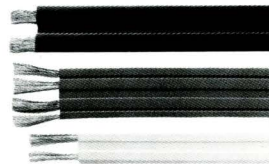
The original and the best. Our unique review based guide to over 700 products tested in *Hi-Fi Choice*. We tell you the best hi-fi to buy.



Welcome to the new look *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 700 components that have been tested and rated by the *Hi-Fi Choice* team of experts.



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Each cable is made up of very fine core copper strands rated at 6-Nines (that's a copper purity of 99.9999% - it doesn't come much better), is flat and flexible for easy installation and features a 'tack-rack' for panel-pin fixing.

Cable Type	Description
SPK 100	Twin-core white cable, each core with 130 copper strands (total 260 strands).
SPK 200	Triple-core grey cable for bi-wiring with twin-core treble (260 strands) and 3-core bass (390 strands).
SPK 300	7-core blue cable having 13 strands per core (each strand laminated). Requires soldering.

You'd better hound us for the name of your nearest stockist.

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Pwr - power amplifier.
Headphone - Y - yes, N - no.
Remote - Y - yes, N - no.
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Table with columns: Model, Price, Type, A/V, Power, Inputs, Headphones, Remote, Size, Special. Lists various amplifier models like Adcom GFA-2535, Alchemyst Genesis, and Audio Research D-400II.

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 121.



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<b>AMPLIFIERS</b>									
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 2E	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	-	-	N	44,21,31	Class A power amp
Credo PMP154	1699	Pwr	N	150	-	-	N	44,16,31	
Credo PMP252	2509	Pwr	N	250	-	-	N	44,21,31	
Credo PMP303	1699	Pwr	N	30	-	-	N	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	N/A	Ultralinear design
Croft Series 6	1300	Pwr	N	120	-	-	-	43,10,36	Triode facility
Croft Series III R	1600	Pwr	N	45	-	-	-	50,20,25	OTL amp, triode
Croft Series IIIR	1599	Pwr	N	35	-	-	N	N/A	OTL, regulated PSU
Croft Series IIR	5500	Pwr	N	100	-	-	N	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	-	-	N	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 II	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 AW250DMB	4370	Pwr	N	250	-	-	-	48,22,45	High current (100A)
E'paniet AW100DMB	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	-	-	43,85,35	
Exposure XV	725	Int	N	40	MM,MC,3L,2T	N	N	43,85,35	
Exposure XVII	775	Pre	N	-	MM,MC,3L,2T	N	N	43,85,35	
Exposure XVIII (pr)	1500	Pwr	N	60	-	-	-	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	-	100	-	-	-	N/A	Class A
Forté Model 5	1295	Pwr	-	60	-	-	-	N/A	

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Arcam Delta 290	450	Int	N	75	4L,2T	Y	Y	43,9,32	Opt MM/MC phono module
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<b>AMPLIFIERS</b>									
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 V210	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	Y	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 HK6950	899	Int	Y	85	MM/MC,4L,2T	Y	N	N/A	Video circuitry
Harman-Kardon HK6950	1299	Int	Y	120	MM/MC5L,2T	Y	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/MC5L,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	-	-	Y	43,8,22	Two inputs
Jadis DEFY-7	5290	Pwr	-	100	-	-	-	49,23,63	





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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 Kairn	1398	Pre	N	-	MM, MC, 3L,2T	N	N	32,8,32	Multi-room compatible
Linn Kairn Pro	998	Pre	N	-	4L, 2T	N	N	32,8,33	Multi-room compatible
Linn Klout	1895	Pwr	-	80	-	-	-	32,8,33	Stereo, tri-wire connectors
Linn LK100	549	Pwr	-	50	-	-	-	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 Sig	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	2x tube monoblocks
Lumley Reference 120	3200	Pwr	N	120	-	-	-	N/A	2x tube monoblocks
Lumley Reference 250	3350	Pwr	N	N/A	N/A	-	N	N/A	2x monoblocks
Lumley Reference 500	11000	Pwr	N	N/A	N/A	-	N	N/A	2x monoblocks
Lumley Reference LV1	1000	Pre	N	-	N/A	N	N	N/A	Phono version of LV1
Lumley Reference PV1	1500	Pre	N	-	N/A	N	N	N/A	Class A
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	-	120	-	-	-	N/A	
McIntosh MC7100	959	Pwr	N	100	-	-	-	N/A	
McIntosh MC7150	2159	Pwr	N	150	-	-	-	N/A	
McIntosh MC7300	2995	Pwr	N	300	-	-	-	N/A	
McIntosh MC2600	5195	Pwr	N	600	-	-	-	N/A	
McIntosh MC7106	2895	Pwr	Y	100	-	-	-	N/A	Six channel THX amp
McIntosh MC1000	8995	Pwr	N	1000	-	-	-	N/A	Monoblocks
McIntosh MC275	3595	Pwr	N	75	-	-	-	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	N	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	-	280	-	-	-	N/A	Monoblocks
Magnum MF125	515	Pwr	-	140	-	-	-	N/A	Monoblocks
Magnum MF300	595	Pwr	-	180	-	-	-	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	-	125	-	-	-	9,15,45	D-bus, monoblocks, bridgable
Marantz PM-32	140	Int	N	40	MM,3L,1T	Y	N	42,14,28	
Marantz PM-43	200	Int	N	55	MM,3L,2T	Y	N	42,14,30	
Marantz PM-44SE	200	Int	N	45	MM,3L,2T	Y	N	42,14,28	Audiophile components
Marantz PM-52SE	300	Int	N	70	MM/MC,3L,2T	Y	N	42,16,34	Audiophile components
Marantz PM-53	250	Int	N	65	MM,3L,2T	Y	Y	42,14,30	
Marantz PM-54SE	300	Int	N	65	MM/MC,3L,2T	Y	N	42,16,34	Audiophile components
Marantz PM-63	300	Int	N	70	MM,3L,2T	Y	Y	42,14,30	
Marantz PM-700AV	450	Int	Y	45	MM,5L,2T	Y	Y	42,16,34	Dolby Pro Logic
Marantz PM-80 II	480	Int	N	100	MM/MC,4L,2T	Y	N	42,17,34	
Marantz PM-80SE	650	Int	N	110	MM/MC,3L,3T	Y	N	42,17,34	Audiophile components
Mark Levinson 20.6	15790	Pwr	-	100	-	-	-	N/A	Monoblocks, Class A
Mark Levinson 23.5	7399	Pwr	-	200	-	-	-	N/A	
Mark Levinson 27.5	5399	Pwr	-	100	-	-	-	N/A	
Mark Levinson 29	3450	Pwr	-	50	-	-	-	N/A	
Mark Levinson No 25	2950	Pre	N	-	MM,3L,2T	N	N	N/A	
Mark Levinson No 26	5450	Pre	N	-	MM,3L,2T	N	N	N/A	
Matisse Fantasy	2300	Pre	Y	-	6L,2T	N	N	N/A	Line stage
Matisse Reference	3500	Pre	Y	-	MM/MC,5L,2T	N	N	N/A	
Meridian 501	595	Pre	N	-	MM,4L,T	Y	N	33,9,34	MC option, system handset
Meridian 501V	745	Pre	Y	-	MM,4L,T	Y	N	33,9,34	As 501, plus video switching
Meridian 551	695	Int	N	55	MM,4L,T	-	-	33,9,34	MC option
Meridian 555	595	Pwr	-	60	-	-	-	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 Ikerus II	1350	Int	N	40	MM/MC,3L,1T	N	N	40,7,40	
Metaxas Iraklis	1625	Pwr	N	50	-	-	-	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	-	-	-	52,19,42	
Metaxas Soliloquy	5990	Pwr	N	100	-	-	-	52,19,42	Pair monoblocks
Michell Alecto Stereo	1150	Pwr	N	50	-	-	-	32,20,36	

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice** Directory, see page 123.  
Arcam Delta 290 450 Int N 75 4L,2T Y Y 43,9,32 Opt MM/MC phono module

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Michell Alecto Mono	1879	Pwr	N	100	-	N	N	32,20,36	
Michell Argo	689	Pre	N	-	3L,1T	N	N	33,7,19	2 pairs outputs
Michell Argo HR	1300	Pre	N	-	3L,1T	N	N	36,8,22	2 pairs outputs
Michell Iso	393	Pre	N	-	MM or MC	N	N	small	Phono stage
Michell 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 onboard 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	-	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 Fidy Typhoon	349	Pwr	N	45	-	-	-	44,8,32	XLR in, bridgable
NAD Monitor 208	799	Pwr	-	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	-	50	-	-	-	N/A	
NAD Monitor 2400	419	Pwr	-	80	-	-	-	N/A	
NAD Monitor 2700	459	Pwr	-	150	-	-	-	N/A	
NAD302	169	Int	N	25	MM,3L,2T	Y	N	N/A	
NAD304	229	Int	N	35	MM,4L,2T	Y	N	N/A	
NAD306	329	Int	N	50	MM,4L,2T	N	N	N/A	
Naim Audio NAC52	4741	Pre	N	-	6 (see note)	N	Y	43,76,30	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	-	70	-	-	-	43,76,30	
Naim Audio NAP140	634	Pwr	-	4					



# HI-WAY HI-FI LTD

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EST '78



## CLEARANCE BARGAINS

**Yamaha CDX-570**  
Was £239  
Now **£179**

CD PLAYERS	WAS	NOW
Akai CD-73	£449	£299
Kenwood DP-X9010	£499	£369
Philips CD-940	£229	£189
Philips CD-910	£129	£99
Pioneer PD-201	£169	£139
Rotel RCD-955AX	£230	£185
Rotel RCD-965BKLE	£329	£269
Technics SL-PG520	£199	£129
Yamaha CDC-635	£299	£249
Yamaha CDX-670	£290	£239
Yamaha CDX-660	£249	£199

CASSETTES	WAS	NOW
Kenwood KX-5530	£220	£159
Kenwood KX-3510	£189	£129
Kenwood KX-W4050	£170	£125
Kenwood KX-W6050	£200	£149
Rotel RD-955AX	£149	£125
Rotel RD-955AX	£199	£165
Yamaha KX-260	£160	£129
Yamaha KX-360	£199	£169
Yamaha KX-W262	£199	£169
Yamaha KX-W362	£250	£199

FM TUNERS	WAS	NOW
JVC FX-342	£129	£79
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

JVC AX-442	WAS	NOW
Was £199		
Now <b>£129</b>		

AMPLIFIERS	WAS	NOW
Kenwood DA-9010	£599	£449
Philips FA-920	£199	£129
Rotel RA-940BX	£199	£165
Rotel RA-920AX	£129	£105

YAMAHA DSP-A1000	WAS	NOW
Was £899		
Now <b>Only £699.00</b>		

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## AMPLIFIERS



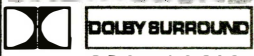
DENON (2 Yr Guarantee)	Model	Power	Price
PMA-2501I	30wpc	£160	
PMA-3501I	50wpc	£220	
PMA-480R	50wpc	£220	
<b>KENWOOD</b>			
KA-1030	65wpc	£125	
KA-3050R	45wpc	£180	
KA-4050R	70wpc	£250	
KA-5020	80wpc	£205	
KA-5050R	95wpc	£315	
KA-7050R	100wpc	£450	
<b>PIONEER</b>			
A-102	30wpc	£115	
A-202	40wpc	£150	
A-300X	40wpc	£205	
A-602	80wpc	£315	
A-502R	70wpc	£270	
A-400X	60wpc	£270	
A-351R	70wpc	£170	

TECHNICS	Model	Power	Price
SU-A600	40wpc	£170	
SU-A700	45wpc	£225	
SU-A800	55wpc	£280	
SU-A900	80wpc	£389	
SU-V220	30wpc	£115	
SU-V320	45wpc	£150	

YAMAHA (2 Yr Guarantee)	Model	Power	Price
AX-570	100wpc	£289	

## AV AMPLIFIERS & RECEIVERS

## CINEMA SOUND



PRO LOGIC	Model	Power	Price
DENON (2 Yr Guarantee)			
AVC-3530	110wpc	£999	
AVC-1530	70wpc	£479	
AVC-3020	80wpc	£729	

KENWOOD	Model	Power	Price
KA-V8500	55	£649	
KA-V7700	100wpc	£549	
KR-A4050	60wpc	£205	

PIONEER	Model	Power	Price
VSA-D802S	55wpc	£540	
VSA-A701S	55wpc	£450	
VSA-452	50wpc	£360	

SONY	Model	Power	Price
TA-AV570	70wpc	£360	
<b>YAMAHA (2 Yr Guarantee)</b>			
DSP-A2070	3 Chn	£1099	
DSP-E200	3 Chn	£369	
DSP-A970	7 Chn	£799	
RX-V470	50wpc	£399	

## CASSETTES



AIWA	Model	Price
AD-F410	Hx-Pro	£99
AD-F810	3 Head	£199
AD-WX828	Twn A-Rev	£179
<b>DENON (2 Yr Guarantee)</b>		
DRM-540	Hx-Pro	£160
DRM-710	3 Head	£260
DRS-610	Hx-Pro	£250
DRS-810	3 Head	£300
DRW-760	Hx-Pro	£250
<b>KENWOOD</b>		
KX-3050	Hx-Pro	£150
KX-5050	3 Head	£205

PIONEER	Model	Price
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	Model	Price
TC-K611	Dolby S	£299

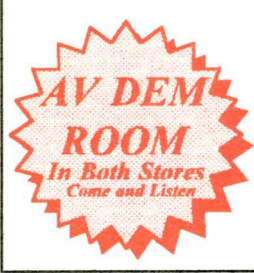
TECHNICS	Model	Price
RS-TR333	Hx-Pro	£180
RS-TR515	A-Rev	£225
RS-TR979	Tw Rec	£340
RS-BX404	Hx-Pro	£160
RS-BX646	3 Head	£205
RS-BX747	3 Head	£270

## FM TUNERS



DENON (2 Yr Guarantee)	Model	Price
TU-260	"Winner"	£120
TU-580	RDS Sys	£220

KENWOOD	Model	Price
KT-2050	3 Band	£135
KT-3050	RDS Sys	£165
<b>TECHNICS</b>		
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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MONEY SAVERS	WAS	NOW
Aiwa Z650	£369	£349
Hitachi AX-12	£349	£298
Hitachi AX-15	£449	£380
JVC Adagio S2	£369	£315
Kenwood M47G	£749	£620
Kenwood M77MG	£999	£900
Kenwood M57MG	£849	£705
Kenwood UD551M	£649	£585
Sony 759CD	£1099	£935
Sanyo DCMS1	£299	£255
Technics CDX120	£699	£595
Technics SCCH750	£799	£679
Technics SCCH950	£999	£849
Pioneer J30	£749	£599
Pioneer J50	£1149	£919
Pioneer N33	£379	£300
Pioneer N93M	£1049	£839

## HI-FI SYSTEMS

AIWA	Model	Power	Price
LCX-09		10wpc	£315
NXS-270		16wpc	£250
NSX-340		20wpc	£250
NSX-D707		35wpc	£450
NSX-D909		35wpc	£585
ZD-7000M		40wpc	£720
<b>AKAI</b>			
MX-92		25wpc	£270
<b>DENON (2 Yr Guarantee)</b>			
D-250		50wpc	£930
D-65		30wpc	£570
D-90		40wpc	£670
D-110		40wpc	£800

JVC	Model	Power	Price
Adagio G7		50wpc	£720
Adagio G9		55wpc	£949
Adagio S30		NEW	£360
UX-A4		15wpc	£315
UX-T1		8wpc	£270
W-58CD		50wpc	£450
<b>KENWOOD</b>			
UD-951M		42wpc	£999
M-28MG		40wpc	£549
M-97MG		85wpc	£1099
<b>PIONEER</b>			
N-63T		37wpc	£495
N-93M		66wpc	£945
J-10		49wpc	£495
J-20		50wpc	£585
J-40		102wpc	£900

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### JVC

KS-RX770 + XL-MK500  
CD Changer System  
Was £499 **£349.00**

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KE-2730 Radio/Cass 4x7 Watts  
Was £165 NOW £129  
KE-3730 Radio/Cass Dolby B NR  
Was £185 NOW £145

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Excluding Power Amps  
Was £679 NOW £529

### KENWOOD

KDC 86R CD/Tuner RDS-EON  
Exc. Power Amps  
Was £499 NOW £390

### SONY

DJ 704 CD System  
4x25 Watts XR 7041 Radio/Cass  
+ CDX 7010 CD Changer  
Was £499 NOW £365

### PIONEER

TS-E1066 Was £32 NOW £27 pair  
TS-E1399 Was £72 NOW £56 pair  
TS-E1688 Was £66 NOW £48 pair  
TS-G1033 Was £32 NOW £25 pair  
TS-F1385 Was £37 NOW £27 pair

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

Pwr - power amplifier.  
Headphone - Y - yes, N - no.  
Remote - Y - yes, N - no.  
Size - width x height x depth in cm.

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

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
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 Elix	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,4L,3T	Y	N	N/A	Built in BS DAC
Sansui AU-Alpha 607	1300	Int	N	90	MM/MC,2L,1T	Y	N	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	
Shearne Phase 1	1099	Pre	N	-	MM/MC/3L,2T	N	N	N/A	
Shearne Phase 1	1199	Pwr	-	80	-	-	-	N/A	
Shearne 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 A25	Int	POA	N	34	MM,3L,1T	N	N	64,7,30	
Sugden A48B	Int	POA	N	65	MM,MC,4L,1T	N	N	43,8,30	
Sugden A21a I	Int	POA	N	25	MM,MC,4L,1T	N	N	43,8,35	
Sugden AV91C	Int	POA	N	-	MM,MC,4L,1T	N	N	43,7,30	
Sugden AV51c	Int	POA	N	-	4L,1T	N	N	43,8,35	
Sugden AV91P	Int	POA	Pwr	N	100	-	N	43,8,35	
Sugden AV51P	Int	POA	Pwr	N	100	-	N	43,8,35	
Sugden AV51 Phono	Int	POA	Pwr	N	-	MM,MC	N	43,5,35	
Sugden A21a P	Int	POA	Pwr	N	35	-	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 123.



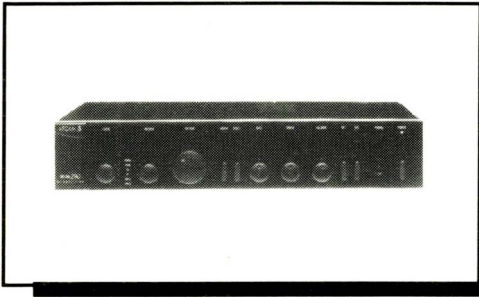
Key to cassette decks  
Price - typical retail, to nearest pound.  
Type - T - twin transports, allowing tape to tape dubbing, sequential play etc; S - Single transport, AR - auto-reverse.  
Dolby - B (10dB noise reduction), C (20dB), S (24dB). B is standard for prerecorded material.

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

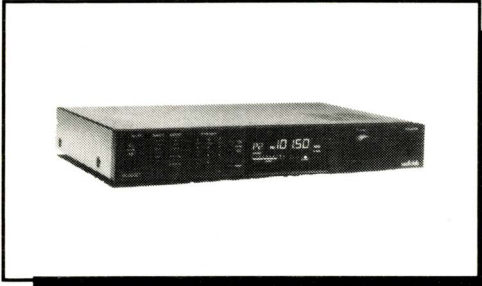
Products highlighted in red have been tested in **HI-FI Choice**. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
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
TesseractTAP-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 TEGO	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	</

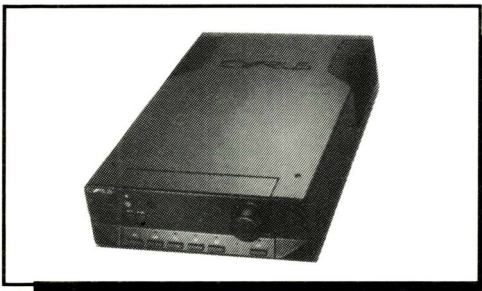




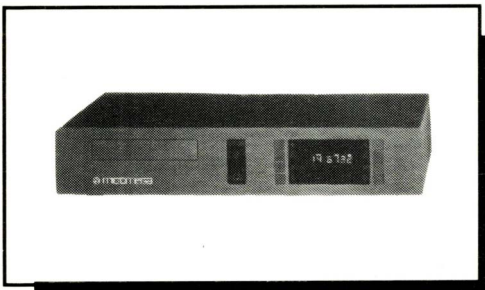
**ARCAM**



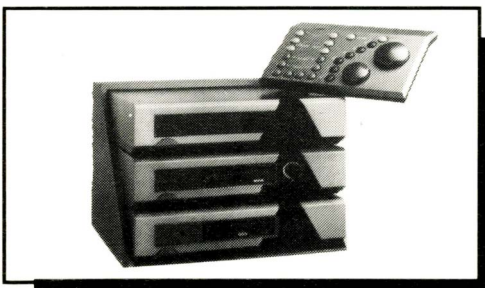
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# BARTLETTS SUGGESTED SYSTEMS

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 Karoon 6150	378.95	417.95	433.95	456.95	487.95	503.95	518.95	550.95
Harman Karoon 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 IIs	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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music made live... music made live...



# 96 HI-FI CHOICE BUYER'S GUIDE



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

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

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



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

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

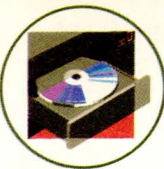
Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	Dolby NB	Dolby BXC Pro	Heads	Size	Special
<b>CASSETTE DECKS</b>							
JVC TD-V562BK	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	
JVCTD-W106BK	120	T	B	N	2	44,13,24	Twin, one recording deck
JVCTD-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 synch
Pioneer CT-S620	280	S	B,C	Y	3	42,13,28	Remote control CT-S420
Pioneer CT-S620-G	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	Slant 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-X519HXR	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-8000S	700	S	B,C,S	Y	3	48,15,36	Direct drive, tape cal, remote
Teac V-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 123

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD PLAYERS</b>						
Alwa DX-M100	150	1bit	-	Y	N/A	Midi size
Alwa XC-300	150	1bit	O	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,O	Y	N/A	
AMC CD6	349	BS	E,O	Y	N/A	
Arcam Alpha 5	450	MB	E		43,8,27	
Arcam Delta 270	800	Hybrid	2E		43,9,28	
Audiomeca Kreatura	1199	MB	E	Y	25,14,39	Modified CDM, high frequency shielding
Aura CD50	400	BS	E	Y	N/A	
Aura CD50CHR	450	BS	E	Y	N/A	Chrome finish
AVI S2000MC	999	MB	E	Y	N/A	
Cambridge CD200	150	MB	N	Y	42,9,29	Can play in reverse order
Denon DCD-1290	330	MB	O	Y	44,13,32	UK specified components
Denon DCD-2560	600	MB	E,O	Y	44,13,35	5-fold PSU
Denon DCD-595	180	MB	-	Y	44,11,29	Digital attenuator
Denon DCD-695	200	MB	E	Y	44,11,28	
Denon DCD-890	270	MB	E	Y	44,12,29	UK specified components
Dual CD100RS	180	MB	N	N	N/A	
Dual CD1080	220	BS	E	Y	N/A	
Goodmans Delta 700	110	MB	N	Y	N/A	
Goodmans GCD360R	120	MB	N	Y	N/A	
Grundig CD1	140	BS	E	Y	44,9,30	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,O	Y	N/A	
Harman/Kardon HD7425	349	MB	E	Y	N/A	
Harman/Kardon HD7525	449	MB	E	Y	N/A	
Harman/Kardon HD7625	549	MB	E	Y	N/A	
Harman/Kardon HD7725	799	MB	E,O	Y	N/A	
Jadis JS-1	8068	MB	-	-	N/A	
JVC XL-M408BK	300	1bit	-	Y	44,13,32	Six disc
JVC XL-V174BK	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	O	Y	44,12,31	High rigidity chassis
Kenwood DP-M6060	270	1bit	-	Y	44,12,36	Multiplex 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,O	Y	32,8,33	BNC digital
Linn Mimik	798	DS	E	Y	32,8,33	BNC digital
Luxman D5000's	3750	MB	O	Y	44,12,39	Top loading
Mcintosh MCD7008	1895	MB	E	Y	N/A	Seven disc multiplexer
Marantz CD-52 II	230	BS	E	Y	42,12,30	Selected passive components
Marantz CD-52 II SE	300	BS	E	Y	42,12,28	Selected passive components
Marantz CD-53	200	BS	E	Y	43,9,30	New transport, DAC, circuit
Marantz CD-63	250	BS	E,O	Y	42,9,30	As CD-53
Marantz CD-72SE	600	BS	E,O	Y	42,12,28	As CD-52, 4V output
Marantz CD10	1200	BS	E,O	Y	46,14,36	Twin DAC-7, heavy build
Meridian 506	795	DS	E,O	N	33,9,34	
Meridian 508	1350	DS	E,O	N	33,9,34	
Meridian 606	1350	1bit	3E,O	N	N/A	
Metaxas PHOS	1750	BS	E,O	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,O	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
Nakamichi MB3	650	MB				





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), EI - electrical (usually coaxial S/PDIF).

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

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



Key to compact disc players, transports and DACs  
Price - typical retail, to nearest pound.  
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Remote Control - Y - yes, N - No.

Size - width x height x depth in cm.

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Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD PLAYERS</b>						
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,0	Y	44,13,33	Satin gold finish
Pioneer PD-95	2500	1-bit	E,0	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	0	Y	42,11,29	SPM, optical out
Pioneer PD-S702	300	1-bit	0	Y	42,13,27	SPM, Legato Link filter
Pioneer PD-S802	350	1-bit	E,0	Y	42,14,27	SPM, Legato Link filter
Pioneer PD-S901	499	1-bit	E,0	Y	42,13,33	SPM, Legato Link, Twin DAC
Pioneer PD-TM3	500	1-bit	-	Y	42,18,35	Triple magazine, 18-disc
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 RCD945AX	230	BS	E	Y	44,10,32	
Rotel RCD965BX	300	BS	E	Y	44,10,32	Audiophile components
Rotel RCD965BX D	375	BS	E	Y	44,10,32	Discrete output
Rotel RCD965BX LE D	425	BS	E	Y	44,10,32	Discrete & slit foil caps
Sansui CDX2171	200	MB	E	N	N/A	
Sansui CD-270	160	BS	N	N	N/A	
Sansui CD-X617	350	BS	E,0	Y	N/A	
Sansui CD117K II	180	MB	N	N	N/A	
Sansui CDX317	250	BS	E,0	Y	N/A	
Sentec Diana	1100	MB	E,0	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 CDP-X303ES	550	1bit	0	Y	43,13,38	UK optimised sound
Sony CDP311	170	1bit	-	Y	43,10,29	Digital servo
Sony CDP411	200	1bit	-	Y	43,11,30	Digital servo
Sony CDP711E	250	1bit	0	Y	43,11,30	UK optimised sound
Sony CDP911E	300	1bit	0	Y	43,11,36	UK optimised sound
Sony CDP335	230	1bit	-	Y	43,13,39	Five disc player
Sony CDP-M201	150	1bit	N	Y	36,10,33	Midi size digital servo system
Sony CDP-M301	170	1bit	N	Y	36,10,33	Midi-size, full remote control
Sony CDP-C325M	230	1bit	N	Y	36,10,39	Midi 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	43,8,30	
Sugden AV51 Pro	POA	-	E	Y	43,8,30	
Sugden AV5101A	POA	MB	E	-	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,0	Y	45,15,34	Twin DAC7, balanced output
Teac VRDS-20	1300	BS	E,0	-	50,15,34	Twin DAC7, balanced output
Teac VRDS-7	600	BS	E,0	Y	45,15,34	Twin BS
Teac X-1	2500	MB	-	Y	46,14,40	Balanced out, 4x20bit
Teac X-1S	3500	MB	0	Y	46,14,40	Balanced out, 4x 20bit
Technics SL-P2000	1000	M	0	Y	45,13,33	THCB base, R-Core
Technics SL-PG340A	150	M	N	Y	43,10,29	
Technics SL-PG440A	170	M	N	Y	43,10,29	
Technics SL-PG520A	180	M	N	Y	43,11,30	
Technics SL-PG620A	200	M	0	Y	43,12,29	
Technics SL-PS740A	250	M	0	Y	43,13,29	
Technics SL-PS80	420	M	0	Y	43,13,34	
Wadia 6 Player	3995	MB	E,0	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,0	Y	N/A	
Yamaha CDX-670	290	BS	E,0	Y	N/A	
Yamaha CDX870	330	BS	0	Y	N/A	
YBA2	2999	MB	E,0	Y	43,10,33	Outboard power supply

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD TRANSPORTS</b>						
Meridian 602	1750	-	E,0	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,0	Y	23,14,40	Half width, anti-resonance chassis
Teac P-2	3500	-	E,0	Y	23,14,49	
Teac P-2S	4300	-	0,E	Y	23,14,49	Gold plate circuit boards
Theta Data Basic	1990	-	E	Y	42,8,34	AT&T, AES/EBU option
Theta Data II NTSC	3290	-	E	Y	42,12,40	AT&T, AES/EBU option
Wadia 7	9995	-	-	Y	35,16,46	
Wadia 8	3195	-	-	Y	35,16,41	

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>D/A CONVERTERS</b>						
Arcam Black Box 50	450	Hybrid	E,0	-	43,7,28	Two inputs, sync lock0
Audio Alchemy DDEv1.0	420	BS	E,0	-	N/A	Upgradable external PSU
Audio A DAC-in-the-box	200	MB	E	-	N/A	
Audio Note DAC1	600	MB	E,0	Y	N/A	
Audio Note DAC3	1650	MB	E,0	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,0	Y	N/A	Hybrid tube
Counterpoint DA-10E	1675	-	E,0	Y	N/A	Interchangeable DACs, optional AT&T
Counterpoint DA-11E	1495	-	E,0	Y	49,6,27	Optional AT&T & AES/UBU 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,0	N	33,9,34	
Metaxas Mas DAC	2800	MB	E,0	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,0	-	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 Tubalorg	499	MB	E,0	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,0	-	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 DigitLink 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,0	-	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,0	N	N/A	Balanced and AT&T outputs
Wadia 15	3790	MB	E,0	Y	35,9,41	Software upgradable
Wadia 64.4	4750	MB	E,0	N	35,8,28	Balanced output
Wadia 9	12790	MB	E,0	Y	44,9,36	Digital volume, separate PSU
Woodside DAC1	909	MB	E,0	-	N/A	
Woodside DAC2	509	MB	E,0	-	N/A	

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD TRANSPORTS</b>						
Arcam Delta 250	750	-	2E,0	-	43,9,28	BNC out. Has sync lock input
Audiolab 8000CDM	1250	-	E,0	Y	45,8,34	75 ohm digital + AES/EBU balanced out
Audiomeca Kreatura	999	-	E,0	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,0	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,0	Y	42,13,28	Front loader
Krell MD-20 trans	4999	-	E,20	Y	42,13,28	Top load, AT&T optical out
Krell MD-10 trans	7990	-	2E,0	Y	42,13,28	
Meridian 200	895	-	E,0	Y	32,32,10	
Meridian 500	975	-	E,0	Y	32,33,9	

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

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Key to digital recorders  
Price - typical retail, to nearest pound.  
Type - MD - MiniDisc - DCC - Digital Compact Cassette, DAT - Digital Audio Cassettes.  
Digital In & Out - E - Electrical (usually coaxial S/PDIF), O - optical, (usually Toslink).

DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma. Size - width x height x depth in cm.

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

Model	Price	Type	Dig. In	Dig. Out	DAC Type	Size	Special
<b>DIGITAL RECORDERS</b>							
JVC XD-Z1010TN	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
<b>HEADPHONES</b>					
Aiwa HP-A160	7	Opn	N/A	N/A	Banded, 3.5/6.3mm
Aiwa HP-A260	9	Opn	N/A	N/A	Banded, bass resonator ducts
Aiwa HP-A360	13	Opn	N/A	N/A	Banded, bass resonator ducts
Aiwa HP-AV370	20	Opn	N/A	N/A	Banded, 5m lead
Aiwa HP-J3	17	Opn	N/A	N/A	Banded in-ear
Aiwa HP-J6	21	Opn	N/A	N/A	Vertical in ear, 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 MAX	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-D710	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 123.

Philips DCC600 300 DCC E Y BS in/out 44,12,30



Key to headphones  
Price - typical retail, to nearest pound.  
Type - Opn - open back, vented or velocity type; gives less environmental isolation, but is usually more natural feeling in extended use. Slid - sealed - the headphones form an air seal around the ears, helping reduce sound leakage. IR - infra red cordless. Ear - in-ear model.

Weight - without cable.  
Impedance - in ohms.

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

Model	Price	Type	Weight	Impedance	Special
<b>HEADPHONES</b>					
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	Clid	250	180	
Koss Pro/4/XTC	125	Clid	340	100	
Koss TD65	43	Slid	150	90	
Koss TD75	55	Slid	330	160	
Maxell HP100	4	Ear	3	32	Replaceable pads, 1m lead
Maxell HP1000	15	Opn	95	32	2.7m lead, digital ready
Maxell HP200	5	Opn	30	32	Replaceable pads, 1m lead
Maxell HP2000	20	Opn	140	32	Volume control digital ready
Maxell HP300	8	Opn	40	32	6.3/3.5mm fit
Maxell HP3000	30	Sed	120	32	Volume control digital ready
Maxell HP350	9	Eiar	5	32	Winder case, fold plug,
Maxell HP400	8	Ear	4	32	With pouch, 6.3/3.5mm 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-330D	35	Slid	-	35	3m cable, bass boost duct
Pioneer SE-400D	37	Slid	-	35	3m cable
Pioneer SE-5	16	Opn	-	30	2m cable
Pioneer SE-500D	48	Slid	-	35	3m cable
Pioneer SE-52	25	N/A	-	32	Litz cable
Pioneer SE-700D	60	Slid	-	35	3m cable
Ross RDH-100CD	15	N/A	N/A	N/A	CD headphone
Ross RDH-200CD	13	Slid	N/A	N/A	Closed back
Ross RDH-300CD	17	N/A	N/A	N/A	CD headphone
Ross RDH-400CD	22	N/A	N/A	N/A	Digital headphone
Ross RE-2030	6	N/A	N/A	N/A	Personal stereo
Ross RE-2060CD	9	N/A	N/A	N/A	Inner ear headphone
Ross RE-223	7	N/A	N/A	N/A	Stereo/mono
Ross RE-229	6	Slid	N/A	N/A	Folding
Ross RE-233	5	Opn	N/A	N/A	Micro
Ross RE-234	6	N/A	N/A	N/A	Personal stereo
Ross RE-235	6	N/A	N/A	N/A	Personal stereo
Ross RE-246	7	N/A	N/A	N/A	Micro stereo phones
Ross RE-280	7	Opn	N/A	N/A	Vertical inner ear
Ross RIH-150	6	Opn	N/A	N/A	Inner ear headphone
Ross RIH-360CD	9	Opn	N/A	N/A	Vertical inner ear
Ross RIH-460CD	12	Opn	N/A	N/A	Vertical inner ear, volume potentiometer
Ross RIH-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	-	-	7m, 3.5/6.3mm plug

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

JVC HA-D690 40 Slid 220 32 3m, 6.3/3.5mjacks



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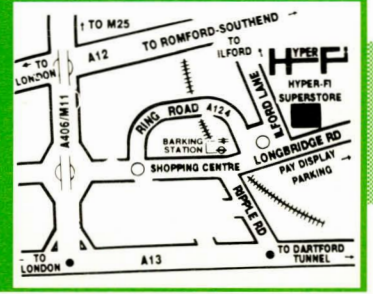
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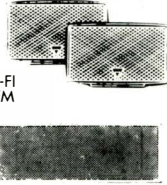


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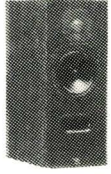
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STG90LKED £199.95 STG1650 P.O.A. <b>YAMAHA</b> TX550 £99.95 TX350 £129.95 TX50 £149.95 <b>RECEIVERS</b> <b>DENON</b> DRA435 £199.95 DRA345R £249.95 DRA545R £319.95 <b>JVC</b> RX506VBK £199.95 <b>KENWOOD</b> KRA5040 £199.95 KR66050 £289.95 KR77050ED £349.95 <b>NAD</b> 701/705 £249.95 <b>PIONEER</b> SX777 £199.95 <b>SONY</b> STRD311 P.O.A. STRD390 £179.95 STRD590 £189.95 STRD511SYS £189.95 STRD790 £199.95 STRD711 P.O.A. <b>TECHNICS</b> SAGX530LK P.O.A. SAGX130DLK £59.95 SAGX230DLK £199.95 SAGX550LK P.O.A. SAGX350LK £329.95 <b>YAMAHA</b> RX550 £199.95 RXV470 P.O.A. RX360 £359.95 <b>CASSETTE DECKS</b> <b>AKAI</b> DX57 £199.95 GX95 II £329.95 <b>AIWA</b> ADF410 £99.95 ADF450 P.O.A. ADWX828ED £169.95 ADWX929ED £199.95 ADF850 P.O.A. XDF810 £169.95 XFS7000 £299.95 <b>DENON</b> DRM510 £99.95 DRM540 £159.95 DRM610 £169.95 DR8810 P.O.A. DRW760 £249.95 DRM710 £259.95 <b>KENWOOD</b> KX3050 P.O.A. KX5050 P.O.A.	KX5030 £129.95 KXW8040 £149.95 KX9050S P.O.A. <b>MARANTZ</b> SD52 £139.95 SD62 £149.95 SD63 £229.95 SD53 £269.95 <b>NAKAMICHI</b> DR3 £299.95 DR2 £499.95 DR1 £699.95 <b>PHILIPS</b> DCC900 £249.95 <b>PIONEER</b> CTS210 £69.95 CTS310 £89.95 CTV420R P.O.A. CTS410 £149.95 CTS320 £149.95 CTV620R P.O.A. CTS520 £169.95 CTS100 £169.95 CTS620 £199.95 CTS810 £199.95 CTS610 £199.95 CTV820R P.O.A. CTS900S £399.95 <b>SONY</b> TCFX211 £59.95 TCFX170B £69.95 TCK311ED £109.95 TCK370 £119.95 TCK411ED £139.95 TCK490 £149.95 TCK470 £149.95 TCK590 £169.95 TCWR435 £169.95 TCWR515 £169.95 TCC5 £229.95 TCWR6355 £239.95 DTC611S P.O.A. DTC690 £389.95 <b>TECHNICS</b> RSBX404ED £139.95 RSTR232KED £139.95 RSTR333KED £159.95 RSBX646KED £179.95 RSTR15KED £199.95 RSBX747KED £249.95 <b>YAMAHA</b> KX260ED £99.95 KXW162 £149.95 KXW262 £149.95 KX360ED £139.95 KX650ED £169.95 <b>TURNABLES</b> <b>DUAL</b> CS431 £59.95 CS435 P.O.A. CS503/2 P.O.A. CS505/4 P.O.A. <b>KENWOOD</b> KD491F P.O.A. P26 £79.95 <b>SONY</b> PSX100B £54.95 PSX150B £99.95 PSX431B £149.95 <b>TECHNICS</b> SLDB22K P.O.A. SLGD33K P.O.A. SL1200 P.O.A. SL1210 P.O.A. <b>SPEAKERS</b> <b>BOWERS &amp; WILKINS</b> DM600IMP £139.95 DM610IMP £189.95 DM620IMP £299.95 <b>CELESTON</b> CEL1 P.O.A. CEL3 P.O.A. 3RD DIM £99.95 CEL5 £129.95 DITTON 1 £139.95 DITTON 2BL £149.95 CEL7 £169.95	DITTON 2 W £169.95 CEL9 £199.95 CEL15 £299.95 5000 £399.95 <b>CERWIN VEGA</b> AT40 £249.95 AT60 £299.95 AT80 £399.95 VS10 P.O.A. VS12 P.O.A. AT100 £499.95 VS1515 P.O.A. <b>JPW</b> MINIM WL £49.95 MINIM BL P.O.A. SUBWOOFER P.O.A. SONATA WL £69.95 SONATA BL £99.95 PI1 P.O.A. AP2 P.O.A. 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SHGE90K P.O.A.	<b>MINI SYSTEMS</b> <b>AKAI</b> MX92 £269.95 MX570 £349.95 MX670 £399.95 MX770 £449.95 MX970 £499.95 <b>AIWA</b> NSX270 £229.95 LCX9 P.O.A. NSX340 £249.95 NSX360 £249.95 NSXD909 £449.95 <b>DENON</b> D65 P.O.A. D70 £449.95 D100 £499.95 D90 P.O.A. D110 P.O.A. D250 P.O.A. <b>JVC</b> UX1 £229.95 UX A3 £249.95 UX11 £259.95 UX A5 £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 <b>KENWOOD</b> MSA7 £299.95 UD301 £339.95 UD351M £389.95 UD500 £399.95 UD655 £539.95 UD701 £599.95 UD751M £649.95 UD901 £699.95 UD951M £849.95 <b>PIONEER</b> N31 £249.95 N53 £349.95 N53M £399.95 N63T £399.95 N73T £549.95 N73M £599.95 N83T £699.95 N93M £799.95 <b>SONY</b> MHC450 £299.95 MHC550 £329.95 MHC510CD £329.95 MHC650 £379.95 MHC110CD £399.95 MHC500CD £449.95 MHC2900 £499.95 MHC2800CD £499.95 MHC300CD £599.95 <b>TECHNICS</b> SCCCH100 £399.95 SCCCH404 £429.95 SCCCH650 £449.95 SCCCH505 P.O.A. SCCCH655 £499.95 SCCCH750 £749.95 SCCCH950 £799.95 <b>MIDI SYSTEMS</b> <b>AKAI</b> M55CD £249.95 FX430CD £299.95 FX630CD £349.95 FX830CD £449.95 <b>AIWA</b> Z720 £299.95 ZD3000 £399.95 ZD5000M £449.95 ZD7000M £599.95 <b>JVC</b> W37CD £299.95 W58CD £399.95 W78CD £499.95 <b>KENWOOD</b> 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 <b>PIONEER</b> J10 £349.95 J20 £399.95 J10M £399.95 J30 £449.95 J20M £449.95 J30M £499.95 J40 £599.95 J40M £649.95 J50 £699.95 J50M £799.95 <b>SONY</b> C108CD £269.95 C109CD £299.95 C190 £329.95 C195 £379.95 C159CD £399.95 C209CD £399.95 C259CD £449.95 C359CD £549.95 C559CD £599.95 C759CD £699.95 <b>TECHNICS</b> CDX120 P.O.A. CDX320 P.O.A. CDX520 P.O.A. <b>COMPACT DISCS</b> <b>AIWA</b> XC300 P.O.A. XC750 £129.95 XC950* £149.95 <b>DENON</b> DCD690* £129.95 DCD595* £179.95 DCD655 £199.95 DCD890* £269.95 DCD1290* £329.95 DCM340* £349.95 DCD2560* £599.95 <b>KENWOOD</b> DP5040 £129.95 DP2050 £149.95 DP3050 £179.95 DP5050 £229.95 DPM6650 £239.95 DPT700ED £249.95 <b>MARANTZ</b> CD53 P.O.A. CD421I £129.95 CD52I £169.95 CD63 P.O.A. CD52 ISED £299.95 CD72 £269.95 CD10 P.O.A.	<b>NAD</b> 501ED £149.95 502ED £179.95 <b>NAKAMICHI</b> CD4 £239.95 <b>PHILIPS</b> CD162 £69.95 CD164 £89.95 CD692 £99.95 CD732 £119.95 CD930 £129.95 CD920 £169.95 CDC935 £169.95 <b>PIONEER</b> PD201 £99.95 PD202 £119.95 PDS501 £149.95 PDS601 £149.95 PDS502 £149.95 PDM602ED £169.95 PDS701 £179.95 PDS702 £179.95 PDS801ED £199.95 PDS801ED £199.95 CLD2600 £229.95 PDS802 £269.95 PDS901 £299.95 <b>ROTEL</b> RCD945AX* £229.95 RCD951 £269.95 RCD958BXL £399.95 <b>SONY</b> CDPM33 £69.95 CDPM43 £99.95 CDP497 £99.95 CDPM54 £99.95 CDP697 £129.95 CDP797 £129.95 CDP311ED £129.95 CDP411ED £139.95 CDP711ED £169.95 CDP791 £199.95 CDP911ED £229.95 CDPX303ES £329.95 <b>TEAC</b> CDP3500 £149.95 VRD510 £699.95 <b>TECHNICS</b> SLP38 £299.95 SLPG340ED* £129.95 SLP520A £129.95 SLPG440ED* £139.95 SLPG540AK* £199.95 SLP5740AK* £249.95 SLP5840AK* £419.95 SLP2000 P.O.A. <b>YAMAHA</b> CDX460 £299.95 CDX560 £129.95 CDX470 £149.95 CDX570 £149.95 CDX660 £169.95 CDX635 £169.95 CDX860 £169.95 CDX670 £199.95 CDX870 £199.95
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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. Sid - sealed - the headphones form an air seal around the ears, helping reduce sound leakage. IR - Infra red cordless. Ear - in-ear model.

Weight - without cable.  
Impedance - in ohms.  
Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	Weight	Impedance	Special
<b>HEADPHONES</b>					
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	Sid	330	45	1.5m, 3.5/6.3mm plug
Sony MDR-CD3000	350	Sid	350	45	1.5m, 3.5/6.3mm plug
Sony MDR-CD350	30	Sid	190	24	3m, 3.5/6.3mm plug
Sony MDR-CD450	45	Sid	260	24	3m, 3.5/6.3mm plug
Sony MDR-CD50	20	Sid	180	24	2m, 3.5/6.3mm plug
Sony MDR-CD550	60	Sid	270	45	3m, 3.5/6.3mm plug
Sony MDR-CD750	90	Sid	290	45	3m, 3.5/6.3mm plug
Sony MDR-CD850	100	Sid	330	32	1.5m, 3.5/6.3mm plug
Sony MDR-D33	70	Sid	120	45	1.5m, 3.5/6.3mm plug
Sony MDR-D55	90	Sid	120	45	1.5m, 3.5/6.3mm plug
Sony MDR-D77	120	Sid	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-P1TV	22	Sid	-	-	5m, 3.5/6.3mm plug
Sony MDR-P10	11	Sid	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 Stg	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	Sid	300	32	3m lead
Technics RP-F15	80	Sid	190	35	3m lead
Technics RP-F30	180	Sid	340	32	3m lead
Technics RP-HT116	55	Sid	190	35	3m lead
Technics RP-HT77	30	Sid	150	32	3m lead
Technics RP-HT86	40	Sid	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
<b>LOUDSPEAKERS</b>							
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	Book, reflex, metal cone
Advent Baby 2	149	2x	89	8	75	26,39,15	Bookshelf/stand mount
Advent Graduate	219	2x	89	8	210	28,44,17	Bookshelf/stand mount
Advent Heritage	579	N/A	90	8	600	25,89,31	Floor standing, free space
Advent Laureate	499	N/A	90	8	500	21,80,29	Floor standing, free space
Advent Legacy 2	349	N/A	90	8	500	38,67,22	Floor standing, free space
Advent Mini	99	N/A	88	8	120	16,28,14	Bookshelf/stand mount
Advent Prodigy	299	N/A	89	8	300	24,68,20	Floor standing, free space
Allison AL100	100	2x	90	4	150	33,24,19	Boundary, stand mount
Allison AL105	170	2x	90	4	150	24,37,21	Boundary, stand mount
Allison AL110	220	N/A	90	4	150	24,40,23	Floor standing, free space
Allison AL120	420	N/A	90	4	200	28,61,29	Floor standing, free space
Allison AL125	650	N/A	90	4	200	28,78,29	Open space, free standing
Allison AL130	800	N/A	90	4	200	32,95,34	Open space, free standing
Allison AL115	280	N/A	90	4	150	28,51,26	Boundary, stand mount
Allison CD6	300	N/A	90	4	150	29,29,29	Cuboid, wall mount
Allison CD7	380	N/A	90	4	150	24,70,24	Floor standing, free space
Allison CD8	550	N/A	90	4	200	27,73,27	Floor standing, free space
Allison I.C. 10	2500	N/A	87	6	200	48,102,27	Floor standing, free space
Allison I.C. 20	5500	N/A	87	6	400	53,122,31	Floor standing, free space
Allison MS200	220	N/A	90	4	75	13,25,14	Boundary, stand mount
AMC WM100	210	N/A	86	8	100	26,36,10	Ceiling mount
AMC WM50	120	N/A	86	8	60	19,28,7	Ceiling mount
AMC WM75	160	N/A	86	8	80	22,30,9	Ceiling mount
Apogee Caliper Stg	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 123.



Key to loudspeakers  
Price - typical retail, to nearest pound.  
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity,

Hybrid - dynamic bass/ESL or ribbon top.  
Sens - output at given power input level.  
Impedance - in ohms. Power - maximum recommended amplifier output.  
Size - width x height x depth in cm.  
Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
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	3500	Pt	87	8	600	44,100,56	Floor, studio monitor
B&W Matrix 802 S3	2445	Pt	90	8	500	30,104,37	Matrix enclosure
B&W Matrix 803 S2	1945	Pt	90	8	2		





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Sens - output at given power input level.  
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Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
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 SL12si	629	N/A	86	8	150	20,53,29	
Celestion 3 MKI	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 MKI	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 123.  
Allison AL110 220 N/A 90 4 150 24,40,23 Floor standing, free space

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
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 Sphinx	999	N/A	89	8	70	25,91,30	
Fullers Audio Pharaoh 1	649	N/A	88	8	70	20,30,20	
Genelec 1019A	1572	Active	N/A	N/A	28	23,31,25	
Genelec Blamp 1031A	2068	Active	N/A	N/A	104	25,39,29	
Genelec Triamp 1037A	4982	Active	N/A	N/A	191	40,68,30	
Genelec Triamp S30	3055	Active	N/A	N/A	108	32,50,32	
Genexa GX-650	180	N/A	90	8	60	23,76,26	
Genexa 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	27,70,22	
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	12 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 LS5/12A	999	Pt	87	8	120	60,19,22	Free standing, biwire, shielded
Harbeth BBC LS3/5A	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	
Hellius Sirius I	2500	Pt	93	4	500	36,107,16	Floor standing, biwire
Hellius Sirius II	1975	Pt	95	4	300	36,107,16	
Hellius Sirius III	1330	Pt	90	8	250	31,97,16	
Hellius Sirius 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 & sup	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
Infinity Kappa 7.1i	1195	Pt	89	6	225	36,108,26	Floor standing
Infinity Modulus	795	N/A	86	5	200	27,31,18	High end compact
Infinity Ref 10							



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<b>LOUDSPEAKERS</b>							
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	390	N/A	96	4-8	200	46,78,35	
Jamo Oriol	6000	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	80	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	N/A	150	N/A	
JBL HTS-2 system	800	N/A	N/A	4	150	N/A	
JBL HTS-3	999	N/A	N/A	N/A	180	N/A	
JBL L1	479	2x Pt	87	8	200	25,40,20	Asymmetric, time aligned
JBL L3	699	2x Pt	89	8	200	30,86,24	Asymmetric, time aligned
JBL L5	1299	3x Pt	90	6	300	26,45,33	Asymmetric, time aligned
JBL L7	1699	4x Pt	89	4	200	N/A	Asymmetric, time aligned
JBL Ti 1000	1500	2x IB	89	4	150	20,30,13	Asymmetric, double wall
JBL Ti 2000	2000	3x IB	89	4	200	33,82,30	Asymmetric, double wall
JBL Ti 3000	2499	3x IB	90	6	200	46,105,35	Asymmetric, double wall
JBL Ti 5000	3499	3x IB	91	6	300	48,114,38	Asymmetric, double wall
Jordan Watts Aspt1.1	1950	2x IB	85	8	100	30,93,40	'Aspect' enclosure shape, stand mount
Jordan Watts JH FI	380	1x Pt	86	8	30	35,40,15	Bookshelf, cast alloy cone
Jordan Watts JH10K	8520	2x IB	92	8	500	47,156,40	Floor stand, line array
Jordan Watts JH200	372	1x IB	86	8	80	19,33,17	Bookshelf or stand mount
Jordan Watts JH400	590	1x IB	86	8	80	28,32,17	'Aspect' 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 SPX770BK	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 SX91 1WD	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 123.  
Allison AL110 220 N/A 90 4 150 24,40,23 Floor standing, free space

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
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 LSLI	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 Keilidh Aktiv	1090	2x IB	N/A	N/A	N/A	20,83,28	Floor standing, boundary
Linn Keilidh 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 GII
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	
Mantecore Matisse	1300	N/A	90	8	200	N/A	Fibreilm cabinets
Mantecore Minaret	450	IB	94	8	100	N/A	Nearfield monitor
Mantecore 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 IIX	9354	Hybrid	89	N/A	N/A	59,163,26	ESL/dynamic, active crossover
M-L Monolith IIP	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
M-L Stylus	2495	Hybrid	2x	88		23,35,28	In wall
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 760I	130	2x Pt	89	6	75	18,30,20	Stand mount, boundary siting
Mission 760I SE	150	2x Pt	89	6	75	18,30,20	Stand mount, boundary siting
Mission 762I	250	2x Pt	92	8	125	25,50,29	Stand mount, boundary siting
Mission 763I</							



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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-O - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity,

Hybrid - dynamic bass/ESL or ribbon top. Sens - output at given power input level. Impedance - in ohms. Power - maximum recommended amplifier output. Size - width x height x depth in cm.

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



Key to loudspeakers  
Price - typical retail, to nearest pound.  
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-O - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity,

Hybrid - dynamic bass/ESL or ribbon top. Sens - output at given power input level. Impedance - in ohms. Power - maximum recommended amplifier output. Size - width x height x depth in cm.

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

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
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 S4UK	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 Kyte	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 LS8A/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 Sinitra II	375	Pt	89	8	100	31,20,18	Biwire, near wall siting
Royd The Abbot	665	Pt	89	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 Broadsword II	849	2x IB	86	8	120	29,43,38	Stand mount

Listings marked in red (as shown below) are covered in the **HI-FI Choice** Directory, see page 123.  
Allison AL110 220 N/A 90 4 150 24,40,23 Floor standing, free space

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
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 Tallman 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 Shaninian model, floor standing
Sonus-Faber Amator	1498	2x	88	N/A	N/A	20,34,31	Compact, stand mount
Sonus-Faber Emator	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	86	8	120	23,77,33	





Key to receivers  
Price - typical retail, to nearest pound.  
A/V - minimum requirements - Dolby Surround/Pro-Logic circuitry.  
Power - watts/channel, both channels driven RMS 8ohms, 20Hz - 20kHz.  
Wavebands - FM, L - long wave, M - medium wave.  
Presets - number thereof.  
In/outputs - MM/MC - moving coil/moving

magnet, L - line, T - tape, V - audio input or tape circuit with video signal routing.  
Remote - control.  
Size - width x height x depth in cm.  
Products highlighted in red have been tested in **HI-FI Choice**. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
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	69	Pt	87	8	50	14,17,12	Shielded
W'dale Centre Cube	45	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/boothshelf 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 AI	199	IB	88	8	50	14,22,12	Wall mount

Model	Price	A/V	Power	Wavebands	Presets	In/outputs	Remote	Size	Special
<b>RECEIVERS</b>									
Adcom GTP-400	300	N	-	FM,M	16	MM,3L,1T	N	N/A	No power amp stages
Adcom GTP-500II	649	N	-	FM,M	16	MM,3L,1T	Y	N/A	No power amp stages
B&O Beomaster 7000	835	N	75	FM,M,L	20	MM,2L,2T	Y	N/A	
Denon AVR-1000	520	Y	70	FM,M	16	MM,2L,2T	Y	44,15,33	Auto input balance
Denon DRA-345R	250	N	45	FM,M	24	MM,3L,1T	Y	44,12,32	System remote
Denon DRA-545RD	320	N	60	FM,M	24	MM,3L,2T	Y	44,12,32	RDS
Dual CR900RC	260	N	60	FM,M,L	40	MM,4L,2T	Y	N/A	
Genexxa STAV-3150	249	Y	100	MM,3L,3T	30	MM,3L,3T	Y	N/A	
Grundig R2	250	N	50	FM,M,L	59	MM,4L,1T	Y	44,8,30	RDS, Radio text, remote
Grundig R210	170	N	50	FM,M,L	59	MM,4L,1T	Y	36,12,28	Gain switch, remote
Harman-Kardon AVR-30	999	Y	50	FM,M	16	MM,3L,3T,6V	Y	N/A	Dolby Pro Logic
Harman-Kardon HK3300	379	N	20	FM,M	-	MM,3L,2T	Y	N/A	
Harman-Kardon HK3400	499	N	35	FM,M	-	MM,3L,2T	Y	N/A	
Harman-Kardon HK3500	699	N	50	FM,M	-	MM,4L,2T	Y	N/A	
Harman-Kardon HK3600	799	N	75	FM,M	-	MM,4L,2T	Y	N/A	
JVC RX-1010VTN	920	Y	120	FM,M	-	MM/MC,4L,3T	Y	N/A	Dolby Pro Logic
JVC RX-208XBK	200	N	40	FM,M,L	40	MM,3L,1T	Y	44,13,33	
JVC RX-308BK	250	N	50	FM,M,L	40	MM,3L,1T	Y	44,13,34	
JVC RX-508VBK	350	Y	50	FM,M,L	40	MM,1L,3T	Y	44,13,34	Sch Dolby Pro Logic
JVC RX-808VBK	600	Y	70	FM,M,L	40	MM,1L,3T	Y	44,16,40	Sch Dolby Pro Logic
Kenwood KR-A4050	230	N	80	FM,M	20	MM,3L,2T	Y	44,13,33	
Kenwood KR-V6050	350	Y	100	FM,M	20	MM,3L,2T	Y	44,15,40	RDS
Kenwood KR-V7050	400	Y	100	FM,M	20	MM,3L,2T	Y	44,15,40	RDS
Marantz SR-53	270	N	50	FM,M,L	30	MM,3L,1T	Y	43,14,34	
Marantz SR-63	330	N	80	FM,M,L	30	MM,3L,1T	Y	43,14,34	
Marantz SR-73	700	Y	75	FM,M	30	MM,3L,3T	Y	43,15,38	Dolby Pro Logic
Marantz SR-82	850	Y	75	FM,M	30	MM,3L,2T	Y	43,17,43	Dolby Pro Logic, multi-room
NAD701	259	N	25	FM,M	30	MM,2L,1T	N	N/A	
NAD705	329	N	35	FM,M	30	MM/MC,2L,2T	N	N/A	
Philips FR940	450	Y	100	FM,M,L	30	MM,4L,4T	Y	44,14,30	Dolby Pro Logic
Pioneer SX-102	220	N	55	FM,M	30	MM,2L,2T	N	42,14,29	
Pioneer SX-202R	240	N	45	FM,M	30	MM,2L,2T	Y	42,14,29	
Pioneer SX-302	300	N	45	FM,M	30	MM,2L,2T	Y	42,13,34	
Rotel RTC-950AX	420	N	-	FM,M	-	MM/MC,4L,2T	Y	N/A	No power amp stages
Sansui RZ-3500 II	370	N	30	FM,M	30	MM,2L,2T	Y	N/A	
Sansui RZ-590	230	N	30	FM,M	30	MM,2L,2T	Y	N/A	
Sansui RZ790	250	N	30	FM,M	30	MM,2L,2T	Y	N/A	
Sherwood R22010	140	N	50	FM,M	-	MM,3L,1T	N	N/A	
Sherwood R6010R	350	N	100	FM,M,L	-	MM,4L,4T	Y	N/A	Dolby Pro Logic
Sherwood RV5010R	249	Y	80	FM,M,L	-	MM,4L,4T	Y	N/A	Dolby Pro Logic
Sherwood RX1010	120	N	30	FM,M	-	MM,2L,1T	N	N/A	
Sherwood RX4010R	180	N	60	FM,M	-	MM,3L,1T	N	N/A	
Sony STRD311	230	Y	60	FM,M,L	30	MM,2L,2T	Y	43,14,30	System remote
Sony STRD511	280	Y	50	FM,M,L	30	MM,3L,2T	Y	43,14,30	Dolby Pro Logic
Sony STRD611	330	Y	60	FM,M,L	30	MM,3L,2T	Y	43,14,30	Dolby Pro Logic
Teac AG-V3020	450	Y	95	FM,M	30	MM,4L,3T	Y	44,16,38	Dolby Pro Logic
Technics SA-GX130DL	230	N	60	FM,M,L	30	MM,2L,2T	Y	43,13,31	
Technics SA-GX230DL	270	Y	60	FM,M,L	30	MM,2L,2T	Y	43,13,31	Non-Dolby
Technics SA-GX350L	330	Y	80	FM,M,L	30	MM,4L,1T	Y	43,14,36	Dolby Pro Logic
Technics SA-GX550L	450	Y	100	FM,M,L	30	MM,3L,1T	Y	43,16,36	Dolby Pro-Logic

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

Wharfedale Diamond V	129	Pt	87	8	100	18,26,20	Stand mount, near wall
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Key to systems  
Price - typical retail, to nearest pound.  
Sources - CD - compact disc, R - radio tuner, Tu - turntable, T - cassette tape, V - video signal routing (composite and/or S-Video).  
Power - output power in watts, per channel, RMS.

Size - main unit dimensions - width x height x depth in cm.  
Products highlighted in red have been tested in **HI-FI Choice**. Please refer to The Directory on page 123 for full test results.

Model	Price	A/V	Power	Wavebands	Presets	In/outputs	Remote	Size	Special
<b>RECEIVERS</b>									
Yamaha RX-360	240	N	40	FM,M	-	MM,3L,1T	Y	N/A	
Yamaha RX-V470	400	Y	50	FM,M	-	MM,6L,2T	Y	N/A	Dolby Pro Logic

Model	Price	Source	Power	Size	Special
<b>SYSTEMS</b>					
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	Mid
Aiwa Z-720	400	CD,R,Tu,2T	30	36,48,35	Mid, equaliser
Aiwa Z-D3000M	600	CD,R,Tu,2T	40	36,54,35	Mid, three CD, equaliser
Aiwa Z-D5000M	670	CD,R,Tu,2T	40	36,54,35	Mid, three CD, DSP, equaliser
Aiwa Z-D7000M	800	CD,R,Tu,2T	65	36,63,35	Mid, 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,2T	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
JVC Adagio G7	800	R			



# SEVENOAKS SUPERFI

This advertisement is valid until at least 31st May 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	Technics SUV2220K	Technics SUV320K	Harman HK6150 Technics SUK600K Marantz PM44SE	Technics SUA700K	Technics SUV2220K	Technics SUV320K	Harman HK6150 Technics SUK600K Marantz PM44SE	Technics SUA700K
JPW Sonata (V) Celestion I JPW Minim		226.95	273.95	296.95	319.95	226.95	273.95	296.95	319.95
Celestion 3 MK II JPW Sonata (W) Mission 760i		265.95	312.95	335.95	374.95	265.95	312.95	335.95	374.95
Tannoy 603 MK II Mission 760i SE Nad 800		280.95	327.95	351.95	390.95	280.95	327.95	351.95	390.95
Tannoy 605 MK II Celestion 5 MK II B&W DM600 Mission 761i Mon Audio 1		304.95	351.95	374.95	413.95	304.95	351.95	374.95	413.95
Tannoy 607 MK II Celestion 7 MK II Nad 802		335.95	382.95	405.95	444.95	335.95	382.95	405.95	444.95
Rogers LS2A-2 B&W DM610 Mon Audio 7		351.95	397.95	421.95	460.95	351.95	397.95	421.95	460.95
Castle Durham II Heybrook HB1/3		366.95	413.95	436.95	475.95	366.95	413.95	436.95	475.95
Rogers LS4A-2 Tannoy 609 MK II		397.95	444.95	468.95	507.95	397.95	444.95	468.95	507.95

**FREE**  
with suggested Systems  
 ■ Cartridge (turntable based systems only)  
 ■ Speaker Leads (80 strand cable)

**Turntables**  
 Dual CS503.2 Add £69  
 Dual CS505.4 Add £99  
 Nad 533 Add £99  
 Project 0.5 Add £49  
 Technics SLBD22K Add £49  
 Thorens TD280 IV Add £99

**CD Players**  
 Aiwa XC300 Add £29  
 Denon DCD595 Add £79  
 Denon DCD695 Add £99  
 Goodmans GCD360 Add £0  
 Goodmans GCD650II Add £9  
 Kenwood DP7050 Add £249  
 Marantz CD52II Add £79  
 Marantz CD52IIE Add £169  
 Marantz CD53 Add £79  
 Marantz CD63 Add £139

NAD 501 Add £79  
 NAD 502 Add £99  
 Teac CDP3500 Add £99  
 Technics SLPG440AK Add £59

**Options**  
 The following Compact Disc Player or Turntable may be ordered instead of the NAD 5120 in the above systems.

## 0% FINANCE - UP TO 12 MONTHS

We offer 0% finance on a wide range of Hi Fi separates. **Option 1:** 10% deposit followed by 6 equal monthly payments. Example: Cost £600. Deposit £60 plus 6 payments of £90. **Option 2:** 25% deposit followed by 9 equal monthly payments. Example: Cost £600. Deposit £150 plus 9 payments of £50. **Option 3:** 50% deposit followed by 12 equal monthly payments. Example: Cost £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 CD Players
- ▶ 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

### Rotel RA930AX

Articulate, elegant and  
such good value  
Claim 3 year warranty Free

**£174.95**

## 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. (7 Oaks only.)  
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

**£179.95**

## CASSETTE DECKS

### Nakamichi DR3

Sound quality with ambience  
and presence. (7 Oaks only.)  
was £399.95

**£339.95**

## CASSETTE DECKS

### Sony TCK511S

Dolby S-3 head, an  
absolute steal  
was £279.95

**£199.95**

## CASSETTE DECKS

### Sony TCK611S

Excellent sound, facilities and  
value for money  
was £329.95

**£249.95**

## 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 an identical 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

### Rotel RCD945AX

Tight, agile bass,  
strong on attack  
Claim 3 year warranty Free

**£229.95**

## CD PLAYERS

### Marantz CD52II

Probably the best budget  
player on the market  
was £229.95

**£179.95**

## CD PLAYERS

### Marantz CD52IIE

The sound simply bubbles with  
energy and vitality  
Claim £40 CD voucher Free

**£299.95**

## CD PLAYERS

### Marantz CD63

5 star stromer 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  
(7 Oaks only.)  
was £169.95

**£159.95**

## CD PLAYERS

### Yamaha CDX870

An audiophile component user  
was £329.95

**£199.95**

## TUNERS

### Audiolab 8000T

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## TUNERS

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## TUNERS

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## TURNTABLES

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## TURNTABLES

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The professional  
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Nicely finished with pleasantly  
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## SPEAKERS

### Mission 751

Big, fast bass plus open  
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## SPEAKERS

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Enjoyable 3D music with  
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## SPEAKERS

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NAD 6100  
CASSETTE DECK  
**£149.95**  
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NOTTINGHAM &  
COVENTRY ONLY

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- YAMAHA  
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### TUNERS

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THETA £ 239.95
- MUSICAL FIDELITY  
T1 MKII £ 199.95
- TECHNICS  
STGT550LK £ 149.95
- YAMAHA  
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### SYSTEMS

- AIWA  
LC07 £ 229.95  
NSX340 £ 229.95  
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### TURNTABLES

- DUAL  
CS503/2 £ 139.95  
CS505/4 £ 159.95
- PINK TRIANGLE  
LPT Bk £ 429.95

### SPEAKERS

- ARCAM  
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- JAMO  
P75 Speakers £ 49.95
- MARANTZ  
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'B' STOCK BLASTERS  
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- NOTTINGHAM 3 MANSFIELD ROAD (0602) 501003
- OXFORD 41 ST CLEMENTS (0865) 241 773
- WATFORD 47A ST AIRANE ROAD (0923) 212736





# SYSTEM

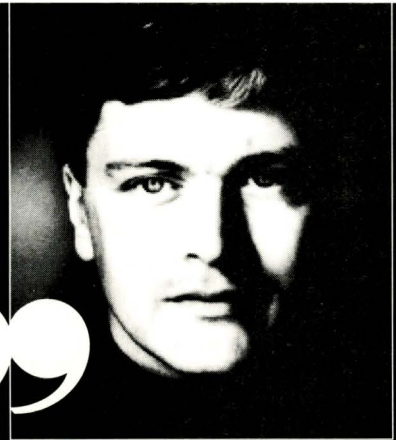
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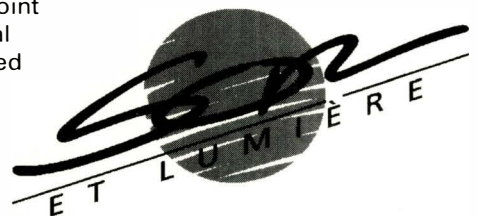
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MHC 450.....	£POA
MHC 550.....	£POA
MHC 650.....	£POA
MHC 2750CD.....	£POA
MHC 2800CD.....	£POA
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### MACRO HIFI

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### MICRO HIFI

UXA5.....	£POA
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## AIWA

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ADF810.....	£POA
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J300.....	£POA
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N50W.....	£POA
N70W.....	£POA
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7601.....	£POA
761.....	£POA
762.....	£POA
763.....	£POA
764.....	£POA
780.....	£POA
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AM 3.....	£POA
301.....	£POA
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### SPEAKERS

PRO 200.....	£POA
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PRO 400.....	£POA
D 165.....	£POA
D 265.....	£POA
D 365.....	£POA

## TECHNICS

### MINI HIFI

SC CH950.....	£POA
SC CH750.....	£POA
SC CH650.....	£POA
SC CH550.....	£POA
CD X920.....	£POA
CD X520.....	£POA
CD X320.....	£POA
CD X120.....	£POA
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SUA 900K.....	£POA
SUA 800K.....	£POA
SUA 700K.....	£POA
SUA 600K.....	£POA
SUV2 320K.....	£POA
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### TURNTABLES

SL 1210.....	£POA
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### CASSETTE DECKS

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RS BX747K.....	£POA
RS BX646K.....	£POA
RS BX404K.....	£POA
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RS TR515K.....	£POA

RS TR333K.....	£POA
RS TR232K.....	£POA

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SLPG 340.....	£POA
SLPG 440.....	£POA
SLPG 520.....	£POA
SLPS 620.....	£POA
SLPS 700.....	£POA
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## KENWOOD

### MINI HIFI

UD 301.....	£POA
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UD 551M.....	£POA
UD 701.....	£POA
UD 751M.....	£POA
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### MIDI SYSTEMS

M 26.....	£POA
M 47G.....	£POA
M 56G.....	£POA
M 76G.....	£POA
M 97G.....	£POA
CM 5ES.....	£POA
CM 7ES.....	£POA
SW 900.....	£POA
CS 6.....	£POA

## NAD

### AMPLIFIERS

302.....	£POA
304.....	£POA
306.....	£POA

### CD PLAYERS

502.....	£POA
505.....	£POA



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**Sound Video  
Centre**





Key to systems  
Price - typical retail, to nearest pound.  
Sources - CD - compact disc, R - radio tuner, Tu - turntable, T - cassette tape, V - video signal routing (composite and/or S-Video).  
Power - output power in watts, per channel, RMS.

Size - main unit dimensions - width x height x depth in cm.

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



Key to tuners  
Price - typical retail, to nearest pound.  
Bands - FM - VHF, stereo and hi-fi capable, M - Medium wave, low quality, mono, L - Long Wave, low quality, mono, N - Nicam digital TV stereo sound.  
Presets - total number of presets on all bands.

RDS - Radio Data System, which provides station IDs and sometimes other data on the FM waveband.  
Size - width x height x depth in cm.

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

Model	Price	Source	Power	Size	Special
<b>SYSTEMS</b>					
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	36,398,29	
Philips FW41	400	CD,R,2T	30	26,30,25	
Philips AS640CD	429	CD,R,2T	30	36,38,29	Five disc CD
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	Six-disc multiplex, Dolby Surround, Stereowide
Pioneer Impresso-3	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 multiplex 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	430	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-S7	700	CD,R,2T	30	N/A	
Sansui MCX750	1100	CD,R,2T	40	N/A	
Sansui MCX950	1400	CD,R,2T	40	N/A	
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,2T	10	27,32,39	Five-disc multi CD
Sharp System CD170E	280	CD,R,Tu,2T	10	36,40,36	Remote control, auto-reverse
Sharp System-C5300E	450	CD,R,2T	30	26,32,25	Six-disc multi CD
Sharp System-CD150E	260	CD,R,Tu,2T	10	36,48,36	30 tuner presets
Sharp System-CD450E	370	CD,R,2T	80	27,32,25	Dolby NR
Sharp System-Q8E	330	CD,R,T	12	15,19,26	Ultra compact
Sharp System-S360E	230	CD,R,2T	10	27,32,33	Remote control
Sharp System-S370E	270	CD,R,2T	25	27,32,33	Five band equaliser
Sony Compact 108CD	250	CD,R,Tu,2T	12	35,48,34	
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	Midi, including speakers
Technics CD-X320	800	CD,R,Tu,2T	50	36,41,32	Midi, including speakers, Dolby B/C
Technics CD-X520	900	CD,R,Tu,2T	60	36,41,32	Midi, 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	CD,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 C070	600	CD,R,2T	50	28,33,34	YST active bass

Model	Price	Bands	Presets	RDS	Size	Special
<b>TUNERS</b>						
Alwa XT-003	120	FM,M,L	30	N	N/A	
Alwa XT-950	150	FM,M	24	N	N/A	
Akar 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 CT700RS	160	FM,M	40	N	N/A	
FT205 Signal Sleuth	300	N/A	N/A	N/A	N/A	
Goodmans Delta 700	100	FM,M,L	36	N	N/A	
Goodmans GST650	90	FM,M,L	36	Y	N/A	
Grundig T1	130	FM,M,L	59	N	44,8,30	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
Grundig T4	219	FM,M	70	-	N/A	
Harman-Kardon TU9200C	299	FM,M	24	-	N/A	
Harman-Kardon TU9400C	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
Lind 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 F1101	825	N/A	N/A	N/A	N/A	
Magnum Dynalab F111	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	
Quad FM66	532	FM	19	N	33,8,26	For use with Quad 66 system
Rotel RT930AX	175	FM,M,L	20	N	44,8,26	
Rotel 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
Taac 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	

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice** Directory, see page 123.  
Lind Kremlin 1995 FM 80 N 32,8,33 Dual aerial capability

Listings marked in red (as shown below) are covered in the **Hi-Fi Choice** Directory, see page 123.  
Pink Export GT1 890 33/45 M N/A Suspended turntable, acrylic platter



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Key to turntables.  
Price - typical retail, to nearest pound.  
Speeds - 33, 45 and/or 78 revolutions per minute.  
Type - A - Auto, that is, automatic play initiation, and arm return at end of side.  
S - Semi, arm lift or arm return at end of side. M - Manual.  
Size - width x height x depth in cm.

Special - Cartridge and/or arm included etc.  
Products highlighted in red have been tested in **HI-FI Choice**. Please refer to The Directory on page 123 for full test results.



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Model	Price	Speeds	Type	Size	Special
<b>TURNTABLES</b>					
Akai AP A950	199	33/45	M	44, 12, 35	Inc cartridge
Alphason Sonata	835	33	M	N/A	Motor unit, suspended
Alphason Sonata/Atlas	1235	33/45	M	N/A	Motor unit inc PSU
Alphason Symphony	1860	33/45	M	N/A	Motor unit
Ariston Elite	170	33/45	M	N/A	Budget turntable
Ariston Pro-1200	160	33/45	M	N/A	Semi-pro disco deck
Audiomeca J1	2500	33/45	M	50, 40, 20	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 805-4	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 CS903-2	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
Michell Gyrodek	697	33/45	M	53, 19, 41	Optional outboard PSU
Michell Gyrodek/arm	839	33/45	M	53, 19, 41	Includes Rega RB300 arm
Michell Syncro	397	33/45	M	46, 14, 34	
Michell Syncro/arm	539	33/45	M	46, 14, 34	Includes Rega RB300 arm
Moth Alamo	175	33/45	M	N/A	Comes with RB250 arm
Moth Turntable	199	33/45	M	N/A	Split-plinth design
N'ham Graphic	1200	33/45	M	N/A	Graphite bearing & platter
N'ham HyperSpacedeck	1200	33/45	M	N/A	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
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
Rivelin 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 VI/UK	270	33/45	M	N/A	With Thorens TP50 manual arm

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

Voyd 0.5	3368	33/45	M	51, 16, 42	Upgraded standard Voyd
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Model	Price	Speeds	Type	Size	Special
<b>TURNTABLES</b>					
Thorens TD-166 VI/UK	300	33/45	M	N/A	With Rega RB250 arm, no cart
Thorens TD-166 VI/UK	200	33/45	M	N/A	Blank armboard, cut to shape, belt
Thorens TD-180/AT91	180	33/45/78	S	N/A	Eliet drive, inc Stanton 500 cart
Thorens TD-2001	700	33/45	S	N/A	Includes Thorens TP90 arm, no cart
Thorens TD-280 IV/UK	200	33/45/78	S	N/A	Electronic belt drive, inc AT95 cart
Thorens TD-3001/UK	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	Poor mans TNT Series 3
VPI TNT Series 3	6500	33/45	M	N/A	Unique platter and drive
Virtual Reality Aciore	199	-	-	-	MC cartridge
Virtual Reality Etile	299	-	-	-	MC cartridge
Virtual Reality Lexe	899	-	-	-	MC cartridge
Wilson Benesch	1550	33/45	M	N/A	High-tech turntable

Model	Price	Type	Output	Int. stylus	Fit	Weight	Special
<b>CARTRIDGES</b>							
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
Dynavector 10X4 MkII	189	-	-	-	-	-	High output elliptical MC
Dynavector 17D2 MkII	449	-	-	-	-	-	MC, micro ridge stylus

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

Kiseki Lapis Lazuli	5000	-	-	-	-	-	MC, gemstone body
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# 120 HI-FI CHOICE BUYER'S GUIDE



Key to cartridges.  
Price - typical retail, to nearest pound.  
Type - MM - moving magnet (output typically 1mV/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec).  
Output - in mV/cm/sec  
Int. stylus - Y for removable/replaceable stylus and N for fixed stylus.  
Fit - N for normal half inch mountings, T for T4P plug in types.

Weight - in grams.

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

Model	Price	Type	Output	Int. stylus	Fit	Weight	Special
<b>CARTRIDGES</b>							
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	MM	0.3	Y	N	5	
Glanz GMC 20E	99	MM	0.3	Y	N	6	
Goldring 1006	50	MM	6.5	Y	N	6	Elliptical stylus
Goldring 1012GX	65	MM	6.5	Y	N	6	Gyger II stylus
Goldring 1022GX	85	MM	6.5	Y	N	6	Gyger I stylus
Goldring 1042	105	MM	6.5	Y	N	6	Gyger S stylus
Goldring Elan	17	MM	5.0	Y	N	4	Rigid body
Goldring Elan P	17	MM	5.0	Y	T	6	T4P version of Elan
Goldring Elektra	25	MM	5.0	Y	N	4	Elliptical stylus
Goldring Elite	200	MC	0.5	N	N	6	van den Hul, silver wire
Goldring Eroica	100	MC	2.5	N	N	6	Gyger II stylus
Goldring Eroica LX	100	MC	0.5	N	N	6	As Eroica, low output
Goldring Excel	549	MC	0.5	N	N	8	van den Hul I stylus
Goldring Excel GS	599	MC	0.5	N	N	8	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 ZF1+	82	-	-	-	-	-	Moving flux, high output
Grado ZTE+1	27	-	-	-	-	-	Moving flux, high output
Kiseki Blackheart	1995	MC	0.3	N	N	11	
Kiseki Blue GS	499	MC	0.4	N	N	8	
Kiseki Lapis Lazuli	5000	MC	0.4	N	N	8	Gemstone body
Kiseki PHS	899	MC	0.4	N	N	8	
Kiseki Purpleheart	749	MC	0.4	N	N	11	
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	MM	5.0	N	N	5	Elliptical stylus, Deccapod
London Decca Jubilee	999	MM	5.0	N	N	5	0.5 inch mounting
London Decca Gold	239	MM	5.0	N	N	8	Elliptical stylus
London Decca Maroon	199	MM	5.0	N	N	8	Original Deccapod mounting
London Decca S Gold	339	MM	5.0	N	N	7	Original Deccapod mounting
London Decca Maroon Dp	259	MM	5.0	N	N	10	Original Deccapod mounting
London Decca S Gold Dp	399	MM	5.0	N	N	10	Original Deccapod mounting
Lyra Clavis	1298	-	-	-	-	-	MC, removable body
Lyra Lydian	649	-	-	-	-	-	MC, removable body
Lyra Parnassus	1995	-	-	-	-	-	MC, removable body
Milltek Aurora	299	MC	2.0	N	N	9.5	High output MC
Milltek Olympia	399	MC	2.0	N	N	9.5	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
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

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

Ortofon Quasar	350	-	-	-	-	-	High-output elliptical MC
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Key to cartridges.  
Price - typical retail, to nearest pound.  
Type - MM - moving magnet (output typically 1mV/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec).  
Output - in mV/cm/sec  
Int. stylus - Y for removable/replaceable stylus and N for fixed stylus.  
Fit - N for normal half inch mountings, T for T4P plug in types.

Weight - in grams.

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

Model	Price	Type	Output	Int. stylus	Fit	Weight	Special
<b>CARTRIDGES</b>							
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 Elys	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 680 ALX	50	-	-	-	-	-	MM, spherical stylus
Stanton 680ELX	56	-	-	-	-	-	MM, elliptical stylus
Stanton 680SLX	78	-	-	-	-	-	MM cartridge
Stanton 890ALX	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
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

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

SME Series IV	828	-	-	-	-	-	Manganese tube, fixed headshell
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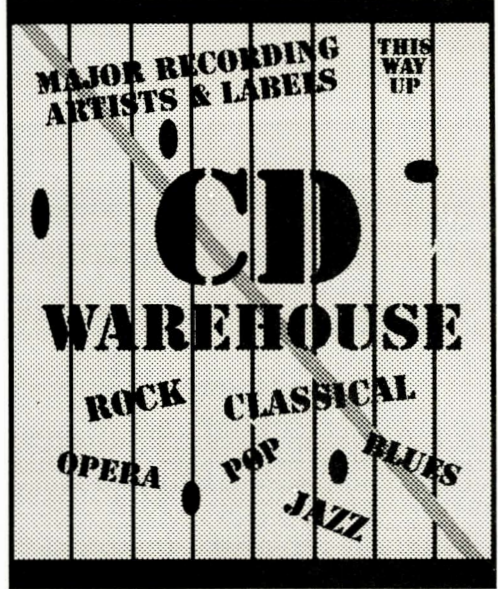


Key to tonearms  
 Price - typical retail to the nearest pound  
 Type - F - fixed armtube/headshell, A - interchangeable armtube, H - interchangeable headshell.  
 Base type - S - SME fit, L - Linn/Alphason fit, P - proprietary fit.  
 Effective length - from pivot point to headshell in millimetres.  
 Weight range - the range of cartridge masses that the arm can accept in grams.

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

Model	Price	Type	Base type	Effective len	Wt. range	Special
<b>ARMS</b>						
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 LI Arm	49	H	L	212	5-12	Damped
Decca LIR Arm	99	H	L	212	5-12	Rewired version of LI
DNM Yota	700	-	-	-	-	Solid core wired
Graham Tonearm	2550	-	-	-	-	SME base
Dynavector 507	1400	-	-	-	-	Biaxial design
Helius Cyalene 2	1395	-	-	254	-	Silver wired, pivoted
Helius Orion 3 S1 Copper	395	-	-	254	-	
Helius Orion 3 S1 Silver	515	-	-	254	-	
Helius Orion 3 S2 Copper	575	-	-	254	-	Bi-metal tube
Helius Orion 3 S2 Silver	695	-	-	254	-	Bi-metal tube
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 Mentor Arm	750	-	-	-	-	Optional silver wiring, unipivot
N'ham Space Arm	350	-	-	-	-	Optional silver wiring, unipivot
Naim Audio ARO	794	-	-	-	-	Unipivot
Rega RB250	95	F	-	-	-	Scaled down RB300
Rega RB300	139	F	-	-	-	Pivoted arm
Roksan Artemiz	690	F	-	-	-	Flagship arm
Roksan Tabriz ZI	330	-	-	-	-	'Intelligent' counterweight
SME 3009 Ser II Imp	255	F	S	231	3-7	Fixed headshell, low mass
SME 3009 S2 Ser II Imp	278	H	S	231	3-8	Detachable headshell, medium mass
SME Series 300-309	568	H	S	232	6-17	Ser V derivative with detach h'shell
SME Series 300-310	581	H	S	238	6-17	10 inch (nom) version of 300-309
SME Series 300-312	661	H	S	308	5-14	12 inch (nom) version of 300-309
SME Series II 3009-R	424	H	S	233	0-28	Heavier version of Ser II S2 Imp
SME Series II 3010-R	434	H	S	239	0-25	Detachable headshell, 10 inch nom
SME Series II 3012-R	466	H	S	308	0-25	Detachable headshell, 12 inch nom
SME Series III	320	A	S	233	0-13	Ultra-low mass for hi-compliance carts
SME Series III S	230	A	S	233	0-12	Economy version of Series III
SME Series IV	827	F	S	233	5-16	Economy version of Series V
SME Series V	1232	F	S	233	0-14	Flagship model
Townshend Excalibur	799	F	P	220	3-14	Outrigger headshell damping
Wheaton Tri-Planar 4	2750	-	-	-	-	With terminal box
Wheaton Tri-Planar 4C	3000	-	-	-	-	As above with Cardas cable
Wilson Benesch ACT1	975	-	-	-	-	Carbon-fibre armtube, unipivot
Zeta	469	-	-	-	-	Pivoted
Zeta	555	-	-	-	-	As above, vdH wired

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VAN DEN HUL  
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YAMAHA  
AND MANY MORE  
E. & O.E.

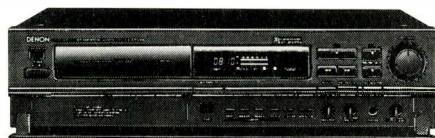
# DENON

**PMA 450 AMPLIFIER**



*HiFi Choice Best Buy*

**DRS 810 CASSETTE DECK**



*FBA Award Winner*

# MINI SYSTEMS

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Lifestyle Design

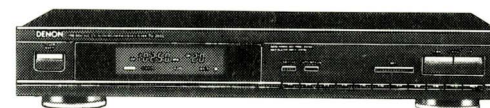
# DENON

**A/V AMP AVC 1530**

- What Cinema Sound Award Winner '94
- Home Entertainment Best Buy

# DENON

**TU 260L TUNER**



*FBA Award Winner  
HiFi Choice Best Buy*

**DCD 890 CD PLAYER**



★★★★★ *What HiFi*



The original and best review based hi-fi guide

# 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:

<b>P</b>	<b>Poor</b>
<b>A-</b>	<b>Average-</b>
<b>A</b>	<b>Average</b>
<b>A+</b>	<b>Average+</b>
<b>G-</b>	<b>Good-</b>
<b>G</b>	<b>Good</b>
<b>G+</b>	<b>Good+</b>
<b>VG</b>	<b>Very Good</b>
<b>E</b>	<b>Excellent</b>

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, empha-

sizing 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

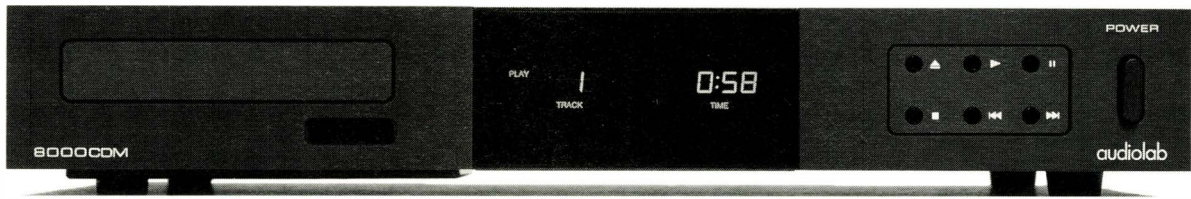
The final column contains a reference to the issue of *Hi-Fi Choice* which featured the complete review.

## Index

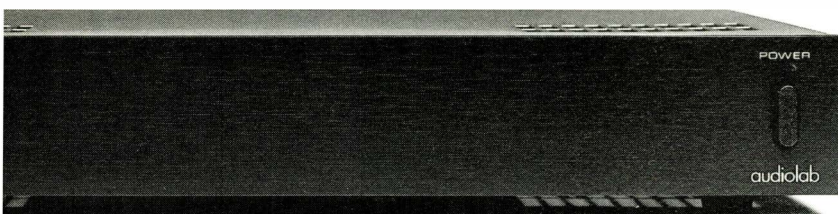
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*The new Audiolab 8000CDM Compact Disc Transport*



The Audiolab product range:  
8000A Integrated Amplifier  
8000C Pre-amplifier  
8000PPA Phono Pre-amplifier  
8000P Stereo Power Amplifier  
8000T FM/AM Tuner  
8000M Monobloc Power Amplifier  
8000DAC Digital-analogue Converter  
8000CDM Compact Disc Transport



**AUDIOLAB**





# Amplifiers

The amplifier sits at the heart of the system, processing the outputs from all the various music sources as necessary and then driving the loudspeakers. These two (quite separate) functions are integrated into a single box at the low-to-middle price points; separated pre- and power amplifiers, even separate power supplies, become increasingly common as one moves upmarket. At the upper end of the specialist market, valve amplifiers provide a popular alternative to the transistor types amongst enthusiasts.

There is a substantial difference between specialist (sound quality oriented) amplifiers and the consumer electronics style models. The former

are bleakly simple, avoiding all unnecessary features to provide the most direct signal path in the interests of best sound quality. The latter range from models with just basic tone controls and tape recorder switching, to those with elaborate facilities such as graphic equalisers, remote control (including volume), surround sound options etc. etc.

We include our measured power output (RMS, 8ohm load, 1 channel driven) – but again, paradoxically, this doesn't necessarily correspond to the loudness capability of the amplifier, which has as much to do with the elegance of the overload characteristics within a given system (valve

amplifiers invariably sound more powerful than their rating would suggest).

Apart from output the facilities listing shows how many line (that is inputs besides those for phono cartridges) inputs a product has and includes tape inputs. The MM and MC blobs indicate which types of cartridge can be accommodated. Integrated, preamp and power amp indicate the type of amplifier reviewed, and in some instances that a pre/power combination has been tested. In such instances the price given is for both components. The remote control and headphone socket blobs indicate the existence of these facilities.

## Amplifiers

Product	£ price	Comments	Output W/8Ω	Line inputs	MM	MC	Integrated	Preamp	Power amp	Headphone socket	Remote control	Issue No.
Adcom GFP-555II/GFA-535II	850	<b>A+</b> Technically proficient pre/power saddled with a slightly hard and unsympathetic sound.	94	6	•					•	•	124
▲ Albany AP4/S508	850	<b>A-</b> A disappointing sound from a pre/power amp that's hamstrung by a variety of technical oversights. Albany has done better.	46	4	•						•	116
▲ Albany PP1	430	<b>G+</b> Available with or without various MM/MC options, the 'basic' PP1 has an attractively warm, earthy sound.	48	4						•		104
Alchemist Kraken	310	<b>A</b> Class-A objet d'art that's far too sensitive to RF interference. Can sound cold and fierce as a result.	54	5	•	•	•					116
▲ Alchemist Kraken APD7/APD8	775	<b>G</b> A quirky Class A number with an equally warm and colourful sound. Hardly accurate but entertaining nonetheless.	49	4	•						•	124
AMC CVT3030	529	<b>A</b> A well meaning and affordable attempt to mix transistors with valves, albeit one that only really shines with simple musical styles.	35	5	•							116
▲ Arcam Alpha 6	300	<b>VG</b> A new MOSFET design with a subtle and melodic sound that takes a conservative view of powerful dynamics	68	6	•	•	•					129
▲ Arcam Delta 110S/120.2	1070	<b>VG</b> Now in mkII guise this established combination has matured into a very articulate, powerful if dry-sounding amplifier.	109	4	•	•					•	124
▲ Arcam Delta 290	450	<b>VG</b> Combines the dryness and restraint of Arcam's older models with a refreshing sense of detail, dynamics and musical colour.	99	5	•	•	•				•	116
▲ Art Audio Quintet	1156	<b>VG</b> Switchable triode/ultralinear output stage. In triode mode these are 15 of the sweetest watts around. Surprisingly gutsy	15/25								•	109
Audio Innovations Series 200	850	<b>G</b> Turns in a fuller and more substantial performance via MM rather than CD. Otherwise its sound can seem slightly bleached.	10	5	•						•	109
▲ Audio Innovations Series 300II	500	<b>G+</b> Under-powered and over-distorted yet capable of realising an open and captivatingly expressive sound. Sensitive speakers are a must	9	4	•						•	97
▲ Audio Innovations Classic 25	699	<b>G+</b> Warm, cuddly and immensely musical kit amp that almost transcends 'hi-fi' with its sheer listenability	24	5							•	126
▲ Audio Innovations Series 700	999	<b>VG</b> Valve amp that can turn the roughest of digital sounds into music, both understated and graceful. Sensitive speakers are a must	24	5							•	116
▲ Audio Note Oto SE	1500	<b>VG</b> Transparent, very dynamic, excellent clarity and subtlety with limited power make for a very clean sounding amp	9.5	3	•							126
▲ Audio Note Ongaku	43125	<b>E</b> A single ended, zero negative feedback, triode, line level integrated amp and a half. Probably the best amplifier in the world!	27	6								Col
▲ Audiogram MB1	500	<b>G+</b> It'll successfully tackle the most difficult of speakers and still provide a very warm, rich and euphonic sound.	46		•						•	116
▲ Audiolab 8000A	450	<b>VG</b> Recent updates have maintained its competitiveness with a thoroughly refined, consistent and very disciplined sound.	80	5	•	•	•					129
Audiolab 8000C/8000P	1100	<b>G</b> Very distinctive, almost stark neutrality that will not appeal to all listeners. Good value engineering, nevertheless	157	7	•	•					•	97
▲ Aura VA-100 Evolution	300	<b>G+</b> Might overheat when driving insensitive, low-impedance speakers but was applauded for its sense of scale and drama via CD	81	5	•							109
▲ Aura VA-50	250	<b>VG</b> Superficially similar to the cheaper VA-40 but with much more of the old MA-80's magic! Great sound from a slimline package	65	5	•							97
▲ Beard Audio CA35/P35mkII	2390	<b>VG</b> Good build quality and finish and a characteristic valve sound make a first class amplifier capable of great musical enjoyment	35	4	•	•					•	63
Beard CA506	1695	<b>G+</b> A versatile valve preamp, the bass sounded lively if a touch softened, while the treble was detailed but lacked a little sparkle	4	•	•							50
▲ Conrad-Johnson PV-10A	1250	<b>E</b> Fabulous preamplifier. Beautiful imaging, superb detail, plenty of gain on the phono stage; classy build quality too.	4	•							•	78
▲ Conrad-Johnson Premier 7	11000	<b>E</b> The 'Seven is designed without compromise, and is clearly one of the finest (valve) preamplifiers money can buy.	4	•	•							Col
▲ Denon PMA-250III	160	<b>A-</b> Pretty high resolution for the price, occasionally loses its grip but is generally engaging and enjoyable	55	3	•							121
▲ Denon PMA-450	250	<b>G+</b> Denon's latest integrated amp swept the board with its big, brassy if somewhat extravagant sound.	99	5								116
▲ DPA Digital DSP-200S/DPA-200S	1245	<b>E</b> The very dramatic but exceptionally detailed and transparent sound of this combination belies its modest power rating.	48	5							•	124
▲ EAR 802/509mkII	4200	<b>VG</b> Extremely well made and combining the sonic strengths of both transistors and valves this EAR combo warrants attention	100	6	•						•	63
EMF Audio Sequel	349	<b>G+</b> A fresh start for Mike Creek has resulted in the Sequel, a minimalist amp with a very refined but mildly restrained sound	47	4	•							109
Exposure XX	625	<b>A</b> Line only integrated with good sense of timing but limited hf extension. Likely to be very system dependent.	43	4								121
▲ Harman Kardon HK1400	400	<b>G+</b> HK's first line-only amplifier exudes a relaxed but confident sound that is only troubled by the most dense of recordings.	52	7								129
▲ Harman Kardon HK6250	280	<b>G+</b> Heavily based on the cheaper HK6150, this version offers slightly more power with a similarly gutsy and expressive sound	51	5	•							116
Harman Kardon HK6550	430	<b>A-</b> Follow up to 6500 is disappointing with grainy hf and limited depth. Quite powerful but ultimately not up to the mark	69	6	•	•						121
Harman Kardon HK6850	900	<b>G</b> This monster is derived from the HK6800 with a similarly deep and powerful sound but a rather steep price tag	101	6	•	•						109
▲ Heybrook Signature	2297	<b>G+</b> A stunningly powerful and vivid-sounding combination which is equally impressive via vinyl or CD	148	4	•	•					•	109
▲ Jadis JP30/JA30	12204	<b>E</b> French tubes. Beautiful build, nostalgic styling and delightful sounding midrange transcend limitations at frequency extremes	30	4	•						•	60
JVC AX-A342	170	<b>A</b> A value-conscious budget amp offering plenty of power but a slightly untidy and inconsistent sound	77	5	•							109
JVC AX-R562	250	<b>A-</b> More fuss and bluster than detail and dynamics was how one listener concisely described this less than wonderful model	90	5	•							121
▲ JVC AX-Z1010	650	<b>G+</b> One of the best behemoths: a big amp with a big, boppy and unclouded sound and a couple of ancient 16-bit DACs for good measure!	124	6	•	•						109
▲ Kenwood KA-3020	170	<b>G+</b> An unassuming little amplifier that turns in a remarkably balanced and entertaining sound. Lively, detailed and engaging	66	5	•							97
Kenwood KA-4050R	280	<b>A-</b> Respectable but ultimately uninspiring model whose remote control is its main asset.	85	5	•	•						121
Kenwood KA-5050R	350	<b>A</b> A listenable but neither particularly communicative or captivating amplifier that puts features ahead of sound.	103	6	•	•						129
▲ Lecson Quattra	420	<b>G</b> Underpowered but with the flexibility of four independent power amps. Very deep, captivating sound with 3D soundstaging.	40	5	•	•						92
Linn Majik-I	593	<b>A</b> The cornerstone of Linn's modular hi-fi system has many innovations to its credit but its sound is vague and confused.	33	6	•							129
▲ Magnum Class A	599	<b>G+</b> Lashings of rich and compelling music, trading a hint of lushness for stark accuracy. An unexpected find. Phono stage option	55	7								116
Magnum Quartet	329	<b>A-</b> An integrated model that incorporates four monoblocks optimised for bi-wiring, but sound is sandy in the treble.	72	5								121



# Amplifiers continued

Product	£Price	Comments	Output W/R	Line inputs	MM	MC	Integrated	Preamp	Power amp	Headphone socket	Remote control	Issue No.
▲ Marantz PM-52SE	300	<b>G+</b> The SE premium pays for a degree of fluency that draws you into the music and keeps you there. Rather nice	95	6	•	•	•	•	•	•	•	121
Marantz PM-80mkl	480	<b>G-</b> Less the revision and more an entirely new amp, this model sounds at its sweetest and most agreeable in the 31W Class A setting.	130	5	•	•	•	•	•	•	•	129
▲ Moth Series 30	587	<b>G+</b> A modular system capable of cracking results. The passive preamp and power amp combination warrant a Best Buy in their own right.	35	4	•	•	•	•	•	•	•	109
▲ Musical Fidelity Preamp/Typhoon	568	<b>G+</b> A combination that plays everything close to its chest but bridge the power amp and you'll witness an explosion of detail.	62	6	•	•	•	•	•	•	•	116
▲▲ NAD 302	170	<b>G+</b> A spritely and uplifting performance. Sounds loud but never intrusive or fatiguing.	39	5	•	•	•	•	•	•	•	116
▲▲ NAD 304	230	<b>G+</b> Equally effective with CD and vinyl this is another successful and entertaining NAD amplifier for your shortlist	50	6	•	•	•	•	•	•	•	121
NAD 1000S/208	1120	<b>A+</b> One of the beefiest amplifiers we've ever tested. Unfortunately it sounds too restrained and lightweight.	314	5	•	•	•	•	•	•	•	124
▲ Nakamichi IA-3	350	<b>G</b> A minimalist outing for the cassette heroes that's very confident if a tad restrained.	62	3	•	•	•	•	•	•	•	121
▲ NVA AP-20	340	<b>G+</b> Utilitarian amplifier sounds gentle and restrained but is euphonic and utterly engaging. Optional phono stage	35	4	•	•	•	•	•	•	•	109
Onix OA-21S/SOAP	730	<b>G-</b> Via MM disc this amp comes alive with a fresh and vibrant sound though its CD input sounds utterly dead by comparison.	60	4	•	•	•	•	•	•	•	97
▲ Philips FA-930	200	<b>A+</b> Radical styling hides a digital switching facility plus full remote control over what is Philips' best effort to date	99	5	•	•	•	•	•	•	•	109
Pioneer A-300X	230	<b>A+</b> This revamped version of the A-300 was also more confident sounding via CD than MM, yet our panel were still left unmoved.	55	5	•	•	•	•	•	•	•	116
▲▲ Pioneer A-400	280	<b>VG</b> Pioneer's design concept snaps into focus with an amp that seems to bubble with musical detail. A budget bench-mark	71	5	•	•	•	•	•	•	•	92
▲▲ Pioneer A-400X	300	<b>VG</b> 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	<b>G+</b> Recent updates have bolstered the output of the A270 without adding to its colorations. The PA phono option is a touch expensive	61	5	•	•	•	•	•	•	•	97
▲ QED C300/P300	630	<b>G</b> A cost-effective combo, limited in its resolution but less beguiling as a result. Disc stage is sweeter but samey	58	3	•	•	•	•	•	•	•	85
Quad 34	398	<b>A</b> Well-built durable preamp, filtering and above average tone controls but was found lacking in sound quality (viz: detail/dynamics)	4	•	•	•	•	•	•	•	•	44
Quad 66/606	1553	<b>G</b> Amplifiers with a classic lineage but compromised by an equally dated, soft and undynamic sound.	138	6	•	•	•	•	•	•	•	124
Rational Audio	175	<b>A+</b> Wacky Czechoslovakian amp offers a very open and fluid sound via CD but its MM performance depends on cartridge load impedance.	129	3	•	•	•	•	•	•	•	92
Rega Elex	359	<b>A</b> Minimalist amplifier that sounds too forward, hard and unforgiving for its own good. Shows plenty of promise, however.	51	4	•	•	•	•	•	•	•	116
▲ Rose RV-23	450	<b>G+</b> Beautifully built British 'hybrid'. You can spend more to get a more transparent sound but it's hard to criticise at the price	3	•	•	•	•	•	•	•	•	77
▲▲ Rotel RA-930AX	175	<b>G+</b> This budget wonder captivated our listeners with its clean, vibrant and thoroughly involving sound	53	3	•	•	•	•	•	•	•	104
▲ Rotel RA-935BX	225	<b>G</b> A line only winner that lets a lot of music through and never lets things get out of hand. Could be a touch more enthusiastic	58	5	•	•	•	•	•	•	•	121
Rotel RC-980BX/RB-980BX	800	<b>A</b> Plenty of watts per pound, sound is expansive but lacks a sense of poise, of control and fine detail - a disappointment	143	5	•	•	•	•	•	•	•	109
▲ Sansui AUX-417R	280	<b>G+</b> Unusually clean and precise with more subtlety than is usually attributed to remote control amps.	53	5	•	•	•	•	•	•	•	121
▲ Sansui AU-X911DG	900	<b>G+</b> At its best when used with the on-board MASH/PWM DAC where it sounds technically neutral but still emotionally charged	112	7	•	•	•	•	•	•	•	85
Sherwood AI-2210	80	<b>P</b> Lightweight in all respects this is better than you'd find on a midi and at least its reasonably painless.	47	4	•	•	•	•	•	•	•	121
Sonic Frontiers SFC-1	1500	<b>G+</b> Smooth, sophisticated Canadian valve amp with a decent direct input and more features than average	54	6	•	•	•	•	•	•	•	126
Sugden A21a	469	<b>G</b> The modern-day relative of Sugden's original Class A amp and one that offers a smooth, easy-going sound.	25	•	•	•	•	•	•	•	•	92
Technics SU-VZ220	130	<b>A-</b> Cheap, cheerful and pretty flexible to boot the SU-VZ220 quickly sounds thin, splashy and relentless when the going gets tough	50	4	•	•	•	•	•	•	•	109
Woodside ISA230	900	<b>A</b> Smooth and inoffensive valve amplifier if one that lacks the sparkle and euphony required for a truly entertaining sound.	27	5	•	•	•	•	•	•	•	116
Woodside SC26/STA35	3254	<b>G+</b> Synergistic pairing with a cool, controlled sound, good focus and transparency. More about poise than grunt	35	5	•	•	•	•	•	•	•	100
YBA Integre	1199	<b>G+</b> Audiophile spec French integrated with good resolution and nice phono stage.	57	4	•	•	•	•	•	•	•	121
▲ YBA 1 pre/power amp	8000	<b>E</b> Well finished pre/power amp offers front rank stereo staging and transparency, and is capable of driving the most difficult loads	85	5	•	•	•	•	•	•	•	62
▲ YBA 2 pre/power amp	3849	<b>G+</b> Superbly finished with very good space and transparency, slightly softened bass. Needs transformer for MC cartridges	70	5	•	•	•	•	•	•	•	56
YBA 3 pre/power amp	2449	<b>G</b> This duo produced see-through, ethereal stereo images that were more convincing towards the centre of the soundstage	56	4	•	•	•	•	•	•	•	72



## AV amplifiers

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.

## AV amplifiers

Product	£Price	Comments	Front output W/R	Surround output W/R	Surround modes	Video inputs	Audio inputs	Subwoofer output	AM/FM tuner	Issue No.
Denon AVC-3530	999	<b>VG</b> A true heavyweight with a richly detailed sound and flexible features to match	142	141	46	10	9	5	5	• • 125
Harman Kardon AVR30	999	<b>G+</b> Limited surround options are offset by a very secure sound with excellent control over effects.	74	75	30	7	10	6	0	• • 125
Kenwood KA-V8500	699	<b>G-</b> Can sound a tad forced and immediate but is remarkably well-equipped with digital soundfield options.	62	63	37	10	11	6	5	• 125
Marantz PM-700AV	450	<b>A+</b> Sounds just great through front and centre channels but surround is very weak.	69	52	51	3	7	6	3	125
Philips FR940	450	<b>A-</b> Perhaps as a result of the mismatch between front/centre channels, the FR940 proved a great disappointment on dem.	180	24	24	6	8	4	0	• 125
Pioneer VSA-D802S	600	<b>A-</b> The disappointingly grey sound lacks attack and confidence, undermining the tension of movie soundtracks.	53	55	32	9	5	3	•	125
Technics SA-GX550	450	<b>VG</b> A surprisingly gutsy and involving performance from a modestly-priced package.	48	48	49	2	5	2	0	• 125
Yamaha DSP-A2070	1100	<b>G+</b> The ultimate in A/V flexibility with full manual control over ever conceivable soundfield.	101	99	35	24	10	6	6	• 125





# Cables

**C**ables are not accessories but an integral part of your system. You can make do without accessories but no conventional system will function without cables. Inevitably some cables are greater than others. The best cable for your system will only be found through trial and error, but hopefully by combining our recommendations with those of a dealer you will end up with something that suits both your pocket and your system. Generally speaking budget to spend about ten per cent of the total system cost on cables.

Analogue interconnects are the leads that connect source components to amplifiers and pre to power amps. The cables in this section are priced for a one metre terminated pair. Symmetrical indicates where a twisted pair of conductors are used. Coaxial means that there is a central 'hot' conductor and a shield that carries the negative signal. Stranded cables have multiple strands and solid core use individually insulated strand(s). Copper and silver indicates whether these metals are used as conductors. Digital interconnects connect CD transports

to DACs, and are traditionally coaxial with a 75ohm impedance. They come in optical and electrical varieties, the former being made of plastic or glass and the latter in coaxial or alternative configurations. The prices shown are for a terminated linear metre  
 Speaker cables are used between the amplifier and speaker. Our prices are for a terminated 5metre pair. Resistance and capacitance are indicated as low (L), medium (M) or high (H). Neither high resistance nor high capacitance cables are suitable for long runs.

## Analogue interconnects

Product	Price	Comments	Symmetrical	Coaxial	Stranded	Solid core	Copper	Silver	Issue No.
Audio Note AN-A	29.50	<b>A-</b> A well-rounded and cuddly sound from a high-ish resistance interconnect. Lacks a sense of scale and dynamics		*		*		*	108
Audioquest Ruby Hyperlitz	70	<b>A+</b> A crisp, fast and articulate-sounding cable if one that's a little too pointed for our listeners		*			*	*	108
▲ Audioquest Lapis Hyperlitz	329	<b>E</b> An expensive cable that justifies its tag with a beautifully poised sound - natural, relaxed and very compatible.		*			*	*	108
Audio Technica AT620	28	<b>A</b> Plenty of cable for the money but its performance is distinctly lightweight, lacking depth and subtlety			*	*		*	108
Chord Chameleon	59	<b>A+</b> An unpredictable cable with an 'anomalous treble' that can sound harsh one moment and oddly recessed the next!			*	*		*	108
▲ Chord Solid	115	<b>VG</b> What looks like a military RF cable actually provides a slightly forward but incisive and intimately detailed performance			*		*	*	108
▲ Cogan-Hall Intermezzo Ref	185	<b>E</b> A user-hostile cable with a tight, convincing bass allied to a very relaxed and involving mid/treble.		*			*	*	108
Cogan Hall Intermezzo E-M	320	<b>G+</b> This bigger, thicker and thoroughly unwieldy 3-core version of the Intermezzo Reference actually sounds a little coarser		*			*	*	108
▲ DNM Interconnect	40	<b>VG</b> Fresh, transparent and packed full of detail, this slither of a cable scored a direct hit with our listeners		*			*	*	108
Goldring 'Studio Quality'	20	<b>A-</b> A bog-standard OFC coaxial cable that might otherwise be given away with a new amp or CD player. Cheap but nothing special.			*	*		*	108
▲ Isoda Electric HA-08-PSR	199	<b>G+</b> This odd-ball cables utilises a mix of copper, brass and aluminium strands to achieve a very distinct sound		*		*		*	108
▲ Madrigal HPC	215	<b>VG</b> A very unusual cable design with a business-like approach to music-making that barely conceals its underlying 'fizz'.		*		*		*	108
Magnan Type Vi	595	<b>A+</b> With a series resistance some 500-1000 times higher than average, the furry sound of the Type Vi will alter from system to system.			*	*		*	108
▲ Monster Interlink 500	60	<b>G+</b> Plenty of hype to keep the marketing bandwagon rolling plus a lively and lucid balance to cheer up the enthusiast		*		*		*	108
▲ Moth Ley Line Black	100	<b>G+</b> The cheapest of Moth's Ley Line series uses just two twisted conductors to achieve a very solid and confident sound.		*			*	*	108
Moth Ley Line Grey	200	<b>G+</b> The four twisted conductors of this cable actually mark a downturn in audio quality		*			*	*	108
▲ Panasonic RP-CA910	50	<b>G</b> This conventional coax employs plenty of hi-tech materials which encourage an even-handed balance. A good upgrade.			*	*		*	108
▲ Silver Sounds 12/2 and 12/3	99/150	<b>VG</b> Both these cables share a similarly open, transparent and dynamic sound though the latter is arguably the better integrated		*		*		*	108
Sonic Link Yellow	60	<b>A</b> An interesting non-copper cable with an up-front sounded described as 'heavy-handed and pushy'.			*		*		108
▲ Sonic Link Violet	99	<b>G+</b> Another nickel-based cable but with a very much better-balanced sound than Sonic Link Yellow		*		*		*	108
Straight Wire Laser Link	90	<b>A+</b> Thanks to its high parallel capacitance this interconnect helps remove ultrasonic noise. Unfortunately it still sounds very odd!		*			*	*	108
Straight Wire LSI-Encore	50	<b>A+</b> A solid-sounding cable with a strong mid and bass but a disappointingly sat-upon treble		*		*		*	108
▲ Tara Labs Prism	36	<b>G</b> 6N-purity copper, aero-grade insulation and spaced solid-core conductors all add-up to a slightly bright but frisky sound		*			*	*	108
▲ Tara Labs Quantum CD	63	<b>G+</b> Praised by our panel for its lack of obvious vices, Quantum CD encourages a sweet and positive sound.		*			*	*	108
Tara Labs Quantum II	99	<b>G</b> Bass power and extension is the key to the sound of this unusual and hi-tech cable		*			*	*	108
▲ van den Hul The Source	70	<b>G+</b> Accurately reflects the life of the music without detail forcibly from the speakers		*		*		*	108
van den Hul MC D-102mkill S	80	<b>A+</b> A rather coloured sound thanks to its full and resonant bass but spoiled overall by a dirty treble		*		*		*	108



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## Digital interconnects

Product	£Price	Comments	Type	Plastic	Glass	Non-coaxial Coaxial	75Ω	Issue No.
▲▲ Audioquest Video Z	50	<b>E</b> The very best available with an expressive sound but generous price to sweeten the pill	Electrical			•		108
Audioquest Digital PRO	90	<b>A+</b> A silver cable with all the drive of Video Z but lacking its clean-cut transparency	Electrical			•		108
Audioquest Optlink Z	100	<b>A</b> Good level of midband detail but frequency extremes lack depth and extension	Optical		•			108
Bandridge AL560	20	<b>P</b> The disappointingly heavy and muddled sound of this basic fibre thwarts any recommendation	Optical	•				108
Chord Codac	34	<b>A</b> A connection with a stranded inner core and a sound that lacks integration	Electrical			•		108
▲▲ DPA Digi-link	27.50	<b>VG</b> Can seem slightly impressive but there's no avoiding its exceptionally detailed sound	Electrical			•		108
DPA Opti-link	20	<b>P</b> Very similar to Bandridge AL560 with an equally naff sound	Optical	•				108
Kimber PSB Digilink	24	<b>A-</b> An analogue interconnect inappropriately pressed into digital service. A visible deterioration in the digital signal results.	Electrical				•	108
Kimber KC-1 Digilink	52	<b>A</b> This cable adopts a woven construction with the addition of a conductive screen. Music lacks detail and spirit.	Electrical				•	108
Kimber KC-AG Digilink	222	<b>A-</b> An asymmetric cable using silver conductors that deviates from the 75ohm standard. Not ideal for digital applications.	Electrical				•	108
▲ Kimber Opti-Link	70	<b>G</b> Hardly cheap for what appears to be a bog-standard PMMA fibre, yet it sounds a little brighter and livelier than most.	Optical	•				108
▲ Monster Cable Datalink 100	45	<b>G+</b> A colourful coaxial interconnect with an equally colourful and up-beat sound. Very compatible.	Electrical			•		108
▲ Monster Cable Interlink LS100	45	<b>G</b> Well constructed stepped-index fibre with polished ends and rugged connectors. Slightly lean, fuzzy but engaging performance	Optical	•				108
Moth Leyline Datalink	140	<b>A-</b> A thin, coaxial version of Leyline Black with a rather hard and unforgiving character. Too expensive.	Electrical			•		108
▲▲ QED Digiflex	19	<b>VG</b> A top performance, low-loss 75ohm coax with a very open, almost liquid quality that allows its music to ease naturally across.	Electrical			•		108
Sonic Link Brown Digital	35	<b>A-</b> A solid-core, twisted-pair interconnect that deviates from the 75ohm standard and provides an equally unbalanced sound	Electrical				•	108
Straight Wire Silver link	60	<b>G+</b> A genuine attempt to get things right with a silver-plated, multi-strand coax. Yet it still sounds too dry and mechanical	Electrical			•		108
▲ van den Hul MC Videolink 75	30	<b>VG</b> An AV-cum-digital cable that comes very close to besting QED's Digiflex. Still some emphasis of vocal sibilants, however	Electrical			•		108

## Speaker cables

Product	£Price	Comments	Resistance	Capacitance	Stranded	Solid core	Copper	Silver	Issue No.
▲ Audio Note AN-B	165	<b>G+</b> A very high capacitance Litz-style cable whose sound may well act as a taming influence in many systems	M	H			•	•	109
Audio Note AN-D	100	<b>A</b> Supplied in linear, non-polarised lengths that should be twisted into stereo pairs. Sounds rather gritty and forward	L	L		•		•	109
▲ Audio Note AN-SP	1270	<b>VG</b> Some 15 individually-insulated silver strands go to make up this very civilised but exceptionally detailed-sounding cable	H	L			•	•	109
▲ Audioquest F-14	44.50	<b>A+</b> Ideal for laying flat under carpets, F-14 encourages a slightly warm and vibrant sound	M	L			•	•	109
Audioquest Type 4	75	<b>A+</b> Four 18-gauge OFHC copper conductors wound in a Litz-fashion increases capacitance but restrain the cable's 'bite'	M	H			•	•	109
Audioquest Midnight Hyperlitz	260	<b>G</b> Very similar to Type 4 but with a delicate smoothness that contrasts with the brighter sound of cheap cables	L	H			•	•	109
▲ Bandridge LC7259 & LC7401	20/30	<b>A</b> Two very traditional figure-of-eight cables. The thinner version (LC7259) sounds lighter and coarser than LC7401	L	L	•			•	109
Bandridge LC8258 & LC8408	30/50	<b>A-</b> Two versions of the Silverflex series that, sadly, encourage very little sense of poise or decorum in their music	L	L	•			•	109
▲ Cogan-Hall Intermezzo Full-Range	465	<b>VG</b> Extra care must be taken to prevent shorting this user-hostile cable. Nevertheless it sounds superb!	L	L			•	•	109
▲ DPA IS19	275	<b>G+</b> Shares the clear, neutral and transparent sound of the older 8S without the tremendous clarity of Gortex Black-16	L	L			•	•	109
DNM Rainbow	84	<b>A+</b> The high impedance of this simple ribbon cable has an influence on the treble response of some speakers. Lacks 'oomph'	H	L			•	•	109
Heybrook Heywire	66	<b>A</b> This well-meaning facsimile of earlier ribbon-style cables ends up sounding lumpy and uneven	H	L			•	•	109
Isoda Electric HA-20	400	<b>A+</b> This unorthodox cable employs a combination of copper, brass and aluminium strands. It sounds 'oddly impure'!	M	L	•			•	109
▲▲ Mission Stranded	20	<b>G+</b> This Swedish-made cable proved a real hit with our listeners - a slick performer and Best Buy upgrade	L	M	•			•	109
Monitor PC KC27/KC34	40/60	<b>A</b> Two heavyweight multi-strand cables with a thick and chesty (10027) or light and wispy (10034) balance. Take your pick	L	L	•			•	109
Monster Powerline 3 Plus	75	<b>A-</b> The archetypal 'old-style Monster Cable' that labours under a soggy bass and untidy treble	L	M	•			•	109
Naim NAC A5	44	<b>A-</b> Described as a 'dinosaur of a cable' by our listening panel, this stiff rod of wire has little application outside of a Naim system	L	L	•			•	109
QED Bi-wire 79-Strand	35	<b>A</b> Reminiscent of curtain track, this bi-wire version of 79-strand is unfortunately saddled with a 'loud, hard and untidy' balance	L	L	•			•	109
▲ Silver Sounds 12/2	300	<b>E</b> Tonally accurate and exquisitely detailed, this cable opens a very transparent window on the music	L	H			•	•	109
▲ Silver Sounds 16/4	200	<b>VG</b> A prime choice for bi-wire systems even if this cable does lack the full finesse of its sister 12/2	M	H			•	•	109
Sonic Link Grey	80	<b>G-</b> A spaghetti-thin cable composed of silver-plated OF-copper and PTFE insulation. Lacks bass impact and treble 'air'.	H	M			•	•	109
▲ Straight Wire Waveguide 1.5	20	<b>G</b> A conventional multi-stranded cable with a refreshingly up-beat, crisp but slightly lean-sounding balance	M	M	•			•	109
▲ Straight Wire Flex-4	50	<b>G+</b> Another very quick and dynamic-sounding cable from Straight Wire. A little short on subtlety but very engaging nonetheless.	L	H	•			•	109
Tara Labs Quantum III	238	<b>G</b> An imaginatively-named cable that encourages an equally colourful sound. Described as 'dark and fruity' by our panel!	L	H			•	•	109
van den Hul MC The Clearwater	50	<b>A</b> Despite its evocative title, the Clearwater turns out to be a disappointingly 'murky sounding' cable	M	L	•			•	109
van den Hul MC The Magnum	265	<b>A</b> Touted as vdH's most prestigious twinlead speaker cable, the Magnum sounds surprisingly soft and old-fashioned	L	L	•			•	109
▲ van den Hul MC The Wind	330	<b>VG</b> Blown-in from the continent, vdH's 'Wind' kicks up a storm with its lush midrange and bone-crunching bass!	L	M	•			•	109

FOR COMPLETE REVIEWS OF 62 NEW ANALOGUE AND DIGITAL INTERCONNECT CABLES SEE THIS MONTH'S CABLE SUPPLEMENT. IT'S WIREMUNGIOUS MATE.



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Naim NAT140	£622.00	<b>£449.00</b>	<b>£173.00</b>
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# Cassette decks

The bad odour of copyright theft hangs around the compact cassette, but there is no doubt it is the world's most versatile and ubiquitous music storage medium. Buffs may wrinkle their noses, but are happy to use cassette decks to make up tapes for the car or personal.

There is no problem in connecting a cassette deck to any normal amplifier, but some care needs to be taken in choosing the best tapes for a specific machine. (Trial and error is one effective technique, but many decks have manual bias adjustment and some match up to the tape 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.

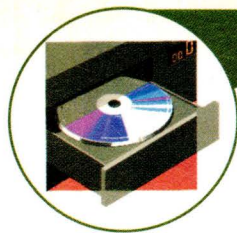
Three-head recorders allow you to listen to a recording as it's being made, a useful quality control function. Bias adjustment allows you to fine tune the deck to suit different types of tape when recording. Auto calibration is an automatic system for setting bias and Dolby levels. Twin deck offers the 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	Grade	Comments	Dolby B	Dolby C	Dolby HX Pro	Dolby S	Auto calibration Bias adjust 3 head	Twin deck	Autoreverse	Issue No.
▲▲ Aiwa AD-F410	120	A	Comparable to AD-F500 but cheaper: Good all round performance, well adjusted, useful basic and not so basic features	•	•	•					99
▲▲ Aiwa AD-F810	230	G	First class budget 3-head machine with a dual capstan transport that really works at reducing the 'fudge' factor	•	•	•					99
▲▲ Aiwa AD-WX828	200	G-	Equipment levels strong, and sound is both vivid and presentable, but control system daunting.	•	•	•				•	123
▲▲ Aiwa AD-WX929	230	A	Superbly equipped twin deck that works and works well - remote control	•	•	•	•			•	117
▲ Aiwa XK-S9000	700	G+	Fabulous build, clunky transport and sharp, refined sound quality with Dolby S or B and metal tapes	•	•	•	•	•	•	•	105
▲ Akai DX-57	220	G	Eschews fancy gadgets for a good transport and decent electronics. Sound quality is firm and tidy but avoid Dolby C.	•	•	•	•	•	•	•	105
▲ Akai GX-95II	440	G+	Sharp, clear and articulate sounding deck, with superb performance extending to frequency extremes	•	•	•	•	•	•	•	99
Akai GX-R35	220	A	Middling sound quality at best with Dolby B; deteriorates with Dolby C	•	•	•	•			•	99
▲ Akai GX-W45	320	A	Costly but musical high-spec dual deck, doesn't like modern high energy Type IIs and IVs. Good stability and clarity	•	•	•				•	111
▲ Arcam Delta 100	850	E	Superb transport and a ripe, spacious sound. The Dolby S installation more successful than most. Some replay incompatibility	•	•	•	•	•	•	•	111
Denon DRM-710	260	A	Although this is a fair performing model, the design has lost some of the competitive edge of its predecessor, the DRM-700.	•	•	•				•	105
▲ Denon DRS-610	200	G	Unique loading mechanism provides stability, and the deck has a crisp, clean quality. Occasionally anaemic bass.	•	•	•				•	111
Denon DRS-810	300	G-	Drawer loading deck, carefully designed, yet lacking in subtlety on audition.	•	•	•	•	•	•		127
Goodmans Delta 700W	100	P	Compact and ultra-basic twin deck which is rough and bass shy, with less than stable tape path.	•						•	123
Harman/Kardon DC5500	600	A	Workmanlike sound quality offset by high price and inexplicable shortcomings like 'forgetful' Dolby switching and no timer support.	•	•	•				•	117
▲ Harman/Kardon TD4400	350	G	Simple features plus excellent engineering make this a model of integrity.	•	•	•				•	127
Harman/Kardon TD4600	700	A	Original Dolby S deck has improved over the years and now sounds very acceptable. A strong, solid sounding deck - but expensive.	•	•	•	•				117
JVC TD-R452	180	A-	Tidy, stable but ultimately rather soul-less experience. Auto-reverse is useful though.	•	•	•				•	117
JVC TD-X352	150	A-	Disappointingly amorphous sound despite decent measured results.	•	•	•				•	117
▲ JVC TD-V562	200	G+	Ultra-sophisticated transport at a silly price; sound quality is stable but slightly opaque.	•	•	•	•	•	•		123
▲ Kenwood KX-3050	170	A	Acceptable sound quality marred only by a loss of midband analysis and slightly edgy treble.	•	•	•					117
Kenwood KX-5530	220	A-	Neat looking, well equipped deck, adequately engineered but somewhat lacking musically. Worth considering if auto-reverse is a must	•	•	•				•	105
▲ Kenwood KX-7050S	400	VG	Very well equipped and fine sounding deck, includes well implemented Dolby S	•	•	•	•	•	•	•	127
NAD 602	200	G	Minimalist deck for the audiophile market. Unfortunately engineering is minimalist too	•	•	•					127
▲ Nakamichi DR-3	400	VG	Refined, exquisitely detailed and solid sounding 'budget' Nakamichi 2-header.	•	•					•	123
▲ Nakamichi DR-2	600	VG	Accomplished design with simple features (manual tape select!) but superb sound/serviceability.	•	•					•	127
▲ Nakamichi DR-1	850	VG	Typically idiosyncratic Nakamichi with manual everything, Good azimuth adjustment and dynamic, authoritative sound.	•	•						117
Philips DCC600	500	A+	Simplified circuit and mechanism, but the Philips badly needs a D/A converter transplant	•	•					•	123
Pioneer CT-S420	250	A+	Poor replay compatibility, but otherwise satisfactory, if slightly uneven performer.	•	•	•	•	•	•		127
▲ Pioneer CT-S520	280	G	Decent if slightly coloured middle ranker with FLEX to revitalise old or soggy sounding tapes.	•	•	•	•	•	•		123
Sansui D-790WR	170	P	Modestly poor sounding but simple to use twin deck. Type II tapes show large response errors.	•						•	123
Sansui D-X117WR	220	P	Bass is thin and coloured, and the sound lacks dynamics, pitch accuracy and overall stability - the sound is neither stable nor solid.	•	•	•					111
Sherwood DD-3010C	120	P	Good range of features, let down by poor transport and iffy electronics.	•	•	•				•	117
▲▲ Sony (WMD6C) Pro Walkman	290	G+	One of the finest sounding cassette decks on the market today. A mandatory Best Buy, which also fits in your pocket	•	•						60
▲ Sony TC-K611S	300	G	Cheapest Dolby S three header yet, yet slightly let down by lack of attention to detail	•	•	•	•	•	•		127
Teac R-9000	500	G	Much better than average auto-reverse deck, well worth considering. Nicely engineered too.	•	•	•	•	•	•	•	105
▲ Teac V-8000S	700	G	Superb stability and real subtlety, this must be the best TEAC yet. The only disappointment was the Dolby C	•	•	•	•	•	•		105
▲ Teac V-7010	800	G+	Heavyweight (in every sense) design, immaculately crafted, impeccable sound, but not for grannie.	•	•	•	•	•	•		127
▲ Technics RS-BX646	230	G+	Unusually well built and non-microphonic deck with sophisticated facilities and lucid midband.	•	•	•	•	•	•		127
▲ Yamaha KX-650	260	G	Fine audio manners, especially in the midband and treble, mark this high class deck out from the crowd	•	•	•	•	•	•		99

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# CD players

Now over a decade old, this all digital music source is well established despite high disc prices and the opposition of some hi-fi enthusiasts. Compact Disc's strengths over conventional vinyl are complete freedom from surface noise, ease of use, and more robust software.

However, many vinyl enthusiasts still find CDs sound less involving than top quality vinyl. But, with the dominance of CD in the high street, even vinyl die-hards need a CD player today.

The columns on the right indicate when the facilities shown in the headings are available on a CD player: DAC type indicates the type of converter chip used in each player, 16, 18 and 20-bit are multi-bit types, all the others are bitstream variants. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound, but it is an important one. Remote control is not yet universal, and we have included a tick box, more to show which

machines don't have one than which do. The existence of electrical and/or optical digital outputs is important for future upgrading with an outboard DAC, as a rule electrical outputs are the most desirable. Phase inversion in the digital domain is rare on one box players but can make quite a big difference if you've got golden ears. Headphone sockets are useful but beware of those without volume controls. Track entry keypads are those with calculator style buttons which makes track access much quicker.

## CD players

Product	Price	Comments	DAC type	Electrical digital output	Optical digital output	Variable output	Headphone socket	Track entry keypad	Issue No.
▲ Aiwa XC-300	150	<b>A+</b> Cheap, cheerful and gratifyingly free of digital 'nasties', well-equipped but safe rather than thrilling on the sonic front.	Toshiba BS	•	•	•	•	•	107
Aiwa XC-750	200	<b>A</b> A refined version of the XC-700, sadly it has lost the magic of the original	PDM Bitstrm	•	•	•	•	•	119
▲ AMC CD6	349	<b>G+</b> Based on the same 1-Bit circuit as Rotel's RCD-965BX but with a raunchier, beefier but less transparent sound.	PDM Bitstrm	•	•	•	•	•	124
Arcam Delta 270	800	<b>G+</b> The dry but tightly-focussed and supremely detailed sound of this player will either beguile or aggravate, depending on taste!	Hybrid	•	•	•	•	•	124
Aura CD-50	400	<b>G-</b> Based on an older Philips board with new CDM9 transport, this is a slim player with an innocuous sound	SAA7321	•	•	•	•	•	119
AVI S2000MC	999	<b>G+</b> A stylish, midi-width player with an exceptionally refined and comfortable sound. Lacks passion	20-bit	•	•	•	•	•	119
▲ Denon DCD-595	180	<b>G</b> Lacks the 695's pitch control but provides a smoother sound by way of recompense	18-bit	•	•	•	•	•	128
▲ Denon DCD-695	200	<b>G</b> A rough diamond with a raunchy sound to match. Pitch feature will be of interest to budding musicians.	18-bit	•	•	•	•	•	124
Denon DCD-890	270	<b>G-</b> Similar to the DCD-1290 in its execution, sounds lively and powerful but lacks subtlety.	18-bit	•	•	•	•	•	112
Denon DCD-1290	330	<b>G-</b> Looks the business but sound is a real five-minute wonder. Its compelling fizz lasts about as long as a firework.	18-bit	•	•	•	•	•	107
Dual CD1080RC	220	<b>A-</b> Strange-sounding player with a top-heavy treble that does little to redress its lack of vibrancy and emotion	MASH/PWM	•	•	•	•	•	107
▲ Genexxa CD-4900	129	<b>A</b> A little thin on detail, build quality and dynamics but thin on price too!	MASH/PWM	•	•	•	•	•	124
▲ Goodmans Delta 700	110	<b>A+</b> A 16-bit alternative to the CD650II that furnishes a colourful and animated sound	16-bit	•	•	•	•	•	128
Grundig Fine Arts CD2	190	<b>A-</b> A stylish-looking player with a disappointingly vague approach to music-making	SAA7350	•	•	•	•	•	128
▲ Harman Kardon HK7725	800	<b>VG</b> This flagship implementation of RLS sounds impressively bold and dynamic - a genuine rock 'n roller!	18-bit RLS	•	•	•	•	•	124
JVC XL-V264	160	<b>A</b> Even the latest PEM DAC cannot rescue the slightly grubby and uninteresting sound of this player	PEM Bitstrm	•	•	•	•	•	128
▲ JVC XL-Z464	200	<b>G+</b> This latest variation on a traditional 200 theme is no less impressive than JVC's past generations.	PEM bitstrm	•	•	•	•	•	124
JVC XL-Z1050	500	<b>A</b> Technically advanced and luxuriously equipped, this player remains rather bland and unsatisfying on audition	PEM Bitstrm	•	•	•	•	•	119
Kenwood DP-3050	200	<b>A+</b> A slightly over-cooked version of the DP-3040 with a highly civilised but uninteresting sound.	NPC Bitstrm	•	•	•	•	•	124
Kenwood DP-7050	350	<b>A</b> Kenwood's first sowing of Philips' Bit Stream technology has fallen on stony ground judging by its dry and awkward sound	PDM Bitstrm	•	•	•	•	•	119
▲ Linn Karik	1497	<b>VG</b> Based on Linn's original CD transport, this player sounds dry but very positive, detailed and engrossing	Crystal BS	•	•	•	•	•	119
▲ Marantz CD-52II	230	<b>G</b> Launched to usurp the position of its own CD-52SE, the '52II is less colourful but equally appealing	PDM Bitstrm	•	•	•	•	•	119
▲ Marantz CD-52IISE	300	<b>G</b> A new mains transformer plus the full complement of internal mods has recaptured the frothy if startling sound of the original '52	PDM Bitstrm	•	•	•	•	•	119
Marantz CD-72SE	600	<b>G+</b> A recommendation just eluded the grasp of this superbly built player thanks to its very polished but restrained sound.	bitstream	•	•	•	•	•	112
▲ Meridian 206ΔΣ	995	<b>E</b> A new variation on the 206 theme with the most liquid and captivating sound to date	Crystal BS	•	•	•	•	•	119
▲ Meridian 208	1550	<b>E</b> State of the art CD sound combined with a decent preamp and full remote control	PDM Bitstrm	•	•	•	•	•	83
Mission DAD5	300	<b>A+</b> Similar to Philips' 600-series: lively, plenty of space and full of 'bounce' but a little too eager to impress in the short term	bitstream	•	•	•	•	•	107
▲ Musical Fidelity CDT	5019	<b>G+</b> Oddball player with a cheap top-loading transport and appalling digital gubbins yet saved by the euphony of its valves!	hybrid	•	•	•	•	•	112
▲ NAD 502	220	<b>G</b> This updated version of the 5425 has traded the spontaneity of its forebear for a more precise but mechanical style of music	MASH/PWM	•	•	•	•	•	119
▲ Nakamichi CD-4	380	<b>A-</b> This looks new enough but sounds little better than the older CD Player 4 upon which it is firmly based.	18-bit	•	•	•	•	•	124
Orelle CD-160.2	750	<b>A-</b> Based on Philips traditional 16-bit technology but suffering an unusually disjointed and undynamic sound.	16-bit	•	•	•	•	•	124
▲ Philips CD732	140	<b>A+</b> A cross between Philips CD690 and CD920 is no more technically accomplished but encourages a very lively and entertaining sound	SAA7341	•	•	•	•	•	128
▲ Philips CD920	160	<b>A+</b> A new budget player with an appalling technical record but a surprisingly clean if understated sound	SAA7341	•	•	•	•	•	119
Philips CD930	200	<b>G-</b> Featuring digital circuitry similar to Marantz's players but a sound that's a little too ripe and soft.	PDM Bitstrm	•	•	•	•	•	112
▲ Philips CD950	350	<b>G+</b> Philips' top 900-series player is the first to employ its advanced DAC7 chipset. Sounds very crisp, clear and confident.	DAC7	•	•	•	•	•	112
Pioneer PD-102	150	<b>A</b> Smooth and littered with plenty of underlying detail, this budget player remains distinctly unadventurous	PFM Bitstrm	•	•	•	•	•	128
Pioneer PD-S802	350	<b>G</b> Once again Pioneer's LLC topology only served to split and confuse the listening panel. It's good, but quirky!	PFM BS	•	•	•	•	•	124
▲ Pioneer PD-M701	330	<b>G+</b> A 6-disc multichanger from the originators of the breed. A little untidy perhaps, but still sounds fresh, dynamic and exciting	PDM Bitstrm	•	•	•	•	•	117
Pioneer PD-M901	450	<b>A</b> Another 6-disc multichanger based on the PD-M701 but with the addition of various 'Sound Field' options. Listening is hard work	PDM Bitstrm	•	•	•	•	•	117
▲ Pioneer PD-S901	500	<b>G+</b> The very refined but confident, crisp and powerful sound of the '901 snatches Pioneer's LLC concept from the jaws of defeat	PFM Bitstrm	•	•	•	•	•	119
▲ Quad 67	790	<b>E</b> Deceptively sleek in appearance but with a powerful, fluid and captivating sound reminiscent of Meridian's 206.	Crystal BS	•	•	•	•	•	124
▲ Rotel RCD-945AX	230	<b>G</b> Based on the same CD-player-on-a-chip as Philips CD690 but with improved execution and build.	SAA7341	•	•	•	•	•	124
▲ Rotel RCD-965BX	300	<b>E</b> An exceptionally refined bitstreamer: transparent, exquisitely detailed and powerfully emotive. A landmark player	PDM Bitstrm	•	•	•	•	•	100
Sansui CD-X317	250	<b>A</b> Not in the same class as older CD-X317mkII. Same technology but the sound is neither as responsive or engaging	MASH/PWM	•	•	•	•	•	107
Sansui CD-X617	350	<b>A</b> This 'double-DAC' version of the CD-X317 is more impressive, sounding light and tizzy with pop but dull with classical CD's	MASH/PWM	•	•	•	•	•	112
Sansui CD-Alpha 717DR	1560	<b>G+</b> A beautifully constructed if rather dated flagship player with an equally sedate and unadventurous sound.	MASH/PWM	•	•	•	•	•	124
▲ Sherwood CD-3020R	130	<b>G</b> Although this budget wonder has little respect for musical convention, what emerges is still remarkably entertaining	NPC bitstrm	•	•	•	•	•	119
▲ Sherwood CD-5010R	160	<b>G+</b> A warm, detailed and enjoyable performance from a solidly built but affordable package.	PDM Bitstrm	•	•	•	•	•	124



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# CD players continued

Product	£Price	Comments	DAC type	Optical digital output	Electrical digital output	Remote control	Track entry keypad	Headphone socket	Variable output	Issue No.
Sony CDP-X303ES	550	<b>A+</b> A disappointingly lean and inconsistent result from a player that puts the 'high' in technology if not fidelity	PLM Bitstrm	•	•	•	•	•	•	124
Sugden SDT-1	850	<b>A</b> Bearing in mind Sugden's SDA-1 converter lies at the heart of this player, its unpredictable performance is disappointing	16-bit	•	•	•	•	•	•	119
Teac CD-P3500	200	<b>A</b> A well-meaning attempt to pare-down the CD-P4500 results in a similar looking player with a thoroughly uninspiring sound	PDM Bitstrm	•	•	•	•	•	•	112
▲ Teac CD-P4500	280	<b>G</b> TEAC's first genuine 1-bit player its sound described as having a certain 'organic warmth', very composed and easy-going.	PDM Bitstrm	•	•	•	•	•	•	107
Teac VRDS-10	770	<b>A+</b> A basic analogue stage compromises the potential of TEAC's superb engineering and digital electronics. Lacks bass energy	DAC7	•	•	•	•	•	•	119
▲ Technics SL-PG340A	150	<b>A+</b> No more or less impressive than the old SL-PG320A, this new version is attractive enough if slightly restrained	MASH/PWM	•	•	•	•	•	•	128
▲ Technics SL-PG440A	170	<b>G</b> This mix of the SL-PG520 and '420 fails to benefit from the strengths of either and only just achieves recommendation.	MASH/PWM	•	•	•	•	•	•	124
▲▲ Technics SL-PG520A	180	<b>G+</b> A cracking player. Superb clarity and dynamics, thrilling but musically involving too	MASH/PWM	•	•	•	•	•	•	107
▲▲ Technics SL-PS620A	200	<b>G+</b> A costlier, tarted-up version of the SL-PG520A that loses very little in the way of clarity, sparkle or in compelling dynamics	MASH/PWM	•	•	•	•	•	•	112
Woodside WS2	1095	<b>G+</b> Responded well to our jazz and classical selection but sounding bright and grainy with the pop CD's	16-bit	•	•	•	•	•	•	95
Yamaha CDX-670	290	<b>G-</b> Yamaha has retained the CDX-660 casework but cut costs with a new multi-task IC that's not entirely de-bugged.	PDM Bitstrm	•	•	•	•	•	•	124



## CD transports and DACs

A CD player can be split into two basic components; the 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  $\pm 50\text{ppm}$  (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	Electrical digital output	Optical digital output	Remote control	Class 1	Issue No.
▲ Arcam Delta 250	750	<b>G+</b> Arcam's best effort yet is a new design based on the Philips CDM9 transport; specification includes Sync Lock facility.	•	•	•	•	130
▲ Counterpoint DA-11E	1495	<b>VG</b> By rights this transport should be highly incompatible yet it delivers a remarkably vivid and natural sound.	•	•	•	•	130
▲ Meridian 200	895	<b>G+</b> Broadly compatible and offering a light, fresh and very bubbly sound that is both natural, engaging and unafatiguing	•	•	•	•	96
TEAC P-2	3500	<b>G</b> Beautifully styled and constructed but sound is bleached and generally less inspiring than that of the P-10	•	•	•	•	96
TEAC P-2s	4300	<b>A+</b> The latest version of Teac's luxury P-2 transport sounds as over-engineered as it looks.	•	•	•	•	130
▲ Theta Data Basic	1990	<b>G+</b> A mild-mannered transport capable of marvellous results with lively-sounding outboard converters.	•	•	•	•	130
Wadia 8	3195	<b>G</b> Includes a budget version of Teac's VRDS mechanism in a fancy case; just too expensive for the performance on offer.	•	•	•	•	130

## DACs

Product	£Price	Comments	Electrical dig output	Optical digital output	Remote control	Class 1	Issue No.
▲▲ Arcam Black Box 50	450	<b>VG</b> A very measured and sophisticated sound from a DAC that leaves plenty in reserve to accommodate future upgrades.	Hybrid	•	•	•	127
▲ Audio Alchemy DAC-in-the-Box	200	<b>G</b> Despite its slightly veiled sound this giveaway DAC may still rescue the oldest of players from obsolescence.	18-bit	•	•	•	127
▲▲ Audio Alchemy DDE v1.0	420	<b>VG</b> A very sweet and seductive sounding unit that gives good results with a wide range of CD players/transports	Bitstream	•	•	•	101
Audiolab 8000DACmkII	750	<b>G</b> Just as smooth and refined as its predecessor yet, sadly, still manages to obscure the passion or fire of music.	DAC7	•	•	•	127
Audio Note DAC 1	600	<b>G</b> An oddball DAC with manual de-emphasis switching. Needs a high preamp input impedance if bass is not to suffer.	20-bit	•	•	•	127
Audio Synthesis DSM-M	1234	<b>G+</b> A weighty but neutral and highly calculated performer, best suited to transports like the P-10, despite Sync Lock facility.	20-bit	•	•	•	113
Beard DAP-1	1250	<b>A-</b> Clad in a wooden case this marriage of digital technology and valves has hit the rocks, a disappointingly flat sound	16-bit	•	•	•	113
DPA Digital Little Bit II	400	<b>G</b> A new on-board mains filter promotes a smoother and richer sound at the expense of some life and vitality.	SAA7350	•	•	•	127
▲ DPA Digital Bigger Bit	695	<b>G</b> With either P-10 or Meridian 200 transports it delivers a very taut and dynamic sound, bathed in an open acoustic	DAC7	•	•	•	103
▲ Meridian 563	695	<b>G+</b> Warmer but no less detailed than the earlier 200-series, the 563 really comes into its own with top-flight CD transports.	Crystal	•	•	•	127
Meridian 606 DAC7	1350	<b>G</b> By refining the 203's sound further Meridian have also tempered its vibrancy and 'life'. Fickle with other transports	DAC7	•	•	•	101
Micromega Duo BS2	600	<b>G</b> Has a tendency to sound light, airy and 'fast' but it can also become a little hard or - fatiguing with some digital outputs	SAA7321	•	•	•	101
Micromega Microdac	300	<b>A+</b> Described as a modest but entertaining performer, achieving its sweetest balance with Arcam's D170.3 transport.	SAA7321	•	•	•	113
▲ Mission DAC5	300	<b>G+</b> Another modest DAC but one capable of a lean but clean and detailed sound that's typical of the DAC7 breed.	DAC7	•	•	•	113
▲ Musical Fidelity Tubalog	499	<b>G+</b> The animated character of the Tubalog ensures it's a great upgrade on budget CD players.	18-bit	•	•	•	127
▲ QED Digit	139	<b>G+</b> Bearing in mind its expressive but very forgiving performance the Digit is almost embarrassingly cheap	PDM Bitstrm	•	•	•	113
Select Systems Dacula	400	<b>G</b> The overly warm and heavy bass of this DAC is quite atypical of the Crystal Bit Stream DAC.	Crystal	•	•	•	127
▲ Sugden SDA-1	749	<b>G+</b> A pleasant surprise from the fuddy-duddies of audio, judging by its 'masses of high resolution detail and tremendous dynamics'	TDA1541	•	•	•	113
Woodside DAC1	909	<b>G</b> Fine but slightly dated and costly package in performance terms - but flexible, musical and t well built	16-bit	•	•	•	87
▲ Woodside DAC2	509	<b>G+</b> Offering a sharp and dynamic sound, all the more captivating for its lack of graininess and 'tizz'. A reliable upgrade	16-bit	•	•	•	101





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**WAS BEST PRICE**

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A400/400X	£259/£299
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**AMPLIFIERS**

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**TUNERS**

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HJ350 III	£99.95
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### YAMAHA



# Transport/DAC combos

Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Headphone socket	Track entry keypad	Issue No.
Audio Alchemy DDS/DTV/XDP/PS2	2047	<b>A+</b> A multi-box combination with a Bit Stream DAC that is fundamentally more inspiring than its partnering transport.	DAC7	•	•	•	•	120
DPA Digital T-1/PDM2mkII	3245	<b>G</b> An ingenious combination that includes a clock-feed from the DAC to CD transport. Capable of astonishing results	DAC7	•	•	•	•	120
▲ EAD T-1000/DSP-1000	2195	<b>VG</b> A two-box player based on Pioneer's Stable Platter CD transport. Its music always sounds fast, furious and fascinating.	20-bit	•	•	•		120
Linn Karik/Numerik	2495	<b>G+</b> Partnering Linn's Numerik DAC with its Karik CD player (as transport) provides a dry, dynamic but also slightly dirty sound.	20-bit	•	•			120
Meridian 200/263	1390	<b>G</b> Now updated with Crystal Bit Stream technology, this popular duet has unfortunately lost much of the charm and poise of the original.	Bit Stream	•	•			120
▲ Meridian 602/606	3100	<b>VG</b> Meridian's top-of-the-range two-box player looks and sounds both distinctive and elegant, the perfect partner for a cultured system!	DAC7	•	•	•	•	120
Proceed PDT3/PDP3	5214	<b>G+</b> The third in a series of unusual transport/DAC combinations and a pairing that retains a powerful, confident and rugged sound	20-bit	•	•	•		120
▲ TEAC P-700/D-700	1500	<b>VG</b> They may lack the resolution of high-end colleagues but still sound warm, bubbly and perpetually entertaining.	20-bit	•	•	•		120



## DAT players

**D**AT, or digital audio tape, has been on the market for quite some time now but has never really 'made it' as a consumer medium, probably due to the fact that very little prerecorded software has been made available.

In the last year or so it has begun to carve itself a niche at the top end of the market replacing reel to reel tape recorders as the audiophile's

tape based medium.

The DAT standard specifies a 48kHz sampling rate, which is higher than CD, so direct copying in the digital domain is only possible on those machines with dual sampling frequencies, ie 48kHz and 44.1kHz. Some machines also record at 32kHz to give a longer recording time for a given length of tape, this is shown in the LP

mode column.

The optical and electrical in/outputs in the column headings are for digital signals, analogue in/outputs are universal. The AES/EBU and S/PDIF socketry is for connection to professional components and typically DAT machines with this facility have been made for the pro and semi-pro markets.

## DAT players

Product	£Price	Comments	Remote control	Optical in/out	AES/EBU in/out	S/PDIF in/out	Issue No.
JVC XD-Z1010TN	900	<b>A+</b> Ambitious but ultimately disappointing deck with an opaque musical delivery and more features than you can shake a stick at	•	•	•	•	111
Panasonic SV-3700	1111	<b>A</b> Sleek, powerfully equipped, this pro DAT has a clear, quick and colourful sound somewhat lacking in weight and substance		•		•	111
Tascam DA-30	1199	<b>A+</b> Interesting pro DAT deck with solid, tangible sound quality which is nevertheless lacking in analysis		•		•	111



## Headphones

**T**here are a variety of different approaches to headphone design. Amongst the more expensive models, electrostatic drivers are used in open-backed phones. The majority of these come with some form of transformer which usually takes the signal from the speaker terminals on the amplifier, but some can run from a pair of tape out sockets.

The more down to earth (see affordable) models feature dynamic, or moving coil, drivers in circular open or closed backed designs. The advantage of open backs seems to be a correspondingly open sound, but one can also of course hear external noises. Closed-back designs are useful in situations where it is necessary to block out background noise, but they aren't 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	<b>E</b> One of the best dynamics on the market, hooks directly to speaker outputs and makes much of the competition sound lame	Extra-aural	•	•	•	•	99
AKG K135	46	<b>A</b> The K135s don't live up to the usual AKG standards, though they do have the ability to reproduce rhythm well	Supra-aural			•		63
▲ AKG K240 Monitor	82	<b>G</b> Something of a classic, these AKGs are very user friendly in all respects; sonically on the warm side of neutral	Circumaural			•		63
▲ AKG K280 Parabolic	117	<b>G+</b> A very revealing and unusual twin driver design that uses the same principle as a satellite dish to beam sound into the ear	Circumaural			•		63
▲ AKG K340	191	<b>E</b> Heavyweight cans in most respects, the K340 with its electrostatic tweeter is a very revealing headphone	Circumaural			•	•	75
AKG K44	42	<b>A</b> Good quality personal oriented phone, could have a better sense of space but is musically quite communicative	Supra-aural			•		99
▲ AKG K400	118	<b>VG</b> Comfortable over long sessions. Sound is exquisitely detailed, dynamic and uncoloured	Supra-aural			•		121
▲ AKG K500	138	<b>G+</b> Open and clear, they reproduced music with impressive definition, balance is on the light side but transparency is high	Circumaural			•		111
Aiwa HP-X30	26	<b>G-</b> A flashy personal stereo phone which alternatively could be used at home. A slight LF tonal preference colours the response	Supra-aural			•	•	75
Audio-Technica ATH-9000	246	<b>G</b> Electrets which connect to the amps speaker outputs, it sounds a little too smooth but would suit aggressive amps	Circumaural			•		111
▲ Audio-Technica ATH-910	90	<b>G</b> The closed-back 910s are an improvement on the 909s with a nice rhythmic quality rarely found with headphones	Circumaural			•	•	55
Beyer DT411	59	<b>G</b> A reasonable but not very thrilling headphone that doesn't really offer enough at the price	Supra-aural			•		111
▲ Beyer DT911	199	<b>VG</b> Probably too revealing for many headphone amps these are very subtle and fine if expensive cans	Circumaural			•		111
▲ Beyer DT990	109	<b>VG</b> A significant pair of dynamic headphones; they have a smooth and yet revealing neutral sound that is hard to criticise	Circumaural			•		55
▲ Jecklin Float Electrostatic	399	<b>E</b> These electrostatics have an openness of sound rarely found in the breed, with good dynamic range to boot	Circumaural			•		55
▲ Jecklin Float Model One	75	<b>G+</b> Whilst very unusual in appearance, the Floats give remarkable sound quality and openness at a reasonable price	Circumaural			•		55
▲ Jecklin Float Model Two	99	<b>G+</b> Helmet shaped and pretty unflattering but open sounding and comfortable in the long term. te lack of adjustment	Circumaural			•		63



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DM620	£399.40
Solid	£229.90
SolidTeam	£129.90

<b>BOSTON</b>	
404V	£99.90
525V	£149.90

<b>CASTLE</b>	
Warwick	£229.90
Chester	£599.90

<b>CELESTION</b>	
9	£269.90
DL6	£184.90

<b>CERWIN VEGA</b>	
VS8	£249.90
VS10	£349.40
VS12	£549.90
DC10	£549.90
DC12	£649.90

<b>HARMAN KARDON</b>	
LSO200	£149.90
LSO300	£199.90
LSO500	£299.90

<b>INFINITY</b>	
Ref 20	£229.90
Ref 30	£329.90
Ref 40	£429.90
Ref 50	£549.90
Ref 60	£749.90
Infinitesimal	£329.90

<b>JPW</b>	
Sonata	£114.90
AP3	£224.90

<b>KEF</b>	
K120	£169.90
K140	£239.90
Q10	£199.90
M90	£249.90
M100	£349.90

<b>MISSION</b>	
760I	£129.90
760Isc	£149.90
762I	£249.90
764I	£479.90
780	£199.90
781	£249.90
780SE	£239.90

<b>MONITOR AUDIO</b>	
MIGold	£189.90
M7-II	£249.90
M9-II	£289.90
M14-II	£469.90

<b>ROGERS</b>	
LS2 A/2	£229.90
LS4 A/2	£299.90
LS6 A/2	£399.90

<b>SNELL</b>	
TYPE K	£499.90
TYPE J	£769.90

<b>TANNOY</b>	
603 II	£129.90
605 II	£169.90
607	£189.90
611	£399.90
613 II	£599.90
615 II	£749.90

<b>TDL</b>	
NFM	£119.99
RTL1	£199.95
RTL2	£299.95
RTL3	£399.90

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# Headphones continued

Product	Price	Grade	Comments	Type	Open back	Closed back	Dynamic	Electrostatic	Issue No.
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
▲▲ 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



## Loudspeakers

Last item in the hi-fi chain, to some extent the loudspeaker is merely the slave of what has gone before, capable only of reproducing a signal as good as it is fed. Nevertheless the distortions (colorations and stereo effects) introduced by loudspeakers (and rooms) tend to be more immediately obvious than those anywhere else in the chain, so careful choosing according to taste is very important.

The average loudspeaker consists of a small-

ish enclosure, much of which may have begun life as part of a tree, plus a couple of drive units hidden behind a removable grille. Inside the box lurks a simple electrical circuit known as a crossover, which divides the incoming (full range) signal into the right bits for the drivers to handle. Variations on the above formula are specifically identified in the entries. The designer's primary task is to balance the 'sensitivity' of the loudspeaker (how loud it goes for a given electrical

input) against the bass extension (how low does it go), shown as 'bass from', for the given box size. After that such subtleties as coloration (or lack of it) and dispersion come into the equation.

Careful placement of the loudspeakers within the room is as important as the initial choice of model. See siting columns for guidance. For good stereo they need to be more or less the same distance from nearby walls. Models not ticked as 'floorstanding' will require rigid stands.

## Loudspeakers

Product	Price	Grade	Comments	Size: HxWxD (cm)	Site close to wall	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 Pt 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





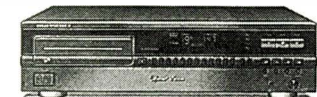
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**Loudspeakers:**

- Boston A60, was £139.95 **NOW £89.95**
- Bose 301, bk, was £329.95 **NOW £289.95**
- Celestion 5000 WNT, was £1,099.95 **NOW £479.95**
- Celestion 3rd Dimension, was £189.00 **NOW £129.00**
- Jamo & Studio Power, Infinity Ref. 20, was £249.95 **TO CLEAR**
- Tannoy 615 mk1 (bk) was £749.99 **NOW £599.95**
- Tannoy 613 mk1 (bk) was £599.99 **NOW £469.95**
- Tannoy 603 Mk1, was £129.99 **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:**

- Alwa XC750, was £199.95 **NOW £159.95**
  - Alwa 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**
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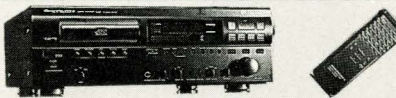


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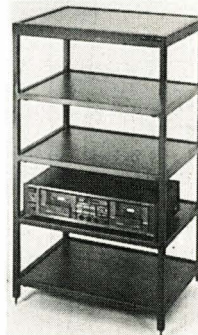
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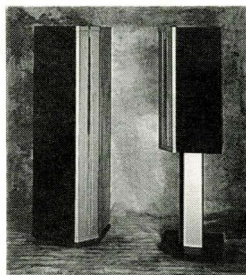
### Suggested Systems

The following suggested system package includes the NAD 5120 Turntable. Alternative items: ie CD Player/Turntable/Cassette deck are available options.

SPEAKERS	JPM Sonata Wharfedale DIA. 4 Celestion 1 Mission 760i	Tannoy 603 Celestion 3 Boston H05	Mission 761i BW DM500i Tannoy 605 AR 152 Infinity Ref/20	Tannoy 607 Mission 780 Boston H08	BW DM610i Mission 762i Rogers LS2A2 Infinity Ref/40	Rogers LS4A2 BW DM620i (add £100) Mission 763i Celestion 3/6000i (add £200)	T/T & C.D. PLAYER OPTIONS Alwa XC750, £89.00 Denon DCD695, add £89.00 Denon DCD1290, add £209.00 Marantz CD42/2, add £39.00 Marantz CD32/2, add £120.00 Marantz CD72, add £199.00 NAD 502, add £99.00 Pioneer PDS801, add £189.00 Dual CS503-2, add £60.00 Dual CS505-4, add £99.00 Project 1, add £60.00 Thorens TD280iV, add £120.00 Systemdek 11X/900, add £329.00 Many others available on request
AMPS Kenwood KA3020	£295.95	£309.95	£345.95	£369.95	£409.95	£429.95	
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	

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- Rotel RA935BX £199.95
- Technics STOCKED
- Yamaha AX570 £289.95

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- Alwa XC300 £149.99
- Alwa XC750 £199.95
- Denon DCD595 £179.99
- Denon DCD1290 £329.99
- Kenwood DP2050 £169.99
- Kenwood DP7050 £349.95
- Marantz CD53 £199.90
- Marantz CD63 £249.90
- Marantz CD52SEmk2 £299.90
- NAD 501 £179.95
- NAD 502 £229.95
- Pioneer PDM602 £269.95
- Rotel RCD965BX £299.95
- Rotel RCD965BX Discrete £375.00
- Technics SLPS620A £199.95
- Yamaha CDX570 £239.95

**Cassette Decks:**

- NAD 6100, was £299.95 **NOW £259.95**
- Kenwood KX5030, was £199.95 **NOW £149.95**
- Yamaha KX.360, was £199.95 **NOW £169.95**
- Alwa ADF410 £119.95
- Alwa ADF810 3HD £229.99
- Denon DRM540 £159.99
- Denon DR5810 3HD £299.99
- Denon DRW760 Twin £249.99
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- Marantz SD415 £209.90
- Nakamichi DR3 £349.95
- NAD 502 £199.95
- Sony TCK-611S 3HD £289.95
- Technics STOCKED
- Yamaha KX-260, 360 **TO CLEAR**

**Tuners:**

- Denon TU260L £119.99
- Denon TU580RD/RDS £219.99
- Marantz ST53 £169.90
- Marantz ST40/50L **TO CLEAR**
- NAD 402 £169.95
- Rotel RT300AX £175.95
- Rotel RT350BX £225.95
- Sony ST531LB £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 KR7050 RDS £399.95
- Marantz PM700AV £449.90
- Marantz SR53 & 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:**

- Dual CS435 T.B.A.
- Dual CS503-2 £179.95
- Dual CS505-4 £229.95
- NAD 5120 £119.95
- NAD 533-Rega 250 £199.95
- Project .5 Ort. OM3 cart. £145.00
- Project 1 Ort. 510 cart. £185.00
- Project 2 Ort. MCI cart. £249.95
- Soundlab & KAM (DISCO) **STOCKED**
- Systemdek 11X900 - RB250 £329.95
- Systemdek 11XE900 exc T/A £329.95
- Technics SL1210 Mk2 **STOCKED**
- Thorens TD180 + AT91 £179.95
- Thorens TD166V1 + Rega RB250 £299.95
- Thorens TD2801V + AT95E £269.95

**Loudspeakers:**

- Bose AM3 Mk2 **STOCKED**
  - Bose AMS Mk2 **STOCKED**
  - B&W DM600i, 610i, 620i **STOCKED**
  - Boston HD3, 5, 7, 8, 9/SW 10 **STOCKED**
  - CELESTION **STOCKED**
  - Carvin Vega AT/D&V/S **STOCKED**
  - Jamo Pro 200/300/400 **STOCKED**
  - Mission 7601i £129.90
  - Mission 760i/SE £149.95
  - Rogers LS2A/2 £229.95
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## Loudspeakers continued

Product	£Price	Comments	Size: HxWxD (cm)	Site Sensitivity (dB)	Site in free space	Floorstanding	Issue No
▲ Boston Acoustics SW10	449	<b>G-</b> Clever powered subwoofer system integrates well and improves system loudness and power handling	50x28.5x42	35	NA	• • •	126
▲ Cabasse Bisquine	600	<b>G+</b> Classy French large bookshelf speaker has great coherence and dynamic grip, but a rather mid-forward overall character	48x26x30.5	30	91	•	110
▲ Cabasse Skiff	1500	<b>G+</b> Large floorstanding three-way gives great sensitivity and bass extension with fine dynamic grip	100x30x36	25	92	• •	122
▲ Canon S-30	180	<b>A+</b> Clever and unusual moulded design has attractive lively coherence, along with 'wide imaging stereo' effect	27x22.5x23.5	50	88	•	114
▲ Canon S-50	250	<b>A+</b> Only a small cone miniature at heart, the fascinating styling and extended sweet spot feature make it utterly original.	30x24(diam)	48	84	•	102
▲▲ Castle Chester	650	<b>G+</b> A brilliant throwback, using horn-type approach to provide startling midrange dynamics and coherence.	94x23x27	45	87	•	98
Castle Durham	250	<b>A</b> Like the slightly larger York, the very pretty presentation is not reflected in a similarly sweet sound	40x22x24	48	88	•	118
▲ Castle Pembroke	400	<b>A+</b> Comfortably recommended, a sweet smooth sound with good overall balance of engineering-based performance	55x37.5x30.5	46	88	•	31
▲ Castle Trent II	190	<b>A</b> Very classy finish for the price, plus a sound that passes muster without setting anything much alight	33.5x18x20	50	88	•	122
▲ Castle Winchester	1499	<b>G+</b> Unconventional and beautifully crafted, large for its bass extension but engagingly agile and attractively open and airy	114x24x47	25	87	• •	90
Castle York	349	<b>A+</b> Pretty little real wood compact has an engaging transparency, good balance and fine timing, could do with more authority	43x22x26	30	86	•	110
▲▲ Celestion 1	109	<b>A</b> Pretty basic performance but at a very basic price — it all sounds a bit scrappy and untidy, but its heart's in the right place	27.5x16x21	50	87	•	114
▲▲ Celestion 3 MkII	130	<b>A+</b> Smooth and polished by budget speaker standards, if a bit laid back for some tastes	31x18.5x20	45	87	•	130
Celestion CS135	139	<b>A-</b> Compact midway passive subwoofer lacks serious bass extension; for high sensitivity speakers only	52x19x34	45	88	• • •	128
▲ Celestion 15	389	<b>G</b> Big box and bang for your bucks, short on subtlety and control, but long on both enthusiasm and perceived vinyl wood grain	103x20.5x25.5	28	90	• •	114
Celestion 9	269	<b>A</b> Nicely presented and fair material value, with impressively flat bass-to-mid balance	49.5x20.5x24	30	89	•	102
Celestion SL12Si	629	<b>A</b> Elements of fine sound quality, but this 'grown up' SL6 variation has a lumpy response alongside its improved power handling	53x20x27	50	85	•	66
Celestion SL600Si	820	<b>G</b> Has certain remarkable qualities that some will find irresistible, but needs careful system and room matching	27x20x23	52	82	•	68
Celestion SL6Si	429	<b>A+</b> This stereotype luxury compact can sound a bit dull and congested, but really opens up on Slate Audio stands; favours CD	37.5x20x25	30	86	•	94
Celestion 300	1099	<b>G</b> Splendid bass extension and fine panel-like openness and transparency, but dynamics and timing are suspect, balance very laid back.	100x21x31	<20	86	• •	118
Dali 102	230	<b>A</b> Attractive bookshelf model has fine midband focus and bass extension, but treble's a bit restrained and bass a bit detached	37x21x25	30	86	•	114
Dawn Chorus FS	698	<b>G</b> Compact floorstander with superb coherence but rather forward midband. Would suit smaller rooms best	91x26x21	30	86	• •	11
Dynaudio Contour 1.3	1199	<b>G</b> Heavyweight luxury finish bookshelf model has good scale and weight but is pricey and a bit ponderous	38x20.5x29	28	86	•	122
▲▲ Epos ES11	395	<b>G+</b> Integral baffle/driver to give a remarkable combination of low coloration, transparency and speed; bass is a bit shy	37.5x20x25	45	86	•	94
▲ Epos ES14	595	<b>G+</b> Substantial stand mount delivers delightful midrange focus and delicacy with good bass control. System sensitive	49x22.5x29	25	85	•	98
▲ Faraday FS1	225	<b>A+</b> Concrete box on a budget, works surprisingly well despite cheap drivers, wood veneers here Direct sale only	47x27x28	45	86	•	114
Faraday FS5	575	<b>G</b> Pricey and ugly, but with its own sonic charm, thanks to substantial influence of the concrete enclosure has upon the sound	46x27x26	28	90	•	102
Faraday Siren	375	<b>A-</b> Interesting if ugly high mass concrete cabinet is let down by imbalance of ageing driver enclosure	46x27x27	48	87	•	94
▲ GLL Maxim	119	<b>A</b> Budget miniature offers well balanced strengths and few weaknesses at a very realistic price; a bit feeble	26x17x20	30	85	•	122
Harbeth LS3/5A	539	<b>A</b> Still a classic miniature, though not to every taste, and none the better for the recent update under our listening conditions	30.5x19x16	60	81	•	66
▲ Harbeth HL-P3	479	<b>G</b> Very limited loudness but impressive full-range scale from uncoloured and very well balanced but time-smeared sub-miniature	31x19x17	23	82	•	118
▲ Harman-Kardon LS 0200	150	<b>A</b> Laid back to a fault but entertaining nonetheless, and a big box for the price	38x21x29	30	86	•	130
▲ Heybrook Prima	130	<b>A+</b> Neat and discreet miniature delivers fine coherence, pace and timing, though balance is a trifle forward and bass a bit light	29x19.5x18	50	86	•	110
▲ Heybrook Quartet	555	<b>G</b> Beautifully presented and built large bookshelf model with good sensitivity and a lively, forward sound	41x24x23	48	89	•	122
▲ Heybrook Sextet	1099	<b>G+</b> Engagingly coherent and a highly analytical, partly due to distinct and t always comfortable upper-mid forwardness	96x27x20	25	85	• •	102
▲ Heybrook Solo	189	<b>A+</b> Discreetly styled, sounds a little untidy in both bass and treble but handles complex rhythmic material much better than most	36x23x22	28	87	•	90
▲ Heybrook Trio	359	<b>G</b> Same drivers as HBS1 in prettier real wood enclosure give a sweeter and more forgiving if less committed sound	47x24x25	45	89	•	118
Infinity Modulus	795	<b>A+</b> Carefully conceived and beautifully built. Undeniably attractive in the mid and treble, it failed to handle the bass as well	30x18x26	45	84	•	86
▲ Infinity Reference 10	200	<b>A</b> An engaging and lively sound from a prettily finished and substantial small bookshelf size model	36x23x23	50	87	•	98
Infinity Reference 20	300	<b>A</b> Well presented and balanced with good bass control, but somehow lacks convincing cohesion and agility.	46x27x24	27	88	•	102
▲ Infinity Reference 30	400	<b>G</b> Budget price floorstander has good overall balance and bass extension, but is rather coloured and uneven	86x27x24	25	89	• •	122
Infinity Infinitesimal	499	<b>A</b> Cute but pricey amplified subwoofer is too small to deliver real bottom octave grunt	34x34x34	40	NA	• • •	128
Jamo Cornet 40.3	130	<b>A</b> Pretty presentation and a strong box, but poor driver fixing. Decent if bright sound	32x20x22	48	86	•	130
JBL Control 1 Plus	250	<b>A</b> Sub-miniature with forward midrange and real bass; highish price partly justified by near-indestructible Pro build	23x15.5x14	50	89	•	90
JBL L1	479	<b>G</b> Good power handling, decent transparency and deep but current hungry bass from a compact and solid enclosure	40x21x25.4	47	87	•	121
JBL ti1000	1500	<b>G</b> Ultra-engineered, beautifully crafted bookshelf model. Performance compromised by over enthusiastic midbass output from port	44x30x28	45	89	•	118
▲ Jordan JH400	590	<b>A+</b> Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50	83	•	106

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## Loudspeakers continued

Product	Price	Comments	Size: HxWxD (cm)	Site close to wall Bass from (Hz)	Site in free space Sensitivity (dB)	Floorstanding	Issue No.
▲ JPW AP2	180	<b>A</b> Offers real wood veneer at a bargain price; performance is cleaner but broadly comparable to P1 Vinyl overall	43.5x25.5x26	45	86	•	106
▲ JPW AP3	225	<b>A+</b> Pretty good stereo and well balanced overall it had its own character which is well suited to vinyl replay	52x25x29.5	57	90	•	46
▲▲ JPW Gold Monitor	80	<b>A</b> Great sound for pound value through bass and midband, but the top end's rather coarse	27x18x18	50	85	•	130
▲ JPW Minim	79	<b>A-</b> Very civilised but dynamically limited, the Minim is well suited to the smaller room and where limited loudness is acceptable	27.5x18x19.5	28	85	•	82
▲▲ JPW Mini Monitor	60	<b>A-</b> Ultra cheap Richer Sounds special is lightweight and short of welly, but a snip for surround sound use	27x18x17	50	85	•	122
▲ JPW P1	155	<b>A+</b> Honest and basically articulate if not very sophisticated, resolution is good but can sound a little wearing in bright systems	44x25.9x26.1	60	89	•	59
▲▲ JPW P1 Vinyl	135	<b>A</b> A lot of highly competent loudspeaker for the price, with a safe sound that's unlikely to disappoint.	43.5x25.5x26	32	87	•	102
▲▲ JPW Sonata	115	<b>A+</b> Well balanced and integrated, offers fine sound if limited bass and dynamic range, plus real tree wood at a nearly silly price	32x23x20	55	86	•	71
▲ JPW Sonata Plus	135	<b>A-</b> This luxury variation on the redoubtable Sonata theme features a metal dome tweeter, and isn't the better for it	32x23x21	30	87	•	90
▲ JRT AD1	500	<b>G+</b> A fair share of cosmetic deficiencies do little to spoil the impressive coherence and timing	59.5x28x36	28	86	•	86
▲ JRT AD1 Micro	389	<b>G</b> Delightful life and coherence, gives surprising impression of scale; some aggressive tendencies but very open to system tuning	28x17x21	50	87	•	94
▲ Jordan JH400	504	<b>A+</b> Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50	83	•	106
▲ KEF 104/2	1595	<b>G+</b> A reference point for dynamics, preferred without KUBE, suited to many rooms. Good stereo, high sound level	90x28x41.5	50	92	• •	60
KEF K120	169	<b>A</b> Physically pretty and sonically competent but undistinguished bookshelf size model has good sensitivity but limited extension	34x20.5x26	45	87	•	106
KEF Q30	349	<b>A</b> Fine focus from Uni-Q driver, but lacks drive and time coherence; acoustically smaller than it looks	73x19x29	44	88	• •	126
▲ KEF Q80	569	<b>A+</b> Uni-Q floorstander has good stereo and fine midband coherence, but bass lacks extension, drive and resolution	85x24.5x26.5	45	87	• •	106
KEF Q90	739	<b>A</b> Generous floorstander has even balance and decent extension but fails to communicate excitement and involvement effectively	90x25x32	25	88	• •	118
KEF AV1	2499	<b>G-</b> Awesomely built, finished and powerful subwoofer lacks the subtlety and unintrusiveness for top class hi-fi applications	43x56x50	<20	NA	• • •	128
Kammerzell Ref Mini Monitor	425	<b>G</b> A beguilingly sweet sound with good pace and drive, but scale is restricted and presence a little dulled considering the price	27x17x24	50	85	•	94
▲ Kenwood LS-770E	260	<b>G</b> Impressively communicative bookshelf model has fine vigour, scale and dynamics, if not the smoothest sound around	48x27x25	25	89	•	106
▲ Kenwood LS-500G	500	<b>G</b> Japanese designed and built luxury compact delivers an invigorating and exciting sound; an interesting contrast to some lazier models	45x23x26	48	89	•	118
▲ Legend II	200	<b>G</b> Liveliness, coherence and fine information retrieval justifies the odd looking moulded baffle construction	37x21x30	48	88	•	122
▲▲ Linn Index II/KuStone	374	<b>G</b> Stand and speaker looks and sounds very good, good bass extension and control, fine dynamic range. Clean, clear if a shade slow	44x21x23.5	28	86	•	90
▲ Linn Kaber	1298	<b>G+</b> Dry, bright balance emphasises superb dynamic range and transient precision, but can sound unforgiving	89x19x29	25	85	• •	118
▲ Linn Keilidh	579	<b>G+</b> Stunning timing and coherence and awesome bass drive, especially with ceramic plinth; sounds a bit shut in	83x20x27.5	22	87	• •	114
Living Voice Air Partner	11990	<b>E</b> Formidable horn design with astounding transparency, dynamics and speed. Its idiosyncracies are compensated by sheer energy	165x64x92	40	101	• •	117
▲ Lumley Monitor Reference 3	895	<b>G+</b> Lovely free stander suffers from indifferent bass alignment, but is fast, coherent, solid and very informative indeed.	87x27.5x28	30	90	•	106
Lumley Monitor Reference 4	375	<b>A</b> All metal diaphragm and real wood at fair price; balance uneven — upper mid forward with suspect bass tuning	36x17x23	44	86	•	126
Magneplanar SMGa	668	<b>A</b> Tonally 'rich', in the right room it proved a satisfactory musical experience	122x48x4.5	56	85	• •	46
Meridian Argent 1	995	<b>G+</b> Beautifully built, finished and shaped, has fine bass extension and virtual absence of 'boxiness'; needs a big amplifier	33x27x27	28	83	•	98
Meridian Argent 2	875	<b>G</b> Beautiful high-tech 'large compact' delivers extended, smooth and neutral sound with fair speed. Slate Audio stands essential	48.5x21x29.5	23	85	•	94
Meridian M30	950	<b>A</b> Pricey active speaker, easy on the ears and worth considering especially where space is at a premium	38.5x18x32	40	NA	•	46
▲ Mission 753	700	<b>G+</b> Gorgeous presentation and potential for open transparency. Floorstander with lots of drivers that gives lots of loudness	90x22x30.5	45	88	• •	114
▲ Mission 760i	130	<b>A+</b> Attractive little wall-mount miniature has livelier dynamics and bass drive than most of its type, but sounds as little shut in	29.5x18x20	48	87	•	110
▲ Mission 760i SE	150	<b>A+</b> Tweaked 760i variation is one the prettiest and best balanced babies around; a demanding amp load	29.5x18x20	50	87	• •	130
Mission 764i	480	<b>A</b> Generous and handsome floorstander looks fine material value for money, but good scale sound has lazy tendencies	89x25x32	22	86	• • •	118
Mission 765i	680	<b>A+</b> Big heavyweight floorstander has good sensitivity and bandwidth, but somehow lacks agility, authority and dynamic grip	102x25x33	22	91	• •	110
Mission 751	300	<b>A</b> Attractive luxury miniature has great sonic potential, but our review samples have been marred by sample variations	32x17x27	45	86	•	126
Monitor Audio MA1200 Gold II	1200	<b>G</b> Pricey but classy floorstanding variation on MA800 theme; beautifully voiced midband, heavy midbass	93.5x17x27	28	85	• •	122
▲ Monitor Audio Studio 6	800	<b>A+</b> Pretty but pricey metal diaphragm compact has clear and transparent midband but is ultimately lacking in vim, vigour and drive.	35x22x25	45	86	•	118
▲ Mordaunt-Short MS-10	130	<b>A</b> Hi-tech baby has fine bass/mid integrity but the top end is less appealing	30.5x18.5x21	50	86	•	130
Mordaunt-Short SW-1	150	<b>A-</b> Prettily finished and inexpensive passive subwoofer is only really useful with sub-miniature speakers	24x58x25	40	85	• • •	128
Morel Bassmaster 602	1200	<b>G+</b> Superbly built compact stand-mount, did well in listening tests but suffers (enjoys?) upper midband peak	24.5x40x22.5	25	84	•	114
NAD 801MM	100	<b>A-</b> A rather undistinguished sub-miniature with low sensitivity and indifferent sound quality	27x18x18	48	84	•	130
▲ NAD 804	320	<b>A+</b> Good value compact floorstander sounds lively and coherent, but quite coloured due to uneven balance too	75x20x26	25	89	• •	126
▲ NVA Cube 1	720	<b>G+</b> Attractive, semi-omni is very sturdily built, and gives an idiosyncratic but unusually open, spacious and informative sound	33x32x32	52	85	•	71
▲ NVA Cube 2	480	<b>G</b> A rude but exciting miniature, with unusually accomplished bass capabilities for its size	28.5x27x28.5	48	85	•	82
NVA Cubix	1400	<b>G</b> Too idiosyncratic for recommendation, the Cubix possesses remarkable bass extension for its size, but is tricky to optimise	60x32.5x32.5	28	84	•	78
Naim IBL	895	<b>G</b> This tiny floorstanding wall mount delivers outstanding dynamics, speed and detail, marred by pronounced upper mid forwardness	80x18x15-20	30	84	• •	94
▲ Naim SBL	1708	<b>G+</b> Impressive scale, full bandwidth, coherent, attractively discrete, coloured midband, very well balanced and agile	88x26.5x17-27	25	86	• •	102
▲ Neat Petite	525	<b>G+</b> Far from perfect, but one of the most entertaining and enjoyable speakers around, colorations notwithstanding.	30.5x20x18	33	86	•	102
▲ Origin Live OL2A	469	<b>G</b> Compact floorstander sounds open, transparent and evenly balanced; needs a big amp but enjoys hard driving	82x19x19	25	85	• •	122
Origin Live OL1	499	<b>G</b> Luxury miniature has very good overall balance, sacrificing sensitivity to achieve remarkable bass extension for the box size	30.5x19x21	25	82	•	106
Pioneer S-4UK	250	<b>A+</b> Carefully developed minimalist audiophile design has some vigour but suffers an intrusive upper mid peak	37x21x28	50	87	•	122
Polk RM 1000W	349	<b>A-</b> Not a true subwoofer at all, but rather the bass section of polk's elegant upmarket three box speaker system	31x52x33	45	90	• •	128
▲ Professional Monitor Co LB1	998	<b>G+</b> Delightful smoothness and transparency, though bass extension and sensitivity are both limited	53.5x18x26	33	86	•	110
Professional Monitor Co AB1	1600	<b>G</b> Bulky stand-mount transmission line has lovely panel-like transparency, slightly shut in balance, and needs a big room	79x27x43	22	89	•	114
▲ Quad ESL-63	2384	<b>G+</b> This classic electrostatic may not be punchy in the bass, but has strengths that some can't live without	92x66x27	34	84	• •	60
▲ Rega EL8	298	<b>G</b> Kite drivers in compact floorstander give more bass but a shade less coherence; good for small rooms and budget systems	75x16.5x21	55	86	•	122
▲ Rega ELA	405	<b>G</b> Very compact floorstander with integral stand has serious coherence and dynamics, but a measure of brightness and untidiness	84.5x20x30	30	86	•	110
▲▲ Rega Kite	198	<b>G</b> Has splendid timing and coherence, sounds very explicit and informative, if a bit bright and short of grunt	31x19x20	50	87	•	114
▲▲ REL Strata	499	<b>G+</b> Outstandingly value and performance active subwoofer adds serious bass unintrusively to any small speaker system	52x42x31	<20	NA	• • •	128
▲▲ Rogers LS2a/2	229	<b>G</b> Balance is a bit warm and rich but 2a/2 has delightful mid-to-treble coherence and transparency, and more welly than Mk1	35.5x23x22	30	84	•	106
Rogers LS4a/2	300	<b>A+</b> Civilised but a trifle lazy, this large bookshelf model hasn't quite the timing or agility to be particularly engrossing	43x25.5x25.5	25	86	•	110
Rogers LS6a/2	399	<b>G</b> Largish stand-mount is well built, measures well, good material value, but sounds a bit heavy and lacklustre	51x28x29.5	22	87	•	114



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# Loudspeakers continued

Product	EPrice	Comments	Size: HxWxD (cm)	Site in free space	Site close to wall	Site in free space Bass from (Hz)	Sensitivity (dB)	Floorstanding	Issue No.
Rogers LS8a	499	<b>A+</b> A mixed bag, with plenty of scale and welly but lacking the subtlety, clarity and agility delivered by some rivals	89x25.5x25	48	91	•	•	•	102
▲ Rogers Studio 3	450	<b>G</b> Pricey LS3/5A-derived wall-mount sub-miniature is excitingly coherent if a bit lightweight; no real loudness capabilities	31x19x17	30	83	•	•	•	118
▲ Rogers Studio 1a	599	<b>G-</b> Classic BBC monitor sound sensitively updated – transparent and natural with fine stereo, but a touch 'heavy' in balance	63.5x30.5x30.5	36	87	•	•	•	66
▲ Rogers Studio 7	880	<b>G</b> Latest variation on classic BBC-monitor theme looks old fashioned but has beautifully voiced, laid back sound	63x30.5x30.5	30	88	•	•	•	122
Royd Topaz	173	<b>A+</b> Cheerful, articulate and essentially communicative miniature can also sound a trifle scrappy and shut in; well worth trying	30.5x20.5x19	50	87	•	•	•	114
Royd Abbot	666	<b>A+</b> Engaging and dramatic dynamics and fine transient coherence are hampered by a rather coloured mid-forward balance	83x20x34	43	88	•	•	•	118
Ruark Swordsman Plus	299	<b>A</b> Real wood variation on the Swordsman theme looks and measures rather better than it sounds	38x20x28	27	84	•	•	•	98
Ruark Templar	479	<b>A+</b> Compact floorstander with striking baffle has decent bass/mid but dull treble; could tame over-bright system	73x19x27	25	85	•	•	•	122
▲ Ruark Talisman 2	700	<b>G</b> Less ideologically committed than some compact floorstanding rivals, its key strength lies in fine all round compromise	86x25x31	30	86	•	•	•	118
SD Acoustics Ribbon	2950	<b>G+</b> Amplifier sensitive, Ribbon is a lively and loud hybrid marred by some colorations; some like it, others don't	152x30x(15-30)	30	91	•	•	•	81
▲ SD Acoustics SD1	1650	<b>G+</b> A large scale, airy and unusually detailed system with excellent dynamics. A warmer balance than original model	123.5x38.2x32	50	90	•	•	•	60
▲ SD Acoustics SD3	399	<b>G</b> Port firmly blocked, the new SD3 has the agility and charm of a quality miniature, with good bass extension but low sensitivity	38x19.5x29	25	83	•	•	•	106
SD Acoustics SD4	699	<b>G</b> Tall slim floorstander has fine balance, good bass extension and lovely open midband transparency	100.5x20x30.5	25	85	•	•	•	114
Shahinian Arc	1062	<b>G</b> Unusual and occasionally wonderful small floorstanding omni; too bright but exceptionally coherent and revealing	69x35x25	24	85	•	•	•	110
Snell JIII	770	<b>G</b> Dated styling belied by fine sensitivity and bass extension, and a lively if slightly untidy and not quite coherent sound	58x33x25	30	89	•	•	•	118
▲ Spendor S20	579	<b>G</b> Maintains Spendor's tradition for peerless mid-to-treble coherence and perspectives. Bass is rather unconvincing.	38x22x26	25	83	•	•	•	102
Spica Angelus	1295	<b>A</b> A little bass shy and soft in the bass and lower mid, otherwise tidy, extremely lively and fluid, if uneven overall	116.8x53.3x26	50	86	•	•	•	60
Spica TC50	649	<b>G</b> This triangular-profile 'grown up' miniature is a shade boxy and laid back but has good rhythmic and musical integrity	40.5x33x29	55	88	•	•	•	71
Spica TC50SE	849	<b>G</b> A heavily UK-modified TC50, the SE sounds less boxy and more spacious, but lacks some of the urgency of the standard model	40.5x33x29	55	88	•	•	•	71
TDL NFM	120	<b>A-</b> A disappointing underperformer in our tests, at a price that's not very nice either	27x18x18	50	86	•	•	•	130
▲ TDL RTL3	400	<b>A+</b> Bargain price floorstander has rich, heavy and bright sound with good scale and fine basic neutrality	92x20x38	25	88	•	•	•	126
TDL Studio 0.5	499	<b>G</b> Tiny floorstanding transmission line has good agility but doesn't provide the coherence or even balance of Studio 1	55x20x30	40	85	•	•	•	94
▲ TDL Studio 1	699	<b>G</b> Genuinely extended bass from a compact enclosure, very detailed but a shade clinical and detached in presentation	76x23x33	25	84	•	•	•	78
▲ TDL Studio 1M	899	<b>G+</b> Transmission line helps bring the best from metal cone driver: lovely transparency and fine bass extension	81x23x33	<20	84	•	•	•	118
▲ TDL Reference Monitor	1999	<b>G+</b> Fine solidity and good accuracy, with great bass extension. Needs a big room and can sound a bit lazy and a shade tinkly	118.5x30x47	28	85	•	•	•	66
Tannoy 603 II	140	<b>A-</b> Pretty looking but altogether rather dull sounding mini-hexagon is less effective than larger brethren	33.5x22x16	45	86	•	•	•	130
▲ Tannoy 607 II	220	<b>A</b> Large bookshelf, smart hexagonal box has fine bass for the price, but treble sounds rather shut in	50x32x24	25	88	•	•	•	122
▲ Tannoy 609 II	295	<b>A+</b> Large bookshelf size model with dual concentric driver has fine balance and scale with low coloration	50x32x24	22	86	•	•	•	126
▲ Tannoy Westminster	6000	<b>G+</b> These awesome horn loaded speakers are remarkably controlled and impressive, if only suited to a few pockets and rooms	Huge	38	96	•	•	•	Col
Technics SB-EX2	180	<b>A</b> Nicely presented, well built and decent size enclosure sounds solid but somewhat dull	48x23.5x27	20	86	•	•	•	98
▲ Technics SB-RX50	650	<b>A+</b> A smooth and well balanced loudspeaker, its minor weakness being a mildly excessive low bass	48x30x26	40	86	•	•	•	46
▲ Thiel SCS	1069	<b>G+</b> Luxury piano-gloss compact sets class-leading standards for coherence and communication, can sound a shade dark and shut in	40x22x23	45	87	•	•	•	114
Thiel CS1.2	1219	<b>G</b> Elegant compact floorstander has fine balance and dynamic range, but transient timing and dynamics are less convincing	94x27x27	30	86	•	•	•	118
▲ Totem Model One	995	<b>G</b> Utterly delightful but exasperatingly expensive luxury miniature sets the benchmark for its size	31x16.5x23	28	86	•	•	•	122
Vandersteen 2Ce	1395	<b>G+</b> This compact American floorstander's elegant staggered baffle arrangement contributes to a refreshing freedom from boxiness	100x30.7x25.6	23	87	•	•	•	86
Visonik David 6001	163	<b>P</b> Sharp styling but the complex grillework worsens a sound which starts off with too much top and not enough bottom	20x12x13	130	87	•	•	•	74
▲ Wharfedale 425	200	<b>A+</b> Large bookshelf size 505 heir shows fine control and a conservative balance ideally suited to quality systems on a budget	40x27x26	45	87	•	•	•	118
▲ Wharfedale Delta 30.2	100	<b>A</b> Has a bigger main driver than many, and so packs a bit more welly and loudness. Coloration is rather obvious, but timing is good	38x22x17	48	88	•	•	•	98
▲ Wharfedale CRS3	89	<b>A+</b> Loads of fun — a remarkably coherent and lively performer at any price; pity it doesn't look prettier	38x22x18	50	88	•	•	•	122
Wharfedale Diamond V	130	<b>A</b> This miniature is smoother than most, but rather stodgy with it, inspiring little enthusiasm among our listeners	27x18x20	50	86	•	•	•	114
Yamaha YST-SW50	199	<b>A</b> Bargain price amplified subwoofer is too small for serious bass freaks, but does a fair job for the price	48x21x33	35	NA	•	•	•	128
▲ Yamaha NS 1000M	1200	<b>G+</b> Living up to its monitor label, and tonally well suited to digital material, it's superbly crafted and capable of high levels	67.5x37.5x32.5	40	90	•	•	•	46
▲ Zyp A1	199	<b>A+</b> Cute metal cased micro-miniature is quite coloured but great fun, with surprising dynamics and fine wall-loaded room balance	22.5x14.5x13	30	85	•	•	•	110



## Systems

Systems is a generic title that we've chosen to describe any form of complete system package. Fundamentally what we're talking about here is midi and mini systems, you know those all singing all dancing, lights blazing systems that hi-fi snobs are allergic to. Sold on the basis of their ability to play virtually all mediums at the flick of a remote control switch stack systems offer a plethora of features, and the dearer the system the more complex

they tend to become. With things like double cassette decks, multi preset tuners, CD players and graphic equalisers supplied as standard the big boys of the stack world offer such luxuries as Surround Sound, separate chassis for different components and occasionally a record player. They usually have a few line inputs for extra sources and a few are available without loudspeakers. As the latter are often the weakest part of a stack system buying good quality speakers

separately will bring worthwhile improvements. The section headings for stack systems include size of the complete stack without speakers and rated output per channel — where a system has more than two channels this is indicated in the comments. Tuner presets and the existence of a remote control are self explanatory. A blob in loudspeakers shows that they supplied, an o indicates that they are optional. The final column is for those of you with records to play.

## Systems

Product	EPrice	Comments	Size: HxWxD (cm)	Rated output Watts	Remote control	Tuner presets	Loudspeakers	Turntable	Issue No.
▲ Denon D110	870	<b>G</b> Nearly hi-fi from pretty but pricey silver stack; richer, fuller speakers would help	37x27x33	40	30	•	o	•	125
Goodmans System 700	735	<b>A</b> Separates flexibility and upgraeability in remote midi package; anodyne sound	69x35x37	50	20	•	•	•	125
▲ JVC Adagio G7	799	<b>A</b> Wondrous 2-speaker surround movie sound system, but a very uneven package elsewhere. Four by 20W output	42x28x28	20	40	•	•	•	125



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# Systems continued

Product	£Price	Comments	Size: HxWxD (cm)	Rated output Watts	Remote control	Tuner presets	Loudspeakers	Turntable	Issue No.
▲ Kenwood HD-1000	1000	<b>E</b> Mini lifestyle system, well built with minimalist facilities and exacting performance standards all round	30x27x35	40	30	•	•	•	131
Marantz 1020	1000	<b>G</b> Component lifestyle system which is as elegant on audition as it is to look at	22x42x32	30	20	•	•	•	131
Onkyo L-909	1200	<b>G</b> Simple yet flexible lifestyle mini system suffers iffy cassette deck set-up, but otherwise satisfies	38x28x32	40	30	•	•	•	131
Philips FW91	999	<b>A+</b> Good looking and performing package rendered expensive by inclusion of DCC deck	37x26x32	60	30	•	•	•	125
▲ Pioneer N53M	549	<b>A+</b> Cheap, occasionally nasty but undeniably cheerful and entertaining if horrid speakers are discarded	36x26x28	30	24	•	•	•	125
▲ Technics SC-CH950	1000	<b>A+</b> Classy if rather bland allrounder includes useful Dolby Pro-Logic AV capabilities	42x27x34	60	39	•	•	•	125



## Tuners

The radio medium operates at a much lower profile than TV, but in areas outside pop music the BBC service is the envy of the world. Live Prom concerts can rival all other sources from a hi-fi perspective.

Only the FM (VHF) bands give stereo hi-fi sound, though AM (MW & LW) are useful for certain transmissions in the UK.

Something of a hi-fi afterthought, tuners are often selected merely to match a chosen ampli-

er cosmetically. However, the task they carry out is far from simple, combining the skills of RF (reception) and audio (signal processing) engineering. The importance of the former will depend on local reception conditions, but money invested in a high quality outside aerial system is well spent.

Tuners come in two basic types. Analogue models tune gradually (and usually manually) across the bands, and can have analogue or digi-

tal displays; they are often preferred for sound quality, and are certainly best for AM bands. Digital tuners offer convenient automatic tune facilities and pre-set memories.

The 'Presets' column heading shows how many different frequencies a tuner can memorise for instant access. FM, LW and MW show which wavebands it can access. 'Signal strength meters' are useful for aerial alignment. 'Automatic tuning' means that a tuner can seek out signals for you.

## Tuners

Product	£Price	Comments	Presets	Signal strength meter	Automatic tuning	Manual tuning	Issue No.
			FM	LW	MW		
Aiwa XT-003	120	<b>A-</b> Economically designed and built in the UK, but trade-offs have a marked influence on FM and AM sound quality.	30	•	•	•	93
▲ Aiwa XT-950	150	<b>A</b> Decent enough performance all round given the modest price, though RF tweaks have limited value	24	•	•	•	129
▲ Akai AT-93L	280	<b>G+</b> By AM standards presentable (good) while FM delivers the goods	20	•	•	•	65
Arcam Delta 280	350	<b>G+</b> Fine sound quality marred by mild synthesiser whine; RF performance only average, remote £60 extra	20	•	•	•	120
▲ Audiolab 8000T	700	<b>VG</b> Unusually combines fine sound quality and RF performance (inc AM); superb ergonomics are a joy to use	39	•	•	•	120
Aura TU-50	300	<b>G</b> Tonally neutral, but with rather poor imaging and a certain woodenness to the sound.	16	•	•	•	109
▲ Denon TU-260L	120	<b>G+</b> Bare minimum of features. Careful designwork promises a surprisingly open and vivacious sound, so don't overlook it!	20	•	•	•	93
▲ Denon TU-580RD	220	<b>G</b> Fine feature package including remote and RDS, plus excellent RF performance and decent sound quality	30	•	•	•	120
Harman Kardon TU9200	219	<b>A</b> The listening panel appreciated its liveliness, but found it a little muddled.	32	•	•	•	109
▲ Harman Kardon TU9400	299	<b>G+</b> Striking in appearance and with a sound to match, it comfortably exceeded our expectations. On stereo FM it's HK's best yet.	24	•	•	•	93
Harman Kardon TU9600	499	<b>G</b> Good bass and detail, and good - perhaps slightly enhanced dynamics	24	•	•	•	109
JVC FX-362	140	<b>A-</b> Disappointing all round performance — watch out for aerial input overload in strong signal areas. Tuning knob unspecial	40	•	•	•	129
Kenwood KT2050L	150	<b>A-</b> Decent RF capabilities despite simple front end. Sounds a bit bright and ergonomics are a bit complex	30	•	•	•	129
Kenwood KT-3050L	170	<b>A</b> Excellent RF performance and plenty of features including RDS, but did sound rather ordinary under our conditions	39	•	•	•	120
▲ Linn Kremlin	1995	<b>E</b> Controversially good sound at a very high price. The reviewer's saving up but you should check it out for yourself	80	•	•	•	120
▲ Magnum Dynalab FT101	825	<b>G+</b> Although expensive for its fairly minimum set of facilities, its excellent sound makes up for what it lacks elsewhere	•	•	•	•	72
Marantz ST-53	170	<b>A+</b> Sweet sound could well satisfy audiophile sensibilities, but selectivity is not great	59	•	•	•	129
▲ Meridian 604	1350	<b>VG</b> Unique digital convertor makes most sense in Meridian system context; smooth sweet sound with fine front end	30	•	•	•	120
▲ Naim NAT 01	1453	<b>E</b> There may be better sounding tuners in the world, but we have yet to hear one	•	•	•	•	50
▲ Quad FM4	424	<b>G+</b> Fine sound, excellent ease of use, good build and finish and a more than satisfactory technical performance	7	•	•	•	50
Quad 66	519	<b>G+</b> Very pretty and compact but technically unadventurous. Smooth sound but only makes sense in Quad system context	19	•	•	•	120
▲ Rotel RT-930AX	175	<b>G-</b> A competent rather than exciting performer, with low audible interference though slightly compressed and muddled sound.	20	•	•	•	108
Sherwood TX-3010C	120	<b>A</b> Lots of features and fine RF discrimination for price. Sound is communicative but inconsistently tacky	30	•	•	•	120
▲ Teac T-X4030	120	<b>A</b> Not exactly special, but still a well balanced, tolerable and capable allrounder at a very reasonable price	20	•	•	•	129
Yamaha TX-350L	130	<b>A-</b> Enticingly pretty and compact presentation but performance isn't great, beware of aerial overload	40	•	•	•	129

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# Turntables – cartridges

Cartridges fall into two groups: high output models, capable of working directly into most amplifiers and categorised as having a normal (N) output, and more expensive low and very low output models (L, VL). Stereotypically, low output cartridges use the moving coil principle of operation, have better mechanical integrity and tighter tolerances, and

give better performance but at much higher cost. With CD now the dominant medium many amplifiers are no longer equipped with the necessary phono input for a cartridge and a separate phono stage is necessary. Valve designs need either an extra head amp or transformer to cope with the low output of moving coil cartridges.

Cartridge/amplifier interfacing can be very

subtle, but even basic high output MM designs benefit in overall balance from optimised amplifier capacitance loading. The mechanical characteristic of cantilever compliance ('springiness') needs to be considered in the light of the effective mass of the tonearm, and to achieve a good match compare the effective mass requirements figures with the actual effective mass of specific arms.

## Turntables – cartridges

Product	Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
▲▲ Arcam C77	30	<b>A+</b> A sensible moving magnet package with good bounce at a competitive price	6-16	N	•		48
▲▲ Arcam C77Mg	40	<b>A</b> Punchy sound quality with plenty of extra energy to liven things up. The solid body seems well worth the extra £10	4-8	N	•		67
▲ Arcam E77Mg	60	<b>A</b> Our sample had a disappointing stylus, but gave a coherent, rich and laid back sound, with good 'scale'	3-8	N	•		48
▲ Arcam P77Mg	73	<b>A+</b> Preferred to its cheaper partner by virtue of a better tip. Channel balance could have been better	4-9	N	•		48
▲ Audio Note IO IIV	1395	<b>E</b> One of the best, giving 'an extraordinarily relaxing midrange clarity', needs a transformer	8-18	VL		•	100
▲ Audio-Technica ART1	850	<b>VG</b> This is a delicate and very fluid-sounding MC that tracks well, offers very low distortion and exceptionally good separation	9-18	L		•	72
▲ Audio-Technica AT-420E	36	<b>A</b> Better suited to pop recordings, this MM bears some of the sonic hallmarks of the Linn K5	7-14	N	•		67
▲▲ Audio-Technica AT-95E	20	<b>A</b> Clear, dynamic if richly balanced, the magnetic '95E is a definite Best Buy	8-14	N	•		48
▲ Audio-Technica OC-5	130	<b>G</b> For the price, it's unusually effortless and detailed, but it tends to become rather relentless and tiring after a while.	5-14	L		•	103
Audioquest AQ 404i-L	500	<b>G+</b> Slight harshness detracted from the performance of this otherwise clear-sounding and detailed cartridge	8-16	L		•	84
Audioquest AQ 7000	1295	<b>G+</b> Stunning stereo imaging and good detail at low levels are spoiled by less-than-perfect tracking and high sensitivity to arms.	6-20	L		•	91
Denon DL103	100	<b>A+</b> Good performance in bass and general 'life' is seriously let down by its spherical stylus which kills subtle details.	9-22	L		•	103
▲▲ Denon DL110	70	<b>G</b> Firmly recommended as a fine all-rounder, this high-output MC model is likely to perform well in nearly all circumstances	6-16	N		•	48
Denon DL160	90	<b>G</b> Although listeners just preferred the 110, its brother here proved a twin in lab tests and is still "thoroughly competent"	6-16	N		•	43
▲ Denon DL304	200	<b>VG</b> Uncolored, detailed, neutral, superb tracking; top notch altogether, and a top notch bargain too.	4-12	L		•	103
▲ Dynavector 17D2	298	<b>VG</b> Clear, detailed, neutral and generally very informative - excellent.	6-18	L		•	91
Dynavector XX-1	698	<b>G+</b> Good, but not immensely competitive at the price, and not helped by comparison with the low output version	7-15	N		•	84
▲ Dynavector XX-1L	698	<b>VG</b> Very clear, very detailed, no troubles with tracking; response lift around 20kHz seems to do no harm	7-13	L		•	84
Empire Benz Micro MC-Gold	150	<b>G</b> Nothing is obviously wrong, but nothing is stunningly right either. Safe, but perhaps a little too safe	7-17	L		•	103
▲ Empire Benz Micro MC-Silver	150	<b>G</b> Ultimately not the peer of the MC Gold is more appropriate to the sort of equipment it's likely to be partnered with	8-18	N		•	103
▲ Empire Benz-Micro MC-3	800	<b>G+</b> Offers a warmer and very transparent account of the music. Its tracking prowess is slightly limited	5-12	L		•	72
Glanz GMC-10LX	80	<b>A+</b> Bearing some of the hallmarks of the '10EH, the '10LX is still less competitive in the sonic stakes	7-15	L		•	67
▲ Glanz GMC-20E	129	<b>G+</b> Very good tracking, smooth sound and good detail. Very slight surface noise enhancement	5-10	L		•	91
▲ Goldring 1012	50	<b>G</b> Slightly harsh sound but plenty of life and quite good detail. Some very high frequency coloration apparent	6-12	N		•	85
▲ Goldring 1022	70	<b>G</b> As with 1012, a touch harsh; detail and transient purity improved, though, and it goes well with electric guitar!	5-11	N		•	85
Goldring 1042	90	<b>G</b> Not terribly subtle, and not such good value alongside 1012 and 1022. Quite lively, though	7-12	N		•	91
▲ Goldring Elan	20	<b>A</b> A lightweight and frisky-sounding MM that appears to be based upon the same body as the Nagaoka mm4	7-15	N		•	67
Goldring Elite	200	<b>G</b> The basics are right, and it will cheerfully tackle any source material, but its sound possesses a certain dirtiness	8-18	L		•	103
Goldring Eroica H	100	<b>G-</b> More confused and coloured than low-output LX, high output less of an issue these days	8-15	N		•	84
▲ Goldring Eroica LX	100	<b>G</b> Not the most subtle cartridge in the world; can sound edgy at times, but lively and informative	8-14	L		•	84
Goldring Excel	549	<b>G</b> Errs on the warm and heavy side of neutral. Strong bass lines are its forte, but resolution of subtle treble details is weak	6-13	L		•	72
Goldring Excel GS	600	<b>G+</b> True high end quality in its lack of colorations, but tracking seems indifferent and high levels tend to sound rough and edgy.	9-20	L		•	103
▲ Linn K5	49	<b>A+</b> Not as crisply focused as the costlier Linn magnetics, the K5 offers a smoother presentation	7-16	N		•	67
▲▲ Linn K9	98	<b>G</b> Linn threw this model into the leading pack by beefing up the Basik's bodywork and adding a super stylus	6-15	N		•	Col
London Maroon	199	<b>A+</b> Now manufactured under the London brand name this Decca cartridge is as iconoclastic as ever	9-20	N		•	67
London Super Gold	339	<b>A-</b> Immediate and detailed, but very coloured, very nonlinear and questionable effect on records. Devotees swear by it	9-15	N		•	84
▲ Militek Aurora	299	<b>G+</b> An overall feeling of relaxed ease characterised this clear and atmospheric Kiseki-built cartridge	8-16	N		•	Col
▲▲ Ortofon 510	32	<b>G+</b> For the price, a good blend of virtues - weight, clarity and neutrality.	3-11	N		•	85
▲ Ortofon 520	55	<b>A+</b> Very sensitive to load capacitance this new Ortofon maintains the company tradition for a lively, effervescent SQ	7-16	N		•	67
▲ Ortofon 530	85	<b>G+</b> Very clean and assured sound; transients not quite perfectly pure but plenty of detail.	4-11	N		•	85
Ortofon 540	110	<b>A</b> Graced with FGII stylus but possessed of too high a compliance for broad arm matching. It could also sound a little unforgiving	3-8	N		•	67
▲▲ Ortofon MC10 Super	85	<b>G</b> "What a delightfully sweet-sounding cartridge this is ..." we said	5-15	L		•	48
▲▲ Ortofon MC15 Super	110	<b>G+</b> A good all-rounder, with outstanding performance in detail retrieval, even if it can be very slightly bright and close-up	10-24	L		•	103
▲ Ortofon MC3 Turbo	110	<b>G</b> Not terribly subtle, but it obviously doesn't aim at that. The 3 Turbo is bright, cheerful and bouncy - take it as it comes!	10-24	N		•	103
▲ Ortofon MC3000 MkII	950	<b>E</b> Low levels of body resonance are a real ear-opener. Nothing to criticise elsewhere; one of the very best	9-16	VL		•	84
Ortofon MC5000	1500	<b>G</b> Review sample could not be fully run-in, limited tracking ability, bright and forward sound, though imaging is excellent	12-20	VL		•	91
Rega Bias	34	<b>A+</b> Difficult to mount in some arms due to its shallow build, the bias offers a gentle, refined SQ	4-10	N		•	67
▲ Rega Elys	74	<b>G</b> Clearly superior to the Bias, despite their common heritage, the Elys is both more detailed, accurate and musically convincing	8-15	N		•	67
▲ Roksan Corus Black	130	<b>G</b> Recognisably related to Corus Blue, but distinctly more civilised and smoother.	7-12	N		•	91
Roksan Corus Blue	75	<b>G</b> Roksan-specified modified Goldring 1012; slight harshness detracts from otherwise good sound.	7-12	N		•	91
▲ Shure ME97HE	55	<b>A+</b> It won't turn a sow's ear of a turntable into a silk purse, but will at least keep going and produce an acceptable result	8-20	N		•	48
Shure V15 VMR	220	<b>A+</b> Initial listening gave promising results, but extended familiarity gave the feeling of a lack of energy and a "shut-in" sound	5-12	N		•	38



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# Turntables – cartridges continued

Product	£Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
van den Hul Grasshopper III GLA	3200	<b>E</b> Undoubtedly one of the finest cartridges available, it has tremendous bandwidth, energy and finesse	6-10	L		•	122
van den Hul MC One	975	<b>G+</b> This extended all the positive qualities of the '10 but added greater authority and scale - worth it for the extra money	6-12	L		•	60
van den Hul MC One/High	1100	<b>G+</b> Slight softening on transients was the only real flaw, but it didn't quite seem to have that special touch one expects	8-15	L		•	84
van den Hul MC Two	1300	<b>G+</b> Connected directly to any standard MM input it rewards with a highly detailed yet fluid and musically convincing portrayal	6-13	N		•	72
van den Hul MC10	775	<b>G+</b> A neutral balanced performer giving transparent midrange, fine depth and focus with firm extended bass. Gosh!	5-10	L		•	60
van den Hul MM1	275	<b>G+</b> If woody midrange coloration could be tamed, the excellent imaging and admirable security would make it excellent	7-15	L		•	103

## Turntables and tonearms

**S**pecialist turntables are what high fidelity sound is all about. CD may offer silent back-grounds and flat frequency responses but they can't match the dynamics and superlative timing that serious turntable users take for granted. Turntables at the cheaper end of the market (sub-£350) tend to be supplied with matching tonearm, and often include a 'starter' cartridge. Still better quality is found at higher prices

amongst the separate motor units and tonearms. Careful partnering and set-up is essential for these components, but 'sympathetic' combinations exist.

The columns show from left to right, 'arm effective mass' which relates to cartridge compliance and is explained in the 'Cartridges' introduction. 'Suspended subchassis' - decks which have some form of internal isolation, generally in the

form of springs but occasionally more solid materials such as rubber. 'Manual' and 'Automatic' refer to the operational tendencies of the deck/arm combination - automatic high end turntables are as rare as hens teeth. 'Cartridge' - if one is supplied. 'Belt drive' as opposed to direct drive is the preferred method in most quality decks. An 'Electronic PSU' offers switchable speed change and a 'smoother' power supply for better sound.

## Turntables

Product	£Price	Comments	Arm effective mass (g)	Suspended subchassis	Manual	Automatic	Cartridge	Electronic PSU	Belt drive	Issue No.
Alphason Sonata/HR100S MCS	1785	<b>G+</b> Good sound in all areas - bass, clarity and neutrality all in the top class and bettered by very few decks at price	13	•	•			•	•	79
Dual CS-503-2	160	<b>A</b> Not wholly inspiring; generally coarse and wooly sound is at least not offensive, but easily bettered by the CS505-4	10				•	•	•	91
Dual CS-505-4	200	<b>A</b> Consistent sounding and well isolated turntable. It is slightly lacking in balls, compensates with a consistently un-muddled presentation	10				•	•	•	103
Kuzma Stabi/Stogi Reference	2000	<b>G+</b> Beautifully made solid oak plinth, the Stabi also sounds very clear, detailed and extended. Stogi Reference is very capable.	12	•	•					91
Linn Basik	299	<b>A+</b> Strong midband analysis and imagery, clean if sharp treble is matched to a good if occasionally wooden bass	10		•			•	•	103
Linn LP12 Basik/Akito	904	<b>G</b> Trails the full LP12 significantly, but pace, rhythm, timing etc. still in top class, and bass tauter than of old	10	•	•					103
Linn LP12-Lingo/Ekos	2642	<b>G+</b> The classic reference is improved by the Lingo but charming character remains. Ekos is well made and suited to many decks	9	•	•			•	•	91
Michell Gyrodec	697	<b>G</b> Sweet and natural sounding player, well suited to Rega RB300. Aesthetics, and the acres of clear acrylic are very distinctive	NA	•	•			•	•	55
Michell Syncro	325	<b>G</b> A happy blend of qualities endows the stylish Syncro with a blend of subtlety and force - the mailed fist in the velvet glove	NA	•	•					67
Pink Triangle Anniversary	1495	<b>E</b> Possibly the most detailed, clear and neutral deck around. Likeness to master tape is uncanny	NA	•	•			•	•	91
Pink Triangle Export	890	<b>E</b> The PT TOO with built in PS. Retains features of great transparency and neutrality. Review sample had highish motor noise	NA	•	•			•	•	91
Rega Planar 2	185	<b>G</b> A remarkable product at the price, surprisingly articulate and confident	11.5	•				•		48
Rega Planar 3	250	<b>G</b> A long time leader in its category, the '3 (with excellent RB300 arm) sounded nicely 'musical' in a balanced and coherent manner	11.5	•				•		48
Roksan Radius/Tabriz zi	740	<b>G</b> Design is subtle, refined and easy on the eye. Musically it offers exceptional performance with a minimum of fuss	9	•				•		103
Systemdek 1.920	235	<b>A-</b> The motor unit is derivative of the Rega Planar 2 with a Moth arm. Up tempo even bright at times but never lacks enthusiasm	12	•				•		115
Systemdek IIX/900	230	<b>G</b> A high performance budget turntable which is particularly strong at fine detail resolution and imagery	NA	•	•					103
Systemdek IIXE/900AP	388	<b>G+</b> The acrylic platter'd IIXE is one of the most capable budget decks on the market, good resolution, dynamics and timing	NA	•	•			•	•	103
Thorens TD-3001/TP90SF	760	<b>G</b> Excellent middle ranking esoterica, with strong all round abilities rather than excellence in particular areas	NA	•	•			•	•	103
Thorens TD166 VI/UK/RB250	280	<b>A-</b> Refined and articulate sound with well focused imagery, suitable for use with good MM and budget MC cartridges	11.5	•	•					103
Thorens TD2001	650	<b>G-</b> Similar to TD320 but much dearer - why? Sound is comfortable but not very detailed	15	•		•				91
Voyd 0.5	3368	<b>E</b> Halfway between standard and Reference Voyds with the latter's platter and bearing. Superb finish, colourful and dynamic sound	NA	•	•			•	•	72
Voyd Reference	5950	<b>E</b> Voyd's flagship, equipped with three substantial motors, a Lexan platter and brute PS. A strong contender for world's best	NA	•	•			•	•	C91
Well Tempered WTAT	1690	<b>G+</b> Intriguing/challenging design. Musically it is not ideal, but has a limpid quality and a lack of artificiality that sets standards	7.5	•				•		67

## Tonearms

Product	£Price	Comments	Effective mass (g)	Height adjustment	Pivoted	Parallel tracking	Issue No.
Alphason HR100S	490	<b>VG</b> S-shaped arm sounds smooth, but nevertheless reproduces transients with fine attack	10	•		•	C86
Kuzma Stogi Reference	1000	<b>VG</b> Large, solid and well made arm, gives exceptionally clear sound with just a hint of brightness	12	•		•	79
Linn Ekos	1297	<b>VG</b> Superb, state of the art design which builds significantly on predecessor Ittok's strengths	9	•		•	67
Moth arm	95	<b>G+</b> The ultimate budget arm? Refined, detailed, sweet and natural	12			•	60
Rega RB300	139	<b>VG</b> Despite its modest price it sets exceptional performance standards and could be used on many high end turntables	11.5			•	60
Roksan Tabriz	190	<b>VG</b> Targetted at the Xerxes, this is a good alternative to the Rega arms in many cases - a trifle bright	9	•		•	91
SME 309	568	<b>VG</b> Beautifully made and finished, fully adjustable, a highly neutral performer	10	•		•	79
SME Series IV	828	<b>VG</b> Superb engineering and finish with a finely balanced sound, impressive stereo focus and low colouration	10.5	•		•	60
SME Series V	1233	<b>E</b> Excellent in all respects, this arm arguably sets the standard for pivoted arms regardless of price	10.5	•		•	60



# Personal messages



Paul Messenger, hi-fi sage and three times former editor of *Choice*, explores the pros and cons of dipole and omni loudspeakers. They sound radically different but each in its own way has the ability to involve and entertain.

The obvious subject for discussion in my column this month was a startling juxtaposition of two virtually opposite approaches to speaker design. I'd spent several days tuned into the old Quad *Electrostatic*, writing a retrospective on this remarkable old-timer for our new baby audiophile magazine the *EAR*, given away with our last issue. Once again, I had been struck by the sense of intimacy in the way this design communicates with the (sweet spot) listener—a comparison which starts to make sense when you consider how it interacts (minimally) with the room.

The Quads were replaced by the latest version of the Shahinian *Arc*, a most intriguing design that I've discussed and reviewed before. Both *ELS* and *Arc* are exceptional loudspeakers in their ways, but the contrast in the listening experience doesn't come much greater—largely, I suspect, because they represent opposite extremes of the distribution spectrum.

The full range dipole (or doublet) like the Quad (and various panel designs) radiates sound in a figure-of-eight pattern, concentrating the output in two (mutually out-of-phase) lobes, one in front and one behind the panel. They have to be well out from the end wall, but comparatively little sound goes upwards, downwards or sideways to bounce off walls, floor and ceiling en route to the listener. Therefore one hears relatively more of the direct and less of the reflected sound than with a conventional speaker. Headphones eliminate all room reflection effects.

Because its three monopole drivers are placed on a baffle that's only 30

degrees off the horizontal, the *Arc* is close to an omni-directional design, which represents the complete opposite of the dipole condition. It's not an extreme case like the Bose *901* or some more expensive Shahinians, but nevertheless goes well down the road.

Just like the Quad, the listener will still get the majority of the sound direct from the drivers, but because the *Arc* bounces lots of sound off the ceiling and

and musicians into your room, like an omni? There's no glib answer. Both have validity, and if reason seems to favour the dipole/panel approach, the emotional reaction is inclined to support the omni. Trying to bring the musicians into your room omni-style might be an unrealistic objective, but it can also be hugely entertaining.

The down side is that omni-directionality is also as inherently unpredictable as the very real differences between rooms—walls, ceilings and objects all have their own (reflective) frequency responses. This is perhaps why nearly all of us end up with conventional monopole box type speakers, which fall neatly between the two extremes.

The good news is that Shahinian's *Arc* has been substantially improved. The bad, that the price has gone up from £1,062 to £1,675 in less than two years. The over-bright treble 'sting' has gone thanks to tweeter changes, while the low impedance at high frequencies is slightly mollified. It's still an evil load, and a fairly low sensitivity speaker too, so top quality transistor amps are likely to work best. But assuming they sound as well in your room as they do in mine, few speakers under £2,000 are as much fun. Naim's *SBL* is the obvious alternative at the price, but the two are very different.

Omni speakers suffered a bad press in the UK when they first arrived around 20 years ago, but the Shahinians suggest its time for a reappraisal. Results will always be unpredictable because of room dependency, but also, fundamentally, involving.

Regrettably, even a simple omni like the *Arc* is beyond most people's means, though there's nothing to stop the enthusiast experimenting with the orientation of conventional speakers, or from indulging in DIY experiments with more complex cabinet shapes and driver arrays. (The latter will involve engaging the improbability drive, so do keep a conventional pair of speakers handy as a reference.) Perhaps I'll try and talk the *Ear*'s editor into exploring this in a little more detail soon.



The Shahinians — wasn't Trampus in that?

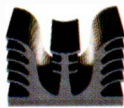
walls, the proportion of reflected sound will be much greater. The result is an entirely different sort of hi-fi illusion.

## THE PHILOSOPHICAL CRUNCH

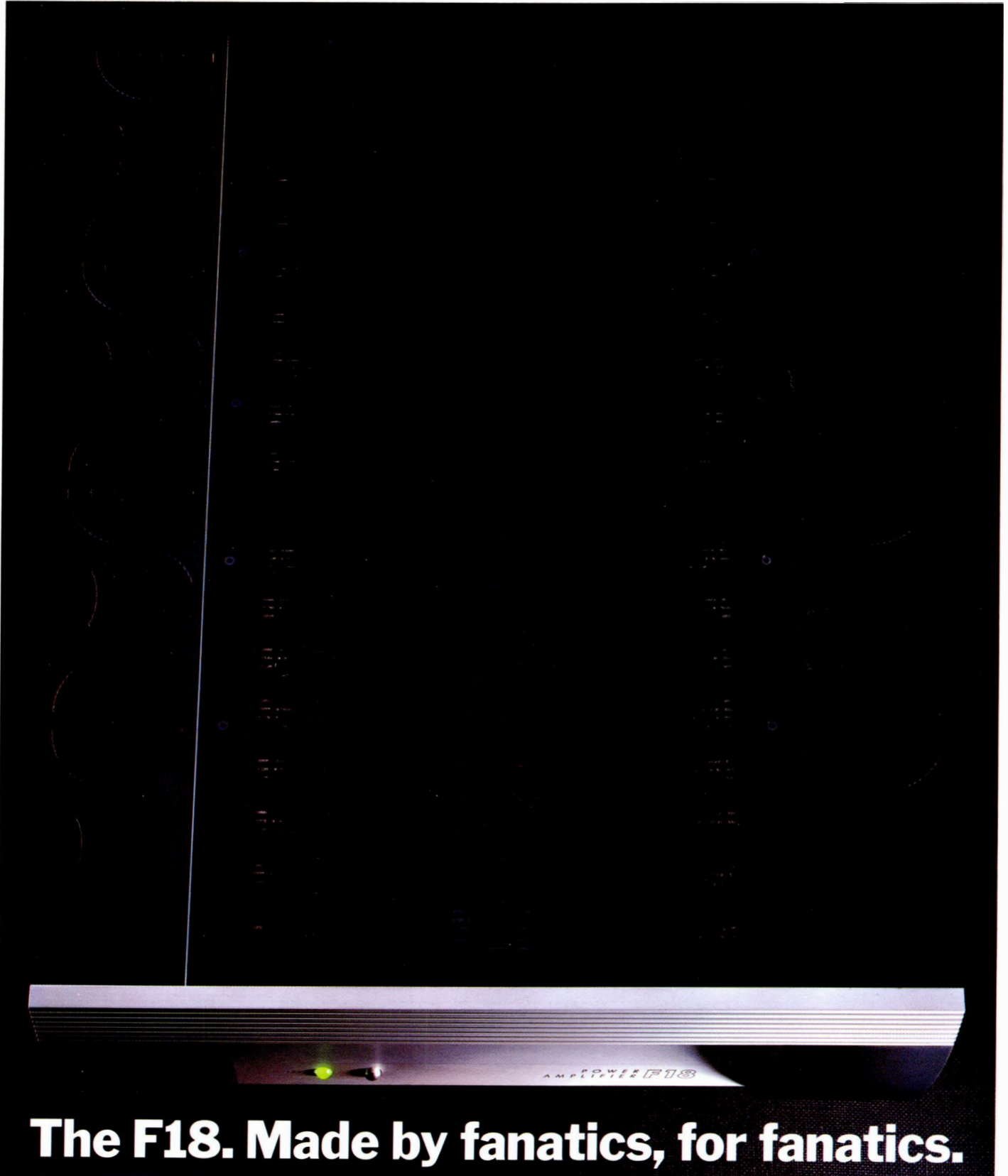
Panel speakers act rather like acoustic windows, allowing access to a recorded acoustic which is quite distinct from the listening room—as it was when the recording was made. The omni goes in the opposite direction, imposing the recording's acoustics onto the listening room acoustics and vice versa.

This is the philosophical crunch. Should the hi-fi speaker (or system) be trying to create a window onto the recording event, à la Quad, or should it be trying to bring the recording studio





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