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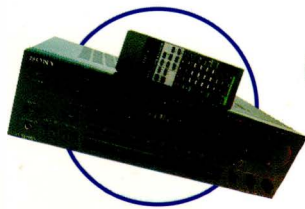
KEF speakers worth £3,000!



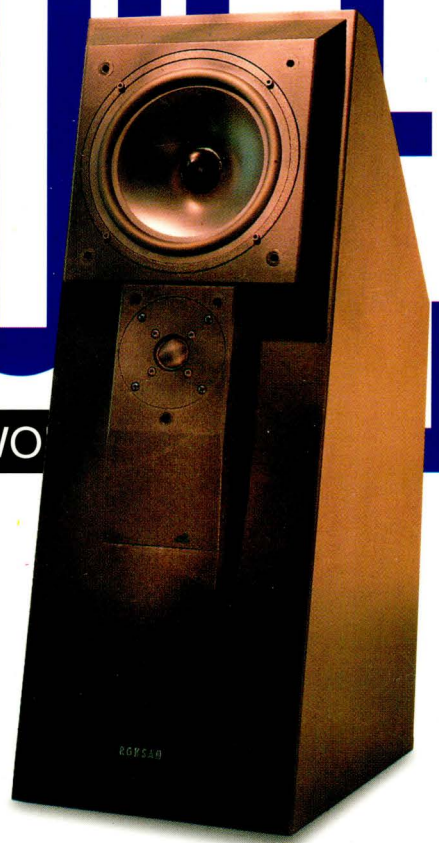
EXCLUSIVE

Get more from your records with Audiolab's new phono stage

CD multiplayers for party animals, see page 60

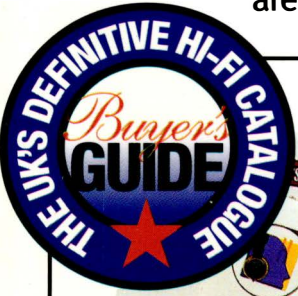


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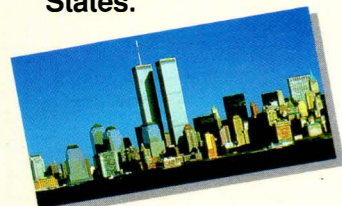
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If it's in the list it's been through the stringent *Choice* tests – informative and completely objective.

Best Buys and Recommendeds

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

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

Watch out for this logo. It is your guarantee of quality.

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



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ISSUE 132 JULY 1994

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HI-FI CHOICE

EDIT POINT

Stand up for better sound

In our continuing quest for the best possible sound on a limited budget, we have been putting a selection of the best loudspeaker stands on the market through their paces in a gruelling *Choice* super test.

The truth about stands and their effects on loudspeakers is revealed in a 60 page pocket guide, *Stand Choice*, given away free with this issue of *Hi-Fi Choice*.

The importance of stands is often underestimated by music lovers new to the world of hi-fi. After all, providing you have bought your speakers wisely, along with the rest of your hi-fi system, it will sound perfect straight out of the box, won't it?

Well, no, not exactly. As regular readers are aware, the influences acting on a hi-fi system in any listening room are many and varied. For example, the size and shape of the room has a bearing on the final sound quality, as does the type of surface used to support the system components, the cable linking the items together and even the quality of the mains power supply.

Given the above list, it should come as no surprise to discover that speakers too demand due care and attention if they are to give of their best. It's all to do with the need to keep the speaker cabinet as rigid as possible so that the drive units - the sound producing, moving parts of the speaker - are the only items that move in the structure.

This is where the speaker stand comes in, anchoring the speaker to the floor and raising it to the listener's ear level. More crucially still, most modern stands boast a fearsome array of metal spikes, top and bottom, to more firmly secure the stand and more effectively isolate the speaker.

Is it all worth it, you ask, or is the speaker

stand just an accessory from hell? Well, the simple answer is to trot down to your nearest specialist dealer and try a pair of speakers on the floor and then on stands, and on

stands with spikes and without. The differences should be only to plain to hear, no matter your hi-fi system.

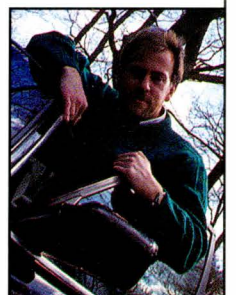
It's also worth bearing in mind that stand design has come a long way since the first metal supports of the late seventies and early eighties. Okay, so we're still talking about two large, like as not black, metal structures encroaching into your living space. But many of today's stands manage to look stylish as well as providing excellent support for your loudspeakers.

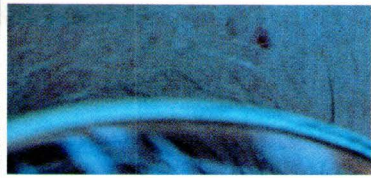
Spikes have also come a long way over the years, with today's devices piercing carpets without causing undue damage. The first generation of stands often required small cups to be bolted to the floor first before placing the stand's spikes into them - a time-consuming and inexact procedure that was often wasteful of prime Axminster.

We firmly believe that speaker stands are as vital to your hi-fi system as a mains plug. What's more, a top quality stand need not cost you a fortune, as our supplement reveals. Use the *Stand Choice* pocket guide to help you make the most of your speakers and hi-fi system, whatever your budget.

Please tell your newsagent if *Stand Choice* was not on the cover of this issue.

Simon Davies





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UPDATE

Choice news from around the world

Carving out a new niche

Carver, one of the top American audio companies, is back in Britain. As well as amplifiers and CD players, the Carver range now includes a number of Dolby Pro-Logic preamps.

Carver's latest *Lightstar Reference* amplifier promises to drive any loudspeaker with its 'Infinite Safe Operable Area Dual Mono High Current Digital Regulated Power'. It has a claimed output of 300 watts into 8ohms and 200 watts into 20hms. This new amplifier should sell for around £2,000. ☎ (0865) 514461

Volante cuts the cost of KARs

Keswick Audio Research has plunged into the British hi-fi market with its latest *Volante* speaker. Up to now, KAR has been targeted at the up-market mini-monitor buyer with its *Figaro* loudspeaker and has conducted most of its business in Europe. With this new design, the company hopes to gradually introduce a range with a wider market appeal.

Standing 850mm tall, the two-

way ported *Volante* has a high sensitivity of 90db/watt leading KAR to claim that the £499 speaker provides a sound quality reminiscent of electrostatic speakers, produces good results even at low levels.

The new speaker is finished in real wood veneers and is available in a choice of satin black, mahogany, dark cherry and light cherry finishes. ☎ (0924) 870606



KAR's new *Volante* speaker offers back to British basics.

Kenwood blasts IFPI over copyright issue

It is not often that a mainstream Japanese consumer electronics company publicly attacks such august bodies as the International Federation of Phonograph Industries (IFPI) and others concerned with music copyright issues. But Kenwood has done so following moves which it claims has prevented the domestic launch of recordable compact disc (CD-R).

Kenwood has been in the vanguard of CD-R development from day-one, and believes that CD-R would prove attractive to the recording enthusiast who, in the past, has opted for open reel tape or high-end cassette recorders.

A Kenwood CD-R deck, the *DR-W1*, is ready to roll and, although no cheaper than others already available in the professional sector with a price-tag of £2,500, Kenwood claims that within 18 months, it could have a CD-R machine on sale for under £1,000.

Competitors are concerned that CD-R could facilitate ready pirating of CDs, though domestic CD-R would

be fitted with SCMS (Serial Copy Management) software which was forced on DAT machines before consumer release.

At its recent European seminar, Kenwood also showed samples of a novel 'flat' loudspeaker. A variant on the familiar theme of a magnet driving a voice coil which, in turn, drives a cone diaphragm, the back-to-basics design dispenses with the voice coil former (the tube that couples the coil to the cone), and instead attaches the cone apex and

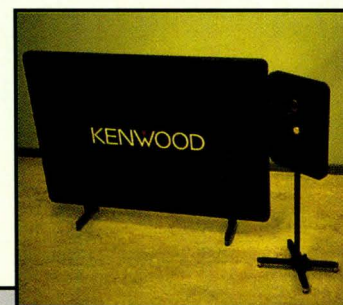
the spider suspension to the coil.

Because a conventional magnet would foul the cone and spider, the magnet is miniaturised and placed inside the coil.

Rare earth magnets (as used in Personal headphones) are used to keep magnetic flux density high.

Drive units, based on these ideas, are already in production for some car applications, and should be available for domestic use by the end of 1995. The technology promises reduced distortion

(because the cone is driven 'directly'), as well as halving drive unit depth to about an inch for a typical bass unit. **Alvin Gold**



Could domestic CD-R machines and flat speakers (inset) be the way forward for Kenwood?

IN BRIEF

US cable giant **Monster** has announced that its latest range of interconnects and speaker cables have been certified for use with high-end THX audio/video systems. Both types of cable feature side-by-side construction and use colour coding throughout. The interconnects can be supplied with the easy to use THX-standard DB-25 connections. ☎ (0908) 317707.

Just missing out on our *Stand Choice* review, **Acoustic Rock** is a new Kentish company dedicated to making heavy cast concrete stands, which are expected to retail for under £100. It is based in 37 Grummock Av, Nethercourt, Ramsgate, Kent CT11 0RP.

Spendor Audio Systems is celebrating the 25th anniversary of its popular BC1 loudspeaker with 25 special pairs. Each pair will be autographed by Spendor's chief designer, Derek Hughes, and can be bi-wired. ☎ 081-460 7299.

Naim Audio has been voted the Solent Exporter of the Year, 1994. The contest was sponsored by the DTI, Barclays Bank and Stena Sealink. Naim also picked up the Touche Ross trophy, for being the Outstanding Winner among the nine finalists.

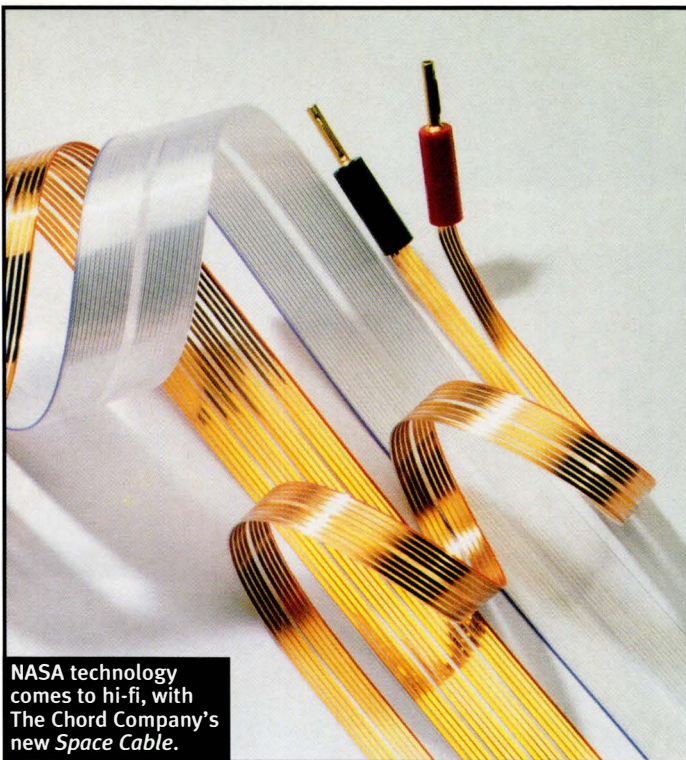
KEF Audio (UK) Ltd has appointed Ray Lepper as its new Managing Director, replacing caretaker MD, Frank DiGirolamo.

American triode specialist **Cary Audio Design** is imported once again into the UK. The high-end amplifiers, using exotic valves like the 300B, are now imported by The Audiophile Club. The prices range from £1,995 for the *SLP-90L* line stage preamplifier, up to £12,995 for the *CAD-211M* single-ended monoblocks. ☎ 081-882 2822.

Flushed with the success of the *Modus Movies Home Theatre* system, **Wharfedale** has announced that the *Modus Centre* speaker will be available separately, for £99. This fully shielded centre channel speaker uses three 100mm drive units, designed to maximise the dispersion characteristics of the speaker. ☎ (0532) 601222.

The **BBC's** Radio Data System Team was presented with a Sony Radio Award at this year's ceremony at the Grosvenor House Hotel. The BBC team are currently involved in the next stages of RDS, which it is hoped will provide improved Radio Text facilities to augment RDS broadcasts.

Castle Communications has introduced its first multiplatform Video CDs. The first three discs — *Dinosaurs! The Myths and the Reality*, *The History of Aviation and Pavarotti*, *Nessus Dorma* — are compatible with CD-i, 3DO, Amiga CD32 and any PC or Mac with a MPEG card. More titles are expected soon. ☎ 081-974 1021.



NASA technology comes to hi-fi, with The Chord Company's new *Space Cable*.

Chord unveils The Cable From Space

A number of new cable announcements have reached the *Choice* offices this month. Firstly, **The Chord Company** has a truly flat speaker wire. *Space Cable*, as it's called, is the result of intensive research and development by NASA for use in data transmission and robotics on board the Space Shuttle. It is aimed at home entertainment systems as well as traditional hi-fi and even in-car applications. It's less than a millimetre thick and made from oxygen-free copper in Teflon.

The basic version costs £8.50/m, with a twin, bi-wire option available for £15.50/m, and a silver-standard version called *Blue Heaven* at a serious £58.50/m. It can also be used as an interconnect. ☎ (0722) 331674.

Having made inroads with the *Perfect Sound* cones and spikes, **Goldring** is offering an interconnect from the same source. Sold in 1.2metre lengths for £25, this has an OFC copper conductor with foam PE insulation. The cable features 24-karat gold-plated plugs and is connected

using low resistance spot-welding. ☎ (0284) 701101.

The UK wing of **van den Hul** has secured distribution of *Videolink 75* after requests from customers using audio-visual systems. VdH was conscious that while careful attention is paid to sound quality, the video signal is often neglected.

The 75ohm coaxial lead is encased in a Hulliflex, halogen-free outer jacket. The centre conductor consists of 12 0.15mm strands of matched-crystal OF copper, heavily coated in silver. The outer braid is built up of 96 similar strands, separated from the centre by a Teflon-coated layer of aluminium foil for maximum interference rejection. Sold off the reel, *Videolink 75* costs £7.45/m. ☎ (0622) 721636.

And finally, **JE Sugden** is introducing a high quality loudspeaker cable to complement its range of digital and analogue electronics. Available later in June, *Sound Stage* features 315 strands of silver-plated high purity copper per conductor. ☎ (0924) 404088.



Beware the psychic piscine from young designer Howarth.

MiniDisc-fish nets award

The *Telepathik Fish* is not a device to psychically get the ex-Morrison lead singer back in the charts but the MiniDisc player that won the Sony Travel Award in this year's RSA Student Design Awards.

Richard Howarth, aged 22, from Ravensbourne College Of Design and Communication based his idea on the user receiving the product free but paying a charge to download music over the telephone from a Sony Music Store. Such transfer would enable the user to make high quality compilations. A list of the music available would be displayed on an LCD screen, and a rollerball on the underside of the player could be used to scroll through the list so that a selection could be made.

Alchemy's active cable



Get active with the *Data Stream Transceiver* cable.

The *Data Stream Transceiver* from Audio Alchemy is being heralded as the world's first active cable. It is a powered digital interconnect cable which may be used with AES/EBU, coaxial S/PDIF or Toslink outputs.

UK distributor Path Premier claims it outperforms AT&T glass fibre connections in every respect.

The £200 package includes a basic power supply along with separate send and receive modules. An immediate upgrade is offered in the form of a *Power Station* module. ☎ (0494) 441736.

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 Bill Hutchinson, Leeds 0532 427777
 Eric Wiley, Castleford 0977 553066
 0977 556774
 Superfi, Leeds 0532 449075

NORTHERN IRELAND
CO. DOWN

LRG Sound & Vision, Larne 0232 732452
 0232 451381

CO. ANTRIM

LRG Sound & Vision, Larne 0574 272757
 Nicholl Bros, Ballymena 0266 49616

SCOTLAND

Holburn Hi-Fi, Aberdeen 0224 585713
 0224 572729

MID LOTHIAN

Bill Hutchinson, Edinburgh 031-667 2877

STRATHCLYDE

Bill Hutchinson, Glasgow 041-248 2857

TAYSIDE

Robert Ritchie, Montrose 0674 73765

WALES

GLAMORGAN
 Quinns Audio Visual Systems, Swansea 0792 773644

GWENT

Hi-Fi Western, Newport 0633 262790

GWYNEDD

Owens, Bangor 0248 362951

Technics' new RS-TR373 twin tape deck boasts an advanced Auto Tape Calibration system.



Analogue cassette still in vogue with Technics

Technics' parent company, Matsushita, may have been the co-developer of Digital Compact Cassette, but that's not deterring it from continuing to produce good old analogue cassette decks. The latest are twin auto-reverse models, the £200 RS-TR474 and the RS-TR373 at £180.

They feature an advanced form of Technics' Auto Tape Calibration system to ease set-up of bias, equalisation and level for any tape type. There's also a super-fast

tape rewind and fast forward which takes under a minute to spool a C60 tape, but cleverly slows down, as the end approaches, to avoid undue strain on the leader.

While deck one is for playback only, deck two may be set to play or record, and there's high-speed editing available with Synchro start/stop plus two-colour fluorescent peak-hold meters and remote control capability.

Technics has also introduced

two rotary CD changers. Fast becoming a growth area in hi-fi, with Sony, Sanyo and even Madrigal producing CD changers, the Technics duo are budget players, using what is referred to as a 'play one — change four' autochanger system.

The basic £179.95 SL-PD667 features extensive programme handling and the SL-PD867 adds improved remote facilities to allow easy taping and editing, for £20 more. ☎ (0344) 853943.

All around the houses with QED

In a quest to bring more multi-room installations to UK homes, QED has created an off-the-peg package. Everything needed to get you up and running, including central control unit, four display panels cum receiving 'eyes', two learning handsets and four pairs of ceiling speakers are offered for £1,950, or £467 per room.

The QED approach offers full multi-source, multi-zone operation, allowing access to the CD in one room and radio in another. There's also full infra-red remote control from all areas. The flexibility is afforded by the central control box which accepts four line-level inputs and has four separate 'zone' outputs, each served by a 25W amplifier. Each zone has what is termed a pre-out facility which allows connection of more powerful amplifiers where needed. ☎ (0276) 451166.

Jamo's new Cornets — but no Mr Whippy ice-cream.



More Cornets from Jamo

Jamo's *Cornet* series of bass reflex loudspeakers has undergone a face lift to improve the way they look and sound. The new *Cornet 3* range includes two extra models, boosting the number up to six, all of which have been restyled to look better when the grilles are removed.

The first loudspeaker is the £100 *Cornet 30.3*, a compact book-shelf model, while at the other end of the scale are the *Cornet 70* and *80*. The latter boasts two 203mm bass units, a 76mm mid-range device and a 25mm tweeter. All units are finished in black. ☎ (0327) 349449.

Sennheiser's HD 25SP cans close in on an open sound.



Closed can, open sound

Headphone designers at Sennheiser have come up with the new £79.95 HD 25SP closed studio monitor headphone. These lightweight headphones are designed to give a similar sound quality to open backheadphone designs.

Given the inappropriateness of open headphones for certain situations, in a studio or on location recording for example, Sennheiser has designed the HD 25SP to be extremely strong with excellent external noise reduction. ☎ (0628) 850811.

IN BRIEF

Alba plc has added **Goodmans Industries Limited** to the list of companies that come under its control. Goodmans Industries, known for its budget electronics and systems, joins Harvard, Hinari and Bush. ☎ 081-594 5533.

A name from the past has returned, in a slightly changed form. **ECA Distribution** (formerly known as EC Audio) has re-introduced its range of high-end, low-cost electronics and *Pandora* mains purifiers, together with a new £1,800 *Servo A.2* loudspeaker. ☎ 081-830 5128.

Top Japanese cartridge manufacturer **Transfiguration** has announced its flagship cartridge, the £1,995 *Supreme*. This uses the same yokeless ring magnet design as in the much-praised *AF-1* cartridge, but in a more conventional body. ☎ (0435) 863481.

Philips Media has signed an agreement with **Orion Home Video** to distribute Orion titles on CD-i discs. Phillips has promised the launch of 10 titles in the US by the end of the year, and is currently negotiating rights for the UK and Europe. This will mean that Orion titles like *Silence of the Lambs*, *Dances with Wolves* and *Bill and Ted's Bogus Journey* could soon be appearing on the five inch disc.

No longer working from private addresses in the Hove and Worthing area, **Heatherdale Audio** is set to move into a shop in Findon Valley. Although the shop will stock very high end hi-fi, burglars need not apply — the shop used to be a NatWest bank!

Hounslow's **Musical Images** will be displaying its newly refurbished audio visual demonstration room, at a demo evening on Thursday June 30th 1994, between 6.00 and 8.30pm. The demonstration will cover all the latest developments in home theatre from CD-i movies to THX. Call Musical Images if you are interested on ☎ 081-569 5802.

Congleton Hi-Fi in Cheshire has also had the painters and decorators in, as it has opened three purpose built demonstration rooms in its Duke Street shop. It is planning Linn clinics (Kliniks?) and open evenings in the future. ☎ (0260) 297544.

You too can win a special *Home Entertainment* Mystery Prize, simply by voting for your favourite home cinema goodies of the past year. See the June issue of *Home Entertainment* for the gory details.

We were attacked by a blight of price alterations last month. The price of the *PP 70* passive preamplifier for the Lumley *ST 70* power amplifier is £325, not £395, and the price of Goldmund's *Lineal* digital interconnect cable is £425 for a 1.5m length. Our apologies for any inconvenience caused.

PHILIPS INVENTS

The Digital Compact Cassette

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



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

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

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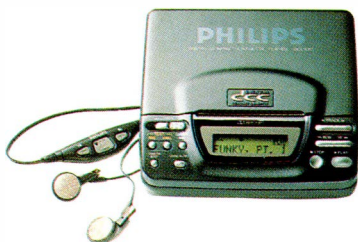
further information telephone 081-665 6350.



DCC 600 Player/Recorder



FW 91 DCC System

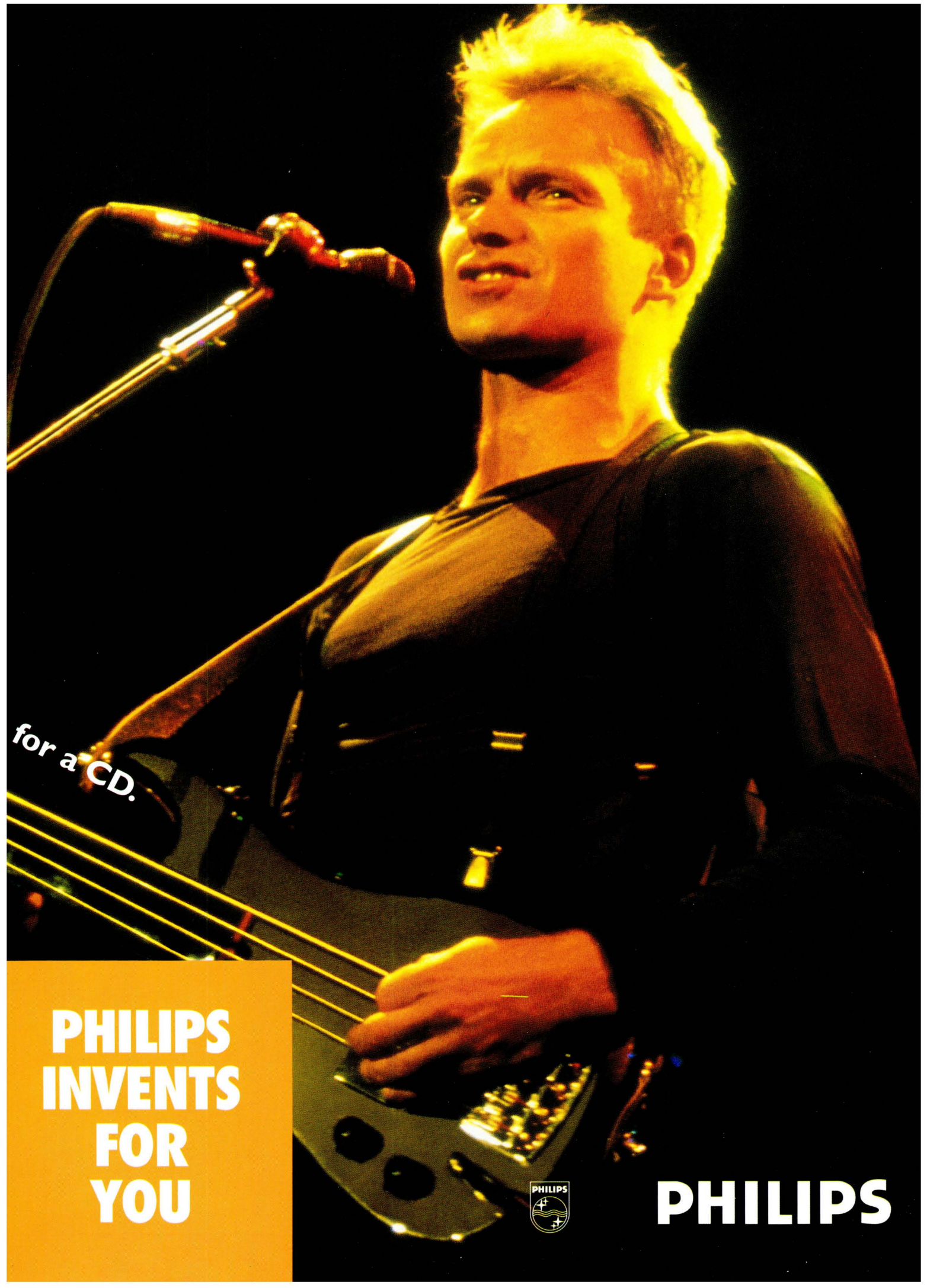


DCC 130 Portable



DCC 811 In-car





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YOU**



PHILIPS

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.

PHONO STAGE

Audiolab 8000PPA

£799.90

▲ Up to the minute phono stage with a sound quality to match.

▼ Nothing I could find in a short listening session.

SOUND ★★★★★

VALUE ★★★★★

Audiolab is not known for wild excesses of audiophile folly. Yet its £799.90 8000PPA phono stage this late in the turntable's life seems like an extravagant move. However, the rationale behind it

it avoids the use of coupling capacitors in the signal and feedback paths.

Many hi-fi companies have attempted to make a pure DC coupled phono stage, but without success. This is because the DC servo needs to be accurately tailored to match the cartridge or else disaster will strike. Audiolab has used a microprocessor housekeeping system, which continually corrects the servo system. There is far more to the the 8000PPA, but this would turn Sessions into *Tomorrow's World*.

It comes with two sets of phono inputs, and a variety of cartridge loadings, making it one of the most versatile disc stages around.

effects the rhythmic qualities of the turntable—giving it excellent pitch stability—but also admirable stability of image and a deep soundstage.

This is allied to a deep, powerful bass performance, clean midband and smooth treble. It's also unusually quiet, providing an inky black background to the music. I didn't have the unit long enough to pick any holes in the performance, but as I can usually spot phono problems quickly, I doubt if there are any serious flaws in its abilities.

Like good cartridges, good phono stages seem to fall into

TUNER

Cyrus FM 7

£399.90

▲ Well made; fairly neutral sound which thrives on music programmes.

▼ Few facilities makes a highly priced design hard to use.

SOUND ★★★★★

VALUE ★★★★★

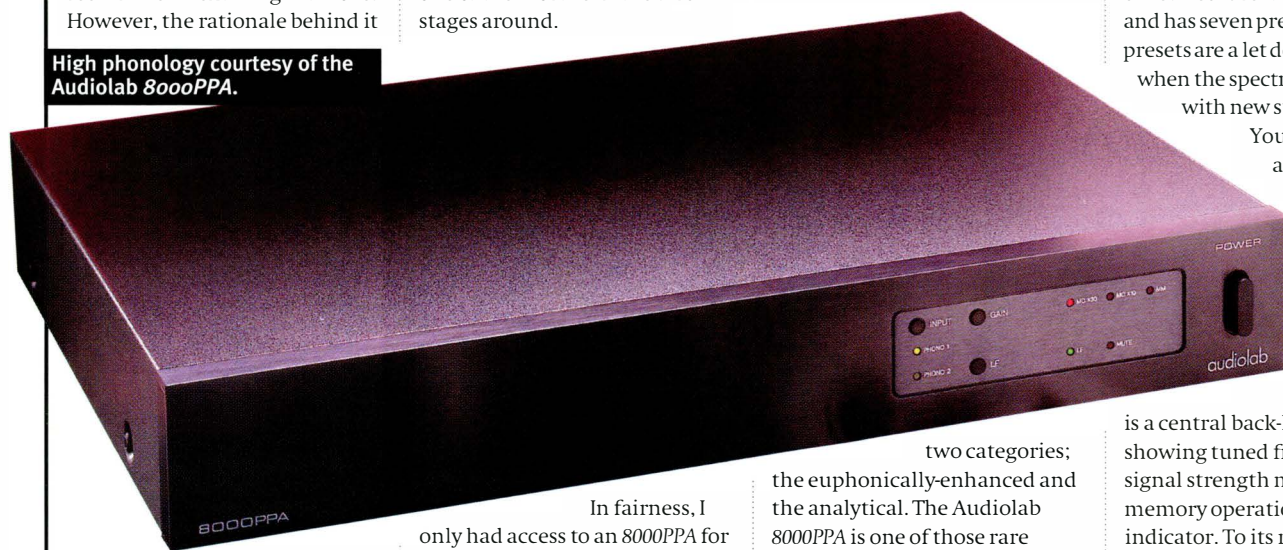
It has taken a long time to reach the UK high street but, at last, Mission's new range of electronics has arrived. Under the company's up-market Cyrus brand comes the FM 7 tuner, so-called because it receives only FM and has seven presets. But so few presets are a let down in an age when the spectrum is bristling with new stations.

Your £399.90 buys a cast chassis of minimal proportions (73x215x360mm HxWxD). Across the narrow, mini-sized facia

is a central back-lit display showing tuned frequency, signal strength meter and memory operation plus a stereo indicator. To its right is an under-sized tuning knob (or encoder) which is too small to use easily. The seven memory buttons are positioned below the display, with a stand-by switch, seek tune (up only), and fine tune buttons to the left.

The rear of the cast alloy case

High phonology courtesy of the Audiolab 8000PPA.



is as logical as any Audiolab launch.

Audiolab has developed a new DC coupled amplifier circuit, which will appear in the next generation of Audiolab amplifiers. Called Zq technology

In fairness, I only had access to an 8000PPA for an evening, but within seconds it became clear that this is leading edge stuff. What is striking is the way it clears up the subtle time smear that has been attributed to cartridge design, motor lag and dynamic wow in the past. This not only

two categories; the euphonically-enhanced and the analytical. The Audiolab 8000PPA is one of those rare components that will win followers of either school.

Alan Sircom

Cambridge Systems Technology Ltd,
Spitfire Close, Ermine Business Park,
Huntingdon, Cambs PE18 6XY.

☎ (0480) 52521

houses left/right audio outputs on gold-plated phono sockets which have also, rather extravagantly, been adopted for Mission's in/out control bus. The latter can be connected to matching separates in the new range. Rather inconveniently, the main on/off rocker switch is located back here, alongside a two-pin IEC socket and Belling Lee aerial connector.

Minimalist would seem to be the key word in Mission's design philosophy. There are no goodies such as narrow/wide IF selection, RF attenuator or hi-blend, and the possibility of RDS is out of the question. So where has the £400 budget been spent?

Looking inside reveals few clues. There is an off-the-shelf Mitsumi front-end module, toroidal transformer, standard Sanyo LA1235 and LA3410 integrated circuits and some control circuitry. Layout is neat and the construction of a particularly high standard.

First impressions are of a fairly neutral sound. The image is spread across a decently wide stereo soundstage with good imaging. But there is a hint of chestiness and speech can suffer a mild nasal effect. There's also a slightly shut-in sound with large orchestral forces which are never fully released.

The treble is well extended but missing the very last octave, probably a result of the otherwise effective pilot tone suppression. And the bass goes deep and can be powerful enough for all but serious rock. It's only in the midrange that there's any hint of coloration.

Sensitivity and selectivity are nothing special but strong signal handling is good. It's only when pitted head-to-head with good rival tuners that the FM 7 lets itself down. For example, it's no match for the Sony STS-311 at virtually half the price, which also boasts advanced RDS, albeit in a more conventional box.

Trevor Butler

Mission Cyrus Group, Huntingdon, Cambs PE186ED. ☎ (0480) 52777.

Cyrus FM 7; a neat bit of boxmanship.



CARTRIDGE

DNM Etile

£299

▲ **Sounds great; highly compatible; tracks well.**

▼ **No free briefcase!**

SOUND ★★★★★

VALUE ★★★★★

Write elite backwards and you get etile, or *Etile*, which happens to be the name of this £299 DNM cartridge. Not only does it look like a badged £200 Goldring, it's got virtually the same name, so what's the £99 for?

It pays for a Gyger S stylus and a finer toleranced moving coil assembly than the *Elite*, that's what. Aside from that we have a Pocan bodied cartridge with an aluminium cantilever that is specified as producing the regulation half a millivolt of output and prefers to see an equally normal 100ohm impedance.

It doesn't weigh too much, just 5.7 gms, and tracks at a lighter than average 1.65 gms. Altogether it's a pretty compatible

package that should suit most decent turntables and arms.

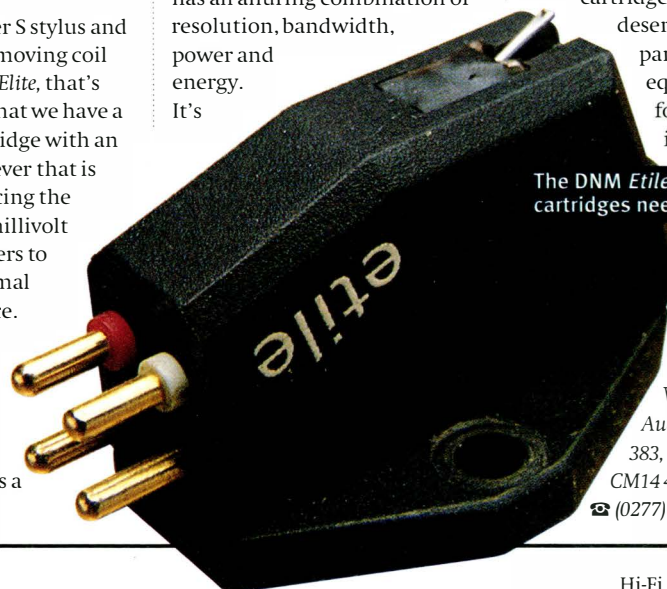
The *Etile* was produced primarily for the DNM *Rota* turntable and arm and is sold with the less expensive version of that design. In the context of the *Rota*'s high price (£2,850) the *Etile* seems quite modest, but luckily there's more to good cartridges than astronomical retail prices.

The *Etile*'s character is pretty subtle. It has a slight forwardness and a degree of grain compared to dearer alternatives, but in context it has an alluring combination of resolution, bandwidth, power and energy. It's

very fleet of foot, and revelled in Frank Zappa's *Saint Alphonso's Pancake Breakfast* which had me jumping about on the sofa. It also dealt with the subtleties of *Traffic from Paradise* (Rickie Lee Jones) very well, sorting out the different elements within the music and presenting them as a cogent whole. It's only real limitation, compared to megabuck moving coils, is an inability to make the most of lesser recordings. It can't rescue worn LPs or messy digital recordings in quite the same way.

The DNM *Etile* is a very good cartridge at the price and deserves top notch partnering equipment. I look forward to hearing it with the

The DNM *Etile* proves that good cartridges needn't cost a fortune.



turntable for which it was selected.

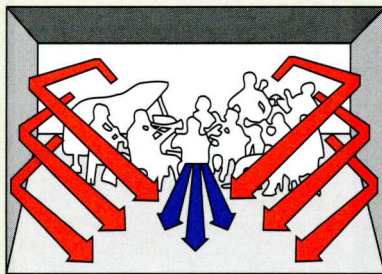
Jason Kennedy

Virtual Reality Audio Systems, PO Box 383, Brentwood, Essex CM14 4GB.

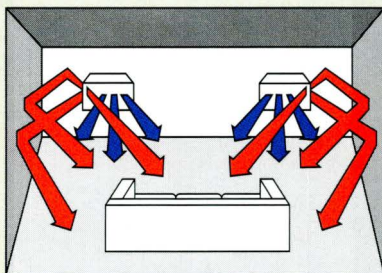
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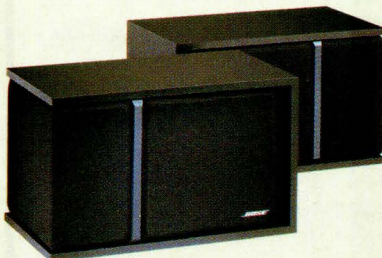
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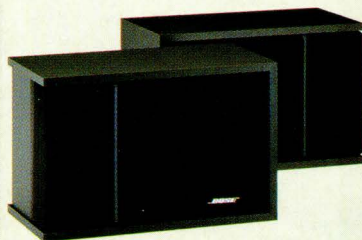
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LOUDSPEAKERS

Linn Tukan

£398.00

▲ One of the best rear channel speakers around.

▼ Ponderous bass; can be bettered at the price.

SOUND ★★★★★

VALUE ★★★★★

The new £398 Tukan is aimed at a very different market from the other speakers in Linn's portfolio. Linnite audiophiles are already covered by the *Index* and *Keilidh* speakers around this price, and the *Tukan* is intended to fill any gaps in the rest of the market.

The binding posts of the two-way ported bookshelf *Tukan* are in the top left hand corner of the rear panel, to make room for the optional wall-mount bracket. As with any modern Linn speaker, the *Tukan* is bi-wirable and can even be driven actively. It draws heavily from speakers like the *Keilidh*, using the same ceramic tweeter and bass driver. This makes the *Tukan* a moderately sensitive load, although one that benefits greatly from a chunky power amplifier.

The *Tukan* has bass aplenty for such a small box, which makes it a perfect rear channel speaker in a high-end home theatre system. However, musically the bass sounds sluggish and out of step, especially used close to a wall.

This is odd, as traditionally Linn speakers have been noted for their rhythmic abilities. Putting this into perspective, it

Meridian's 501/555 pre/power amps are versatile, elegant and easy to use, but do they sound as good as they look?



PRE/POWER AMPLIFIER

Meridian 501/555

£1190.00

▲ Elegant; very versatile; excellent remote.

▼ Not quite the sound quality one would wish for.

SOUND ★★★★★

VALUE ★★★★★

performance would be fine if the *Tukan* was less expensive.

Once again it has that characteristic love-it-or-hate-it dry Linn sound, especially when driven by a Linn system. Those in favour praise the 'recording studio' feel it gives to music, stripping away any hi-fi artifice; those against find it also strips away much of the space and air around instruments.

In fairness, Linn classes the *Tukan* as a general purpose speaker. As a main speaker, its distinctive character makes it difficult to recommend. However, as a rear channel speaker it is, paradoxically, one of the best of the breed.

Alan Sircom

Linn Products Ltd, Floors Road, Waterfoot, Eaglesham, Glasgow G76 0EP. ☎ 041-644 5111

Versatility was obviously a key design aim when Meridian set about producing its 5 series. Its new 501 preamplifier, or control unit, as Meridian prefers to call it, features a communications port enabling any combination of these components to be linked together and controlled from a Meridian System Remote.

The 501 accepts up to six audio inputs, each of which can be configured to your own individual needs. Input One on the review sample was for use with moving coil cartridges but, regardless of the variance of your source components, the Meridian will be able to cope.

Each input can be assigned a different name and identified via a four character alpha numeric display on the preamplifier front panel and each is fully adjustable for sensitivity.

The 555 power amplifier is solidly constructed around a

dual mono design and delivers 65 watts into eight ohms. Meridian has usefully provided two pairs of speaker outputs at the rear, making bi-wiring a set of speakers as simple as buying an extra set of cables.

The 501/555 is not a competitor for the best in its class. There are several rivals which could show it the way around a piece of music. It has adequate power and its overall control is not bad either, but there is a definite lack of expansiveness and projection to the musical performance.

At low levels it is quite sweet and relaxed, but give it a bit of work to do and it remains resolutely in its cage. The midband is restrained and though the low end is neat and tidy, its flow is stuttering. This can give it an over-processed feel, especially on the line inputs, which are disappointing next to the well balanced moving coil stage.

At around £1,200, this Meridian combination offers style, lots of versatility and real smoothness of operation. But it just fails to get the toes tapping when it comes to making music and this should be the prime requirement of all amplifiers.

Chris Thomas

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



Linn Tukan; a Kan mkII perchance?

DAC

Kinshaw Overture

£235.00

▲ **Neutral, relaxed, intelligible and competent.**

▼ **Transport and disc fussy, in other words, revealing.**

SOUND ★★★★★

VALUE ★★★★★

Kinshaw first made its mark here with the *Perception* phono stage. The company has now expanded its portfolio to include two different ranges, *Perception* and *Overture*, the latter containing budget versions of the former.

There is an *Overture* phono stage, integrated amplifier and, of course, a digital-to-analogue converter. This £235 device is even more compact than it appears, since the housing extends over the sockets increasing the depth by 3cms or so. But size is not really a major factor with DACs.

The acrylic front plate gives nothing away save whether the unit is switched on. There is no hint as to whether it has locked on to the incoming bitstream, or what sampling rate it is coming in at. Somehow, I managed to use it without such fripperies. I merely plugged the digital interconnect into one of the two electrical inputs (BNC and RCA phono), hooked up the inverted phono outputs (right over left) and hit the power switch.

Listening to a variety of discs with the *Overture* on the end of a Meridian 602 transport, I was struck by the diversity of sound that was revealed. The *Overture* seemed to enhance differences in software to an extent not normally encountered. But given the wide range of recording equipment and tastes that exist in the music business, it is not surprising that albums should sound pretty varied.

The *Overture* does an interesting job. It has a reasonably wide tonal and dynamic palette for the price

and its sense of timing is attractively confident. Adding it to a Rotel RCD-965BX CD player made for far more relaxed and substantial listening. And it wasn't too flustered by the monster boogie of Raging Slab.

It could, perhaps, be more charming — as could a lot of CD players — but it's solidly neutral and attractively clean. When the right transport comes along this DAC might prove to be an audiophile bargain.

Jason Kennedy

Ortofon (UK) Ltd, Chiltern Hill,
Chalfont St. Peter, Bucks SL9 9UG.
☎ (0753) 889949

CD PLAYER

Naim CD3

£898.00

▲ **Exceptionally neat player; superbly dynamic sound; class act for under £1,000.**

▼ **No way of adding an external DAC; difficult to use alternative cables.**

SOUND ★★★★★

VALUE ★★★★★

New product releases from Naim used to be a rare occurrence. However, in the past couple of years the Salisbury-based company has never been busier. Latest news is the release of a baby compact disc player, the *CD3*, and the current enlargement of its factory to nearly double the previous size.

A look at the Naim product range now shows three broad levels with performance and price structures to match. Being Naim, there is also complete component compatibility and various paths to follow along the upgrading trail.

Naim Audio is past master at engineering down to a price, and the £898 *CD3* has obviously benefited enormously from its work on the *CDS* and the *CDi* compact disc players. In common with these machines, there is no provision for adding

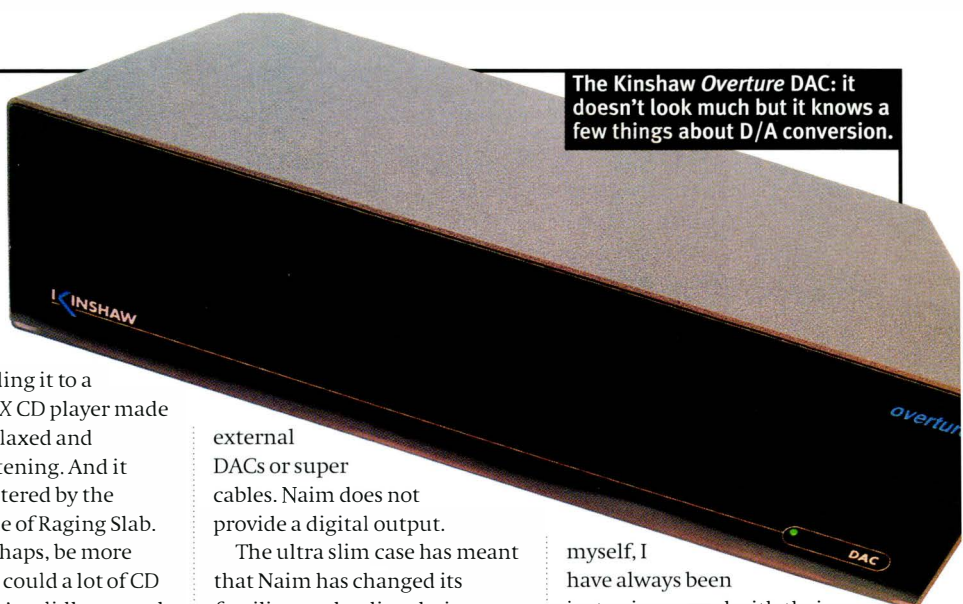
external DACs or super cables. Naim does not provide a digital output.

The ultra slim case has meant that Naim has changed its familiar top-loading design to a neat semi-revolving front drawer, which contains the suspended turntable and laser unit. This operates with a commendably smooth and precise feel. The disc itself is held in place by a new type of puck which contacts the disc via three small rubber decoupling points.

Sliding the drawer home allows the machine to read-in the track count and places it in the standby mode. All functions, including programming, are accessible with the remote.

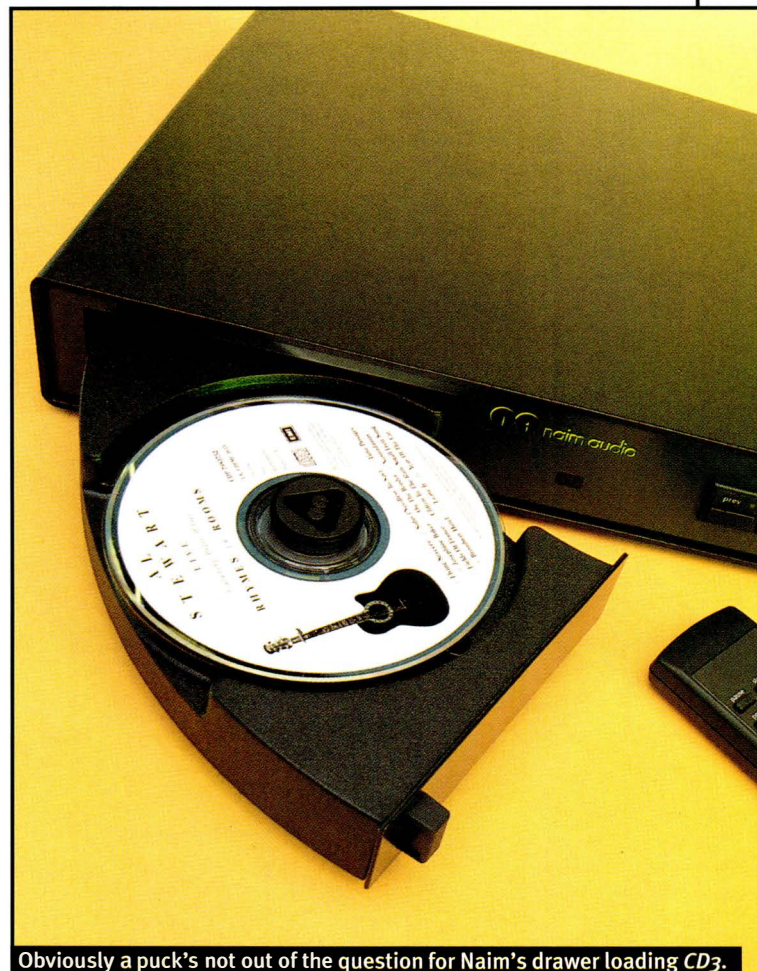
Being a long term Naim user

The Kinshaw *Overture* DAC: it doesn't look much but it knows a few things about D/A conversion.



myself, I have always been just as impressed with their cheaper products as I have with the more esoteric designs. They seem to have the knack of knowing where to make compromises that least effect the fundamentals of the musical performance.

The *CD3* illustrates this perfectly. It has an unerring respect for tempo, remaining locked and focused on the music at all times. Its usable bandwidth is remarkable. Where many players are vague in the low bass, the *CD3* brings a feeling of control, precision and



Obviously a puck's not out of the question for Naim's drawer loading *CD3*.

Album review

delicacy of touch whether it is dealing with an upright bass, a programmed synth or a cello ensemble. At high frequencies it maintains an uncanny sense of dynamic substance and weight to instruments, with almost analogue smoothness, though it is no antidote for badly produced discs.

The overall balance of the CD3 is quite similar to the other Naim CD players and though it will be at its best with a Naim amplifier, I imagine that its appeal will be much wider.

It is one of a handful of CD players I have heard that manage to capitalise on the good things that the digital system has to offer without falling foul of the nasties that deter so many vinyl lovers.

Chris Thomas

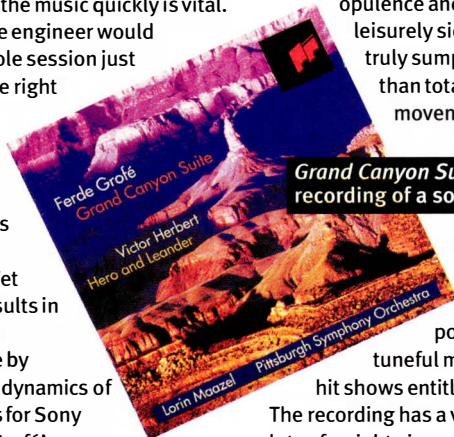
Naim Audio Ltd, Southampton Road, Salisbury, Wilts SP1 2LN.
☎ (0722) 332266

It's rare to find classical music recorded simply, using the purist approach to miking, especially where big orchestral works are concerned. Because of the high costs involved, especially in America, the need to record the music quickly is vital.

Thirty years ago a balance engineer would have had the luxury of a whole session just to get his microphones in the right place; nowadays, he's expected to get it right almost from the first note. Hence the appeal of multi-track recording which allows considerable post-session freedom to mix and remix. Yet such manipulation often results in a less natural sound, where balances are achieved more by microphone levels than the dynamics of the players. So three cheers for Sony Classical who've recorded Grofé's massive *Grand Canyon Suite* with a two-track 20-bit digital machine. Grofé's score is something of a sonic and orchestral showpiece. Calling for huge forces, it attempts to depict its subject at different times of the day and finishes with an awesome musical storm.

Ferde Grofé is perhaps best known as the man who orchestrated Gershwin's *Rhapsody in Blue*. But

he was a prolific composer too, and the *Grand Canyon Suite* is his best-known work. The score rather smacks of film music but Maazel treats it with the utmost respect, bringing out its Straussian opulence and richness. Tempi are on the leisurely side and the orchestral playing is truly sumptuous. My only gripe is a less than totally gripping *Cloudburst* final movement.



Grand Canyon Suite; a purist approach to the recording of a sonic and orchestral showpiece.

Music by Victor Herbert completes the disc, including an ambitious symphonic poem, *Hero and Leander*, plus a tuneful medley of Herbert's songs from his shows entitled *Victor Herbert Favourites*. The recording has a very wide dynamic range and lots of weighty impact, yet sounds totally natural and unexaggerated. Balances are good and everything seems to be audible without a hint of spotlighting.

It's a disc that needs to be played at increased volume levels, as there's no compression of dynamics. But on a capable system, the results are extremely impressive and lifelike.

Jimmy Hughes

INTERCONNECT CABLES

Orelle VLS IC1200

£34.99

▲ **Well-executed shielded solid-core cable; detailed sound quality.**

▼ **Orelle should be more free with the solder.**

SOUND ★★★★★

VALUE ★★★★★

Orelle VLS IC1200 interconnect is made from two PTFE insulated, silver-plated, oxygen-free copper cores, surrounded by a silver braid. This is all wrapped in a plastic jacket in Action Man green. The braid is attached at one end of the cable, although this does not relate to the marking on the cable itself. Only by unscrewing the plugs and looking at the termination can you be sure of getting the cables the right way round.

The cable is terminated in 'cooking' grade gold-plated phono plugs. These flex easily but are solid once anchored. The quality of the soldering left much to be desired, however, and the cable needed a little repair work before use.

I had both the DNM and Linn

interconnects on hand to compare. Both cables did well in our recent survey — the DNM especially so — and are at a similar price point. The IC1200 wasn't dramatically outclassed by either cable, and it was every bit the solid-core.

The Linn cable sounded muddy and indistinct with an overtly fat bass by comparison. The DNM Reson cable sounded broadly similar, with near identical levels of clarity and focus. I marginally preferred the unscreened DNM for its sheer detail and clarity, allied to a more distinct bass, but there was very little between them.

Orelle IC1200 has a detailed and forward overall sound with light, open imaging. Although it is slightly bass light, what

remained was full and well-rounded. On the whole, there was little to criticise, especially at the price.

Because of the unshielded nature of the DNM cable, there are certain applications where it is unsuitable. In such cases, the VLS IC1200 makes a perfect alternative. It also offers greater material value for money. If you already own an Orelle system, it would make sense to opt for cables like these and bask in the comfort of an easy choice.

Alan Sircom

Orelle Hi-Fi, Unit 11, I-MEX House, 6 Wadsworth Road, Perivale, Middx UB6 7JD. ☎ 081-810 9388



Orelle VLS IC1200: straight from the Action Man audiophile set.

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MINIDISC RECORDER

Sony MDS-501

£799.00

▲ Super slick operation; stable, noise free recordings.

▼ Inevitably data reduction is audible with complex material.

SOUND ★★★★★

VALUE ★★★★★

MiniDisc was conceived to meet Philips' Digital Compact Cassette

(DCC) in a head-on struggle. The outcome would determine a new hi-fi standard, particularly for music on the move. Now, some two years on and with DCC clearly on the wane, Sony has launched its second-generation of MiniDisc products. Not just one, but six nails to bang into DCC's coffin, covering in-car, personal and proper hi-fi.

This substantial boost for MiniDisc (MD) is headed by the £799 MDS-501, Sony's first standalone MD recorder designed for the separates market. It's a triumph of engineering, packed with a new generation of technology including the CXD-2531 ATRAC encoder and decoder which squeezes up to 74 minutes of music onto just 15 minutes worth of disc space.

Track access is as slick as the fastest CD player while technological innovations — including a sample-rate converter, a solid-state memory and sector repositioning — open up a wealth of recording and

editing facilities from both analogue and all digital sources.

You can even customise your own recordings by re-arranging the track order, dividing one track into two or combining two into one. It's also possible to create new track and disc titles to personalise your efforts. The swift and efficient operation of the MDS-501 contrasts markedly with the cumbersome ergonomics of tape-based digital recorders.

And despite abandoning up to 80 per cent of incoming audio data, MD recordings sound surprisingly plausible. In bypass mode (used only for its facility as an outboard DAC) the MDS-501 has a dark and luxurious sound, free of harsh colorations but almost lazy in its delivery of up-beat rhythms. But it's a fine sound and one that suggests the bare bones of the MDS-501 are very solid indeed.

Importantly, these basic strengths are not entirely buried by the ATRAC data reduction employed during recording. An elegant track like Lyle Lovett's *Good Intentions* sounds slightly lighter and more sibilant than before yet the gentleness inherent in the player, including its freedom from dirty digits, is just as apparent and enjoyable. Okay, there's an added lisp to his voice and a slight accentuation of percussive brushwork yet the atmosphere and gentle ambience all remain.

A somewhat busier recording, of Handel's *Concerti Grossi*,

retained the outline of the orchestra but reduced its intensity, complexity and, to a degree, its passion. Here the sense of occasion, the air and atmosphere was obviously, if not fatally, flattened.

Nevertheless, I leave the MDS-501 with far greater respect than I had anticipated. Sony's original launch of MD may have been premature, but in the MDS-501 it has come of age.

Paul Miller

Laboratory report

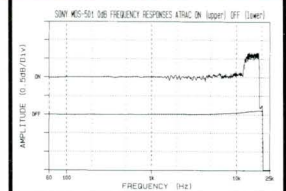
Both DCC and MD use data reduction systems to maximise storage space. Although MD reduces incoming data to a minimum of 20 per cent (DCC reduces from 100 to 25 per cent) its ATRAC maths appears more efficient than that of PASC. Contrast the step-like response of ATRAC with the erratic output of PASC at peak level (see issue 110).

However, the 3D plot shows a high level of peripheral masking associated with strong high frequency signals (the shoulders at the base of the sweep). This, at least, is avoided by DCC's PASC encoder.

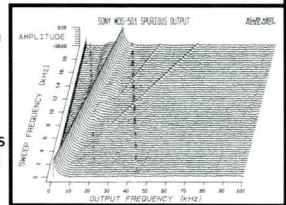
Otherwise, the MDS-501 measures-up in accordance with Sony's CXD-2565 Hybrid Pulse DACs conventional single-tone tests fail to aggravate the ATRAC data reduction. Hence the low 0.002-0.008 per cent THD, full 16-bit 98dB S/N ratio and 74dB rejection of stopband noise. Only during the 20kHz linearity test does the MDS-501 trip up, its masking of such high frequencies marring low-level resolution. The +9dB noise modulation is also high.

-70dB/1kHz dithered: solitary low-level signals are treated like a Sony CD player using same Hybrid Pulse DAC.

3D ultrasonic distortion: masking of quiet sounds results in a visible shoulder of noise around loud treble sounds.



Frequency response: ATRAC data reduction (upper trace) produces a +0.5dB boost between 12-18kHz.



3D ultrasonic distortion: masking of quiet sounds results in a visible shoulder of noise around loud treble sounds.

LABORATORY TEST RESULTS

	20Hz	1kHz	20kHz
CHANNEL BALANCE	0.00dB	0.02dB	0.04dB
CHANNEL SEPARATION	114.5dB	109.2dB	84.6dB
THD VS LEVEL	0dB	-94.2dB	-93.7dB
	-30dB	-81.5dB	-74.5dB
	-60dB	-44.5dB	-45.0dB
	-80dB	-25.5dB	-25.8dB
DITHERED	-90dB	-17.4dB	-17.5dB
DITHERED	-100dB		-8.4dB
DITHERED	-110dB		NO SIGNAL
RESOLUTION @	-60dB	-0.01dB	+0.03dB
	-80dB	+0.11dB	-0.20dB
	-90dB	+0.45dB	-6.50dB
	-100dB	+0.50dB	-9.50dB
ANALOGUE INPUT SENS FOR 0dB		596.0mV	
0dB OUTPUT LEVEL	L	2.058V	
	R	2.056V	
RELATIVE OUTPUT LEVEL		+0.24dB	
OUTPUT IMPEDANCE		923OHM	
1Hz NOISE MODULATION			+9.1dB
CCIR IMD, 0dB			-98.5dB
SUPPRESSION OF STOP-BAND IMD			73.6dB
DE-EMPHASIS ACCURACY	1kHz		-0.09dB
	5kHz		-0.06dB
	16kHz		0.00dB
S/N RATIO (A-WTD)	w EMP, 0LSB		93.8dB
	w/o EMP, 0LSB		102.5dB
	w/o EMP, 1LSB		98.3dB
DIGITAL OUTPUT			TOSLINK OPTICAL
CRYSTAL CLOCK ACCURACY			-70.7PPM
TYPICAL TRACK ACCESS TIME			<1.5SECS
SERIAL NUMBER			35944

MiniDisc comes of age in the second generation players.



PS Audio Reference Link LS

Digital Processor

Paul Miller can hardly believe his plots, while Alvin Gold is blown away by PS Audio's latest all-singing digital preamp.

The £5,490 *Reference Link LS* from PS Audio combines an exotic digital-to-analogue converter with a digital volume control and an analogue-to-digital converter. The result is a full preamplifier capable of controlling a range of digital and analogue source components, either locally or by remote control.

A costly UltraAnalog 20-bit DAC is used in the *Reference Link*. Full control over volume, from mute to about 6V in 1.5dB steps, is performed digitally. However, where normally the gain stage is placed after the DAC, a second DAC is used to generate a DC reference voltage which acts as a 'scaling factor' for the main DAC. This defines its volume bandwidth while retaining full 16 plus-bit resolution at all volume settings. Finally, an 18-bit analogue-to-digital converter allows up to five analogue components to be digitised, and subsequently treated identically to the digital inputs.

Up to four digital sources can be connected, and the unit switches seamlessly between them all, providing full digital and analogue tape monitoring facilities. The *Reference Link* is equipped with unbalanced (phono) and balanced analogue outputs, while digital inputs are available in unbalanced, balanced, Toslink and ST/AT&T glass fibre formats.

For test purposes, I ran the *Reference Link* with the matching *Lambda CD Drive* transport — a top flight component in its own right. Output was taken to an Audio Research *D200* power amp and

US high-end specialist PS Audio looks set to dominate the upper echelons of the digital domain with its *Reference Link* digital preamp.

Martin-Logan *CLS IIz* electrostatics speakers, experimentally wired in parallel with a Rel *Studio* self-powered subwoofer to provide support below 50Hz. An Audio Research *LS3* preamplifier was also available, but most of the listening was conducted with the *Reference Link* coupled directly to the *D200*, using Mandrake balanced leads.

Using the PS Audio solo (that is, without the AR *LS3*) proved subtly the more transparent way of working with digital sources, and scarcely any less transparent when using analogue sources — a remarkable result.

Most of the listening, however, centred on using the *Reference Link* as a DAC. Balanced operation made no real difference to the quality of sound. The use of only one D/A processor per channel means that the balanced feed must be derived downstream of the converter, and it seems probable that some of the advantages of balanced operation are lost as a result.

The use of the UltraAnalog digital-to-analogue chip suggested that the PS Audio might have much in common with the Counterpoint *DA-10* when equipped with the same chip. This was not the case, however, as the PS Audio has a different and distinctive character of its own, at once leaner and more transparent than I had expected. There were times when it simply sounded like a very good DAC with a slightly dry balance, very coherent stereo, and a particularly fine sense of presence from the centre of the soundstage. There was also abundant fine detail.

With some discs, however, it went a stage further, and took on a quality that is very rare with compact displaying hardware. It performed what I can only describe as a disappearing act. One minute I was listening to something on CD and the next moment the Julliard String Quartet playing Debussy's *Opus 10 String Quartet* materialised, as if by magic, in a solid space between and forward of the plane of the speakers.

More often than not, the recordings that encouraged this subtle audio

holography turned out to be extended resolution discs such as Sony's SBM (Super Bit-Mapped) recordings. The implication is that there really is something on these discs (or the best of them) which only becomes apparent with a tool of extraordinary resolution, namely the *Reference Link* when used with the Audio Research power amp and Martin Logan speakers. Changing any one of these components for an inferior alternative was enough to shatter the illusion.

The system as described left issues of pace, rhythm and timing far, far behind. At its best, it was simply impossible to ascribe any feature of the sound to the hardware doing the work, and what limitations there were could be traced to extraneous factors. The speakers were simply not capable of realistic orchestral volume levels under all circumstances, and the sound began to fall apart even before the full volume ceiling was breached through no fault of the *Reference Link* itself.

System bass performance had its limitations too, but discreet use of the REL subwoofer helped open out the sound wonderfully, as well as revealing some rather poor low frequency balances with some recordings.

The *Reference Link* is also capable of replacing the analogue-to-digital and digital-to-analogue stages of a digital recorder. Brief trials with a Marantz *DD-82* Digital Compact Cassette deck were a revelation, showing its limitations in quite mundane circuit areas. Other digital recorders would certainly benefit in a similar way.

PS Audio already has a reputation for high performance digital electronics which the *Reference Link* can only serve to consolidate. It is a product that equals, and in certain respects betters, equivalent analogue hardware — at a price. It is also surely a pointer to the way digital audio will develop over the next few years.

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



Laboratory report

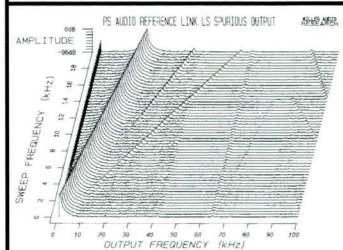
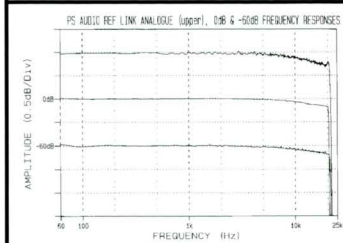
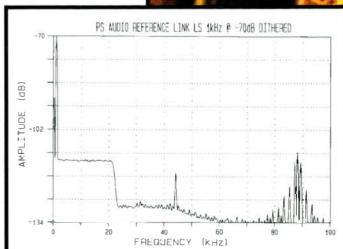
At the heart of this digital preamplifier lies a custom version of UltraAnalog's 20-bit DAC. This makes full use of the 20-bit datastream emerging from NPC's SM5803 eight times digital filter. This maintains a frequency response free of rippling and an ultrasonic range with stopband noise typically less than -105dB from 20kHz-100kHz. Similarly, a Crystal CS8412 input receiver ensures a wide range of digital sources are accommodated without difficulty.

Preamp distortion and signal-to-noise ratio is complicated by its novel 45-step digital volume control. Here, two AD7118 6-bit DACs manipulate the reference voltage, controlling the output of the main 20-bit DAC. The average step should be 1.5dB (a range of 67-68dB) yet non-linearities in these secondary DACs cause the volume to rise and fall in a series of repetitive steps at 1.25dB, 1.44dB, 1.75dB and 1.6 dB.

At the non-standard peak output of some 6.4V (volume setting equal to 45), THD settles at a minimum of 0.002 per cent mainly as a result of its Class A PMI OP275 op-amps running at full pelt. At the 2V CD standard (volume setting equal to 38), THD actually reduces to 0.0009 per cent at 1kHz and from 0.01 to 0.004 per cent at 20kHz. Naturally, at even lower volume there is a predictable increase in THD and noise, the former reaching 0.04 per cent at 100mV (volume setting equal to 21).

Low-level linearity is equally impressive, its maximum error of -0.9dB actually reducing to -0.2dB over a full 100dB dynamic range via the UltraAnalog 18-bit ADC, but these errors complement those that occur during digital-to-analogue conversion.

The +15dB noise modulation is high even for multi-bit technology and can only compromise the realisation of its wide 115dB signal-to-noise ratio. Otherwise all is very well indeed. Incidentally, the fixed-level analogue monitor outputs are fed from an additional SM5803 oversampling filter with two separate AD1860 mono 18-bit DACs. Only the unbalanced and balanced outputs are sourced from the superior 20-bit UltraAnalog DAC.



Reference Link has low levels of distortion (top) while response plot shows no rippling (middle). Note stopband noise on 3D plot.

DIGITAL PREAMP: PS AUDIO REFERENCE LINK LS

	20Hz	1kHz	20kHz
CHANNEL BALANCE	0.01dB	0.00dB	0.08dB
CHANNEL SEPARATION	136.3dB	133.5dB	123.8dB
THD vs LEVEL, 0dB	-90.7dB	-93.4dB	-80.1dB
-30dB	-86.1dB	-81.9dB	-86.6dB
-60dB	-60.7dB	-52.5dB	-59.8dB
-80dB	-29.9dB	-32.0dB	-37.8dB
DITHERED, -90dB	-17.7dB	-24.5dB	-32.6dB
DITHERED, -100dB		-21.5dB	
DITHERED, -110dB		-13.5dB	
RESOLUTION @ -60dB	0.00dB	-0.03dB	
-80dB	+0.01dB	-0.15dB	
-90dB	-0.22dB	-0.88dB	
-100dB	-0.05dB	-0.45dB	
PEAK OUTPUT LEVEL, L		6.405V	
R		6.401V	
RELATIVE OUTPUT LEVEL		+10.1dB	
MAXIMUM INPUT LEVEL (ADC)		1.134V	
OUTPUT IMPEDANCE		410HM	
1Hz NOISE MODULATION			+15.4dB
CCIR IMD, 0dB			-98.6dB
SUPPRESSION OF STOP-BAND IMD			>105dB
DE-EMPHASIS ACCURACY, 1kHz			0.00dB
5kHz			-0.03dB
16kHz			-0.20dB
S/N RATIO (A-WTD):			
W EMP, 0LSB			115.0dB
w/o EMP, 0LSB			114.8dB
w/o EMP, 1LSB			115.0dB
DIGITAL OUTPUT			COAXIAL
CRYSTAL CLOCK ACCURACY			-71.6PPM



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Ortofon MC 7500 cartridge

Slave to the needle, Alan Sircom finds himself hooked on Ortofon's flagship moving coil cartridge.

While most cartridge makers are looking forward to a quiet dotage, Ortofon is celebrating its 75th birthday with a new flagship model, the MC 7500 moving coil.

Ortofon's MC 2000, MC 3000 and MC 5000 have been among the most popular high-end cartridges of turntable's twilight years, following in the footsteps of the classic SPU which still commands a lot of respect from those in the know. The new MC 7500 leaves the existing MC range for dead, as one might hope of a £2,000 needle.

Like the MC 3000, which comes in a tiny packing crate, it has its own distinctive packaging. This time Ortofon has commissioned a tiny but perfectly formed Gladstone bag for the job.

The MC 7500 has a non-magnetic titanium body with an aluminium tube cantilever and non-conductive carbon fibre armature. The latter — used in all the top Ortofon MC cartridges — is said to improve transparency, but gives the cartridges their customary low output. It uses a special 'Orto-line' form of the Gyger stylus, resulting in a more relaxed sound than the profile used in cartridges like the MC 5000. Ortofon has also employed its proprietary damping and phase correction system.

Such a cartridge demands the finest turntable, arm and phono stage. It readily showed up the differences between a Voyd fitted with a Helius arm and the same Voyd with a silver-wired SME V. I also used it in a Townshend Mk III Rock /SME V and an SME Model 20 turntable, all with considerable success. Any lesser deck or arm would be a waste of a good cartridge, however, as the MC 7500 requires heroic levels of dedication when setting up if it is going to give of its best.

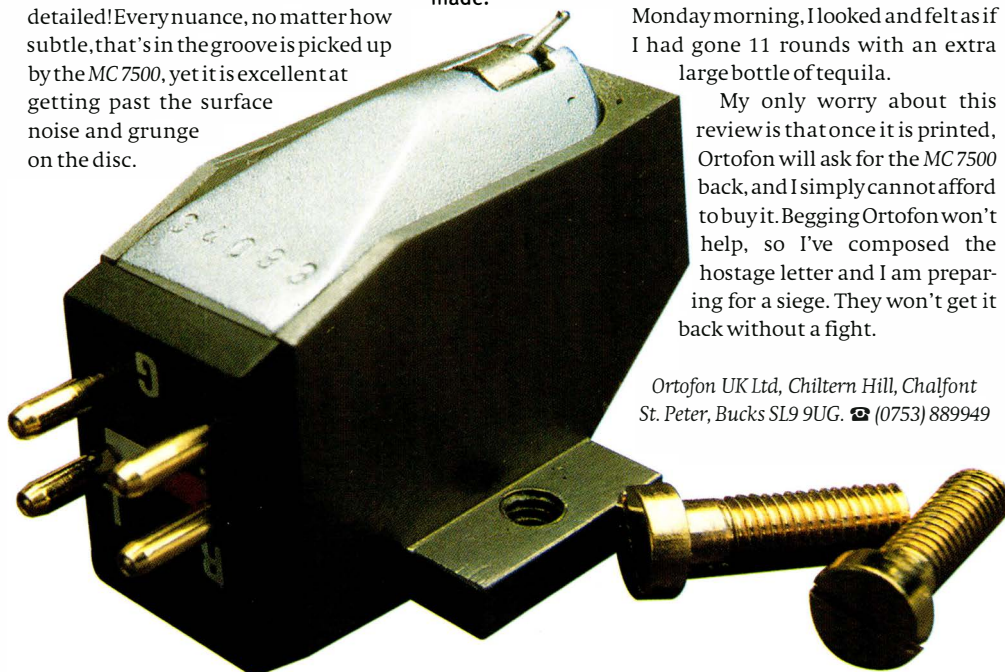
The treble and mid-band will sound broadly correct at its optimum tracking force of 2.5gm, but fine tuning the VTA and down force will optimise the



bass performance. Set up the cartridge correctly and the whole package ties together superbly — even tenths of a gram make the difference between a good and an excellent performance.

It has that magical combination of absolute accuracy and musicality that is the sign of the very finest cartridges. The MC 7500 sounds as if you moved your listening room into the studio or onto the stage — not only can you hear everything that's going on, you can almost determine what colour socks the bass player is wearing. It's that detailed! Every nuance, no matter how subtle, that's in the groove is picked up by the MC 7500, yet it is excellent at getting past the surface noise and grunge on the disc.

With careful setting up, Ortofon's top MC 7500 cartridge, complete with Gladstone bag, is a strong contender for the title of finest needle ever made.



But detail alone does not a good cartridge make. What sets the MC 7500 apart from the rest of the MC series is the way it can convey emotion like a champion of musicality. To date, the only way a cartridge could express this much emotion was by hiding a little of the performance. Perhaps the MC 7500 lags behind the Audio Note Io in this respect, but there's not a lot in it.

As one would expect from Ortofon, both the tracking and the balance of the cartridge are little short of superb. Place the most demanding of discs on the platter — be it Albert Ayer's most extreme avant garde jazz, Wagner in full swing or the less than stress-free Butthole Surfers — and no matter how modulated the groove, the stylus will just keep on tracking.

A sure sign of a good cartridge is the bleary eyed look on the face of the listener, after an uninterrupted night of playing records. In this case, I made the mistake of fitting the cartridge on a Friday night. A lost weekend of vinyl abandon ensued, the floor covered with those lesser-played LPs that only come out on special occasions. God only knows what my neighbours must have thought of *Phil Spector's Christmas Album* full blast on a Saturday afternoon in the middle of April. By the Monday morning, I looked and felt as if I had gone 11 rounds with an extra large bottle of tequila.

My only worry about this review is that once it is printed, Ortofon will ask for the MC 7500 back, and I simply cannot afford to buy it. Begging Ortofon won't help, so I've composed the hostage letter and I am preparing for a siege. They won't get it back without a fight.

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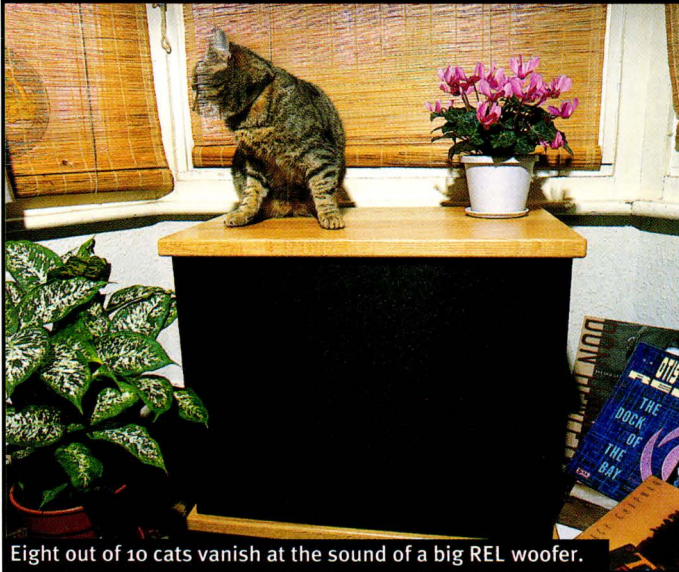
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HELP!

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Eight out of 10 cats vanish at the sound of a big REL woofer.

A bass that bites

Q I have a Marantz CD-63/II SE CD player, Aiwa AD-F410 cassette deck, Cambridge Audio P70 amplifier, and Tannoy M-20/II Gold speakers on Audio Dimension stands. Interconnects include Deltec Slink and QED Digiflex, the speakers being bi-wired with Mission Cyrus cable.

I recently added an Arcam Black Box 3 DAC which markedly improved detail and openness, adding extra sparkle to the sound. I'd now like to improve the quality of the bass, which has adequate extension but could be better defined with more bite. I would welcome suggestions within a flexible budget of around £500.

J Hawthorne, Bangor, Co. Down.

A Although you say your bass is adequately extended, it might still be worth trying a REL Strata subwoofer. This would give the sound more weight and fullness, resulting in a bigger, more dynamic musical presentation. The addition of deep bass from a good separate enclosure should create greater impact and produce increased spaciousness and depth.

Ahead, warp factor nine

Q My system consists of a Systemdek IIX turntable, with Rega RB250 arm and Goldring 1012 cartridge, an Audiolab 8000A amplifier, and Mission 764 floorstanding speakers.

I use this system in a room some 14 x 9ft with the speakers about 8ft apart. I feel the room is too small for the Missions, and have the opportunity to move the equipment to a larger room approximately 20 x 16ft with a high 15ft ceiling. However, the wooden wall I intend to place the speakers against is severely warped in a convex shape — how will this affect the sound?

P Benbow, Apperly.

A It's either a brave or foolish man who tries to predict how a system will sound in a particular room having only been given a few details of size and construction. But, with experience, you can get a feel for whether a room is likely to sound good just by walking in. The presence of wood panelling is likely to produce a fairly reflective acoustic that's lively without being over-bright. Many

Query of the month



You could win Isoda cable.

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

Turntable turnaround

Q I was going to buy a midi system when I saw December's Hi-Fi Choice.

Instead, I ended up with a Pioneer A-400 amplifier and a Rotel RCD-965BX CD player driving a previously acquired pair of Mission 761 speakers.

However, the real surprise came when I hooked up my old Sansui SR-222/II turntable. Fitted with an Audio Technica AT-110E cartridge it sounded really good, but the arm's damped cueing lift/lower device is ineffective. Is there any chance of getting the deck overhauled, and would it be worth it? If not, what should I change to?

A Herbert, Waterbeach, Cambridge.

A Many of the cueing devices fitted to tonearms were more or less interchangeable, and it's possible that one from an old arm could be pressed into service. You might be lucky to find a dealer with some old bits and bobs from various tonearms who would be willing to have a go for you.

Assuming, however, you hit a brick wall with your enquiries, it will be necessary to replace the whole turntable. Obvious contenders would be something like the Rega Planar 2, or Systemdek IIX/900, perhaps fitted with your existing AT-110E cartridge. These are better than your old Sansui in nearly all respects, and should provide noticeably superior sound quality.



A Systemdek IIX/900 will lift your spirits.

Billy Vee

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Is Orelle's CD-480 the player for a digital newcomer?

concert halls feature wood panelling for this reason.

The fact that it bows out towards the centre is possibly of little consequence. It leads to the wood being unsupported and thus liable to vibration. Really, you'll have to try it. But often you'll get a better sound in a bigger room.

Those restricted to small rooms can take heart. It's not always true that better sound emerges in a big spacious room. Big rooms are harder to fill with sound and bass can easily get out of control. Good systems in small rooms can often sound extremely impressive, with excellent attack and intimacy — though it's not a good idea to use very big speakers in cramped circumstances. The sound can easily become overpowering.

The grass is always greener...

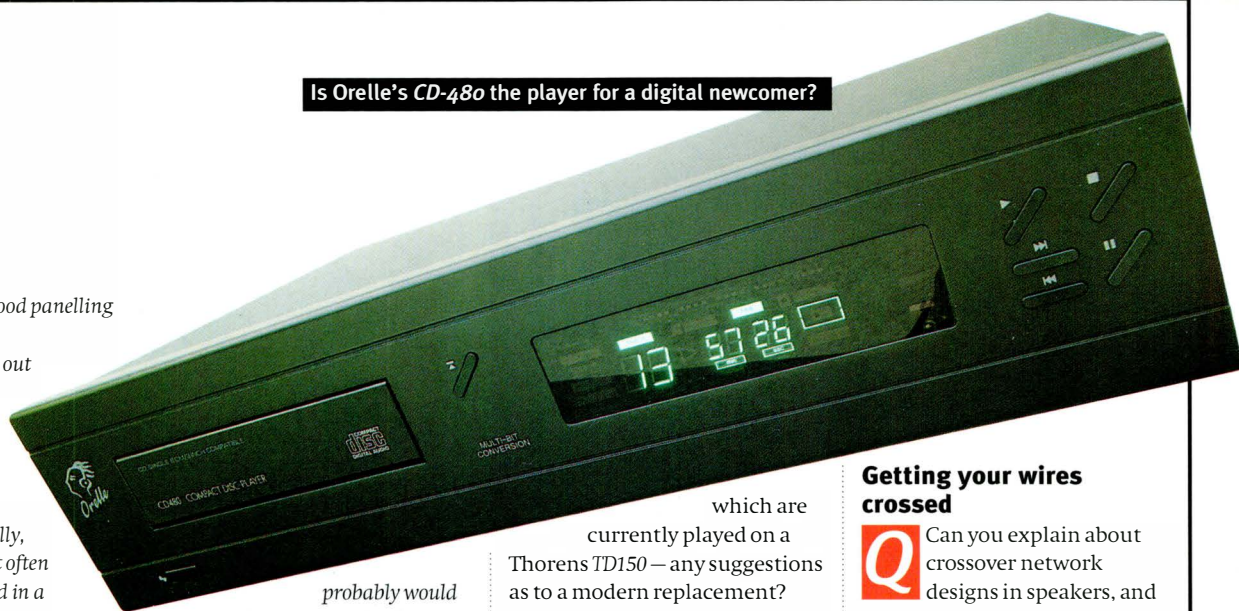
Q I have a NAD 3020e amplifier, 4020 tuner, 5440 CD player and 6020 tape deck used with KEF Concord 3 loudspeakers. My turntable is a Linn LP12/SME 3009/K-9 combination, and I have Exposure speaker cable and QED Gold interconnects.

After listening to a friend's system (Meridian CD player, Pioneer A-400 amplifier and Heybrook HB1 speakers) my set-up sounds a bit dull. Should I update the speakers?

J Burrough, Bourton-on-the-Water, Gloucester.

A Your friend's system consists of components that are all rather bright and forward-sounding, so it's hardly surprising your system seemed slightly dull afterwards. The question is, could you live with a much brighter sound long-term?

It's easy to be impressed on the basis of an evening's audition, but the extra impact and bite of your friend's system might prove tiring in the long term. That said, you



probably would get an improvement by changing the speakers. Try listening to the latest Heybrook HB1-S3s and see what you think. The Rega Kytes would be worth trying too.

CD novice

Q As a newcomer to CD, I want to buy a player to match my Linsley-Hood 35W Mos-Fet integrated amp driving Quad ESL speakers.

The Hi-Fi Choice Directory gives the Quad 67 and Rotel RCD-965BX CD players an excellent rating for sound — would these be compatible? I also have a collection of 400 LP records

which are currently played on a Thorens TD150 — any suggestions as to a modern replacement?
W P Watson, Rainham, Kent.

A Both CD players you mention are good and worth auditioning. Also listen to the latest Meridian 506 and the Orelle CD-480. The latter sounds excellent and offers very good value.

A Rega Planar 2 or Planar 3 turntable would be an excellent replacement for your old Thorens, giving you audibly better record reproduction. Also, the Rega arm will cope successfully with a wide range of cartridges, especially the slightly more sophisticated RB300 fitted to the Planar 3. A good cartridge match is Linn's K-9.

Getting your wires crossed

Q Can you explain about crossover network designs in speakers, and how those that can be bi-wired differ from single-wire types?

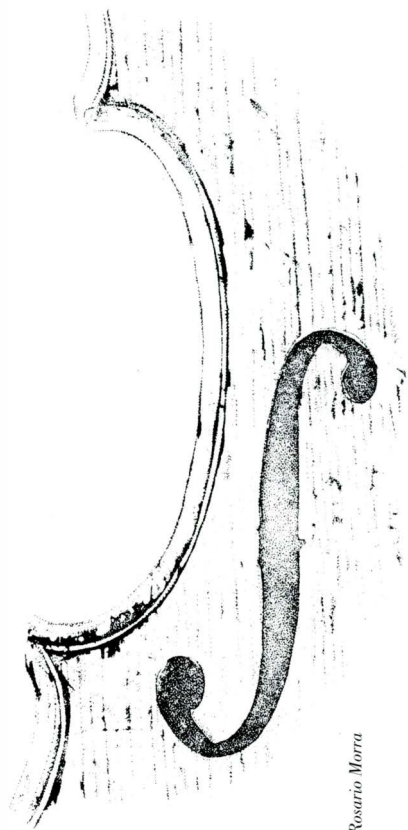
Regarding a two-way speaker system with terminals for single wiring only, can you bi-wire simply by running separate wires to each drive unit, avoiding the crossover network entirely? I feel sure it's more complicated than that.

D Englebretsen, Brisbane, Australia.

A You're absolutely right! Wiring the amp straight to the drive units will almost certainly destroy the tweeter, because you'd be feeding it with a full-range signal. The bass/mid driver can be

Rega Kyte speakers will add bite to a NAD system.





Rosario Morra

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fed with a full-range signal without fear of damage (indeed, a number are), but has to be designed for this sort of use to sound right.

To successfully modify a two-way single-wired speaker for bi-wiring isn't difficult, providing you're able to work out which inductors and capacitors deal with the bass/mid and which handle the treble. You then 'split' the crossover electrically and put in an extra set of terminals. Of course, such work invalidates the maker's guarantee, and should only be carried out by those who know what they're doing.

Interferring freezers

Q For some time now my system has been plagued with annoying 'cracks'. I believe the problem is caused by a small fridge-freezer situated in a spare bedroom upstairs. Each time the freezer switches off, a loud cracking noise is heard through the speakers.

My system consists of an Arcam Alpha CD, QED C300/P300 pre/power amp, and Mission 753 speakers. The electricity supply to the two floors of my house is via separately fused ring circuits. I've tried the obvious fix of installing a £12 spike protector from Tandy's, but this had little effect.

C Martin, Northampton.

A The sort of interference you describe is usually picked-up in one of two ways; either as a spike through the mains supply, or through the air. It's also possible your hi-fi is more than usually susceptible to radio breakthrough. Are all your interconnect leads screened, and is the system earthed? Did you try the spike protector on the offending fridge-freezer, or just your hi-fi system?

When a switch makes or breaks a connection it often produces a spark,

which is a crude sort of radio wave. It may be that your freezer's thermostat switch has poor contacts so that it 'arcs' badly, thereby causing a big spark.

The way you cure an arcing switch is to put capacitors (say, 0.1uF) across its terminals. But you need to be reasonably competent to do this sort of work, and it must be carried out with the freezer disconnected from the mains supply. Have a chat with a qualified electrician who should be able to suppress your noisy freezer in this manner.

The hi-fi grail

Q My system originally consisted of an Audiolab 8000A amp, Mission 753 speakers bi-wired with Exposure cable, and a Rotel RCD-965BX CD player. Bass sounded very boomy and despite repositioning the speakers and changing speaker cables, I wasn't able to improve matters. Since I'd read that the Audiolab and Missions go well together, I knew I had to say goodbye to the Rotel after just five months — it was out of its depth with my amp and speakers.

Reading back issues of Choice from 1991 and 1992, I came up with the Pioneer PD-91. I bought one, let it run-in for two days and bingo, my system sounded like hi-fi separates at last. It's

now very smooth, clean and detailed, but I still want the bass to have tighter definition.

I'm now completely mixed up. Where do I go from here? I must have spent around £5,000 to £6,000 in the past three years, but still haven't got a hi-fi I'm satisfied with. Should I buy a DAC for the PD-91?

Mrs E O'Neill, Cork City, Ireland.

A CD players rarely cause boomy bass; usually, CD produces tight, dry bass that often lacks warmth and richness. So it's hardly surprising the replacement Pioneer PD-91 failed to provide the improvement required — though it's a very good machine.

It seems likely your room is emphasising certain frequencies causing boom. This may be due to its shape and/or lots of soft-furnishings. If the room is very cluttered with books, LPs, CDs and magazines the sound is likely to be fatter and tonally darker than an empty reflective room where the balance is usually on the bright and lively side.

Your Mission speakers, being floorstanders, will tend to give a bigger, fuller bass than most typical small stand-mounted speakers, and may be exciting room resonances.

Try raising the Missions off the floor — you have got them spiked haven't you? — and see what happens. It's also advisable to check speaker phasing with a test disc as phase reversal (one speaker in reverse phase to the other) can cause strange bass. Try reversing the speaker phase by swapping the red and black

connecting plugs over on both enclosures, or (a bit of a long and radical shot) experiment with having the bass/mid in reverse phase with the treble in correct phase, and vice-versa.

Although you've tried different speaker cables, have you tried something radically different like DNM solid core? When a system suffers heavy, boomy bass there's always a tendency to go for a thicker cable to lower resistance. However, solid core interconnects and speaker cables will improve definition and overall tightness and control, as well as making the system sound lighter and more articulate.

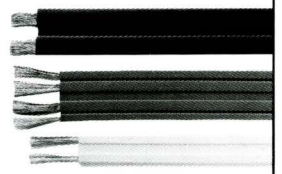
This would certainly be the cheapest and simplest upgrade path to investigate, though ideally you need a friendly expert dealer to visit you on site to hear the system performing as you hear it.

How do you keep the mains clean, when the freezer keeps on popping?



Will solid-core cable and raising the Mission 753s off the floor tighten the bass?

Don't trip up on your speaker cable!



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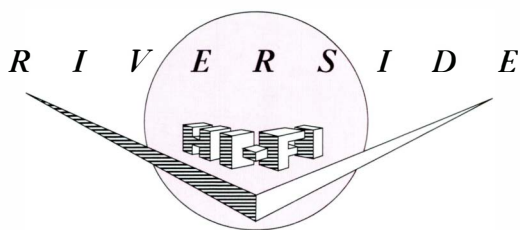
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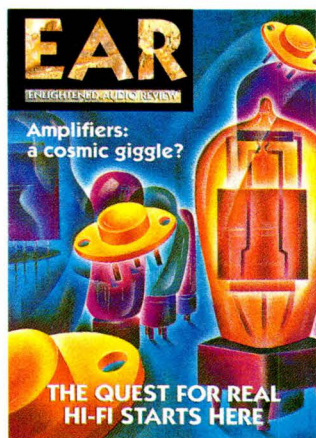
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Tell us what you think about hi-fi and music



Collector's item

I normally have no difficulty in getting hold of *Hi-Fi Choice* but it has proved extremely difficult to find *The Collection*. The last *Collection* I bought was the Winter 1992/1993 edition. Is there a new edition of *The Collection* currently available?

P Drossinopoulos,
Athens, Greece.

There was no 1993/1994 edition of *The Collection* and, for the moment, there are no plans to publish one this year either.

In its place, we are concentrating our efforts on the *Enlightened Audio Review (EAR)* which covers high-end hi-fi in greater depth than is normally possible in *Choice*.

Watch out for the second philosophically challenging issue with the October issue of *Choice*. **Ed.**

Testament to tolerance

I was first bitten by the hi-fi bug in 1979 when I bought a Lloytron music centre from Woolworths.

Since then I have upgraded or side-stepped nearly every year. You name it and I've probably had it. In 1986, I spent some very happy months working for a local hi-fi dealer which was my idea of heaven.

Now, in 1994, my cabinet groans under the weight of hi-fi magazines and though upgrading is limited to every

two years, I still awake in the early hours with different combinations of hi-fi whizzing through my head.

Still, two things remain constant; one is the wide variety of music to enjoy, and the other is the amazing patience of my long-suffering hi-fi widow!

M. A. Golden, Chadderton,

Hi-fi evangelism

Have you ever spoken to some clever dick who has just bought the latest hi-fi midi system from a well-known Japanese company? When he asks about your system and you come out with a string of British names, he says, "Never heard of them. Why didn't you get a Sony?"

Why don't more people know about smaller, specialist hi-fi companies? Maybe everyone who is interested in hi-fi should work harder to make our hobby more accessible and inviting to the newcomer.

I've spent a good few years now listening to music through all manner of hi-fi systems and I would not have missed the experience for the world.

Keith Wilding,
Braunschweig, Germany.

Praise where praise is due

In the May edition of *Choice*, Barry Fox stated that Deutsche Grammophon should not use technological jargon to sell its products, and that it should be selective in the descriptions that it did use. Fair enough. But whatever the technology employed, let us not forget that the quality of D-G products is generally excellent.

So, Barry, before having a go at those who are constantly striving to release quality software, why not scrutinise the companies that charge premium prices for cheap 'n' nasty CDs a little more closely?

David Gossner,
Wakefield, West Riding.

Letter of the month

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

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



A slight difference of opinion

Having just read your response to a letter in last October's issue, I noticed that you recommend Wharfedale's CRS-3 budget loudspeaker, stating that it is "one of the best speakers we've heard at the price".

However, a few months later, in a rival magazine, the CRS-3 managed the lowest rating I've ever seen for any product tested — just one out of five. The magazine commented that "by 1994 standards, the CRS-3 are just simply dull".

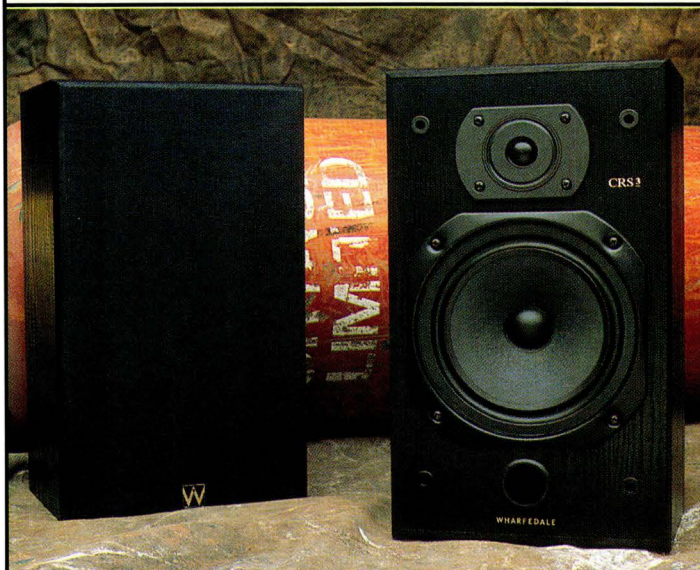
I appreciate that opinions can vary, depending on the preferences of the individual listener or the test equipment

used, but in this case I must speculate about the objectiveness of the specialist press. No matter how far apart the tastes of the critics, such differentiation is not acceptable.

Dimitrios Bouras,
Athens Greece.

The main tests in Hi-Fi Choice are conducted using groups of highly skilled listeners from the hi-fi industry under strictly blind listening conditions, backed up by objective laboratory measurements. As such, our methodology is designed to overcome any bias inherent in a subjective review by a lone critic.

Alan Sircom, Reviews Editor.



Exacting test procedures made Wharfedale's CRS-3 a *Choice* Best Buy.

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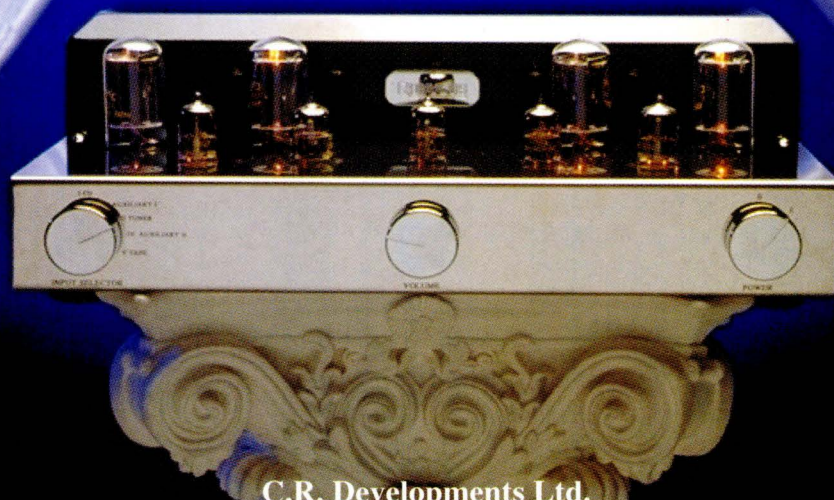


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HI-FI CHOICE

Two-box CD players

Paul Miller grapples with eight top-end CD transport and DAC combinations, putting them through the rigorous *Hi-Fi Choice* test regime. Exotic two-box digital sources, including new models from Arcam, DPA, Meridian and Mission, do battle in our exhausting test arena.

Digital recorders

Recording by numbers — four different digital formats line up for a test of the best from each. Find out what to expect from MiniDisc, Digital Compact Cassette, Pioneer's new 'Super' DAT and even recordable CD.

Cans you can afford

Alvin Gold gets a slotted head from listening to 10 pairs of budget headphones, all costing less than £50. Which pair will be keeping your ears sweaty this summer?

Monitor mayhem

Tannoy's huge 215-DMT studio monitor speakers come under the critical eye of the equally huge Paul Messenger. Just how loud can four 15in drive units really be?

Monster multiplayer

The first test of Sony's brand new 100 disc CD juke-box. Just add *The Best of the Pogues* CD, beer and tobacco smoke for that realistic, in the pub feel.

The best of British

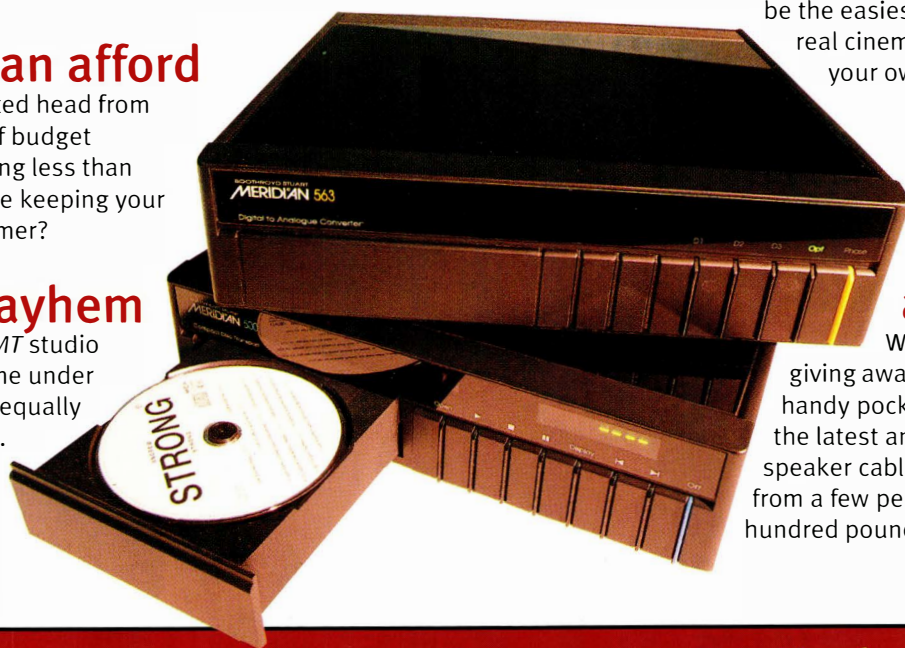
The 220 watt *F18* power amplifier from Musical Fidelity takes on the American super amps at their own game.

Surrounded by the sound

Why Toshiba's new 25in Dolby Pro-Logic television may be the easiest way to enjoy real cinema sound in your own front room.

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August's issue will be jumping off your newsagent's shelves on Friday, July 8, 1994.

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

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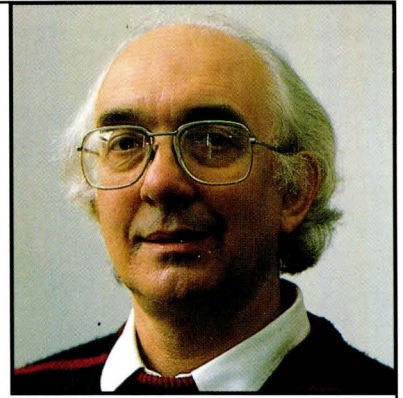
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21st Century Fox

Technology guru Barry Fox discovers that America is waiting to 'download' software along the telephone lines. Will it be the answer to a collector's dreams or will it just run up huge telephone bills?



In the USA, everyone is getting very excited about 'downloading'. This is the electronic delivery of music and video direct to a shop, by telephone wire or cable, without the delay and hassles of delivery by road transport.

Blockbuster (partly-owned by Philips) is making all the noise, with one of their vice-presidents running around giving speeches about 'electronic shelf space'. Apparently, a shop will stock 4,000 titles out of a catalogue of 40,000. The rest come down the line as and when customers want them.

As someone who has given up trying to order CDs from my local Our Price, I like the idea of downloading. But I'm not holding my breath. My bet is that all this talk about downloading into shops is really just a stalking horse for direct delivery into the home.

When a customer asks for something that isn't in stock, the shop calls up the central software store, and records digital code as it comes down the line. The customer then gets the copy. At the same time, the store prints out any sleeve notes and artwork. But what the customer gets must be a standard games cartridge, CD or VHS tape that plays on a home system.

Blockbuster is planning to start trials with video games, not music CDs or videos. This is because shops will start off using the telephone lines and computer modems that they already use for stock control.

Sega recently claimed that its *Streetfighter 2* was the biggest video games cartridge so far, with 24 million bits of code, or three megabytes. The conventional modems talked of by Blockbuster work at around 10,000 bits a second. So *Streetfighter 2* will take 40 minutes to deliver. And the trend is toward even bigger games.

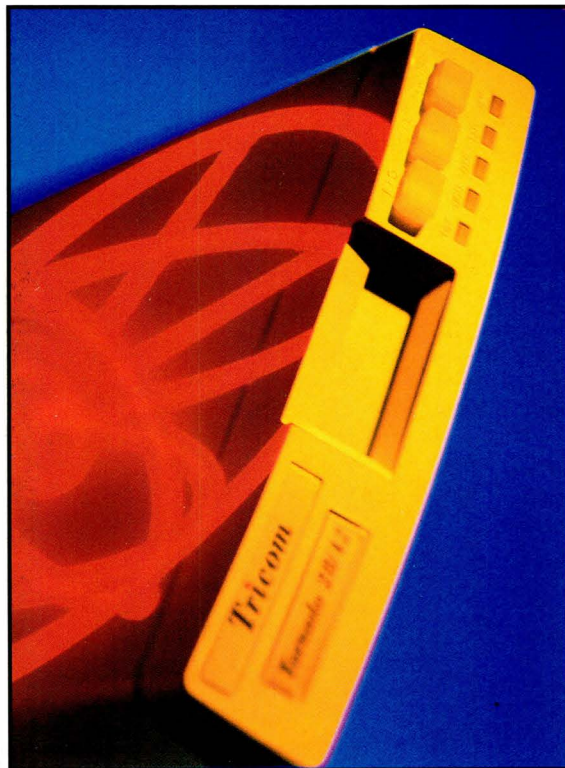
Blockbuster acknowledges this, and proposes to install kiosks with computer memory in its shops. These will act as buffers, storing the games as they arrive slowly and squirting them into a cartridge in a minute or so.

Shops in Japan have been doing this for 10 years with Nintendo games but

the idea has never really caught on.

The concept of audio loading is not new. US company Personics tested a system that made up analogue cassette compilation tapes to customers' requests. Personics flopped because the system was slow, expensive and the record companies would not allow the use of recent titles.

Compressed stereo, to DCC or MD standards, needs around a quarter of a



million bits per second. To send an hour long music CD would take over a day, using the kind of telephone line system which Blockbuster has been talking about.

And even with the latest video compression techniques, as used for Video CD and CD-i, near-VHS quality pictures and sound need 1.5 million bits a second. So a two hour movie would take 300 hours to deliver.

The rival Video on Demand system could use short runs of ordinary telephone line to deliver a movie in real time, a two hour movie in two hours, at

Telephone lines and computer modems like this make electronic delivery of music and video to a shop possible but slow.

1.5 MB per second. Or it could deliver audio at six times the speed, so that an hour of music could arrive in 10 minutes. But quality would be suspect, with any glitch on the line leaving gaps in the picture or sound.

Laying optical fibre links instead of phone lines should make it possible to deliver a movie or music CD in a few minutes into a giant solid state memory bank. But the shop still has to get the movie onto standard CD or VHS tape.

High speed duplication systems like Sony's *Sprinter* and Otari's *TMD* work by sandwiching blank tape against special masters. These are far too expensive and cumbersome for in-store use. However, it's not practical to run a conventional VHS machine at anything more than double speed.

Inventor William Graven keeps popping up with an idea called *EMC2*, or *Entertainment Made Convenient*. He talks of squirting compressed material at high data speed and recording it in a device which then plays the recording back at normal speed.

EMC was first promised for mid-1993. It's now mid-1995 — another case of don't hold your breath. Even if *EMC* works, you will need new equipment. So it's not a system for downloading onto standard CD or VHS tape.

CD recorders can run at double speed, but that still means half an hour's copying time for an hour's music. The cost of CD-R blanks is still around £10, even in bulk. The same goes for Video CD, assuming it can dent the demand for VHS tapes over time.

The cost of the buffer memory store, CD recorders and sleeve printing system would be crippling to a small shop. It will be cheaper to order and stock CDs and tapes in the traditional way than become a duplication plant.

Once CD recorders and blanks are available at reasonable cost, people will use them at home to record music and movies ordered direct, using Video on Demand technology. Order a music CD or movie in the morning and it's there in the evening. Now that's technology worth getting excited about.



COMPETITION

In this month's fabulous £3,000 competition, you have the chance to win one of two pairs of Reference Series speakers from one of Britain's top loudspeaker manufacturers, KEF.

In this month's great competition, which you can enter for the price of a stamp, the first lucky name out of the post-bag will win a pair of the top KEF Reference Series 105/3 loudspeakers, worth £2,345.

Finished in walnut and standing over 1104mm high, the 105/3 is a four-way loudspeaker design, using six drive units. Two internal 20cm bass drivers are linked using KEF's Coupled Cavity system, while two 16.5cm drivers and a 16.5cm Uni-Q unit, with a built-in 2.5cm dome tweeter, complete the line-up.

The runner-up will also receive a pair of Reference Series loudspeakers, this time a pair of £549 stand-mounted Reference 101/3s. This bi-wirable, magnetically shielded speaker uses a single 16.5 cm Uni-Q driver and, despite its compact 22 x 50 x 27cm (w x h x d) dimensions, can handle up to 150 watts of amplifier power.

The Uni-Q driver and the Reference Series speaker range epitomise KEF's commitment to research and development. All KEF Reference speakers, for example, are measured against a Reference master speaker. Using a reference speaker in this way ensures that there is a consistent KEF Reference Series sound.

In theory, the Uni-Q drive unit acts as a point source, with treble and bass emanating from the same point in space—the centre of the driver. This technology—developed in KEF's factory in Tovil, Kent—has recently been applied to an increasing number of the company's in-car speaker systems as well as its domestic models.

How to enter

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

Send your completed entries to: KEF competition (HFC407), *Hi-Fi Choice*, Tower Publishing Services Ltd, Tower House, Sovereign Park, Market Harborough, Leicestershire LE87 4AU.

Entries must be received no later than first post on Monday, July 18, 1994.

1. Where is KEF based?

- a) Tow-path
- b) Tovil
- c) Totnes
- d) KEF Valley

2. What are KEF Reference speakers measured against?

- a) Factory master Reference speakers
- b) Reference grade music
- c) A tape measure up against a doorway
- d) Live music

3. How many drive units are there in the 105/3?

- a) Four
- b) Three
- c) Six
- d) Eight

4. What is the name of the rod system used to connect the two internal bass drivers in the 105/3?

- a) Coupled Cavity
- b) Internal bracing
- c) Pole-braced dual displacement
- d) Isobaric

5. What is the name of KEF's Reference Series centre speaker?

- a) Type E
- b) Q44
- c) 107/1
- d) Model 100

Competition rules

The Editor's decision is final and no correspondence will be entered into. All winners will be notified by post.

The competition is not open to employees of Dennis Publishing Ltd, KEF Audio (UK) Ltd, their suppliers, agents or associates. We regret that the competition is open to UK residents only. No cash alternative will be offered. Submission of entry will be taken as acceptance of the rules. Proof of posting cannot be accepted as proof of receipt.

Please notify us if you do not wish to be informed of any other special offers or promotions from *Hi-Fi Choice*.





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ON TEST

Loudspeakers



Big speakers with big price tags can pose just as many problems as budget boxes, as Paul Messenger found out when he got to grips with eight £1,000 floor-standing loudspeakers.

This group of eight luxury floor-standers at around £1,000 makes a refreshing and challenging contrast to the beer budget babies below £150 assessed in May. The implied manufacturing budget here allows the designer considerable freedom to choose between a wide variety of alternative approaches to driver configuration and cabinet construction, a number of which are represented in this group.

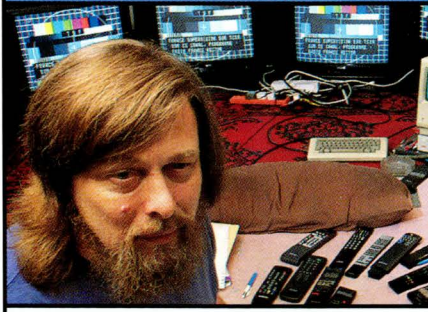
But the opportunity to indulge in elaborate cabinet work and multiple driver line-ups can be a double-edged sword. Both can offer advantages if used wisely, but both also lay traps for the unwary or self-indulgent. The bigger box can supply a more extended bass and a wider dynamic range, but the increased surface area and reduced inherent panel stiffness both make cabinet coloration a good deal more difficult to control.

By the same token, the ideal hi-fi speaker uses a single drive unit for ultimate coherence, but single drivers can't handle the complete audio band properly, never mind loudly. Upmarket speakers such as these, therefore, tend to use multiple driver arrangements to give the speaker plenty of weight and welly,

The cast list

CASTLE HOWARD	£999.90
IMPULSE H7	£785.00
INFINITY KAPPA 6.11	£995.00
JAMO 707	£899.99
POLK LS70	£1,200.00
REGA XEL	£1,040.00
ROKSAN OJAN 3	£895.00
SD ACOUSTICS SD5	£1,235.00

Understanding the laboratory test results



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

To simulate relevant 'real world' conditions, the measurements are made of a stereo pair in the actual (fairly large) room in which the listening tests are undertaken, using a far field technique averaged across seven microphone positions (as developed by Martin Colloms). The speakers are sited close against a rear wall and a metre out into the room.

A perfectly flat straight line is not expected, the main room modes creating unavoidable ups and downs at the low frequency end, but the trace should ideally be as flat and smooth as possible.

The sensitivity of a speaker is a guide to how loud a speaker will sound for a given

amplifier volume control setting. Our deliberately conservative figure is averaged across the broad midband. A 3dB increase in sensitivity means that the speakers will then sound twice as loud for the same volume control setting.

The snag is the impedance. For the same volume control setting, a 40hm loudspeaker will actually be drawing twice the current (and hence power) as an 80hm design. This means that to get its sensitivity in true electrical energy conversion efficiency terms, you need to subtract 3dB.

How the listening tests were done

In the 'blind' panel listening tests only the operator is aware of the identity of each model. The speakers are installed one pair at a time behind an acoustically transparent curtain, on sites predetermined from measurement to give optimum in-room balance, and undergo half hour presentations covering a broad range of music.

Care is taken to try and match the relative volume of each loudspeaker. The drive system comprises Naim amplification, Linn *Sondek LP12* with Naim *ARO* and Linn *Arkiv*, Naim CD player, mounted on Mana tables and connected by Naim *NAC A5* cable.

Our thanks to the panel: Rob Tribe (*Hi-Fi Choice*), David Inman (Van den Hul UK), Robin Marshall, Ken Weller (Tannoy), Russell Kauffman (Monitor Audio).

but getting these to integrate involves all manner of subtle compromises.

You can buy speakers as big as most of these for only half the price, but unless you're only interested in obtaining the loudest sound for your bucks you probably wouldn't (and shouldn't) want to. A couple of square feet of black vinyl wood-print might be acceptable, but two square metres of the stuff starts to become an eyesore. Most of the models featured here, therefore, start off with a decent quality real wood veneer, usually in combination with textured black areas.

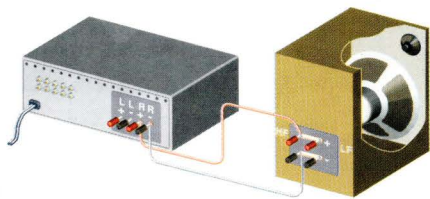
Many also adopt rather interesting shapes, which not only look good but can offer worthwhile functional advantages as well. The loudspeaker enclosure has two main tasks. The first of these is to provide a firm and stable mounting platform for the drive units, which is where the floor-coupling arrangements are crucial.

As well as doing this, it must also absorb and/or utilise the rear radiation from the bass and mid drivers. As much power comes off the back as the front of a drive unit cone, but it's exactly out of phase and so needs to be removed.

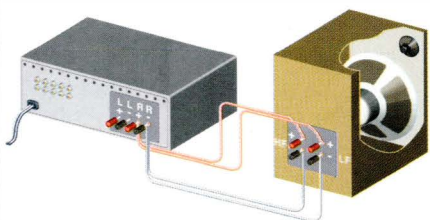
The simplest technique is a sealed box, sometimes used for complete enclosures

What is correct phase?

Stereo speakers must be correctly 'phased', so that both main driver cones move forwards and backwards in sync (rather than one going back as the other goes forwards).



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



Speakers with twin (or triple) terminals allow bi/tri-wiring, where separate runs of cable feed each drive unit individually.

in smaller loudspeakers, but more often here for midrange driver sections within the main cabinet (Infinity, Rega, SD, Jamo). By using irregular shaped boxes and avoiding parallel sides (Infinity, Polk, Roksan, Jamo), the effects of internal standing waves are spread across a range of frequencies and avoid focusing on just the three which correspond to internal width, depth and height.

Rather than simply absorbing all the rear radiation, most designers attempt to utilise it in some way, to augment the overall bass output and/or improve control and damping of the driver.

Inserting a reflex port into an enclosure (for example, Roksan, Polk, SD, Infinity) produces a tuned low frequency resonance between the air in the port and the air in the enclosure. This is excited by the rear radiation from the bass drivers, creating a back pressure to help control cone excursion, and port output to augment the bass. In Jamo's case, the bass drivers are actually inside the box, driving a broad-tuned port to supply all the bass part of the spectrum.

More elaborate techniques — too complex to explain in detail here — include quarter-wave folded columns (Rega and Castle), or horn-loading (Impulse), which have their own somewhat different characteristics. Whatever the approach, the

internal air pressures within a speaker enclosure and the mechanical vibrations generated are very substantial. Devising optimum stiffening and damping in an effort to control these factors is a real challenge for the speaker designer, and explains the considerable diversity between these various models.

Such upmarket models will also feature high quality, high power handling crossover components, and advanced drive units — sometimes with cast frames, sometimes with unusual diaphragm and motor systems and sometimes with all of these. All the speakers reviewed here are freestanding designs intended to be placed directly on the floor, with no need for stands, wall brackets or shelving. If the drive unit magnets are to be kept still and allow the diaphragms to reproduce the music accurately, it's essential that the whole speaker is firmly planted onto the floor, preferably with spike coupling.

The net result should be a package which offers far superior bass and dynamic performance to the more prosaic boxes at the budget end of the market. The best of those assembled here won't quite match the very best at any price, but they will get more than halfway down the road within a domestically, acceptable package.

CASTLE HOWARD



I guess Manchester was never going to get the vote. Castle passed up the chance for an alliterative hat trick when it christened this £1,000 cross between its *Chester* and *Winchester* models the *Howard*. It's the Goldilocks selection too, the *Chester* (£650 Best Buy in issue 98) being pretty but a bit on the small side (sonically as well as aesthetically), while the splendid *Winchester* (£1,500 Recommended in issue 90) is bulky in even largish British rooms. Given its ancestry, the *Howard* could well be the happy medium.

All three share a very unusual 'quarter-wave' column/horn cabinet construction, which is not very space efficient but offers good control and damping for the main drivers. Like its larger brother, the *Howard* has

two main drivers, one conventionally on the front and the other firing upward, adding an extra element of omnidirectionality to the midband as well as the bass. The (two) quarter-wave sections are terminated in slots at the junction of cabinet and plinth. These are small so their acoustic output contribution is modest.

Elegant real wood veneer is a Castle trademark, and there's no shortage of it here. Several options are offered at the nominal price as well as rosewood or yew (sigh!) for an extra £100, plus radiused edges to soften the rather monolithic lines.

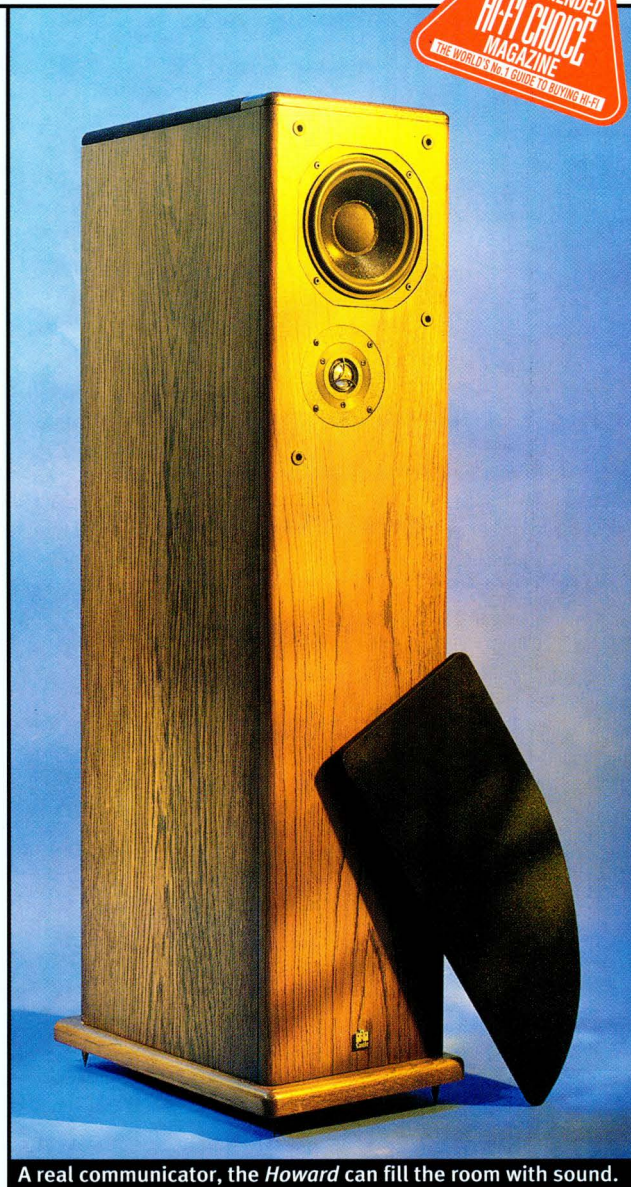
The spike-equipped plinth enhances footprint stability (which the mutually perpendicular driver arrangement arguably renders less critical than usual), but the threaded inserts aren't fixed into the woodwork — which is exasperating.

Each main driver has a 115mm doped paper cone, a decent magnet and a cast frame, rebated into the baffles and bolted very firmly in place. The 25mm hard dome tweeter is mounted slightly offset, to defocus baffle standing waves, and the pair are mirror imaged for symmetry, although whether the tweeters should be inward or outward is left vague. The two small grilles have thick frames and, despite chamfered inside edges, the front one is certainly best left off.

Sound quality

Although the vote wasn't unanimous, the *Howard's* fundamentally musical performance ensured that it did very well in the blind listening tests. For some, the bass was a little too fat and loose, but others enjoyed the fullness and tunefulness. A few thought the rather dull balance took too much excitement out of the proceedings, but the rest praised its lack of aggression.

Coloration is noticeable in both bass and midband, but these cosmetic deficiencies cannot spoil the impressive way it fills the room with sound and communicates the essential qualities of the music. Dance music sets the feet tapping, while orchestral images



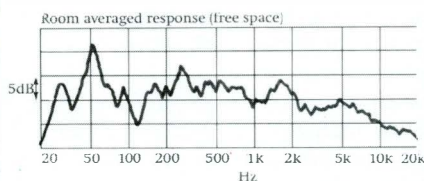
A real communicator, the *Howard* can fill the room with sound.

LAB REPORT

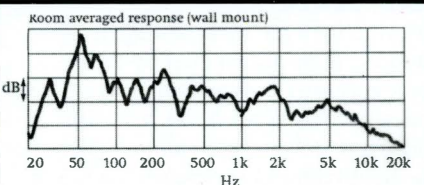
In a group context, the basic performance parameters of the *Howard* look pretty respectable. Sensitivity is a decent 87dB in the context of a very undemanding and easy to drive amplifier load, while bass extension is pretty good too.

However, there's no disguising its enthusiasm to drive the 55Hz eigentone in our listening room, and the consequent difficulty in avoiding a measure of bass thickening wherever the speakers are placed. And while the rest of the range is pretty well balanced overall, it's also decidedly uneven along the way. The peak centred on 1.7kHz is perhaps the most obvious feature, but the treble roll-off above 6kHz should also be audible.

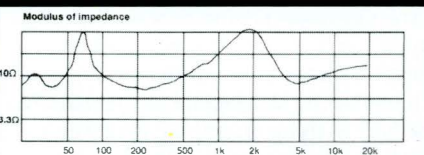
Backtracking to the *Chester* and *Winchester* reviews, the family resemblance between the three is quite noticeable, as is the size versus bass relationship. But this newcomer is actually the least smooth of the three across the top two-thirds of the audio band (200Hz-20kHz), which is a little disappointing.



Broadly well balanced free space room averaged response, but significant unevenness and some bass detachment is evident.



Midbass is clearly too strong in wall mount room averaged response plot; note also the midband unevenness and the rather dull treble.



A genuine 8ohm load, inasmuch as this easy-to-drive speaker never falls below 8ohms throughout the frequency range.

are conveyed with precision and scale. And the semi-omni configuration somehow reduces the impression that the sound is coming out of a box.

Conclusion

The *Howard* is a good loudspeaker which definitely deserves Recommendation on both

sonic and material value grounds. It neatly fills the gap between *Chester* and *Winchester*, retaining much of the charm of those fine designs, albeit without quite the balance of the former nor the smoothness of the latter.

VERDICT

- ▲ Fine musical communication skills; a rich, warm and friendly sound.
- ▼ Lacks smoothness; treble has a rather dull balance and bass is a little detached.

SOUND ★★★★★

VALUE ★★★★★

PRICE £999.90

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IMPULSE H7

It must be close on 15 years since I first heard Brian Taylor's prototype horn speaker, which subsequently evolved into the first Impulse model. Since then the company got itself going, then changed hands and has since created a five-strong range with a fine reputation among hi-fi cognoscenti. Yet, by happenstance, this has been my first chance to get to grips with a sample, and put it through *Choice's* stringent objective and subjective review mill.

The £785 *H7* is the new baby of the range, much the smallest and also the least expensive in our test group, with a small (and hence, relatively inefficient) horn loading the rear of the small bass/mid driver, the outlet

flare spaced away from the floor by the supplied stand and spike arrangement. However, efficiency is only one of the characteristics of horn designs; diaphragm air-loading and damping is probably the more important factor. And while the main driver is horn-coupled, the tweeter used here is a conventional enough metal dome device, albeit quirkily modified.

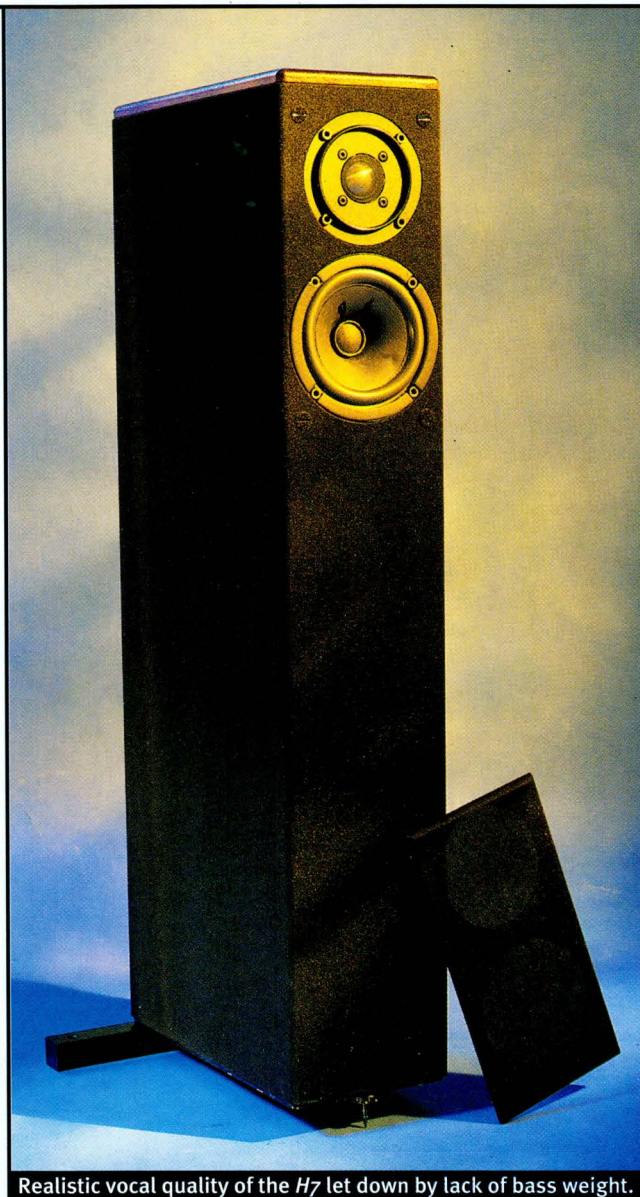
It's a neat, if rather anonymous, looking device. The full length black stockingmask trim is enlivened only by a lustrous hardwood top plate. All feels reassuringly strong and rigid, while the seriously over-engineered stabiliser bar and three hefty spikes are an encouraging sign that nothing has been skimped, except maybe the lack of locknuts for the smaller spikes.

The ultra-slim baffle gives rigid support to the two drivers, and the deep cabinet a decent stability footprint. The cast frame main driver has a very small 85mm paper cone, while the 25mm metal dome tweeter top plate is fitted with an 80mm diameter raised ring which looks bound to have rather more severe acoustic consequences than the typical grille frame. Both drivers are firmly bolted in place. A slimline grille poses few acoustic problems and tidies up the baffle.

Sound quality

It's probably true to say the little *H7* was rather out of its depth when it came to bass in our largish room, and the midbass might have filled out rather better in a smaller space. But the lack of bottom end weight and welly is only one reason why the panel remained unimpressed by the Impulse. Another problem was a yawning gap between upper mid and treble which several panellists accurately identified.

Behind these, all too obvious, balance distortions the speaker does have some genuine musical qualities. It reproduces midband dynamics extremely well, bringing a more realistic quality to voices than most



Realistic vocal quality of the *H7* let down by lack of bass weight.

conventional dynamic speakers can manage. But the suspicious across-the-band timing, detached treble and the lack of any real bass weight remain difficult limitations to accept.

Conclusion

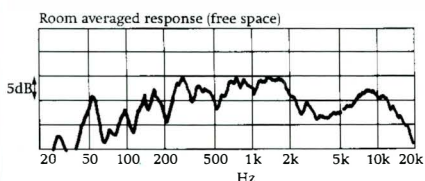
Although the *H7* shows some of the positive characteristics of horn loading, sufficient perhaps to seduce some enthusiasts, the flaws elsewhere in the design make formal Recommendation inappropriate. Engineering quality is very high, but so is the price for the actual content.

LAB REPORT

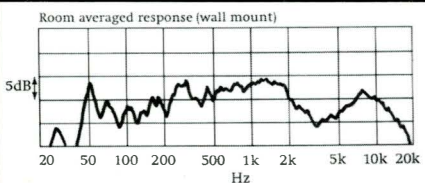
No particular surprises here. One small main driver in a quite compact enclosure leads inexorably towards limited bass weight and extension, as well as modest sensitivity. Extracting the figures from the graphs gives a sensitivity of 86dB or thereabouts, and little (but more than negligible) bass extension below 50Hz.

While excitation of the main 55Hz room eigentone is just about right, output is decidedly shy through the upper bass and lower midband (60-250Hz), even when the *H7s* are placed close up against a wall. The next three octaves are reasonably flat and smooth, the response just peaking up a shade around 1.5kHz before dropping quite rapidly into a presence suckout (2-5kHz). The treble proper bounces back at around 7-10kHz, but does look rather exposed and isolated. In all it's not the flattest response around, but it does hold within reasonable overall limits across the band.

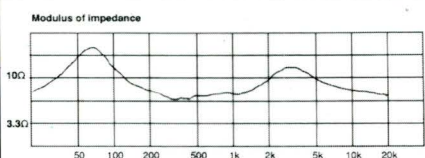
However, there's a real potential problem lurking in the impedance trace. The bass and mid represent a very easy amplifier load, but drop rapidly above 2kHz, hitting a low of around 20ohms coincident with the 8kHz tweeter peak. This could well create difficulties for some amps.



Midband looks good but there is insufficient bass output and a positive crevasse between 2kHz and 7kHz.



Wall reinforcement does help the bass balance, but still leaves the upper bass looking very lean.



Load plunges to below 20ohms in mid treble, coincident with 8kHz tweeter peak which will make amplifier compatibility unpredictable.

INFINITY KAPPA 6.1I

Californian speaker specialist Infinity has featured *Kappas* among its very extensive line-up for some years, but now there are two new '7' suffixed variations. I knew the name was familiar, likewise the pronounced radiused ribbing at the baffle edges, but I had to dig right back to issue 66 (January 1989) to find our original *Kappa 6* review.

This *Kappa 6.1i* does show some similarity to its ancestor, inasmuch as the basic three-way drive unit configuration is as before, but the considerable differences between them provide a graphic illustration of loudspeaker trends over the past five years. That the *6.1i* costs £995, compared with £695 in 1989, seems fair enough. But what the Americans euphemistically used to describe as a

bookshelf model — something squat, wide, shallow and massive enough to test even the most accomplished shelf installer — has evolved into a slimline floorstander, very much in the modern idiom. Shrinking the width has involved shrinking the bass driver too, so this new model now has a large port to help give the bottom octaves some extra boost.

It's pretty close to our group average on price, but rather smaller in volume. The complex and heftily built box is based on a triangular plan section, truncated by a flat at the rear and with exaggerated radiusing and heavy grooving around the baffle vertical edges. This should serve to spread internal standing waves, and also avoid some of the effect of baffle edge diffraction, but it does restrict the fore-and-aft stability footprint somewhat. Our samples actually arrived with spikes (but no lock-nuts) already fitted into the chunky MDF base.

The bass unit has a 150mm injection moulded, mineral-filled, plastic cone and pressed steel frame. A most unusual midrange driver has a large 75mm soft plastic dome with integral surround, while the similarly radical tweeter has a small planar 26mm plastic diaphragm with integral printed voice spiral. All were secured by chunky woodscrews. Internal damping is light, the complex crossover — complete with level controls for mid and treble — being connected up with high class cables.

Sound quality

Even our most forgiving panellist rated the *6.1i* below average. Others were altogether less charitable. Thick and sluggish bass was a universal complaint, rendered the more obtrusive by the fact that there's rather too much of it. Criticism was also levelled at some audible box coloration.

Dynamics are deeply unimpressive. The midband sounded cluttered, congested and timesmeared rather than informative, while high level drive failed to generate any real

enthusiasm, the whole package sounding over-controlled and rather compressed. If there is a positive side — and the panel was struggling to keep its attention by the end of the presentation — it's that it sounds pretty powerful, is quite evenly balanced and is free from aggressive tendencies. Setting the mid and treble controls to maximum helped the balance somewhat, but not the coherence or lack of life.

Conclusion

The implication from this undistinguished performer must be that new and unconventional driver technologies are not necessarily the route to improving sound quality.

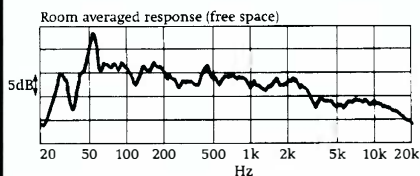


Kappa 6.1i sounds powerful and balanced if a tad over-controlled.

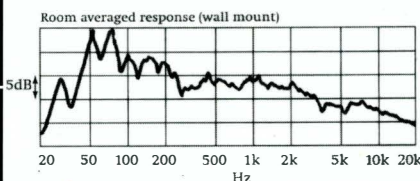
LAB REPORT

Sensitivity registers a healthy 89dB and bass extension is pretty much the average for this group, which looks impressive considering this is one of the more compact models. However, at least part of the explanation lies in a pretty evil looking impedance characteristic, which stays between 3 and 60hms throughout most of the range and has some quite unpleasant looking ups and downs through the upper midband. The published curve was taken with the two tone controls set to their mid position, the alternative extremes making very little net difference.

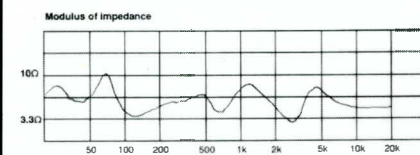
Close-to-wall siting in our test room delivered a midbass excess which bordered on the gross, and should not be attempted. There's still rather too much excitation of the room's 55Hz eigenmode when the speaker is clear of walls, suggesting the *6.1i* might be better suited to still larger (especially higher) rooms, but this isolated bump should not be too troublesome. The speaker is commendably well balanced over 60Hz-2.5kHz, but the nominally flat treble level is rather depressed.



Response peaks in the midbass, falling steadily and quite smoothly towards higher frequencies.



Wall reinforcement gives far too much bass output in relation to mid and treble.



Impedance stays close to 4ohms, so the amplifier will need good current reserves.

VERDICT

- ▲ Neat enough package with visually striking hi-tech drivers; even and unaggressive sound.
- ▼ Dull and not very communicative; listening panel quickly lost interest.

SOUND ★★★★★

VALUE ★★★★★

PRICE £995.00

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

☎ (0908) 317707

JAMO 707

High, narrow and very handsome indeed, is the first impression created by this competitively priced Danish entrant. Jamo's complete range takes up nearly half a column in our Buyer's Guide, yet this new £900 model is second from the top of the hierarchy, which says something about the commercial realities of the speaker market.

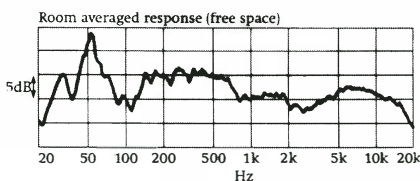
Relative perceived value is certainly high, starting off with the lovely smoked glass top plate and continuing with the elegantly curved sides, which have several positive practical implications besides looking very classy. The finish is a very good vinyl wood simulation — good enough to fool me at first glance. Aesthetically, the front profile is very narrow, yet the overall enclosed volume is quite

LAB REPORT

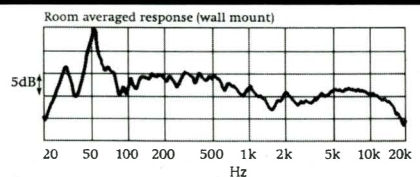
Sensitivity registers a decent 88dB, and bass extension is pretty respectable too, but a glance at the impedance trace shows a truly wicked dip at around 140Hz — a high power area of the music spectrum — which is quite likely to cause premature current limiting in many amplifiers.

The ideal siting for optimum balance is difficult to call, as the bass region is dominated by the 55Hz room eigentone, which unfortunately coincides with the maximum output region of the coupled cavity bass generator system. This unfortunate effect may well be related to the (entirely average) height of our test room, implying that the 707 will probably work better in rooms with higher ceilings.

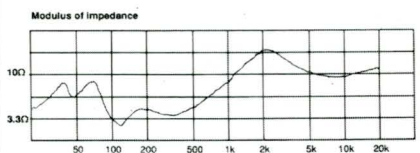
The net balance is much too rich if placed close against a wall (as suggested in the handbook), but bringing the speakers out into the room starts to leave the upper bass lean — which will probably be the best compromise. The lower midband is very smooth and even, but the upper mid and lower treble are rather depressed and uneven. The treble proper is smooth and well extended.



Balance is uneven: midbass proved to be heavy and upper-mid recessed, though reasonably smooth with it.



Midbass much too heavy while the upper-mid/lower treble frequency ranges are recessed and uneven.



Pretty nasty load dips to around 30ohms in the important upper bass part of the spectrum, so watch your amplifier.

generous, and lateral internal standing waves are partly defocused.

The enclosure is quite deep, which aids both the internal volume and stability, while the base is a substantial 25mm thick slab of MDF, providing secure fixing for the threaded inserts.

However, these have been placed 65mm in from the ends, wasting much of the potential footprint, while the spikes themselves are rather stubby affairs with too large a cone angle and no lock-nut height adjustment — although it's quite possible to substitute more suitable alternatives.

Under a small and acoustically innocuous grille are three drivers — two midrange units with 100mm plastic cones and pressed steel frames, mounted above and below a 27mm soft dome tweeter with short horn flare. These are rebated into the modest 16mm chipboard baffle and held — with all the security of chewing gum — by feeble woodscrews which merely continue turning in the holes they've made in the remaining 12mm of board. Round the back is a generous port, and this is where the bass emerges, driven via a coupled cavity arrangement from two internally mounted bass drivers.

Sound quality

The 707 survived the blind listening without serious condemnation, but there was also little genuine enthusiasm on the part of the panellists. Reflecting the implications of the measurements, the bass doesn't integrate very well with the rest of what's going on, and this was the main source of criticism. "The bass falls out of the bottom of this speaker and rolls across the floor," observed one panellist.

Elsewhere, the relative smoothness was appreciated, voices sounding clear and articulate if a shade hard and slightly dulled. Plenty of detail comes through, but the lack of top-to-bottom coherence makes the brain work harder and ultimately lose interest in making the effort. High level drive led to progressive hardening which was not very pleasant.



Smooth and clear sounding but the bass is not well integrated.

Conclusion

A mixed bag, then, as with earlier Jamo models. The cosmetic presentation is both clever and highly effective, but the engineering content seems to have received a much lower priority. The bass tuning and

integration is certainly suspect, with the sort of thump which might have more appeal in an AV surround sound system than a hi-fi stereo context, while the nasty amplifier load rather undermines the unexceptional sensitivity.

VERDICT

- ▲ **Great looking cosmetics and a substantial package for the price; a good AV/hi-fi compromise perhaps.**
- ▼ **Engineering content and quality disappointing; suspect bass integration and tuning.**

SOUND ★★★★★

VALUE ★★★★★

PRICE £899.99

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

POLK LS70

Polk is one of America's most successful speaker specialists, so much so that until recently this well established company paid relatively little attention to exports. But 1993 saw its first UK appearance with about eight or so models. The £1,200 *LS70* reviewed here sits one rung below the top of its product ladder.

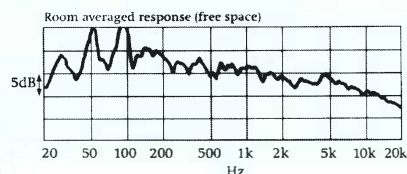
It is also the middle of a three-strong *LS* range of upmarket floorstanders. These all share attractively tapered cabinet shapes, use multiple main drivers, and have benefitted from refinements achieved through a 'Full Field Laser Interferometry' research programme — not exactly a new technology, but a useful tool nonetheless.

LAB REPORT

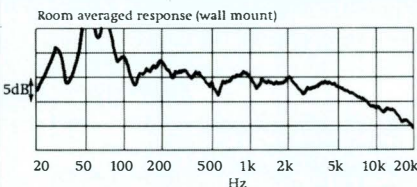
Even disregarding any factor relating to the impedance, this is an unusually sensitive design, especially when measured under real-life in-room reverberant conditions. Our 90-91dB rating is about 3dB above the group average, which implies double the loudness for the same volume control setting of your amp. More impressive still is the fact that it's achieved without sacrificing bass extension — the specific 20Hz output level is 4-12dB higher than the rest of the group.

It's therefore no surprise to discover that the current demands on the amp are quite high, especially at low frequencies, although the load should still be well within the capabilities of any serious partnering amplifier.

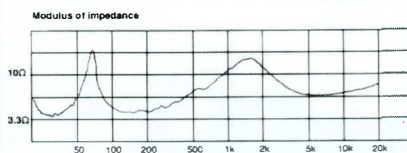
The real and probably fatal flaw is that midbass output, 40Hz-150Hz, is excessive under in-room conditions. Even when sited well away from walls, the average level of the 50-100Hz octave is about 6dB stronger than the 1kHz datum, and 11dB above the far field output at 10kHz. The net result is bound to be rich to the point of thickness, and dull with it, even though the trend above 200Hz is reasonably smooth and impressively even.



Even when clear of walls the midbass is excessive, though the rest of the frequency range is even and progressive.



Wall siting is not an option, unless you're in the market for a boom box.



Impedance is around 4ohms in the bass region, so quite current demanding.

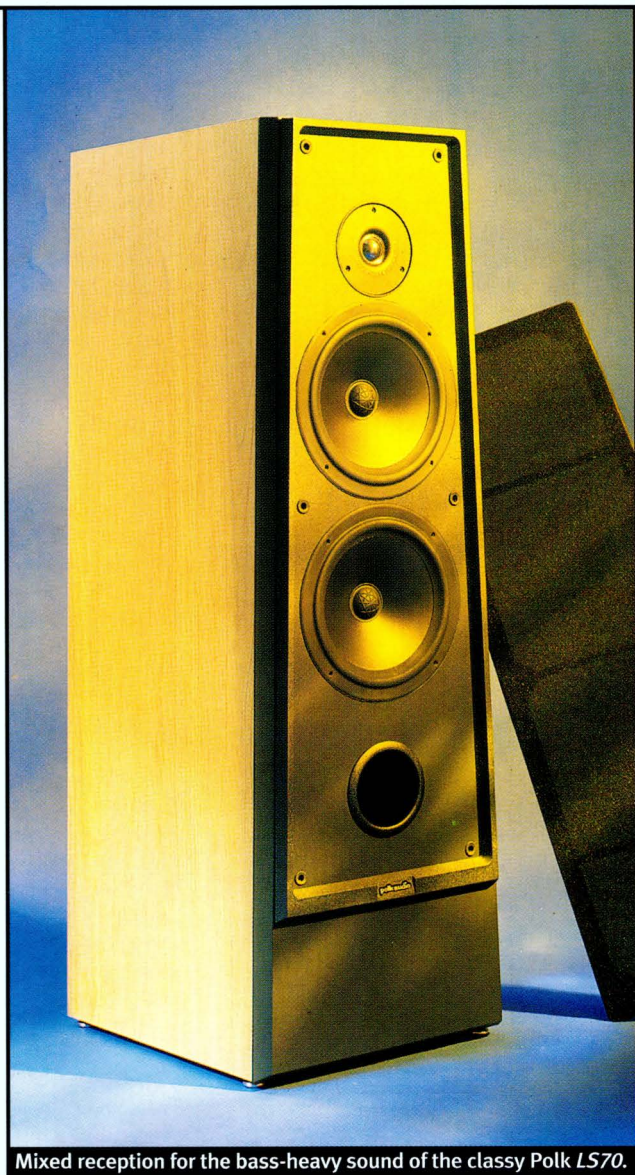
Apart from the top being narrower than the base so that the sides slope inwards, there's nothing obviously radical here. The box is certainly substantially built, is quite deep and reasonably narrow, giving a purposeful impression with good inherent fore-and-aft stability. However, in deference to the American taste for polished hardwood flooring, floor coupling uses blunt metal disc feet rather than spikes.

The classy finish includes a real oak veneered wrap, although front and back are a more prosaic black. The baffle incorporates a large plastic moulding which cleans up the cosmetics around the drivers and surrounds the well chamfered, moulded frame grille. The tweeter uses a 25mm tri-laminate plastic dome, while the twin main drivers, loaded by a generous port just below, have 145mm plastic cones, pressed steel frames, an unusual rubber dustcap and a soft surround. These are fixed to the very substantial 26mm MDF front panel by tight, but feeble, woodscrews. The box has 20mm sides and at least two braces, with very light damping, including an intriguing transverse fibrous mat between the two main drivers. The crossover and internal wiring are modest.

Sound quality

It was probably inevitable, given the measured bass-heavy balance, that the *LS70* would attract censure from the listening panel. Sure enough, the boomy and boxy bottom end drew strong criticism from two panellists. Two others were also rather negative, while the final two were more prepared to accept the over-strong midbass and praised the evenness of the pleasantly laid back balance.

Reactions also varied somewhat according to the type of material. Dance music and AV sources fare best, while the high sensitivity allows decent loudness from even a modest amplifier, creating an impression of fine headroom, decent dynamics and even a measure of grip and authority. Even so, there's certainly significant boxy coloration



Mixed reception for the bass-heavy sound of the classy Polk *LS70*.

well up into the midband, little in the way of leading edge definition and sufficient timesmear to leave the treble sounding detached and splattery.

Conclusion

The first Polk to come in for formal *Choice* assessment, this *LS70* betrays its American

origins with an up-front sound and splendid packaging. Subtle it's not, and there are less expensive ways of spreading the dance music message around. However, it does look very attractive and it certainly goes loud.

VERDICT

- ▲ High sensitivity allows high levels; balance is even and very pleasantly laid back.
- ▼ Far too much midbass, significant boxy colorations and splashy timesmear.

SOUND ★★★★★

VALUE ★★★★★

PRICE £1,200.00

✉ Polk Audio, Tyttenhanger House, Coursers Road, St Albans, Herts AL4 0PG.

☎ (0727) 827311

REGA XEL

Rega's very successful £405 *ELA* (Recommended in issue 110), was one of the trendsetters of the increasingly popular compact floorstanding packages. It's a slightly idiosyncratic design, using a very tiny main driver helped out in the bass by transmission line loading. This has won plenty of friends for its fine coherence through the upper midband, but alienated others through a lack of bottom end grunt, welly and high level power handling.

Addressing the limitations imposed by the small main driver without sacrificing its upper range delicacy is the raison d'être behind this new £1,040 *XEL*. It draws very heavily upon the *ELA* concept, and costs more than twice as

much, but you only have to set the two side by side to see where the money has gone.

XEL is altogether more substantially built and also very prettily turned out. From the elegantly hunky metal support frame which provides reliable long term spike location for proper floor coupling, up to the cute little fabricated grille frame, there's evidence of painstaking and creative attention right down to the fine details.

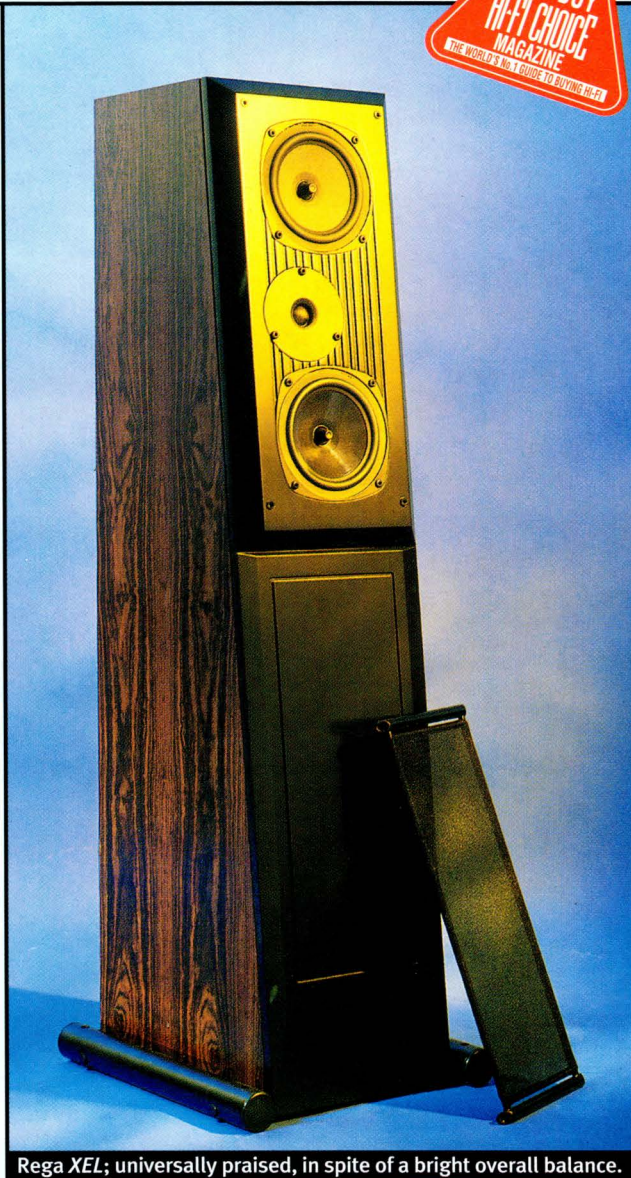
The tall, slim cabinet has classy veneer on five faces, while the thick, stepped and shaped black front panel is tilted backwards a few degrees. Internal partitions separately load the two very similar (but not identical) main drivers. The upper section comprises a small sealed box while the lower is a folded quarter-wave line terminated at the rear. The cast frame main drivers have small 90mm diameter paper cones and are mounted above and below the offset (but not mirror-imaged) 19mm soft dome tweeter.

Sound quality

My first impression of these *XEL*s was that they sounded even better than the early pair covered in March Sessions, and were clearly the class of the field. This personal impression was fully vindicated by remarkably good blind listening test results.

I don't recall any speaker over the past six years receiving such unanimous and consistent approval. And that it did so through two separate presentations further validates the discrimination of the listening tests themselves.

It wasn't all praise, however. There was some criticism of the brightish balance, and a slightly loose and detached low bass, and again this was pretty consistent between listeners, one perceptively noting that it worked better with vinyl than CD. But the combination of a flat overall in-room balance with superior dynamic resolution and fine bass-to-mid speed and coherence is very beguiling indeed. The net result is lots of fun and a consistently entertaining sound across a wide range of programme sources.



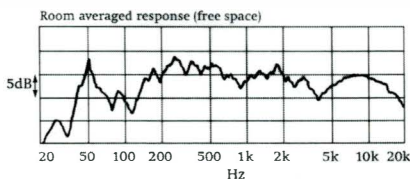
Rega *XEL*; universally praised, in spite of a bright overall balance.

LAB REPORT

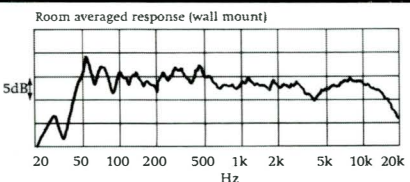
Rega's little main driver is so small that even using two of them in a generous enclosure doesn't result in any excess of bottom end grunt. Sheer extension is below the group average, but still respectable, while the *XEL* has a generous 89dB sensitivity, especially since the impedance is relatively undemanding from the amplifier's point of view.

Free space siting leaves the upper bass a little too lean, but close-to-wall positioning delivers an exceptionally well balanced in-room response from 40Hz right up to 3kHz. It's not the smoothest trace around through the midband, perhaps, but it is unusually flat above 500Hz, with a relatively mild mid-to-treble suckout at a relatively high 4kHz. That said, the treble level is several dB higher than average (relatively speaking, of course).

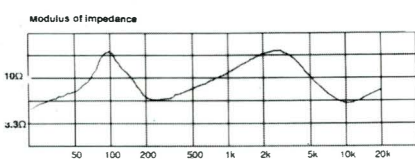
Comparison to the *ELA* findings show how effectively the extra main driver has been integrated, and to what good effect. The extreme bottom end is very similar — maybe even just a tad more restrained — but sensitivity is up 2dB and the extra smoothness and flatter balance represents a dramatic improvement.



Balance is distinctly midbass lean if *XEL* is sited clear of all room boundaries; note relatively bright treble.



The midbass reinforcement provided by close-to-wall siting delivers an impressively flat, if not entirely smooth, response.



Impedance only drops below 60ohms at very low frequency, so amplifiers will have an easy time.

Conclusion

This fine speaker justifies the optimism of that original Sessions piece and deserves a Best Buy rating. It looks good, sounds good and measures well too, although the net balance does favour vinyl rather than CD users.

Sources inside Rega suggest that the *ELA* can sound just as good for half the price, but the *XEL* is undoubtedly the more complete and capable all rounder which brings considerable credibility to the thousand pound floorstanding concept.

VERDICT

- ▲ Beautiful cosmetics backed up by fine sound quality and engineering; provides an exceptional all round package at a realistic price.
- ▼ Balance might be a tad bright for some tastes and systems; bottom end could be faster and tighter.

SOUND ★★★★★

VALUE ★★★★★

PRICE £1,040.00

✉ Rega Research Ltd, 119 Park Street, Westcliffe-on-Sea, Essex SS0 7PD.
☎ (0702) 333071

ROKSAN OJAN 3



Roksan's first, startlingly original (and still available) *Darius* loudspeaker has long been one of my favourites, despite various peculiarities. The trouble is, it's a bitch to manufacture, and the price has gone up steadily to over £2,000 today.

Therefore the news that Roksan was introducing a new model under £1,000 was very interesting. Then the discovery that it followed closely in *Darius'* footsteps really whetted my appetite for this £895 contender, christened *Ojan 3*.

This is a most intriguing design. It's a chunky, almost dumpy, compact floorstander quite unlike the mini-monolith majority in this group. The base is flat and rectangular, the

back and sides are vertical, but all the other panels are set at different angles. This looks good and helps spread the effects of internal standing waves, but I bet it was difficult to find a cabinet maker prepared to take it on — especially after finding out that four internal stiffening braces were also specified. Three hefty spikes fit firmly into the base, providing excellent stability, while the lowest section of the box may be mass-loaded/damped with sand and/or lead shot if desired. The whole package is finished in sombre textured black.

Whereas the main driver fits directly to an extension on the top front of the baffle, the tweeter is mounted on a hinged paddle arrangement just below the main driver which mechanically decouples it from the box proper. *Darius* too has a decoupled tweeter, but this new arrangement is much neater, more consistent and predictable, albeit with fewer degrees of freedom.

The main driver has a quite large 150mm plastic cone with a protruberant pole-piece phase plug, a big magnet and a cast frame, crossing over to a 25mm soft fabric dome tweeter. Both units are tightly mounted with machine head bolts. Separate slimline grilles for the two drivers may be used without compromise if desired.

Sound quality

The *Ojan 3* did well in the blind tests with all but one of our panellists, and with good consistency between two presentations. It has a quite rare ability in this or any group to generate genuine low bass extension without muddling it all up with excessive midbass output. There's good analysis here too, even though the bass region is just a shade flabby and resonant compared to the best in the group.

Some midband coloration is audible, and some top end edginess and hardness too, but the slightly bright overall balance is neutral and extended. The basic timing and



Ojan 3 provides a fine combination of bass extension and balance.

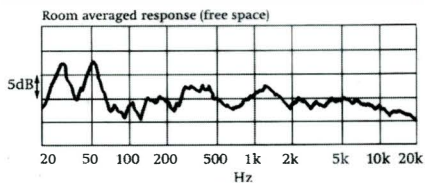
LAB REPORT

Like its *Darius* predecessor, the *Ojan 3* trades sensitivity for exceptional bass extension. Even when clear of walls, there's a tendency towards some bass excess, although the fact that all this congregates below 60Hz should help avoid boomy or thickening effects and instead add a fine impression of scale and weight.

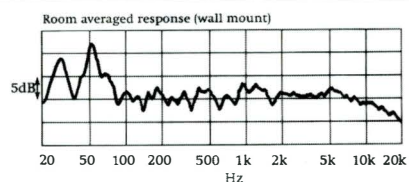
Indeed, the modest sensitivity seems a fair price to pay for extracting the best bass extension of the group out of a quite compact enclosure, especially since the amplifier load is very undemanding.

The overall response looks very well balanced, if a little lean through the lower midband and a tad brighter than average in the treble. But it is also much less even through the main midband than many of its peers, which is bound to add a measure of character and coloration.

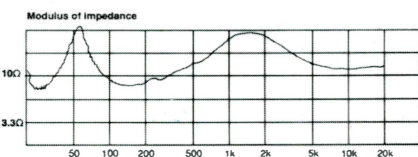
The *Darius* comparison shows that Roksan has retained much of its strengths in the *Ojan 3* but added considerably greater practicality. The *Ojan 3* is not only 3dB more sensitive, it's also three times easier to drive, and shows improved mid-to-treble integration too.



A very flat and extended overall balance, with rather heavy low bass and uneven midband compared to its peers.



Wall-mounting leaves midbass distinctly exposed even though the rest of the frequency range is flat.



Load stays above 8ohms throughout, so amplifier current demands are modest.

coherence is well above average and several panellists commented on the high listenability and fun factor.

Conclusion

Thoroughly deserving a Recommended flag, the *Ojan 3* delivers a fine combination of bass extension, balance and overall coherence from

a cute and compact cabinet at a very acceptable price.

The lab test measurements reveal an altogether more practical and balanced package than the *Darius*, although an amplifier with decent power is still going to be an advantage.

VERDICT

▲ **Fine bass extension; good balance and coherence from a compact and attractive enclosure.**

▼ **Sensitivity is rather modest; midband somewhat uneven and treble a touch hard.**

SOUND ★★★★★★

VALUE ★★★★★★

PRICE £895.00

✉ **Roksan Ltd, Stockley Close, Stockley Road, West Drayton, Middlesex UB7 9BB.**

☎ (0895) 436384

SD ACOUSTICS SD5



This £1,235 *SD5* actually has a similar (slightly taller) shape and style cabinet as the £699 *SD4* (issue 114). The large price differential between the two is mainly due to a much more elaborate complement of drivers. To put the various *SDs* into complete perspective, the *SD5* is effectively a down-sized *SD1* (£1,650), whereas the *SD4* uses the simple two-way driver configuration of the bookshelf-size *SD3* (£399) in a large floorstanding enclosure.

It's a three-way system using four drivers to cover bass, midrange and treble separately. The bottom section of the cabinet acts as a rear-ported enclosure to the twin 110mm

paper cone, cast frame bass drivers. This arrangement keeps the box fashionably narrow while still providing enough cone area.

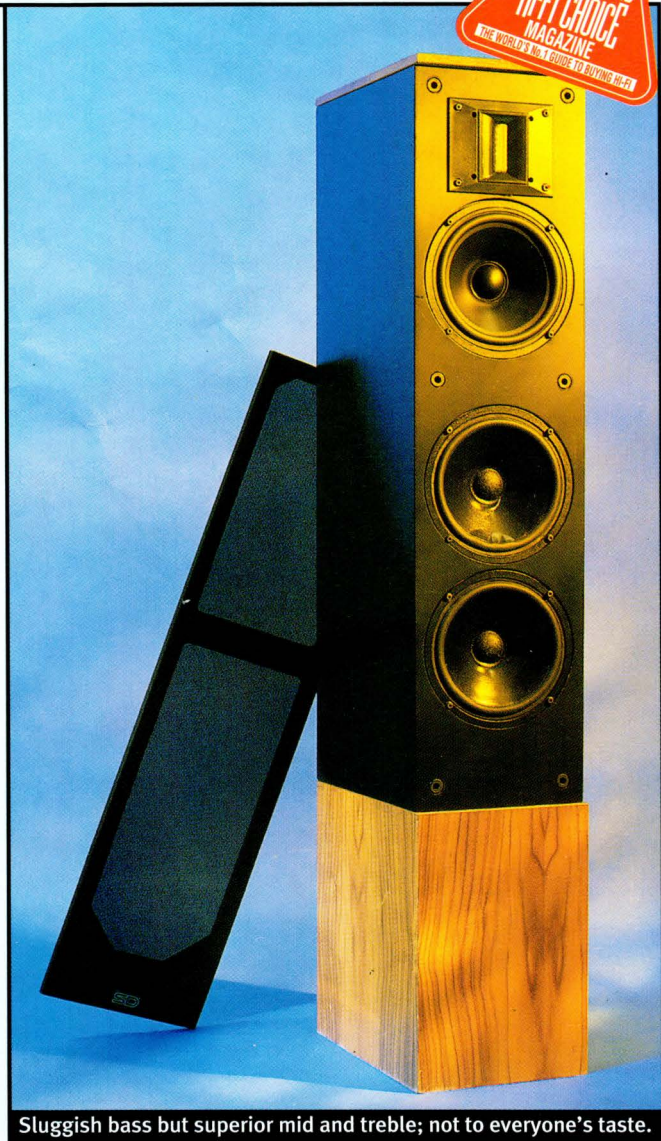
The midrange unit looks very similar to the bass drivers, save that the cone here is plastic and it operates in its own, much smaller, sealed box section of the enclosure, which should minimise cone excursion and ensure good midrange linearity. However, the pièce de résistance — and one justification for that high price-tag — is that the treble is handled by a ribbon type tweeter, rather than the ubiquitous moving-coil driven domes. The ribbon is roughly 50 x 15mm and the whole assembly is built on a plastic moulded chassis. All drivers are very tightly bolted in place.

The box is a clever mixture of real wood veneer and black finish, the former covering the bottom third of the enclosure and a top plate. Spikes fit firmly into the base giving an adequately stable footprint while, acoustically speaking, the rather thick-framed grille looks well worth avoiding. The sealed top third of the enclosure gives plenty of volume and depth for absorbing the rear radiation from the mid driver, the box built from substantial 22mm MDF with additional bracing and foam damping. Top quality, high power handling components are used in the crossover.

Sound quality

The listening tests placed the *SD5* above average, but only just. With considerable unanimity, the panel universally criticised the bass tuning, integration and (lack of) pace while praising the unusually even, smooth and open mid and top end. This dichotomy was quite obvious under our room and system conditions, but might, of course, vary with circumstances.

It certainly isn't the fastest and most dynamic speaker around, but it is impressively neutral and natural, mid coloration being restricted to just a touch of hardness. Loudness is likely to be limited by amplifier power, the speaker handling power with



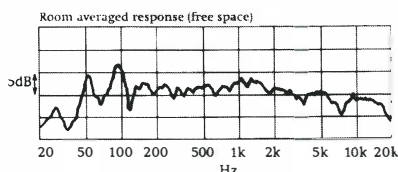
Sluggish bass but superior mid and treble; not to everyone's taste.

LAB REPORT

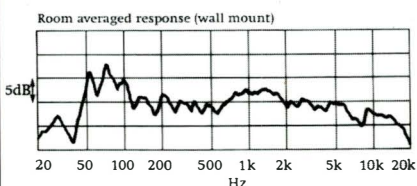
As far as measurements go, this is a slightly surprising package. Considering the large driver diaphragm area, sensitivity is a quite modest 86dB. However, the plus side is an exceptionally easy-to-drive impedance characteristic, combined with absolute bass extension which is also rather better than the group average.

The bottom end seems well damped, although the graphs suggest that best results will be obtained if a foot or two of space is left between speakers and wall. Although the midbass is likely to be a shade rich, the ultimate roll-off into the subsonic region is impressively gradual. The broad midband right from 100Hz up to 5kHz is held within tight limits, with just a touch of 1-15kHz forwardness to add 'bite'. A modest notch, presumably at the changeover to the ribbon tweeter, is only evident at a relatively high 7kHz.

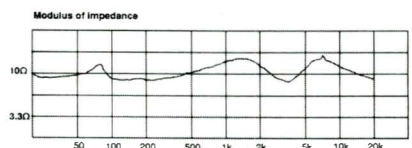
Since both share similar cabinets, comparison with the data for the much simpler (two-way) *SD4* (issue 114) is interesting. This is especially the case as the less expensive model actually shows slightly greater bass extension. The *SD5* scores in terms of bass control, however, while its ribbon tweeter completely reverses the '4's top end limitations.



Apart from eigentone excitation, balance is quite smooth and flat, if a little forward in the upper-mid frequency ranges.



Close-to-wall siting leaves midbass altogether too strong; sensitivity is modest.



A very smooth 8ohm load with no abrupt changes will make life very easy for amplifiers of quite modest abilities.

aplomb and substantial linearity. Above all, it's a fundamentally cultured and well-mannered sound, if a little lacking in excitement.

Conclusion

High quality engineering content and build quality justifies the *SD5*'s position at the top end of the group price spectrum. The sound is

VERDICT	
▲	A cultured, well-mannered and balanced sound; low levels of coloration and fine linearity.
▼	Somewhat heavy bass rather drags its feet, losing some of the excitement and coherence.
SOUND	★★★★★
VALUE	★★★★★
PRICE	£1,235.00
✉	SD Acoustics, The Factory, Alpha Road, Surbiton, Surrey KT5 8RP.
☎	081-399 6308.

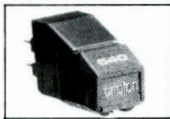
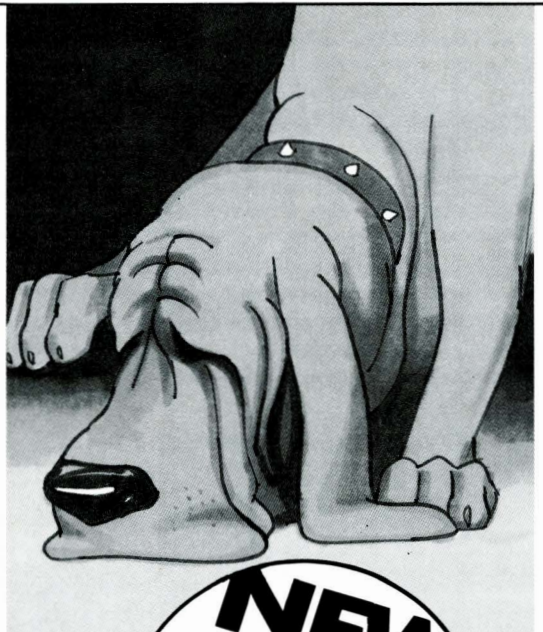
a combination of rather sluggish bass with distinctly superior mid and treble, which is likely to suit some systems better than others. On balance, it deserves Recommendation (just), but do check system compatibility.

Great tracking

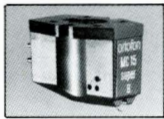
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LOUDSPEAKERS

Conclusions, best buys and recommendations

A budget of around £1,000 in the shops has given the designers of these eight floorstanders plenty of scope to go beyond normal common denominator stereotypes and exercise considerable creativity in driver configurations, cosmetics and box construction. The result is great diversity in appearance and modus operandi, and quite substantial variations in performance too, especially in the in-room sound balances.

For this sort of money one's entitled to expect something a little bit special, and to a certain extent these models deliver the goods. But one particular problem – specifically an excess of in-room midbass output – was encountered in five out of the eight models. This flaw is not necessarily fatal, but a too heavy bottom end can be quite overpowering, obscuring the dynamics and speed of the bass lines as well as the midband detail. It's therefore not surprising that two (out of four) Recommended models were among the three which avoided this problem.

I'm not sure why so many of the others get this part of the spectrum wrong, but I suspect it may be partly an anechoic chamber mentality, and partly the (mistaken) belief that because the listening room is inherently unpredictable it's best to ignore it entirely. In my opinion, a speaker ought at least to be designed with its interaction with an 'average' room in mind. Better still, perhaps some enterprising speaker maker could create its range to cater for various designated sizes or types of room, rather than pursuing the myth of universality.

There's also a quite dramatic difference in the relative treble output levels. Using the far field in-room traces, comparing the 10kHz level with a 40-500Hz average shows a variation of around 6dB. The

Best Buy and Recommended models

Best Buys

The £1,040 Rega XEL looks good, measures well and sounds great too, bringing considerable credibility to this upmarket sector. It lacks deep bass grunt and has a brighter balance than average, but the broad bass-to-mid range is delightfully coherent.

Recommended

The £1,000 Castle Howard is also plenty of real wood and speaker for the money, the semi-omnidirectional configuration filling the room with spacious sound. Its character is on the rich and dull side of neutral, while the midband is a little uneven.

With striking styling and a sombre finish, the £895 Roksan Ojan 3 (right) is also a bit uneven through the midband, but offers real bass extension with little midbass thickening. A big amp is an advantage.

Four high class drivers, including a ribbon tweeter, help explain the SD Acoustics SD5's £1,235 price-tag. Bass tuning and coherence are rather suspect but the slightly forward midband is delightfully smooth. Again, a big amp is a benefit.



Best of the rest



A handful of previously reviewed speakers costing around £1,000 have been Recommended. Floorstanders include the pretty Heybrook Sextet (£1,099), an engagingly coherent, if rather mid-forward wall-mount. Discreet contemporary styling distinguishes the £1,298 Linn Kaber, as does its dry, bright balance and fast, coherent sound. TDL's £899 transmission line Studio 1M (left) has a much richer and fuller bass, with a smooth, laid back and transparent midband.

Luxury stand-mount models include the £799 Audio Note AN-J, dynamically lively and sensitive if bluff in appearance. The slim Professional Monitor Company LB1 (£998) lives up to its name with a classic BBC-style midband transparency, not unlike the much larger Rogers Studio 7 (£880). The compact £1,069 Thiel SCS comes with beautiful piano black lacquer finish on its very solid cabinetwork, while the real wood £995 Totem Model One supplies lot of fun from a small but perfectly formed package.

brightest ones are the Rega, followed closely by the SD and Impulse, then the Roksan and Jamo, while the Polk, Castle and Infinity occupy the dimmer end of the spectrum.

Some 6dB is a large enough margin which speaker purchasers would do well to take into account. Which is the more correct is debatable. I suspect that

personal taste is as important as anything. But source preference (CD tending to sound a little brighter than vinyl, and so favouring the duller speaker balance), the tonal character of the amplification and even how close you normally sit to the speakers may all play a part. I could probably come up with a few other influences given time.

How the loudspeakers compare

	CASTLE HOWARD	IMPULSE H7	INFINITY KAPPA 6.1i	JAMO 707	POLK LS70	REGA XEL	ROKSAN OJAN	SD ACOUSTICS SD5
SIZE (HxWxD) (CM)	104x23x35	87x15x30	97x31x24	105x17x39	96x31x37	102x21x33	78x28x45	112x20x30
WEIGHT	26KG	15KG	19KG	24KG	25KG	21KG	22KG	23KG
RECOMMENDED AMP POWER (W/CH)	15-150W	15-60W	15-200W	15-200W	10-200W	15-100W	20-200W	20-200W
RECOMMENDED PLACEMENT	FREE SPACE	NEAR WALL	FREE SPACE	FREE SPACE	FREE SPACE	NEAR WALL	FREE SPACE	FREE SPACE
IN ROOM AV RESP LIMITS 50Hz-10kHz	±8dB	±5dB	±5dB	±7dB	±8dB	±5dB	±6dB	±6dB
IN ROOM/SPACE LF ROLL-OFF (-6dB REF MID)	25Hz	50Hz	25Hz	25Hz	22Hz	40Hz	BELOW 20Hz	45Hz
IN ROOM/WALL LF ROLL-OFF (-6dB REF MID)	25Hz	45Hz	25Hz	25Hz	22Hz	40Hz	BELOW 20Hz	30Hz
IN ROOM OUTPUT AT 20Hz (REF MIDBAND)	-14dB	SUB -15dB	-14dB	-12dB	-8dB	-16dB	-5dB	-12dB
EST MIDRANGE SENSITIVITY (REF 2.83V, 1M)	87dB	85dB	89dB	88dB	91dB	89dB	85dB	86dB
IMPEDANCE CHARACTERISTIC (EASE OF DRIVE)	VERY GOOD	VERY TRICKY	DEMANDING	DEMANDING	DEMANDING	GOOD	VERY GOOD	VERY GOOD
TYPICAL PRICE PER PAIR (INC VAT)	£999.90	£785.00	£995.00	£899.99	£1,199.00	£1,040.00	£895.00	£1,235.00



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With the blooming home entertainment scene receivers are back in vogue — Choice jumps in to assess the latest models. The four that you are about to receive have all been tested by Chris Beeching.

The four receivers reviewed here fall into the 'budget' category. Sitting between the £300 and £400 price points, they all seek to satisfy a similar area of the market, yet their features range far and wide.

Traditionally, receivers have been hi-fi's poor relation. Apart from the early radiograms, which were around the size of a large drinks cabinet and also housed a 78rpm turntable, the receiver only really came into its own in the sixties. At that time, a combined integrated amplifier and tuner could be built on a single chassis in one compact box, which encouraged domestic harmony.

This option, (made possible by the new wonder, the transistor) gave a reasonable power output and still cost considerably less than the pre/power/tuner separates option. The 'smaller than a radiogram' aspect was also important as it meant the unit could be housed on a shelf with the turntable close by. However, in the seventies and eighties separates ruled supreme.

Enter the nineties, with a more widespread acceptance and interest in home entertainment. The receiver has found a new role in this decade as a control centre for a sophisticated home

entertainment set-up. The models reviewed here from Pioneer and Sony feature surround sound processors of varying degrees of capability, with up to seven channels of amplification, multi-source options and full remote control. The models from Marantz and Harman Kardon, meanwhile, are more straightforward packages with merely two amplification channels.

The one big advantage the modern receiver has is that, despite the spaghetti-like exodus from the rear panel of most of them, the whole lot is contained in one reasonably-sized box. So, in sheer convenience terms, and bearing in mind the limited amount of space most of us have in which we can site our beloved hi-fi kit, the 'one-box' approach does have positive benefits.

FACILITIES	
Harman Kardon HK3300	■■■■□□
Marantz SR-63	■■■■□□
Pioneer VSX-452	■■■■□□
Sony STR-D611	■■■■■□

The Pioneer, in common with all the other models here, offers the option to keep two channels as purely stereo; the front two. Other facilities include a

“The one big advantage the modern receiver has is that, despite the spaghetti-like exodus from the rear panel of most of them, the whole lot is contained in one reasonably-sized box.”

comprehensive tuner section which, once programmed up, is sensible and easy to use, a range of line level inputs, and also a phono input for those who still harbour collections of black vinyl. The input range is sufficient to cope with all the latest technology, and accommodation of two tape sources is a positive boon.

A Dolby Pro-Logic surround sound processor is also part of the package, and at this price must surely swing the value-for-money tag heavily in the VSX-452's direction. This offers a range of simulated surround modes if the source is not a true encoded Dolby Pro-Logic offering, adding ambient effects to existing standard stereo material.

To cope comprehensively with home theatre applications, it also has connections and built-in amplifiers for rear channel information and a centre speaker. All this as well as a connection for a 'pre-out' to a separate centre channel amplifier and speaker if so desired.

Sony have built a very similar range of facilities inside their STR-D611. This includes multi-channel amplification and Dolby processing. Both also cater for direct connection (via single yellow phonos) to video and Laserdisc players which can reduce the number of cables at the rear. The tuner section on the Sony is AM/FM, as on the Harman Kardon and Pioneer. The Marantz chooses an FM/MW/LW section. This is just as simple to operate, and stored stations may well be easier to remember on the three waveband version.

Marantz and Harman Kardon have taken a much simpler and more direct view of what they believe a receiver to be. No Dolby processing, no surround sound modes, no additional channels of amplification. Although both offer two sets of speaker connection, their function is purely to control the volume of two pairs of speakers carrying the same material. However, the Harman Kardon was the only receiver to add a 'pre-out' connection for an active sub-woofer, should you feel the need.

The Marantz also sported a timer facility for use with an external timer. The SR-63 can be preset to switch to a desired source or radio station on 'turn on' regardless of the previous source selected, and also, via its 'remote out' socket, to turn other equipment on, to record or play at a predetermined time.

EASE OF USE	
Harman Kardon HK3300	■■■■■□
Marantz SR-63	■■■■■□
Pioneer VSX-452	■■■■■□
Sony STR-D611	■■■■■□

There was very little to differentiate between the models in terms of ease of use. The Harman Kardon lost out slightly on 'front panel' operation — doing everything without the remote — mainly because its styling is slightly unusual, having a flat front fascia but with a raised D-section bar running the width of the unit which houses most of

The cast list	
HARMAN KARDON HK3300	£399.99
MARANTZ SR-63	£329.90
PIONEER VS-X452	£399.95
SONY STRD-611	£329.99

The



receiving end

the tuner section controls. In practice, although it looks as if it ought to work well, it's a bit hit-and-miss. Using the remote is a far better option.

Of all the remote controls with each model tested here, I've no burning preference for any one in particular. The added potential complication of the Dolby Pro Logic surround sound processing disappeared, and source selection, volume, surround sound mode and fine tuning was easy to achieve. Turn-on could be initiated by the remote from standby mode on all models. Source selection was simply gained by pressing the required button on the remote handset.

On the Sony and Pioneer, once the Dolby circuits were switched in, the receiver units themselves had enough sense to power up the relevant rear and centre channel speaker amplifiers. Switching between a Dolby processed sound and a straight two-channel front speakers one is achieved at the press of a button (Dolby Pro-Logic on/off) on the remote.

One useful feature which the Sony had was the ability – again from the remote – to vary the output level of the rear speakers.

CONSTRUCTION

Harman Kardon HK3300	■ ■ ■ ■ □
Marantz SR-63	■ ■ ■ ■ □
Pioneer VSX-452	■ ■ ■ ■ □
Sony STR-D611	■ ■ ■ ■ □

All the receivers tested here had a high degree of build quality. None was so lightweight that it felt full of fresh air, and apart from the styling on the Harman Kardon – which looked great, but was a tad awkward in use – the actual quality of what you paid for was very high. All had a substantial bottom plate (none had what you might call a strong chassis), and com-



If you can do without Dolby processing, the SR-63 could be a receiver worth auditioning.

ponents, transformers and circuit boards were all securely mounted.

Operation of knobs and buttons was both smooth and precise, and at no time did repeated button pressing have to take place to achieve the desired effect (except when I pressed the wrong button by mistake, which, due to the

What is Dolby Pro-Logic?

This is a surround sound encoding facility which allows ambient effects (those other sounds which happen around the action, including above and behind the viewer) to be encoded onto the soundtrack of a video.

The Pro-Logic circuits in the Sony and Pioneer, reviewed here, decode this additional information and feed it to the centre and rear speakers, whichever is appropriate. Ordinary videos will replay the whole soundtrack in either mono or stereo depending on the facilities they incorporate.

Remote operation is best with the HK3300 as control from the fascia is a bit hit and miss.

sensibly laid-out remotes, wasn't often the case).

Connections on the rear panel were almost exclusively phonos, except for speaker and aerial connections. Speaker connections tended to be for bare wire which, with the number of speaker connec-

tions on the back of the Pioneer and Sony, offered the potential for inadvertent disaster in terms of stray wires shorting out against adjacent connections.

The Marantz was the only unit to accommodate 4mm banana plugs, and this was a real boon. Aerial connections were either screw terminals or, for FM, a 75ohm coaxial connector. No complaints there.

SOUND QUALITY (STEREO)

Harman Kardon HK3300	■ ■ ■ ■ □
Marantz SR-63	■ ■ ■ ■ □
Pioneer VSX-452	■ ■ ■ ■ □
Sony STR-D611	■ ■ ■ ■ □

On line level sources, the Pioneer was commendably smooth and detailed. The amplifier section was sufficiently transparent to let much of the music through, and although it would not compete with the best separates combination, it nevertheless more than did justice to any half decent recordings.

The phono stage was also capable of great resolution, the only criticism being that it could be a little full in the bass, slightly warming the character, but this was often such a marginal effect that it would probably go unnoticed. If the partnering speakers were a tad bass shy, the overall balance would be very listenable.

The tuner section proved to be sensibly sensitive; a good signal gave very good audio reproduction in stereo, and on mono would give a very good account with even a weak signal. In a similar vein, the Marantz SR-63 was decidedly refined, with a great



sense of effortlessness and space.

Although some recordings fared better than others, this was more often than not a reflection of the quality of the recording and not an implied criticism of the SR-63. The phono stage (configured for a moving magnet cartridge) was well detailed and very easy on the ear. Don't take that to mean soft or mellow. It portrayed LPs in such a way as to maximise enjoyment. As with the line stages, the phono stage could, and would, reveal poor recordings.

With Harman Kardon's HK3300 the first thing which became apparent was the powerful top and bottom end responses. Although this set-up was the same as that used for the other receivers, the aural spectrum seemed to be a little lacking in the midrange. So much so that I checked that I hadn't inadvertently pushed the loudness button — I hadn't. Taking the bass and treble controls down a few degrees certainly improved matters, and once this was done, the sound quality was exceptionally good.

CD had no harshness or glare, as was expected, and the sound quality itself allowed a good insight into recordings, with good attack, drive, yet subtlety too. Phono was a tad softer, and perhaps more beguiling. Tuner reproduction was clear and, for the most part, hiss-free. Sensitivity seemed about right as distant stations just crept in to light the stereo beacon. Switching to mono improved matters as far as sound quality was concerned, removing the hiss and channel separation.

Turning to Sony's STR-D611, sound quality was, initially, not what I'd expected. It sounded laid-back and a bit thin, but after leaving it switched on overnight to settle down — as I did with all the units before serious listening — the following day the STR-



D611 proved to be very enjoyable.

The tuner section on FM revealed a good deal about the broadcast environment. It gave a very detailed insight into live broadcasts, particularly as the engineers panned between the concert hall and the commentator's booth. The change in the aural soundstage was readily evident.

Dynamics were well captured in this

“... all are well equipped to deal with multi-source systems. Which one to go for depends on how far down the home cinema road you want to go.”

design too, and live music was particularly enjoyable. Hiss was well suppressed, and even on distant stations background noise was minimal.

The other line sources were just as good, and the CD input had none of the harshness or glare you might expect at this price. In fact, it was a very smooth

The totally comprehensive approach from Sony — its STR-D611 does it all in one box.

Pioneer's VSX-452, with surround sound, certainly won't disappoint.



performer, happy with Borodin String Quartets, Robben Ford and Meat Loaf alike. The phono input was on a par, and although the noise floor was higher than with the other inputs, it was very musical and involving while never sounding coloured, warm or veiled.

SOUND QUALITY (HOME THEATRE)	
Harman Kardon HK3300	■■■■■
Marantz SR-63	■■■■■
Pioneer VSX-452	■■■■■
Sony STR-D611	■■■■■

As all the receivers had at least audio connections for visual sources, it seemed appropriate to test them in the context of a home theatre system, albeit one of modest aspirations. As such, inevitably the Harman Kardon and the Marantz would lose a little, having no Dolby or similar surround sound processing on board. However, the results were quite interesting.

With the Harman Kardon HK3300, the bottom end was full and powerful, well-controlled and clean, but never boomy. This gave a good feeling of weight to aircraft noise, traffic and other low-level material often found on video and Laserdisc material.

With a second set of speakers of lower efficiency connected as 'rear' speakers, the effect was a huge improvement over the simple 'telly and two speakers' approach.

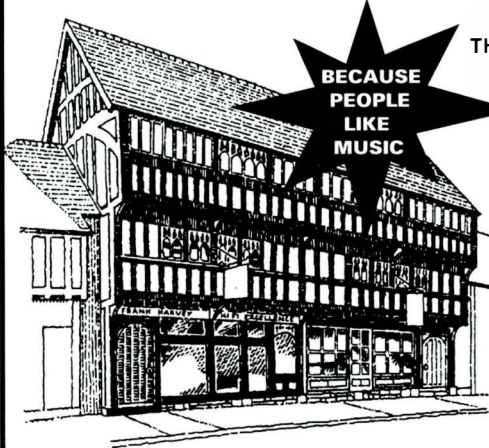
The Marantz SR-63 gave a good account of itself on both audio and video sources. The extra depth and clarity which hi-fi speakers have over the usual domestic three inch TV speaker is

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something which many have yet to experience, and the Marantz SR-63 opened up TV and video watching into another world.

Its clarity here was a real bonus, with good bass extension and an unclouded presentation of the aural accompaniment to the scenes on the small screen. Testing areas like earthquakes caused no distress, and low rumbling traffic noise on soundtracks was presented as a natural part of the action.

Both the Pioneer and the Sony, when used in the Dolby Pro-Logic mode with encoded video soundtracks, produced stunning effects.

There was more than sufficient low-frequency information. The bass was not overpowering but once the Dolby surround facility was turned on, the degree of enhancement to film soundtracks was quite amazing. After you've heard it in full swing, anything less seems to be a disappointment.

The biggest difference was with aural material 'off screen', — when a jet flies past from one side to the other, for example. You can hear it long before you see it and the recreation of such an event really makes your head turn in anticipation.

The same is true with movement from back to front, or front to back. All of a sudden you find yourself right in the middle of the action. No longer are you a fly on the wall, but a passive participant right in the thick of things. There used to be a phrase hurled at people who became so engrossed in watching a programme on the box that they were 'in there with them'. Well, the Dolby circuitry does something even better. It brings the action to and around you.

Yet, the actual sound (if you close your eyes and just listen) is not up to truly hi-fi standards, good though it is. Similarly, if you add the ambient effects on the Sony to a simple stereo signal (from CD, for example) the effects can be quite a revelation and entertaining in the short term, but unconvincing once the novelty has worn off.

Similar material on true encoded surround media (video or Laserdisc, with an image to watch too) was very different, and much more convincing.

How the receivers compare

	PIONEER	HARMAN KARDON	MARANTZ	SONY
INPUTS				
Phono	Yes	Yes	Yes	Yes
CD	Yes	Yes	Yes	Yes
VCR/TAPE	2	3	2	2
LD	Yes	No	Yes	Yes
TV	No	No	Yes	No
DEDICATED VIDEO				
Connections	Yes	No	Yes	Yes
SPEAKERS				
Front	2	2	2	2
Rear	Yes	No	No	Yes
Centre	Yes	No	No	Yes
Subwoofer	No	Yes	No	No
Dolby Pro-Logic	Yes	No	No	Yes
Tuner	FM/AM	FM/AM	FM/MW/LW	FM/AM
Range (FM/MHz)	87.5-108	87.5-108	87.5-108	87.5-108

VERDICT

Harman Kardon HK3300	■ ■ ■ □ □
Marantz SR-63	■ ■ ■ □ □
Pioneer VSX-452	■ ■ ■ ■ □
Sony STR-D611	■ ■ ■ ■ ■

All four models tested do a very good job. They are all capable of very good sound quality, and despite the HK3300's unusual apparent tonal balance, all were very involving and enjoyable.

Undoubtedly the Sony, with its Dolby Pro-Logic, will serve as the basis for a home entertainment system. For many, there's no reason to look any further. For sheer sound quality in basic stereo the Pioneer wins, but not by much.

As far as features go, all are well equipped to deal with multi-source

systems. Which to go for depends on how far down the home cinema road you want to go. None will disgrace itself, and as all are capable of driving more than one pair of loudspeakers, multi-speaker systems will be relatively easy to set up.

If there is an overall winner, then it has to be the Sony for its comprehensive approach to doing everything in one box. Hard on its heels is the Pioneer, a very competent performer, and one which will not disappoint.

But if you can do without Dolby processing, I'd root for the Marantz followed by the Harman Kardon. The Dolby Pro-Logic effects are so different from a simple two-channel system that straight comparison is unfair, however, and only serve to highlight how rapidly the humble freceiver is developing in line with new technology.

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

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

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

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

When mono beats stereo

Tuners vary widely in their ability to capture station broadcasts cleanly. For a stereo signal, and good reproduction, a roof-mounted aerial and close proximity to a transmitter are almost essential. A good tuner will be set to receive signals from strong stations in stereo.

However, when the signal level drops, as from a distant transmitter, a weaker signal gets to the tuner. Some automatically switch to mono reception (for similar sound quality, a much smaller signal is needed for good mono reception as opposed to stereo) in order to keep listening an enjoyable and tolerable pastime. All the tuners had a mono override facility for hiss-free listening to distant stations.

RECEIVERS

ON TEST

CD multiplayers



In America, CD multiplayers already outsell single play machines by a huge margin and, as our resident party animal Paul Miller discovers, their appeal can be quite irresistible.

With more albums sold on CD than either LP or musicassette, the silver disc is now confirmed as the premier format for music. It's also the most flexible, giving full rein to the imagination of designers the world over. We now have recordable-CD, portable CD, in-car CD and, as a tribute to the LP autochanger, the multi-disc CD player.

Multiplayers were first launched by Pioneer over six years ago along with the idea of a CD magazine – a cartridge capable of housing five or six discs on thin, retractable trays. Discs can be stored permanently in this virtually dust-free environment, enabling an entire library of magazines to be built up and kept under artist name or musical style. You need never lay hands on an individual disc again.

Seems like a great idea doesn't it? Yet the magazine-loading multiplayers from Pioneer, Kenwood and JVC are steadily being overtaken by carousel-loaders from the likes of Technics, Sony, Yamaha, Onkyo and Sherwood. The carousel-loader won't allow you to build a library of loaded magazines but it will allow you to exchange CDs while another remains undisturbed in play.

The carousel is an elegant concept but can be clumsy in execution. CDs are loaded one-by-one onto a large rotating platform incorporating either five or six separate disc trays and the sight of this gliding out from the front of a player is rather ungainly. Once safely loaded into the bowels of the multi, however, the carousel delivers your choice of disc onto a standard CD transport mechanism.

From this point onwards there's no difference between a carousel player and a single-disc player. Both offer direct track selection and program play options, only the carousel player spreads these facilities across five or six discs, allowing you to enjoy snippets of several CDs without stirring from your armchair. Nevertheless, the advantages of a multiplayer for parties, continuous background music or double and triple-CD operatics remains the driving force behind their ongoing success.

What the laboratory tests mean



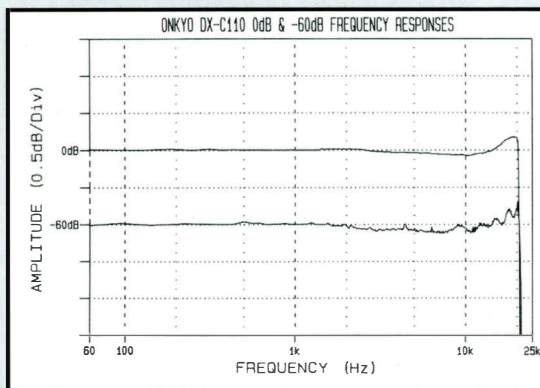
Each of these multiplayers was auditioned under strict, blind conditions by an impartial listening panel which was unaware of either the name or price of the individual machines.

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

Once again I must thank our trusty panel, this month comprising Tom Barron (Rotel), Roger Batchelor (Denon) and Mike Martindell (Arcam).

Understanding the frequency response plot

This graph demonstrates the response of the player at both peak level (0dB, upper trace) and at low level (-60dB, lower trace). Ideally, the upper and lower responses should match one another, but in this case changes in linearity and noise are revealed by a change in the smoothness and extension of the lower, -60dB trace. Our example plot (from the Onkyo *DX-C110*) demonstrates an obvious change between high and low-level responses.

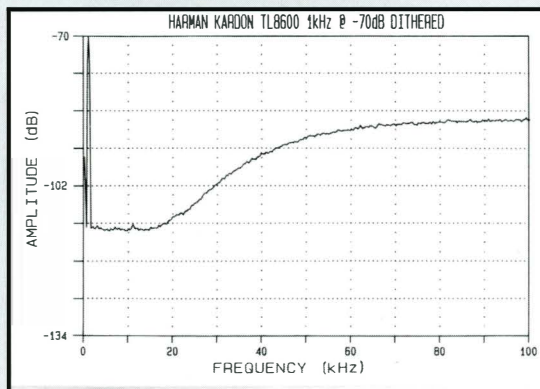


Ripples in either response are often due to the oversampling filter, though bolder ripples on the low-level trace may be indicative of undesirable cross-coupling within the player.

Understanding the dithered -70dB/1kHz plot

Dither is used to swop predictable harmonic distortions for a slight increase in noise through the audio band (0-20kHz). Look out for a hump of ultrasonic noise beyond 20kHz on this H/K *TL8600* plot. This is a feature of many bitstream DACs whose noise-shapers are used to re-distribute huge levels of re-quantisation noise.

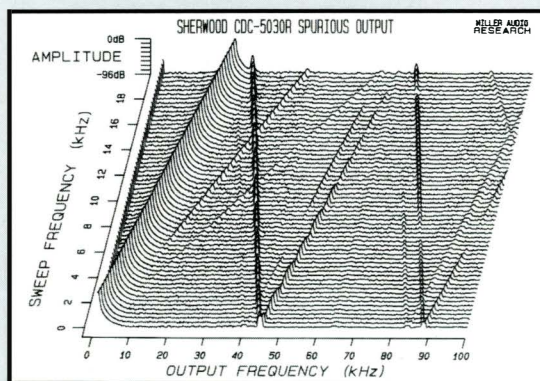
Traditional multi-bit DACs are often 'cleaner' above 20kHz and, as a result, often perform far more consistently when partnered with different amplifiers.



Understanding the 3D spurious output plot

Distortion and sampling images are most graphically illustrated on the 3D plots. Here an audio frequency sweep (20Hz-20kHz) reveals continuous changes in performance rather than at one frequency. Our example plot (from the Sherwood *CDC-5030*) shows 2nd and 3rd harmonic distortions radiating out to the right of the main sweep.

In addition, sampling or stopband images are represented as whole or partial V-shaped patterns centred on multiples of the 44.1kHz sample rate. These digital distortions are indirectly audible through other



The cast list

HARMAN KARDON <i>TL8600</i>	£699.99
NAKAMICHI <i>MB-4s</i>	£299.95
ONKYO <i>DX-C110</i>	£349.00
SHERWOOD <i>CDC-5030R</i>	£200.00
SONY <i>CDP-C345</i>	£229.90

HARMAN KARDON TL8600



Having taken its inspiration from a commercial top-loading washing machine, Harman has decided to buck the fashion for stackable, front-loading carousel multi-players. Sure enough, the *TL8600* harbours a five-disc carousel but resident CDs can only be accessed from above.

This, I might add, is only after HK's large protective dome has risen languidly from the player. This is not a machine for the impatient, but then again the point of a multiplayer is that you don't have to change discs very often so a little laziness is forgivable. It's possible to replace up to four CDs leaving the fifth in play, protected within the portals of a conventional transport mechanism.

Scattered around this tinted porthole are widgets for direct disc and track selection, a modest advantage offered over its cheaper stablemate, the *TL8500*, which has recently been discontinued. More importantly, the *TL8600* is graced with both top and front-facing displays, plus additional clear and check facilities to augment its 30-track random access memory.

Then there's the motorised volume control, fired-up via a remote handset, which feeds both a headphone socket and pair of variable outputs. Index search, a 15-second intro scan, full and A/B repeat plus random play all add to the icing on HK's imaginatively-styled, and stylish, cake.



Sharp and clean sound from the Harman Kardon *TL8600*.

Sound quality

This player sounds quicker, yet quieter, than many in this survey but it's also significantly more impressive than its alter-ego, the defunct *TL8500* (issue 117). Why? Well, our panel described its performance as drier, sharper and very much cleaner sounding with stereo images that appeared focused and clean-cut, rather than magnified but vague.

Similarly, because its music is free of clutter, or dirty digits as our panel would have it, the end result is both neater, quieter and more transparent. For example, the urgency had returned to Shelby Lynne's CD with brass and strings now trotting along rather than dragging their musical feet. This brings a lighter, fresher feel to music without aggravating any coarse or bright colorations.

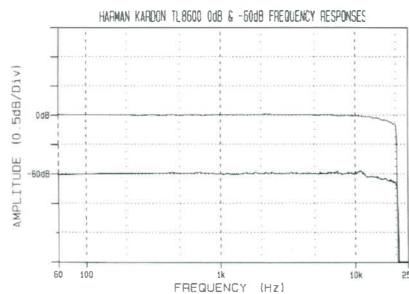
Nevertheless, the *TL8600* is not reckless. Instead, there's a hint of moderation in the high treble, a controlling influence heard during the most enthusiastic endeavours of Lesley Garrett. This betrayed a slight opacity, a dynamic restraint achieved without suffering the ignominy of a compressed or cloudy balance. It certainly revelled in the deep and growling bass of Pink Floyd's latest CD, producing a very bold and beefy sound without actually tipping over the top.

LAB REPORT

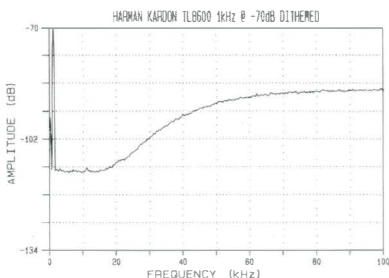
So why does the *TL8600* sound so much more impressive than the *TL8500*, particularly as both machines are clearly based on similar electronics? Superficially, at least, both players seem indistinguishable. Crucially, both employ a variation of the MN6471 MASH/PWM DAC that was first used in many early bitstream players from Technics.

A total of 32 times oversampling reduces stopband noise to -83dB (the partial V-pattern on the 3D plot) while the DAC's differential output helps keep distortion to 0.002-0.03 per cent at peak level. Meanwhile, its linearity is maintained to within tight 0.4dB limits over a full 100dB dynamic range.

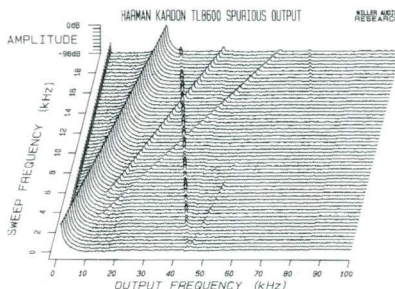
The emission of spurious RF noise is down from an appalling 170mV to just 3mV. Furthermore, its real signal-to-noise ratio has improved by over 2dB — you can see the extra dynamic range by comparing -70dB/1kHz plots (issue 117) — just as its 1Hz noise modulation has been squeezed from +5dB to a fabulous +1dB. Higher grade components are the key to unlocking the *TL8600*'s full potential.



0dB and -60dB response plot; reveals slight bump at 11kHz on the -60dB trace is a hallmark of Technics' MN6471 DAC.



-70dB dithered plot; Bitstream process generates requantisation noise that is pushed outside the audio band.



3D spurious output plot; modest 2nd/3rd harmonic distortions and mild stopband pattern are identical to *TL8500* (issue 117).

Conclusion

Who'd have guessed it? Here's a player that looks and feels just like the *TL8500* yet leaves its pleasantly warm but bland sound quivering in the wake of something altogether more

VERDICT

- ▲ Fine musical communication skills and a rich, warm and friendly sound.
- ▼ Lacks smoothness; treble has a rather dull balance and bass is a little detached.

SOUND ★★★★★

VALUE ★★★★★

PRICE £699.99

✉ Harman Audio, Unit 2 Borehamwood Industrial Park, Borehamwood, WD6 5PZ.

☎ 081-207 5050

vibrant and colourful. Moreover, it remains fresh and lively without ever biting off more than it can chew. Which is more than can be said for your fingers should you prematurely batten-down that protective dome.

NAKAMICHI MB-4s



Trust Nakamichi to come up with a novel variation on the multi-disc theme — the MusicBank System. The *MB-4s* will swallow up to seven CDs through a shared loading mechanism, allowing Nakamichi to disguise the player as a conventional single-play machine. And with a maximum disc/track access time of just 4.5 seconds, this makes the *MB-4s* the fastest draw on the block.

Nakamichi's approach is both elegant and cost-effective. Discs are loaded one-by-one onto wafer-thin trays that are drawn back into the player and slotted into a hidden multi-storey disc park. Any one of these seven trays may be accessed at the touch of a button though only the top tray will accommodate either three or five inch CD formats.

Otherwise, its on-board facilities are as spartan as the back-lit display and cheap black plastic fascia. Lose the tiddly remote handset and you lose direct track access, repeat, random and program play options. The program mode is fairly generous, permitting up to 50 tracks to be memorised across all seven discs, but neither luxurious build nor high technology seem especially prominent on Nakamichi's agenda.

Sound quality

The extent to which Nakamichi relies on listening rather than measurement became abundantly clear during our blind auditioning.



Nakamichi's *MB-4s* offers all the advantages of multi-disc selection without the bulk of a carousel.

There's nothing wrong with this, of course, and it often results in better products than a technical evolution, but it reveals how much the subjective priorities of listening differ the world over

Above all, this is a very confident-sounding player. Sure enough, there's a hint of dirtiness and hardness, yet vocals still project with a marvellous sense of scale and gusto. What

remains is both well-integrated and intriguing, allowing us to enjoy the variation in plucked bass from Lyle Lovett's *Good Intentions* without really fleshing-out the lowest frequencies.

On the whole, everyone warmed to its sound. Yet one listener described it as slightly anaemic, another as flat, like a projection of music onto a screen. In truth, its music is hardly bubbling with vibrant colour but while it can sound sterile it's simply matter-of-fact, rather than clinical or hard.

This, in turn, was likened to the presentation of studio monitors — a firm, dry and analytical sound but one where the subtleties of stereo depth and transparency are deemed less important. This could well be because Nakamichi uses B&W 801 monitors hard-up against the wall of its own studio-like listening room as a reference.

Conclusion

Nakamichi's MusicBank System offers all the advantages of multi-disc selection without the cumbersome bulk of a carousel. Yet, rather than beckon you with dulcet tones, the *MB-4s* simply provides the basic structure of the music

in a professional and academic manner. As a consequence, it's not the ideal player for capturing a sense of occasion, atmosphere or emotion even if its firm and punchy sound remains surprisingly entertaining.

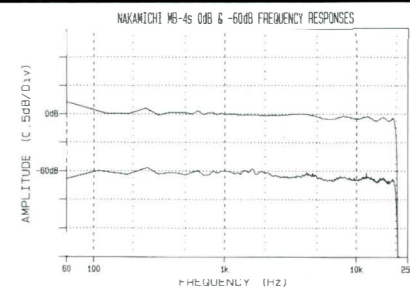
LAB REPORT

In direct contrast to the standards of excellence maintained by Nakamichi's tape decks, the technical performance of the *MB-4s* is strongly downplayed in its literature in favour of designing by ear. Fair enough, yet this is possibly the only justification for Nakamichi's use of beer-budget componentry, including Philips' miniature TDA1311A DAC.

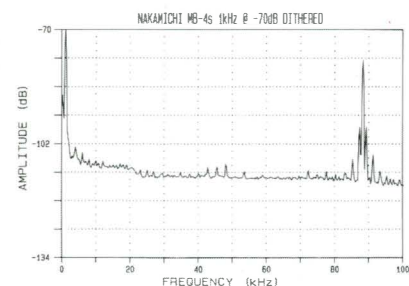
This is a 16-bit Continuous Calibration DAC (CC-DAC) with a specified distortion of 0.04 per cent at peak output. In practice, distortion climbs to 1.6 per cent at 20kHz (200-300 times higher than Philips' best 16-bit DACs) while its signal-to-noise ratio collapses to a mere 90dB.

This serves to mask certain types of distortion but reduces the available dynamic range to just 15-dB. No hiding the bold but grubby-sounding 3rd and 5th harmonic distortions on the 3D plot, however. This also highlights the poor 27dB rejection of digital sampling images with higher-orders even wending their way into the audio band (-53dB).

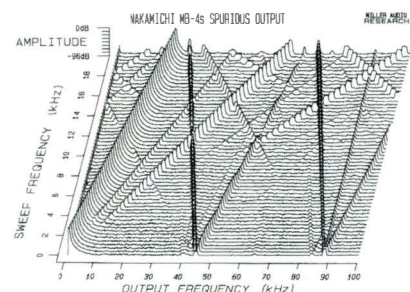
Fortunately for Nakamichi, Philips' low-cost DACs sound impressive despite the presence of digital pollution.



0dB and -60dB response plot; increase in noise plus poor low-level linearity thanks to budget four times filter and DAC.



-70dB dithered plot: muddied by digital and analogue distortions that squeeze-out low-level detail.



3D spurious output plot: massive distortion plus spurious digital images in audioband (top LHC) colour its sound.

VERDICT

- ▲ A dry and dynamic sound; will appeal to West Coast US listeners.
- ▼ Distinctly stand-offish; lacks depth and subtle detail.

SOUND ★★★★★

VALUE ★★★★★

PRICE £299.95

✉ B&W Loudspeakers Ltd,
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ONKYO DX-C110

Courtesy of NAD Marketing, the vast Onkyo range is now making a welcome return to the UK after an absence of several years. In its heyday, Onkyo demonstrated a flair for chunky engineering, a creed maintained to this day by big, black and moody-looking CD players like the *DX-C110*.

Onkyo's rugged alloy fascia is bathed in the fluorescent green of its main display which indicates the position of each disc on the internal merry-go-round. Other features, including a 40-track memory, repeat and random play, are helped by a direct track access keypad on the remote handset. Unfortunately, there's no direct-disc access, only a disc skip facility.

Nevertheless, the mechanics of the Onkyo *DX-C110* are fundamentally different from those of other autochangers. Not only does it accommodate six CDs but both mechanism and carousel are integrated onto a single mobile tray. Pressing eject during play causes the entire transport mechanism/carousel to slide forward and expose the three outermost discs, which may be exchanged, leaving the rearmost CD in play. Should you attempt to replace a forth CD, however, the sixth CD will be dislodged from play.

Sound quality

Here is a player that, when fancy takes it, grabs you by the ankles and shakes your feet



With the right musical style, the Onkyo *DX-C110* can sound charged and dynamic.

in time with its enthusiastic performance. Leading edge detail can seem a little rounded-off and bass slightly over-cooked, yet its music usually retains a sense of purpose, a heart and soul that's often missing from lesser players. However, the *DX-C110* is better suited to jolly-sounding tracks rather than soul searching numbers.

For example, Shelby's *Don't Cry for Me* sounded very positive indeed, our panellists

collectively nodding their heads in appreciation. Yet the gentler rhythm of *I Need a Heart* exposed many of the player's shortcomings. In this instance, her voice was oddly concertina'd and the bass line weakened despite remaining pleasantly rose-tinted. Frankly, without the drive to punch home its musical message, the Onkyo can lack substance.

Lyle Lovett sounded as if he were whispering loudly rather than singing from his chest, the player's exaggeration of extreme treble detail cheapening the sound of the accompanying piano. By contrast, the vibrato quality of Lesley Garrett's voice delighted us with its subtle modulation. The only problem was that her backing instruments were all but obliterated from the scene and our attention held by the magic of her enunciation, to the exclusion of all else.

Conclusion

At the end of a long listening session we were left bemused and perplexed. Despite tempting the *DX-C110* with one musical style after another we were never entirely confident of its reaction. Shelby Lynne or Carol Kidd might sound constrained but Pink Floyd, despite

proving a nightmare for other players, sparked-off a charged and ambient pool of sound, free of harshness and confusion. It's a proverbial mixed-bag, but don't make the mistake of dismissing it out of hand.

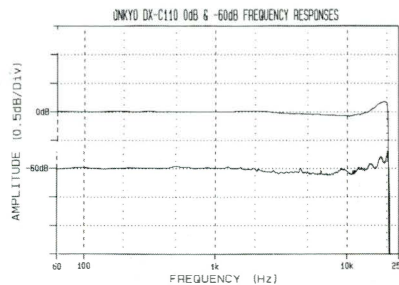
LAB REPORT

Various innovations are claimed for the *DX-C110*, not least being Polysorb (a Sorbothane-like substance) which prevents vibration influencing its crystal oscillator. In retrospect, the unsung hero of the *DX-C110* is the DAC, a bitstream integrated circuit from Toshiba called the TC9237.

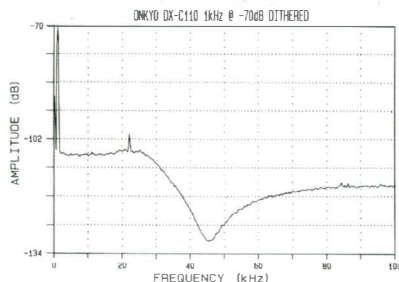
This DAC dominates the player's performance from its relatively poor 15.5-bit 93dB signal-to-noise ratio, its mere 52dB stopband rejection, modest +1.4/-1.8dB errors in linearity and moderate 0.02 per cent distortion.

Yet, from the test results, I can only assume that the DAC's own eight times oversampling filter releases a spurious component at 44.1kHz — the CD sampling frequency. Otherwise, why else would Onkyo engineer a notch filter as part of its complementary analogue output stage? A glance at the -70dB/1kHz plot reveals this 25dB cut in noise very clearly indeed.

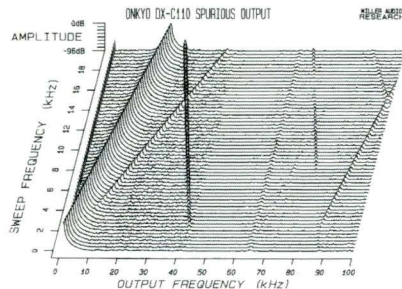
The analogue stage also fails to correct the rise in treble output, though by dint of its notch, it actually reduces very high frequency distortion to just 0.002 per cent.



0dB and -60dB response plot: cross-coupling at low signal levels causes a clearly visible rippling of response.



-70dB dithered plot: notch filter included in analogue stage reduces very high frequency distortion.. Limited dynamic range.



3D spurious output plot: dark streak of stopband noise escapes from the eight timesdigital filter.

VERDICT

- ▲ Open, subtle and atmospheric sound quality; great with taxing rock and pop.
- ▼ Struggles with slower material, sounding wispy and over-polite.

SOUND ★★★★★

VALUE ★★★★★

PRICE £349.00

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

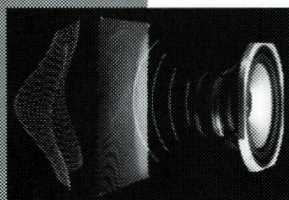
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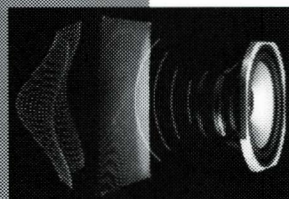
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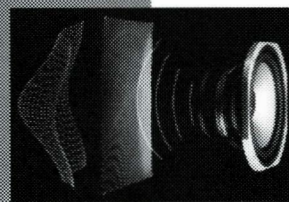
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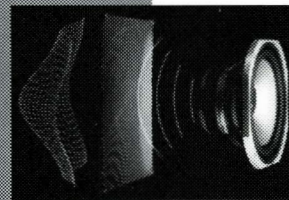
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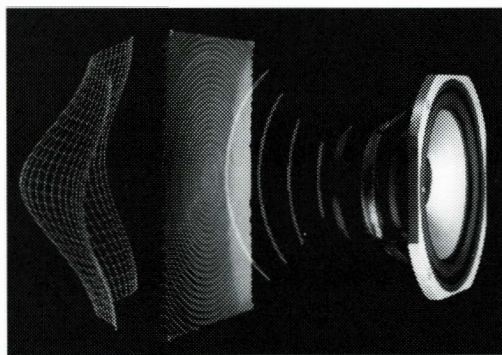
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SHERWOOD CDC-5030R

The combination of Sherwood's value-for-money product range and Richer Sounds' imaginative marketing is an irresistible force, one that has struck fear into competitors' hearts while delivering musical bargains into the laps of eager consumers. And nowhere has that force been stronger than in the world of CD where carousel multi-players, including the *CDC-5010R* (issue 117), and single-disc players like the *CD-3020R* (119) have walked away twirling Best Buy swing-tags.

Yet such a reputation can be a burden to maintain, especially when the winners themselves are usurped by newer models. So it is with the classic *CDC-5010R*, now replaced by the lookalike *CDC-5030R* which utilises the same casework and five-disc carousel but offers an additional tape edit facility by way of advantage. There's also an index search key on the remote handset, adding to the established 32-track memory, 10-second intro scan, four-disc exchange, direct disc and track selection facilities.

Don't get too excited at the prospect of Sherwood's digital volume control though. This widget's not mentioned in the instruction manual nor is it operational on the player itself! Furthermore, the Philips' Bit Stream heart of its *CDC-5010R* has been abandoned in the *CDC-5030R*, and exchanged for circuitry first seen in its single-disc *CD-3020R*.



The Sherwood displayed no obvious faults but failed to involve the listening panel with its musical presentation.

Sound quality

For whatever reason, this multi-player is neither as refined nor as expressive as Sherwood's earlier efforts.

There is a tedium about its music that quells the natural expressiveness of individual performers. Shelby Lynne sounded appropriately quiet during the gentler passages of *Temptation* but burst

indiscriminately from the speakers when the going got tough.

Similarly, Lyle Lovett's designer-country drawl was knocked flat, his voice sounding forced and processed rather than flowing naturally. Meanwhile, the accompanying instruments sounded out of tune and out of step with one another, each clear enough in isolation but lacking harmony as a group.

Lesley Garrett's *Prima Donna* was criticised for the same reasons. Her voice was stretched unceremoniously between the speakers while a lackadaisical orchestra pattered away in the background. There's no obvious problem with the player's tonal balance yet we remained strangely detached from every piece of music played. It seemed to lack dynamics, subtle inflection and simple harmony.

Conclusion

If only the *CDC-5030R* really was a straightforward blend of the *CD-3020's* electronics with the carousel mechanism of the *CDC-5010R* then it, too, would surely be bathing in the glory of a *Hi-Fi Choice* swing tag. But alas, Sherwood felt compelled to dabble where dabbling was ill-advised.

This leaves the *CDC-5030R* as an example

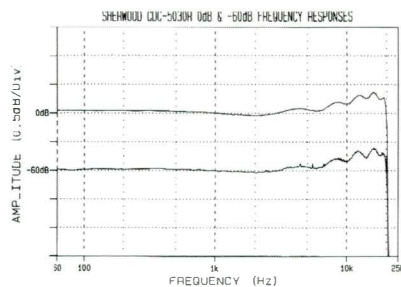
of technical one-upmanship. The magic of its forebears has been lost along the line. It just goes to show that even Sherwood, accustomed to working budget miracles, don't get it right all the time.

LAB REPORT

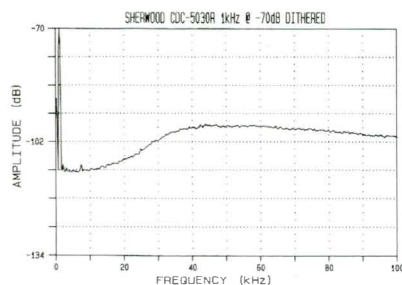
By comparing the technical performance of this *CDC-5030R* with the original *CD-3020R* (issue 119) we can determine where Sherwood has slipped up. Sure enough, both players use NPC's SM5871 digital filter and PWM bitstream DAC yet for its *CDC-5030R*, Sherwood has obviously attempted to pep-up the specification.

The bright and rippled frequency response plus huge clock error (equivalent to +6.2Hz at 20kHz) are hangovers from the *CD-3020R*, though Sherwood has succeeded in reducing distortion from 0.006-0.03 to 0.0005-0.016 per cent by squeezing out the 3rd harmonic (compare the 3D plot with issue 119). But sadly there remain plenty of non-harmonic spikes to confuse the ear.

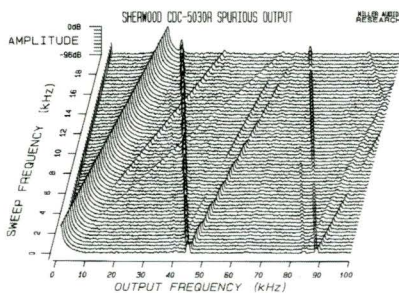
Moreover, Sherwood has also succeeded in improving the player's low-level linearity while also extending its signal-to-noise ratio from just 92dB (*CD-3020R*) to a full 16-bit 99dB. Yet, once again, this 'upgrade' has been bought at a very high price, namely a huge and thoroughly uncharacteristic +11.5dB noise modulation.



0dB & -60dB response plot: prominent treble and ripples are caused by integral oversampling filter.



-70dB dithered plot: reveals a much wider dynamic range than Sherwood's *CD-3020R* (issue 119).



3D spurious output plot: same stopband pattern but lower distortion than the single disc playing *CD-3020R* (issue 119).

VERDICT

▲ Big and warm sound; excellent material value and technically proficient.

▼ The Sherwood fails to reveal or develop any musical character.

SOUND ★★★★★

VALUE ★★★★★

PRICE £200.00

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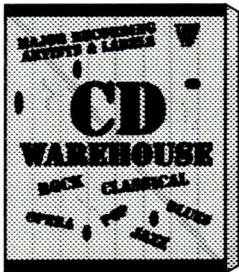
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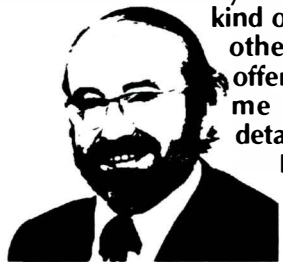
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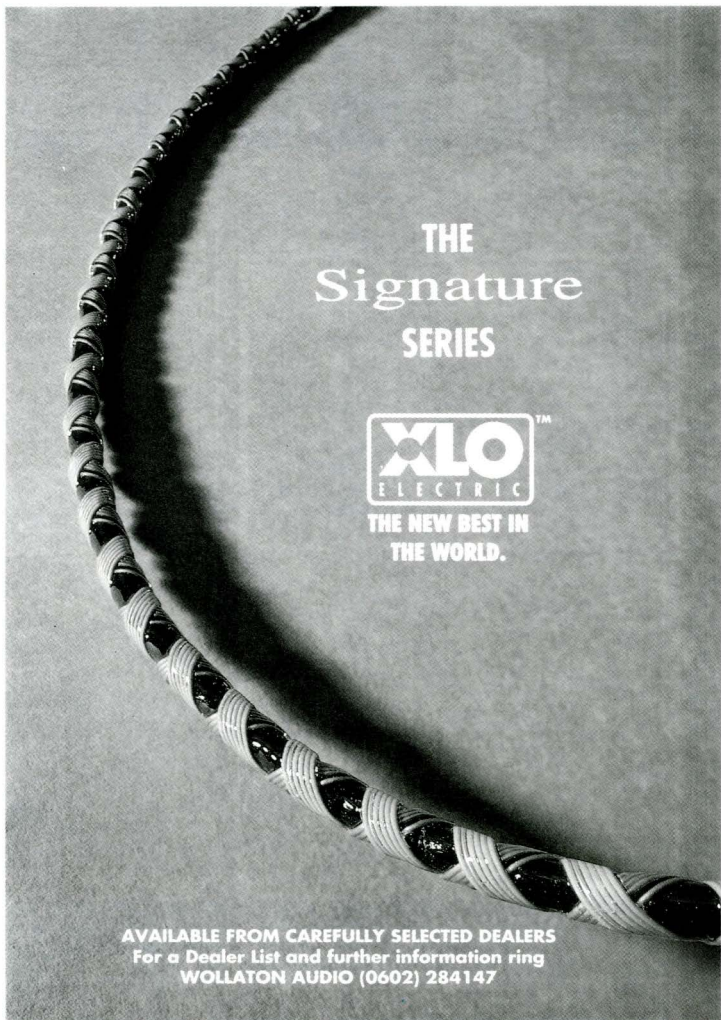
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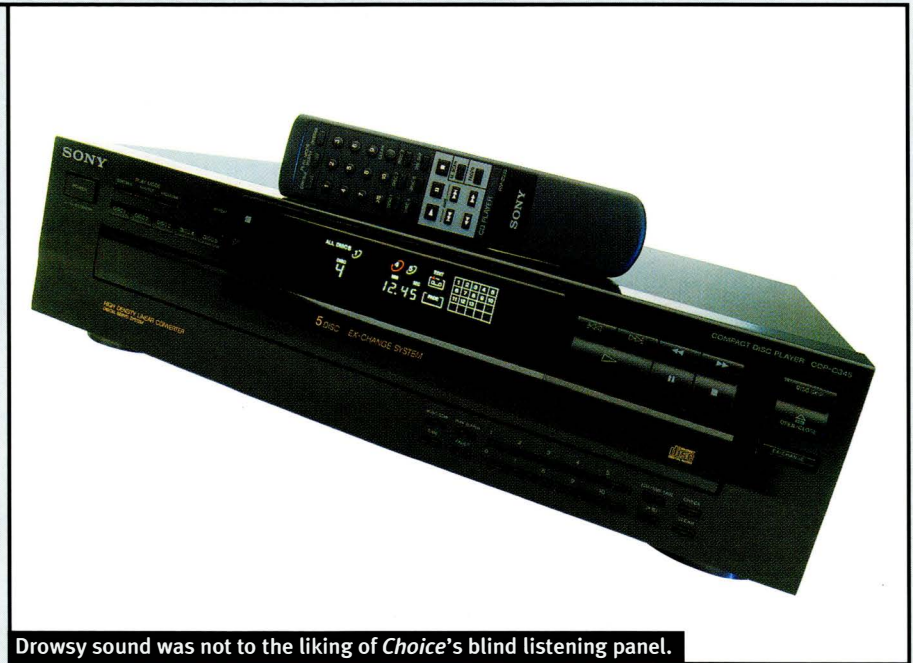
SONY CDP-C345

Unlike Pioneer, Kenwood and JVC, Sony has never been terribly enthusiastic about magazine-style multiplayers preferring, instead, to opt for the merry-go-round of a carousel. The CDP-C345 is the latest in a long line of carousel-loaders, a player that combines Sony's latest Hybrid Pulse DAC with a wealth of user-friendly widgets.

Both direct disc and track access are provided alongside repeat, 10-second intro scan, peak search, fader and time/edit facilities, plus a choice of continuous, shuffle (random) and program play modes.

Program play includes a 32-track memory spread across all five discs. This is not very sophisticated really, and I would have thought a system like Sony's Custom File or Philips' FTS (which can store and recognise hundreds of tracks) would really come into its own in a multiplayer.

This attractive player is not unintelligent, though for example, it's possible to exchange spent discs while another remains in play. Furthermore, punch the disc skip key in quick succession and the carousel will rotate in whatever direction is quickest. Neither does the carousel hang precariously on the body of the player when the drawer is out. Instead only one of its five loading trays are accessible at any one time. You simply load, press Disc Skip and repeat the procedure until all five bays are occupied.



Drowsy sound was not to the liking of *Choice's* blind listening panel.

Sound quality

'This is a jolly enough sound' remarked our panel, 'yet the entire performance is also rather soft of focus'. These opening impressions were substantiated by Shelby Lynne's brass section. The horns just lacked body and richness of detail. Violins, too, did not sound unpleasant but lost much of their body and wooden resonance. All too often we heard the sketch of

a violin, a guitar or sax but were rewarded with very little colour to back it up.

Not that there's a paucity of bass. Far from it. In practice, Sony's bass is full and extended but simply lacks structure and definition. It's quite possible to accept Sony's laconic demeanour and, like us, find it ideally suited to the steady drawl of Lyle Lovett's *Good Intentions* or, to a degree, the gentle tenor of Leslie Garrett's *Die Fledermaus*.

Nevertheless, our panel was equally irritated by the lack of crispness and the stilted flow of this beautiful recording. The natural, lilting swing of Leslie Garrett's voice was disrupted while the cellos struggled to keep pace with her lead.

On the face of it, everything sounds just fine, but in reality it's very superficial. The sound from the Sony simply lacked substance, passion and commitment.

Conclusion

Late night listeners or frustrated insomniacs may well appreciate the lazy performance of this carousel multiplayer.

Otherwise, the loss of richness and biting clarity gives an inoffensive but vague quality, a drowsiness that is far removed from the spirit of living, breathing music. Perhaps this particular sample of the CDP-C345 was under-par. If not, Sony should look to the excellent sound of its budget single-disc players for inspiration.

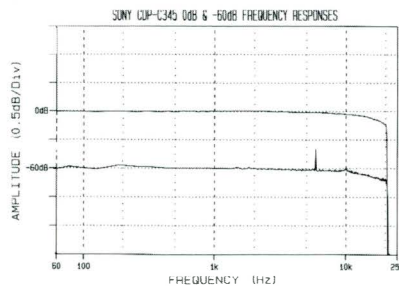
LAB REPORT

With increasing integration becoming a popular trend, Sony is now combining eight times oversampling, noise-shaping and a Hybrid Pulse bitstream DAC without suffering too high a technical penalty.

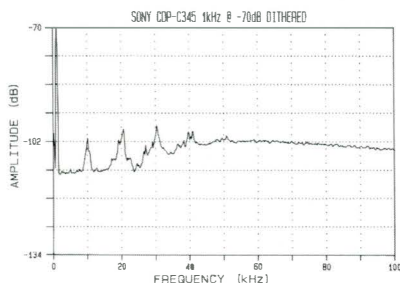
Sadly, its CDP-C345 implementation has a bug. At first sight there's nothing amiss from the 3D plot which reveals a mild 0.003-0.013 per cent second and third harmonic distortion and a trace of rippled stopband noise (-74dB). Its linearity is also quite excellent, only deviating sharply at very low levels and high frequencies.

Even the improbably high 117dB signal-to-noise ratio is simply Sony manipulating a built-in digital mute. The +23dB noise modulation proves the lies and suggests a real signal-to-noise ratio closer to 98dB.

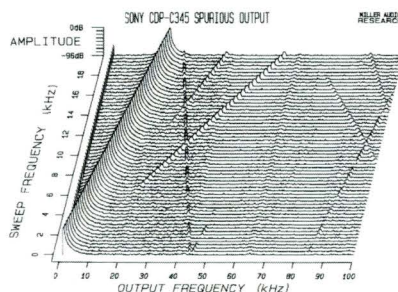
But the -70dB/1kHz trace highlights a significant quantity of non-harmonic digital distortions on the left channel. By contrast, the right channel incurs a higher degree of harmonic distortion, this disparity between left and right impairing its subjective performance.



0dB and -60dB response plot: very flat responses with a relatively mild quarter-dB cut evident at 20kHz.



-70dB dithered plot: unwelcome clumps of digital interference can be seen polluting low-level details.



3D spurious output plot: a trace of stopband noise is exceeded by a stronger 3rd harmonic distortion.

VERDICT

▲ Very generous bass reproduction allied to a smooth and easy-going tonal balance.

▼ Just too relaxed and lazy for up-beat rock and pop recordings; music lacks richness and clarity.

SOUND ★★★★★

VALUE ★★★★★

PRICE £229.99

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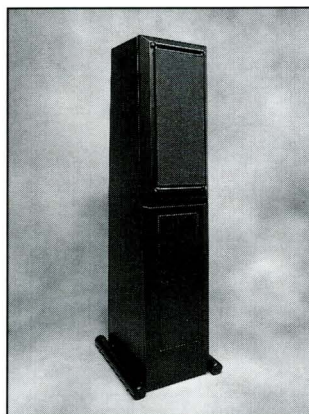
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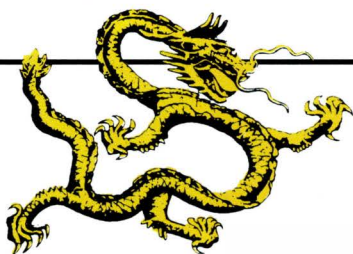
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CD MULTIPLAYERS

Conclusions, best buys and recommendations

In theory there's really no reason why a CD-multichanger shouldn't sound as impressive as a comparable single-disc player. After all, a carousel, magazine or conventional CD tray is simply the passive carrier that delivers the disc onto the business end of the CD transport. And once the digital data is extracted from a CD, the ensuing path through a conventional or multichange CD player should be indistinguishable.

Nevertheless, many multiplayers are designed down to a certain price and with convenience, rather than ultimate sound quality, uppermost in mind. Not that this has prevented Sherwood from romping home with a Best Buy in the past. On this occasion, however, its mix of CDC-5010 mechanics and CD-3020 electronics in the form of the CDC-5030R failed to impress the listening panel.

Sony's CDP-C345 proved slightly less unfortunate but still provided a rather thin and sketchy account of its music. Here's another player that really ought to have performed more impressively.

By contrast, Onkyo's DX-C110 was teetering on the brink of recommendation, only held back by the sheer unpredictability of its sound. Great with up-beat material, it can seem curiously restrained or awkward

with tunes of a gentler nature.

Instead, Nakamichi's MB-4s is our most cost-effective recommendation, a player that harbours primitive yet remarkably effective technology. The upshot is a player with very fast disc and track access, allied to a slightly two-dimensional but dry and inviting sound. It's wacky but it works.

Only Harman's TL8600 stands out from the crowd. This is a player that suffers little compromise in either its carousel mechanism or digital electronics. Even the final analogue filter features wholly discrete components, including separate transistors in favour of integrated op-amps.

As a result of this fine-tuning, the TL8600 delivers a supremely robust and enthralling performance though never lets itself get carried away with bright or over-enthusiastic recordings. It's the star of our five-way survey but it's pitched at a price (£700) that, for the vast majority of listeners, must seem just a little unrealistic.

Best Buy and Recommended

Recommended

Harman Kardon TL8600 (left). A refined and flexible player with an attractively expressive sound.

Nakamichi MB-4s. Entry-level MusicBank player that sounds like it's come from a studio control room; plenty of dynamics and detail but little stereo depth.



Best of the rest

The very best of the rest is arguably Sherwood's older CDC-5010R, pictured below. This carousel player is still listed at £200 alongside its notional replacement, the CDC-5030R, so move quickly and snap-up a bargain.

Yamaha's CDC-625 offers a far higher standard of build and finish with a sound that's similarly slick, smooth and unforced.

Otherwise, your choice is limited to magazine-loaders, specifically Kenwood's DP-M6640 and Pioneer's PD-M701, both of which are on the verge of obsolescence.



How the CD multiplayers compare

	Harman Kardon			Nakamichi			Onkyo			Sherwood			Sony		
	20Hz	1kHz	20kHz	20Hz	1kHz	20kHz	20Hz	1kHz	20kHz	20Hz	1kHz	20kHz	20Hz	1kHz	20kHz
CHANNEL BALANCE	0.01dB	0.02dB	0.00dB	0.13dB	0.13dB	0.13dB	0.04dB	0.03dB	0.25dB	0.03dB	0.04dB	0.04dB	0.02dB	0.03dB	0.06dB
CHANNEL SEPARATION	103.6dB	111.5dB	96.2dB	77.5dB	78.5dB	71.4dB	113.5dB	94.1dB	72.3dB	107.5dB	100.4dB	76.2dB	106.1dB	122.0dB	86.8dB
THD vs LEVEL, 0dB	-87.1dB	-94.6dB	-69.5dB	-67.5dB	-67.4dB	-36.4dB	-79.1dB	-74.3dB	-94.9dB	-105.6dB	-100.7dB	-76.0dB	-90.0dB	-90.4dB	-78.0dB
-30dB	-72.1dB	-79.2dB	-50.1dB	-67.4dB	-65.2dB	-54.6dB	-85.7dB	-74.1dB	-79.2dB	-93.3dB	-78.5dB	-63.3dB	-94.0dB	-80.8dB	-66.5dB
-60dB	-38.8dB	-51.2dB	-22.8dB	-33.5dB	-41.0dB	-26.0dB	-46.7dB	-46.2dB	-50.5dB	-55.6dB	-40.4dB	-33.0dB	-62.5dB	-52.6dB	-37.3dB
-80dB	-14.6dB	-29.4dB	-4.10dB	-15.2dB	-21.3dB	-6.25dB	-20.1dB	-23.1dB	-32.0dB	-24.5dB	-26.5dB	-13.0dB	-28.5dB	-29.2dB	-16.0dB
DITHERED, -90dB	-12.2dB	-20.5dB	+5.50dB	+6.50dB	-10.5dB	-0.50dB	-16.0dB	-15.7dB	-19.3dB	-10.7dB	-15.6dB	-3.60dB	-18.0dB	-19.9dB	-8.50dB
DITHERED, -100dB	-12.5dB				No SIGNAL			-5.50dB			-12.0dB			-12.1dB	
DITHERED, -110dB	-8.50dB				No SIGNAL			+4.50dB			-5.50dB			-5.50dB	
RESOLUTION @ -60dB		+0.02dB	+0.02dB		+0.20dB	+0.20dB		+0.01dB	+0.04dB		0.00dB	+0.02dB		-0.02dB	-0.01dB
-80dB		+0.07dB	-0.02dB		+2.55dB	+0.65dB		-0.60dB	+0.10dB		-0.30dB	-0.15dB		-0.03dB	+0.03dB
-90dB		+0.10dB	+0.40dB		+0.75dB	-3.50dB		+0.65dB	-1.80dB		1.60dB	-1.05dB		-0.30dB	-0.02dB
-100dB		+0.40dB	+0.10dB		No Sig	No Sig		+1.40dB	-1.20dB		-1.10dB	+1.40dB		-0.50dB	+2.00dB
PEAK OUTPUT LEVEL, L		1.969V			1.898V			2.106V			1.903V			2.086V	
R		1.972V			1.926V			2.099V			1.909V			2.080V	
RELATIVE OUTPUT LEVEL		-0.13dB			-0.4dB			+0.4dB			-0.4dB			+0.35dB	
OUTPUT IMPEDANCE		92.6OHM			685OHM			1.04KOHM			789OHM			1.03KOHM	
1Hz NOISE MODULATION		+1.3dB			+2.9dB			+0.9dB			+11.5dB			+22.8dB*	
CCIR IMD, 0dB		-88.5dB			-60.8dB			-75.9dB			-100.5dB			-90.9dB	
SUPPRESSION OF STOP-BAND IMD		82.5dB			27.4dB			52.1dB			31.6dB			73.6dB	
DE-EMPHASIS ACCURACY, 1kHz		+0.04dB			-0.17dB			-0.01dB			+0.01dB			-0.09dB	
5kHz		+0.32dB			-0.19dB			-0.07dB			+0.05dB			-0.11dB	
16kHz		+0.43dB			-0.17dB			+0.04dB			+0.23dB			-0.22dB	
S/N RATIO (A-WTD), w EMP,		110.6dB			89.9dB			93.2dB			104.9dB			117.4dB	
w/o EMP, 0LSB		107.9dB			89.6dB			93.0dB			104.6dB			117.5dB	
w/o EMP, 1LSB		99.5dB			89.6dB			93.2dB			98.5dB			117.3dB*	
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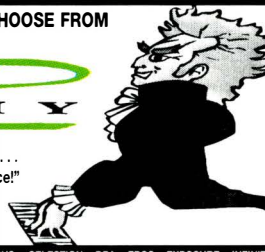
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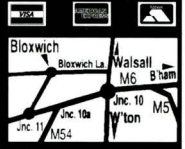
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BERKSHIRE

ARC AUDIO, 9 Dukes Ride, Crowthorne, Berks, RG116L2. (0344) 762201. Denon, Harman Kardon, JPW, Marantz, Monitor Audio, Onix, Rogers, Ruark, Tannoy, Thorens, Yamaha. Dgmo facilities, no appt necessary, home trial facilities, free install. Access, Visa, Diners. Open Mon-Sat 9-6pm (closed Wed at 1pm)

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.

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

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

PETERS HI-FI, 4 St Michaels Sq, Grosvenor Precinct, Chester. (0244) 322063/319392. Arcam, Technics, Sony, Marantz, Dual, Denon,

Tannoy, Wharfedale, Quad. 2 Single speaker Dem rooms, no appts nec, free installation service dept. Access, Visa, Amex. Peters credit chargecard. Mon-Sat 9-5.30.

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

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

CLEVELAND

ACTION ACOUSTICS, 155-157 High Street, Redcar, Cleveland TS10 3AN. 0642 480723. Audio Innovations, Denon, Harman-Kardon, JBL, Michell, Musical Fidelity, Pink Triangle, Revox, Rogers, Thorens, etc. Dem Room. Appts nec. Home trial facilities, free installation, service dept. Access, Visa & HP. Open 9.15-5.30.

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. **BADA**

CORNWALL

DEFINITIVE AUDIO, Cornwall, Near St Austell, PL26 6R7. (0726) 844039. For audio components/systems which actually work! Impulse, Micromega, OVA, Audio Innovations, Audio Note, Voyd, Systemdek, JPW, Silver Custom Design, DNM. Demonstration by appointment only. Demonstrations throughout Cornwall, Free Installation. Service Facilities.

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

CUMBRIA

MISONS SOUND & VISION, 11 Warwick Road, Carlisle CA1 1DH. Tel (0228) 22620. Bang & Olufsen, Rotel, Suggden, Harbeth, Quad, NAD, Yamaha, Sony. Demo Suite, No appts nec, Home trial facilities, Free Installation, Service Department. 9-5:30 Mon-Fri. Thurs 9-1. Sat 9-5. **PETER TYSON**, 6 Abbey St, Carlisle, Cumbria, CA3 8TX. "Cumbria's premiere hi-fi centre". Part exchange welcome. (0228) 46756. Linn, Musical Fidelity, Cyrus, Marantz, Denon, Philips,

Nakamichi, Technics, Pioneer, Creek & more. Dem room. Dems without obligation. Home trial. Free install. In-house service dept. Access & Visa. HP 9- 5.30pm.

DEVONSHIRE

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

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

DORSET

DAWSONS, 23 Seamoer 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 spker/amp comparators. Appts required, service dept, free install, home trial. Access, Amex, Int free credit, Visa, Diners, instant credit. Mon-Thur 9-6, Fri 9-8, Sat 9-6.

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

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

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. **BADA**

ESSEX

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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.

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) 432555. A&R, Audiolab, Creek, Cyrus, Denon, Epos, Linn, Meridian, Mission, Naim, Quad, Rega, Roksan, Royd. 0% finance. **BADA**

GLOUCESTERSHIRE

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

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

HAMPSHIRE

AUDIO SOUTH for further details see the Surrey entry.

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

HAMPSHIRE AUDIO LTD., 2-12 Hursley Rd, Chandlers Ford, Hants SO53 2FU. (0703) 252827/265232. 3 hi-fi and 2 home cinema/Dolby surround sound demo studios. Thurs late eve, closed Mon (except in Dec). 2-year guarantee, service dept on site, large free car park, junctions 4 (M27/M3), 5(M27), 12(M3), 13(M3) all within 3 miles. Est 1969. **BADA**

JEFFERIES HI-FI, 29 London Road, Portsmouth. PO2 0BH. Tel (0705) 663604. Hi-fi, home cinema and multi-room specialist. Range includes Adcom, Arcam, Celestion, Denon, Dynaudio, KEF, Lexicon, Linn, Meridian, Mitsubishi, Naim, Panasonic, Polk, Quad, Rega, REL, Rotel, Royd, Ruark, Sony. 2 dem rooms. Open Tues-Sat, late night Wed. Free parking, bus route, credit facilities. Winner Sony/Hi-Fi News Best Southern Dealer. **BADA**

HEREFORDSHIRE

ENGLISH AUDIO. 95 Whitecross Road, Hereford HR4 0DG. (0432) 355081 Cyrus Centre, Pink Triangle, Audion, Systemdek, Heybrook, Michi, KEF Reference, Micromega, Nakamichi, Chord, Arcam, Musical Fidelity, Rogers, NAD, Rotel, Denon, Tannoy, Marantz, Mission, Stax, Dual, TDL, Albarry, JPW, Celestion, Ixos, SME, Ruark, Moth, Audio Technica and others. Single Speaker Dem room. Home trial. Free install. Service dept. Access, Visa, Credit arranged. Open Mon-Sat 10am-6pm. **BADA**

HERTFORDSHIRE

ACOUSTIC ARTS LTD, 101 St Albans Rd, Watford, Herts. (0923) 245250. Fax (0923) 230798 Adcom, AMC, Apogee, Audiolab, Audio Research, B&W, Bose, Celestion, Chord, Classe, Denon, KEF,

Magneplanar, Marantz, Martin Logan, Michell, Micromega, Orelle, PSAudio, Professional Motor, Roksan, SME, Sonus Faber, Sonic Link, TDL, Tannoy, Theta, Thorens, Wilson. 4 demonstration rooms. Purpose built AV studio. Credit available, 100 yards from Watford Junction station. Open Tues-Sat 10-6.00. **BADA**

AUDIO FILE, 27 Hockerill St, Bishops 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 Devs, Rotel, Celestion, Micromega, Lumley Reference, Acoustic Energy, Royd, JPW, Sonic Link, Harmon, etc. We deliver anywhere in the UK for home audition, or mail order, Access, Visa etc.

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 appt nec. Free installation. Service Dept. Instant credit facilities. 9.30-5.30, No early closing.

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**

LEICESTERSHIRE

LEICESTER HI-FI CO, 6 Silver Walk, St Martins Square, Leicester LE1 5EW. Tel: (0533) 539753. Fax (0533) 626097. Acoustic Energy, Arcam, Marantz, Micromega, Mission/Cyrus, Musical

Fidelity, Nakamichi. Exposure, Rogers, Roksan, "and oodles more". 2 Dem rooms, home trial arranged, free install, service dept, Credit facilities. Access, Visa, Diners, Amex, 6 days 9.30-5.30. **BADA**

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

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

STEREO SHACK, 1-3 Guildhall Lane, Leicester. Tel 0533 530330. Aiwa, A.R., Denon, Kenwood, Jamo, Mission, NAD, Phillips, Pioneer, Rotel, A/V Speciality. Free Install Open 9.30 - 5.30 6 days. Credit available.

LINCOLNSHIRE

BOSTON HI FI CENTRE, 65a Wide Bargate, John Adams Way, Boston, Lincs PE21 6SG. (0205) 365477. Denon, Quad, Nakamichi, Arcam, Onkyo, Marantz, NAD, Castle, Tannoy, Rogers, etc. Separate demo studio. Home trial. Free installation. Access, Visa. Tues - Sat 9-5 pm.

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

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

LONDON

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

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

GRAHAM'S HI-FI, Canonbury Yard, 190a 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**

IFIDELITY, 9 High Str, Hampton Wick, Kingston-

upon-Thames. (081) 943 3530. For full details see entry under SURREY.

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

MUSICAL IMAGES LTD. 173 Station Road, Edgeware & 45 High Street, Hounslow, Middlesex. See under Middlesex & full 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. Two single speaker listening rooms. Appointments preferred. Free Installation. Service Department. Open Tues-Sat. 10-6. Late dem by appointment.

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

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

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

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

GREATER MANCHESTER

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

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

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

MIDDLESEX

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

MUSICAL IMAGES LTD. 45 High Street, Hounslow, Middlesex TW3 1R. (081) 569 5802. FAX (081) 569 6353. & 173 Station Road, Edgeware HA8 7JX (081) 952 5535. FAX (081) 951 5864. Most brands available - see full page



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ad in the product directory. Interest free credit, ask for details. Demo Rms, Repairs & Service. Open Sunday and all week. A home cinema specialist. Mail Order. Part exchange.

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

MERSEYSIDE

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

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

WEST MIDLANDS

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

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

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

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

NORFOLK

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, Shearne, Rogers, Metaxas Audio and many more. Home trial, free instal, service dept. Access, Visa, credit facs. 9.30-5.30pm.

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

NOTTINGHAMSHIRE

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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**

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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

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

CREATIVE AUDIO, 9 Dogpole, Shrewsbury. (0743) 241924. Arcam, 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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GRANGE HI-FI LTD, 153 Branston Rd, Burton-on-Trent, Staffordshire DE14 3DQ. (0283) 33655. Albary, Audio Innovations, Arcam, Castle, Denon, JPW, Marantz, Pink Triangle, Rotel, Rogers, Systemdek, SME, Tannoy, TDL, Yamaha. Dem fac, appts nec on Sat, Free Install. Service dept Access, Visa. 9.00-5.30pm. Closed for lunch 12.00-12.30.

SUFFOLK

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

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

EASTERN AUDIO, 41 Bramford Rd, Ipswich.

(0473) 217217. Quad Audio Lab, Denon, Dual, Marantz, Mission, NAD, Nakamichi, Technics, Arcam. Mon-Sat 9.30-6 **BADA**

SURREY

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

INFIDELITY, 9 High Str, Hampton Wick, Kingston Upon Thames, Surrey. Tel: (081) 943 3530. Arcam, Creek, Epos, Heybrook, Micromega, Naim Audio, Roksan, Rega Research, Shaninian, TEAC. Single speaker listening room. 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 GU1 4RY. (0483) 61049. Aiwa, Creek, Denon, JPW, Marantz, Micromega, Rogers, TEAC, Pioneer, Systemdek, Tannoy. Demonstration facilities available, no appointment necessary. Free installation. Service department. Access/Visa. Instant credit up to £1,000 subject to status. Monday-Saturday 9.30-6pm, later by appointment.

SPALDINGS HI-FI, 352-4 Lower Addiscombe Rd, Croydon, Surrey CR0 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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JEFFRIES HI-FI, 4 Albert Parade, Green Street, Eastbourne BN21 1SD. (0323) 31336, Fax (0323) 416005. Hi-fi, home cinema and multi-room specialist. Range includes Adcom, Arcam, Celestion, Denon, Dynaudio, KEF, Lexicon, Linn, Meridian, Mitsubishi, Naim, Panasonic, Polk, REL, Rotel, Ruark, Sony. Two demonstration rooms. Open Tues-Sat, late night Wed. Free parking, bus route, credit facilities. Winner Sony/Hi-Fi News Best Southern Dealer. **BADA**

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

SUSSEX (WEST)

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

BOWERS & WILKINS LTD, (Est. 1945) 1 Becket Buildings, Littlehampton Rd, Worthing. (0903) 2 64141. 1 minute from A24 & A27. Free local parking. Aura, B&W (inc. Matrix), Castle, Denon, Mission, Nakamichi, Philips, Quad, Technics, Thorens, and many more in 3 Dem Rooms. Systems, Hi-Fi and Home Cinema. Service Dept., Installations. Open 6 days a week. Access, Visa, instant credit to £1000 subject to status. **BADA**

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

TYNE & WEAR

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WARWICKSHIRE

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

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

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

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

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

WORCESTERSHIRE

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

SPAINS HI-FI, 2&2a New Road, Bromsgrove, Worcestershire. Tel: (0527) 872460. B&W,

Denon, Kef, Kenwood, Marantz, Mission, Nad, Pioneer, Rotel, Sony, Tannoy and more. Integral demo room/showroom for instant comparisons on hi-fi and AV equipment. Free installation, service dept & credit facilities, Access & Visa.

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

YORKSHIRE (NORTH)

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

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

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

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YORKSHIRE (SOUTH)

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

YORKSHIRE (WEST)

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

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

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

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

NORTHERN IRELAND

BELFAST

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

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

COUNTY DOWN

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

SCOTLAND

EDINBURGH

IN HI-FI, Galloway House, 8-10 Bakers Place, Corner of St Stephen St, Stockbridge, Edinburgh EH3 6SY. 031-225 8854. Arcam, Castle, Cyrus, Marantz, Meridian, Mission, Quad, Rogers, Sony, Yamaha, and other good brands. Full home cinema demonstration lounge. 2 hi-fi demo lounges. No appts required, service dept, free install, home trial facilities. Access, Amex, Visa, instant credit. Open Mon-Sat 9.30-6pm. **BADA**

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STEREO STEREO, 278 St. Vincent St, Glasgow G2 5RL. (041) 248 4079. Fax 0555 82358 Linn, Naim, Rega, Arcam, Creek, Epos, Castle, Shahinian, Denon and Sehring etc. 3 Single Speaker Demo Rooms. No appointments necessary. Home Trial Facilities. Free Installation. service dept. Interest free credit all standard facilities. Closed Tues Mon-Sat 10-6.

GRAMPIAN

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

HIGHLANDS

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

STIRLING

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

TAYSIDE

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

WALES

CLWYD

ACTION GATE AUDIO, 4 Ruabon Rd, Wrexham (0978) 3644500. Audio Visual specialists. Aiwa, Arcam, AMC, Bose, B&W, Beard, Canon, Celestion, Castle, Cyrus, Jamo, Marantz, Michell, Mordaunt-Short, Musical Fidelity, NAD, Nakamichi, Micromega, Quad, Radford, Rotel, Rogers, Rega, Ruark, Spondor, Tannoy, Wharfedale, UKD, Yamaha DSP member. Demonstration room, installation service. Easy parking and motorway access. Access, Visa etc. **BADA**

ELECTRO TRADER, 19 Colwyn Crescent, Rhos On Sea, Colwyn Bay, Clwyd. North Wales LL28 4RN. (0492) 548932. Rotel, Yamaha, NAD, Harman Kardon, Teac, Sugdens, Tannoy, TDL, KEF, Infinity, Jamo, JBL, Heybrook, Hecco, Ruark, Alphason, AR, Target Stands, etc. Dem room. Appts preferred. Home trial. Free install. Access, Visa. Open 9.30-1.00, 2.00-5.30 Mon-Sat.

SOUTH GLAMORGAN

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

WEST GLAMORGAN

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

GWYNEDD

I&H GRIFFITHS & SONS, 313 High St, Bangor LL57 1YA. (0248) 370655. Aura, Yamaha, Tannoy, Teac, Sony, B&W, SVC, Rotel. Demos available, no appts nec, home trial facilities, free installation, service dept. Access, Visa, Lombard credit charge. Mon-Sat 9-5.30, Wed 9-1. Audio Visual Specialists. PETERS HI-FI Victoria Buildings, Mostyn Avenue, Craig-y-dno, Llandudno. (0492) 876788. 1 Single speaker dem room. Open 9-5.30. Closed Wed. See Cheshire branch for details.

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Readers Classified

ROKSAN ROK-DA1, D/A converter. Excellent condition, £295. 2x6m Naim NACA4 cable, boxed, £28. ☎ Finchley 081-343 7844
PINK TRIANGLE LP1/GT1 plus RB300 turntable. Mint. 18 months old, fully boxed, £470. Also various Audiophile cables. ☎ Cardiff (0222) 499561

MUSICAL FIDELITY MA50 monoblock, class A power amplifiers, £495 ono. Musical Fidelity preamp PRE3A & MVX PSU, £450 ono. ☎ Worthing (0903) 261931 eves.

KIMBER 4TC speaker cable, 2.4 metres stereo pair. Insert Audio Banana plugs £60 (£107). ☎ Enfield 081-482 0363

REVOX B77 MKII two track open reel quarter inch tape recorder. Good condition with new heads and eight 10" Ampex 456 tapes. £1,200 o.n.o. ☎ East London 081-558 6431 eves.

WANTED Sony Quadraphonic SQ decoder/amplifier. ☎ Birmingham 021-628 1479 eves & weekends.

AUDIOLAB 8000P, 8 months old, £495 as new, boxed. Upgrade your 8000A or bi-amp your CP. ☎ East London 081-590 9971

LINN KAN II speakers plus stands, £295 ono. Yamaha SW50 sub-walker, £150 ono. Ariston CD3, £200 ono. ☎ Warwick (0926) 491244

DUAL 505 turntable, hardly ever used, excellent condition, £80. ☎ Rochdale (0706) 849404

MAGNUM Dyalab FT11 tuner, analogue with digital readout, £325. K9 E30, Linn Basic Plus, £60. ☎ London 081-673 36823

MUSICAL FIDELITY MC5 speakers, 91dB, 50-8-25.4, 30cm, wall or stand mount. High efficiency, excellent condition, RRP £799, bargain at £195, boxed. ☎ Sunbury (0932) 782381

LINN PREITEK preamp, mint, boxed, £327. Will accept £200. ☎ Worcester (0905) 360405

VOYD turntable, split phase PSU, Helius Orion MKII silver wired. Ortofon Quasar cartridge, (£3063 new) £1600 or first genuine offer. ☎ Leeds (0532) 663533

LINN SONDEK, Valhalla, AIT5, Ittok, good condition, £465. ☎ London 071-473 3818 eves and answerphone.

MICROMEGA Leader CD player, £370. Mission Cyrus 780 speakers & stands, £170. Pioneer A400 amp, £170. ☎ Bishops Stortford (0279) 659948

RUARK Templars, 3 months old, £320. Moth 30wpc pre/power, £270. ☎ (0454) 414361

TECHNICS Power amp SEA50, £200 and control amp, £200 SUA600. Celestion SL600 and stand, £300. ☎ Basildon (0268) 411286 eves.

WANTED Avia MXD9 amplifier and TXD9 tuner. ☎ Frome (0373) 812301

ROTEL RCD965BX CD, £180. Arcam Delta Black Box, new Jan '93. £295. Wanted Micromega Microdac. ☎ Rochdale (0706) 521365

KLIPPSCH Tangent 300 loudspeakers. £225. ☎ St Ives (0480) 382125

PHILIPS CDF190 audio & photo cd player, picture zoom full RC. £79. KANII stands, boxed, £50, Meridian 101B IMCOS CD, £85. B&O speakers, teal, small, £20. ☎ GT Yarmouth (0493) 851296

CHORD SPM 1000, 250 watts into 8ohms. Black with black ash sides. As new, boxed, £1250. ☎ Birmingham (021) 472 9874 after 6.30pm.

MICHELL ARGO Line Level preamp, mint condition, boxed, £450. Musical Fidelity MA50 power amps, mint condition, boxed, £450. ☎ 081-568 9573

JVC AX2 amp equalizer, 45 wpc, £50. KD-D35 tape deck, logic controls, £40. SEA 60, equalizer, spectrum analyzer, 10 bands, PNC input etc. £65. QL-A51 Quartz direct drive turntable, strobe light, pitch control, £40. ☎ Surrey 081-684 3076

DYNAUDIO Audience 15, mint condition, as new. Real wood veneer finish. New price £999, £750 ono. ☎ Windsor (0753) 853082

WANTED review and technical info on Cambridge Audio A70 poweramps and C100-C70 preamps (1990), costs gladly covered. ☎ Keith 061-628 8529

CAMBRIDGE P40 amp, £90 ono. ☎ Surrey (0483) 274530

BEOSTEAM 700 old style remote & link box and IR receiver & 2 pairs of speakers. £250 ono. ☎ Bicaster (0869) 346532

WANTED Sonab OA5MK2. Condition of cabinets unimportant but drivers must be mint. Also OA14s-private buyers own use. ☎ Devon (0805) 23311

AUDIO TECHNICA OC7 Anniversary cartridge, 300 hrs use, £65. Audiotech table support, £95, buyer collects. ☎ Cheshire 061-4375819

MARANTZ PM32 amp, mint condition, boxed, £80. ☎ Manchester 061-792 2556 eves & w/e, ask for phone 068.

ROTEL RA820BX4 amplifier, £85. Sansui CDD111 CD, £75, excellent condition. ☎ London N5 071-704 8556 eves.

MUSICAL FIDELITY preamp plus 2xtyphonon power amps. Unused, still in original packaging. £650. Creek T40 tuner, £75 VGC. ☎ Farnborough (0252) 513847

MICROMEGA Solo CD player, top loader, warranty to March '95. Price new, £1600, will sell for £900 ono. ☎ N Devon (0271) 46300

DENON PMA350 amplifier. £70. Pioneer CT447 cassette d. k, £75. Tannoy 603 speakers with Target stands, £100. Technics SL-XP700 portable CD, £100, Sony ICF-SW7600 world radio, £105. ☎ Eastleigh (0703) 252840

MUSICAL FIDELITY Reference 3 speakers, new,, £180. ☎ Radlett (0923) 857031 eves & w/e.

MISSION CYRUS 781 speakers & Target stands plus NAD 3020 amplifier, £210 ono. Will split. ☎ Stoke On Trent (0782) 49647

AUDIO NOTE K/SP silver-wired loudspeakers, black with Huygens K4 stands, £625. ☎ Middlesex 081-572 2504

NAIM NAIT 2, mint, boxed, £320. ☎ Basingstoke (0256) 24311 ask for Alan

GARRARD 401 turntable, £75 ono. Bose 601 MK3 speakers, £465

ono. Yamaha DSR-70 Dolby Pro-Logic decoder, £70 ono. ☎ Slough (0753) 821113 after 6.30pm.

SHERWOOD CD-3020R, Sherwood RX1010 receiver and JPW mini monitors. Boxed, guaranteed, excellent condition, only 6 months old, £230 ono. ☎ Kent (0843) 869448

LINN SARA 9's in good condition complete with Sara stands, £290. ☎ (0295) 721651

NAIM NAP250 stereo power amp, old case but excellent condition, £600 ono. ☎ Telford (0952) 255281

WANTED speakers, floor standing, TDL could p/x smaller Heybrook HB1. ☎ Fife (0333) 32064

LINN SARA stands and leads VGC, can dem, £350 ono. ☎ Welwyn (0438) 714656

LINN SONDEK LP12 turntable, Alphonson HR100 arm, Avondale Taps power supply, Technica OC9 cartridge, £425. ☎ South Devon (0803) 297691

PINK TRIANGLE Too, recently serviced and updated, in excellent order. SME board as well, £400. Also SMEIV, £500, both boxed. ☎ (0843) 220499 after 6pm.

SONY MZ1 mini disc recorder/player boxed, as new, £280. ☎ Cwmbran 865255

WANTED Linn LK100 power amp. K400 bi-wire cable, 3.5m pair. ☎ Biggleswade (0767) 312507

REGA ELA speakers, excellent condition, real walnut finish, £250. Mission Cyrus One amplifier, £55. Will trade for Stax headphones. ☎ Sheffield (0850) 011750 ask for Steven.

MISSION 75i speakers, 4 weeks old, £230 ono. Magnaplaner MG2 speakers, £695 ono. Oracle Alex and Rialiv, SMEIV, Krell cartridge, £1500 ono. ☎ Eastbourne (0323) 410487

SONY S-Compo system complete with PS-LX431 turntable, APM-121ES speakers and Charles Sheraton mahogany cabinet. One of Sony's best. Cost new, £1200 — still under warranty, £700 no offers please. ☎ North Devon (0271) 862726

WANTED Castle Chester or similar speakers to suit valve amp. Also wanted a Quad 66. ☎ Portsmouth (0705) 671164 ask for Jim.

NAKAMICHI BX125E cassette deck. Recently spent £130 on service and upgrade by Nakamichi, boxed, £225 ono. ☎ Kent (0322) 551760

WANTED NAD 2150 power amp. ☎ Huntingdon (0480) 476855

RUARK Talisman II speakers, black finish, £400. ☎ London 081-360 3799

ARCAM Delta 290 complete with phono board, £395 boxed as new. ☎ Derby (0332) 824851

IMPULSE loudspeakers, stunning sound, mint oak finish, £1675. Snell Type E, walnut, boxed with stands, offers? Mint Alphonson R444 Rack4 shelf. ☎ London 081-450 0738

EMINENT Technology II tonearm, mint, £600. Williamson power amp, 28 watts triode, reasonable offers. foundation NP1000 valve preamp, £900. ☎ (0222) 492783

PIONEER CD PD801 was £330, will accept £250 ono, only 3 months old, excellent condition, still boxed. ☎ Tyneside (091) 455 9455

TECHNICS SL-PS470A CD player as new, boxed, £150. ☎ Rutland (0571) 823573

BRUEL & KJGER Audio RMS volt meter, model 2410 valves. Serious offers or may swap for cassette deck or CD player, W.H.Y. ☎ London 081-740 8214 eves or 071-608 0072x308 day.

QUAD FM4 Tuner, £299 unused gift. Meridian M3 active speakers with 101 preamp. £350. ☎ Stamford (0780) 55496

WANTED Naim pre/power, anything up to 72/140 considered including older discontinued models but must be good condition. ☎ Herts (0462) 440369

ELITEROCK arm A+R M.C, £435. Sugden T48 tuner, £125. Deanalt 03 speakers, £160. Walker CJ55, SME III, Nagoaka MP11, £180. Edlison preamp, £225. Leak Through Line 3 (Mullard Valves), £175. ☎ Leeds (0323) 559475

MICHELL Synco with RB250 arm and Audio T hnicA AT95E cartridge, £185. ☎ Essex (0992) 572378

VOYD 3-Motor turntable, Helius Orion, Audionote lo cartridge, latest spec, £1500 or less. Radford TT100, superb 100 wpc valve amp (GEC KT88), £450. PR excellent Quad ELS, £350. ☎ Devon (0364) 72153

ROTEK RCD-965BX CD player and Arcam Alpha 3 amp, both mint, will exchange for Pioneer 18/2850 LaserDisc player. ☎ Hants (0256) 20608 ask for John.

VOYD Reference bearing and platter, Helius Orion II and Ortofon Quasar cartridge (£3062), will sell for £1500 OVNO. Genuine reason for sale. ☎ Leeds (0532) 663533 ask for Ian.

MISSION 774 Arm silver cables alone cost £150, yours for same plus many extras, two base's SME Thorens, 3 overlay rings, spring leaf cartridge tags. ☎ Essex 081-502 3017

BEARD P100 valve amp, recently serviced, new valves, excellent condition, £600. ☎ (0892) 530733 after 6pm.

PINK TRIANGLE DACAPO DAC, 6 months old, 18 bit filter, excellent, £925 (£1500 new). Wanted Michell mono blok Electos, must be mint. ☎ Reading (0734) 412987

DENON-D70, Tannoy 605 speakers, all mint £400 neg. ☎ Manchester (061) 736 3409 ask for C K Ho.

WANTED 3 head cassette d k, silver finish, Sony TCK81 or similar. ☎ Chepstow (0291) 626717

WANTED Valve table radio in good order. ☎ Pontypridd 401194

LINN ISOBARKIS rosewood with stands, £1400. Dahlquist DQ105 with spiked stands, £365. ☎ N Yorks (0423) 866084

SHURE V5T 5 cartridge, very little use, £80. Technics RSB555 cassette d. k, VGC, £65. Radar mains conditioner PC100, £45. ☎ London 071-241 3410 eves.

MERIDIAN 203DAC7 Dac, 2 years guarantee, 1 year old, £260 ono. ☎ Northampton (0604) 493359 after 6pm.

EXPOSURE VII dual preamp, (2) VI power supplies plus VIII power amplifier, with cables, £450. ☎ Cleveland (0287) 76337 after 5pm.

PIONEER CLD-1750 LaserDisc player, immaculate condition, also seven LaserDiscs, £600 or swap for Sony TCD D3 DAT portable. ☎ Fife (0592) 610288

QUANTAM 202 power amp plus preamp 102 from the eighties. Fine sound, matt black finish, £65. ☎ Tooting 081-767 6220

WANTED Rotel RB980BX power amp in good condition. For sale pair Gale GS401C speakers with stands, £300. Yamaha TC800GL cassette (Mario Bellini), offers? ☎ Plymouth (0752) 771482

WANTED Pair of Sonab OA5s or OA6s speakers in white, would consider teak if in good condition. ☎ Clwyd (0244) 836131

REVOX G36, excellent original condition including manual etc. Two track, two speed, £325 ono. Quad 405 power amp (modified by Quad - phono etc), £200. ☎ Dronfield (0246) 410476 eves/weekends.

THORENS TV160BMKII Mayway Formula IV arm with brand new AT95E cartridge, excellent condition and sound; will demonstrate. £140. ☎ Bradford (0274) 593567

AUDIO RESEARCH LS1 preamp c/w Moth phono stage, £995. Meridian refemce 602/606 CD player(DAC7), £1595. Both boxed, immaculate 2 yrs old. ☎ Newcastle 091-496 1343

LINN KAIRN pre, Linn LK100 power superb sound, boxed, £1400. Linn Kabers Walnut, current spec, boxed, £850. Can demonstrate. ☎ Windsor (0753) 866042

QUAD 405-2 power amp, mint condition, hardly used and very reliable, £270 ono. ☎ Tulsa Hill 081-671 3959 anytime.

MUSICAL FIDELITY A100 class A amp, boxed as new, £210. ☎ Edgeware 081-952 2044 eves/weekends, ask for Brian.

ARCAM Alpha 3, perfect working order, £100. Kxs 2 way tape control unit, new, £20. ☎ Lances (0282) 866595

GOODMANS SCD100 cass. Toshiba 6030 T/Amp with original boxes and manuals. Not 100%. Offers? ☎ Middlesex 081-207 5803

YAMAHA DSPA100 Pro-Logic, mint,boxed, 7 channel. 12 menu total of 23 DSP and Pro-Logic venues. Learning remote unit, stand and 5 tier equipment support, £100. ☎ Lincs 061-626 0879

YAMAHA CR800 receiver, excellent condition, £60 ono. Oak turntable, £25 ono. ☎ Anglesey (0248) 713890

SUGDEN P51 power amp, Sugden C51 preamp, Sugden T51 tuner, excellent condition. Class A — warm sound, £200. ☎ Anglesey (0248) 713890.

IMPULSE Horn H4 speakers, £650 ono. Townsend Rok turntable with Roksan Tarbriz arm, £475 ono. London ☎ 081-658 2490

ROTEL RA820AX boxed, virtually unused £90. Celef Altus speakers as new, £100. Choice back numbers 78/113 also The Collection, £1 each. ☎ Evesham (0386) 881681

SONY 611s cassette boxed, mint £250. Exchange Thorens TD280 turntable, hardly used for vintage Thorens TD126 (III) (early 1980s) in good condition or purchase. ☎ Exeter (0392) 860182

KENWOOD A85 Pro-Logic and full DSP amp, 70wX20wX20w. With G850 graphic, excellent upgrades to M Range or separate. Fully boxed, £300. ☎ Herts (0438) 317516 PM

MUSICAL FIDELITY preamp 3A/P140X. Excellent condition little used. £395. Sony CDP333ESD CD player, £650 new, sell for £275. ☎ Leeds (0455) 633350

CYRUS 2 and PSX, latest spec, mint condition. Can demo, may sell PSX separately, £390 ono. Herts (0442) 62825

KENWOOD KA3020 amp, 18 months old, VGC, £90. Bose Interaudio XL3000 speakers, 5 years guarantee, 15 months old with wall brackets, £90. Both boxed. ☎ Somerset (0278) 445041 after 6.30pm, ask for Nick.

MUSICAL FIDELITY, the preamp and 2 typhoons, £600. Epos ES11 with own stands, £350. Denon DCD-690 CD, £120. All boxed. ☎ Aberdeen (0224) 488604 ask for Philip Tan.

MICROMEGA SOLO CD player, top loader, guaranteed until March '95. Price new £1600, sell £900 ono. ☎ N Devon (0271) 46300

DENON PRA1200 preamp, matching POA 2400 poweramp (optical class A, 200 WPC RMS) boxed, mint, can demonstrate. Cost £700, accept £350. ☎ York (0904) 426967 after 6pm.

ORELLE CD480 remote controlled CD player. Brand new, unwanted prize worth £400. OIRO E300. ☎ Gravesend (0474) 708351

DELTEC 505 pre/power amp and phono stage. Black Slink speaker cable, "power" mains filters, Power Slink, £180. ☎ Kent (0732) 883360

CAMBRIDGE P40 amp, boxed and in good condition. Can demo, buyer collects. CE90 ono. ☎ Guilford (0483) 274530

WANTED c.1975 Tiro Direct Drive turntable, model ref KD5033. Leeds (0509) 214463

LINN LP12 Akito K9, only 10 hours use, cost new £1100, will accept £795. Linn Intek, £250. Creek T40 tuner, £140. Denon DRM600, £95. Foundation stands, £60. ☎ Kent 081-777 3189 day or 081-776 2263 eves.

ROTEL MICH passive pre-amp, Sony ST-S730ES tuner. Best offers. ☎ 081-340 9442 eves.

PINK TRIANGLE PTT00, Rega arm, VOH wired, M122Tek cartridge, MC Manta shelf, £500. ☎ London 071-733 0654.

NAIM NAC 32.5/NAP140 pre & power amplifier combo (fitted with NAC72 output boards). Excellent condition, can demonstrate. ☎ Oxon (0491) 833814

VOYD VALDI, Helius Aureus, Sumiko Blue Point Special, excellent condition, £450. ☎ Chiswick 081-994 2030 after 6pm.

AUDIOLAB 8000A amplifier, Epos II speakers and stands, as new, superb combination. ☎ Royston (0763) 260946

HI-FI CHOICE SPECIAL OFFERS

Choice accessories

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

Speaker Cables

AudioQuest F-14

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

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

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

AudioQuest Type 4

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

Order Ref: ZLT43PR - 3 Metre length £57.00

Order Ref: ZLT45PR - 5 Metre length £75.00

AudioQuest Indigo

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



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

Order Ref: ZL13PR - 3 metre length £75.00

Order Ref: ZL15PR - 5 metre length £105.00

AudioQuest Crystal

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

Order Ref: ZLCY3SBW - 3 metre £144.00

Order Ref: ZLCY5SBW - 5 metre £200.00

Interconnect cables

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

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

AudioQuest Turquoise

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

Order Ref: ZIUP1 - 1 metre £34.95

Order Ref: ZIUP2 - 2 metre £40.95

AudioQuest Ruby

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

Order Ref: ZIRP1 - 1 metre £69.95

AudioQuest Quartz

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

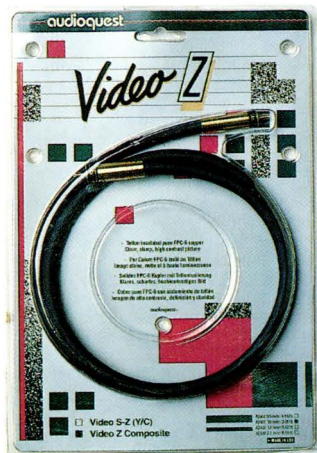
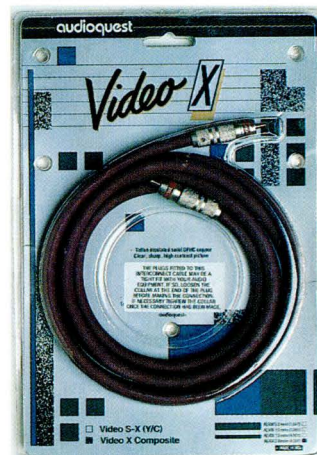
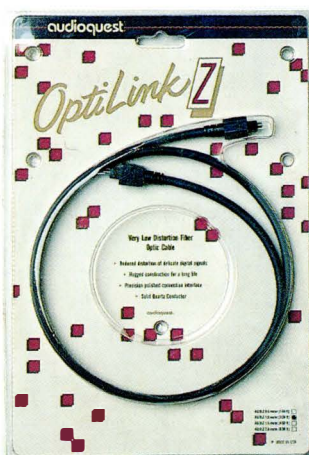
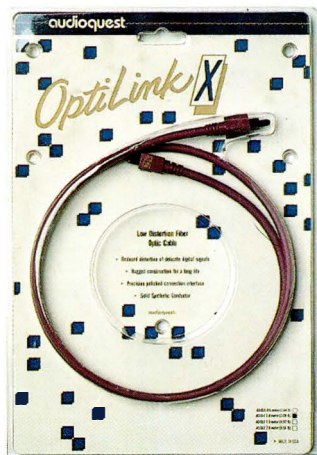
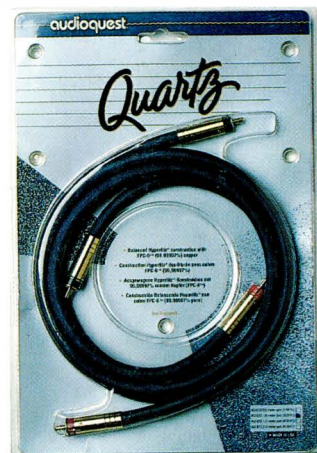
Order Ref: ZIQP1 - 1 metre £99.95

Optical cables

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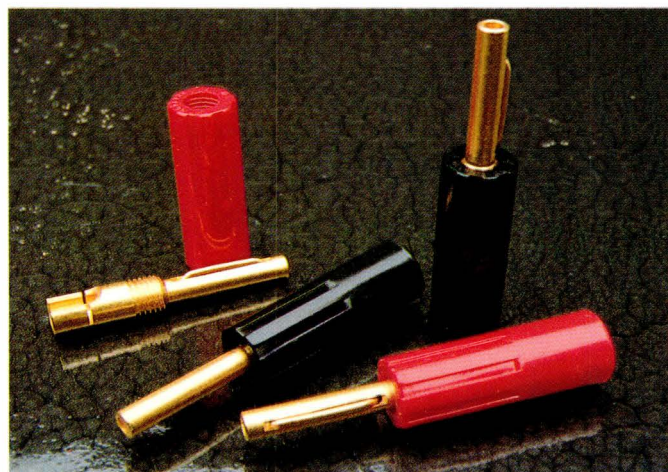
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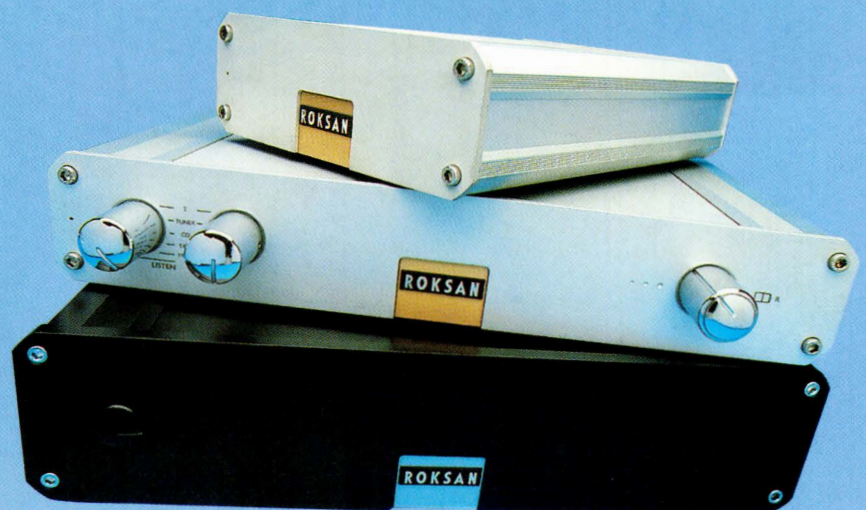
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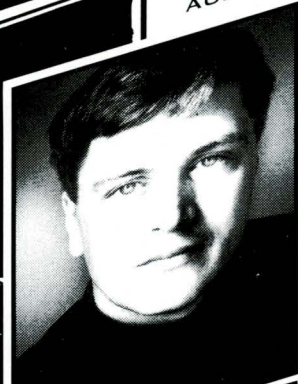
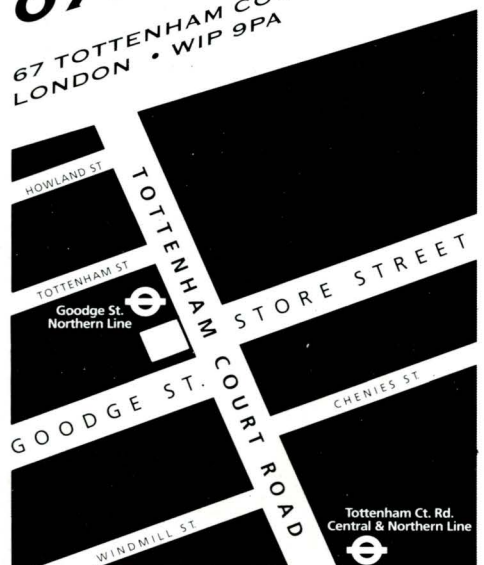
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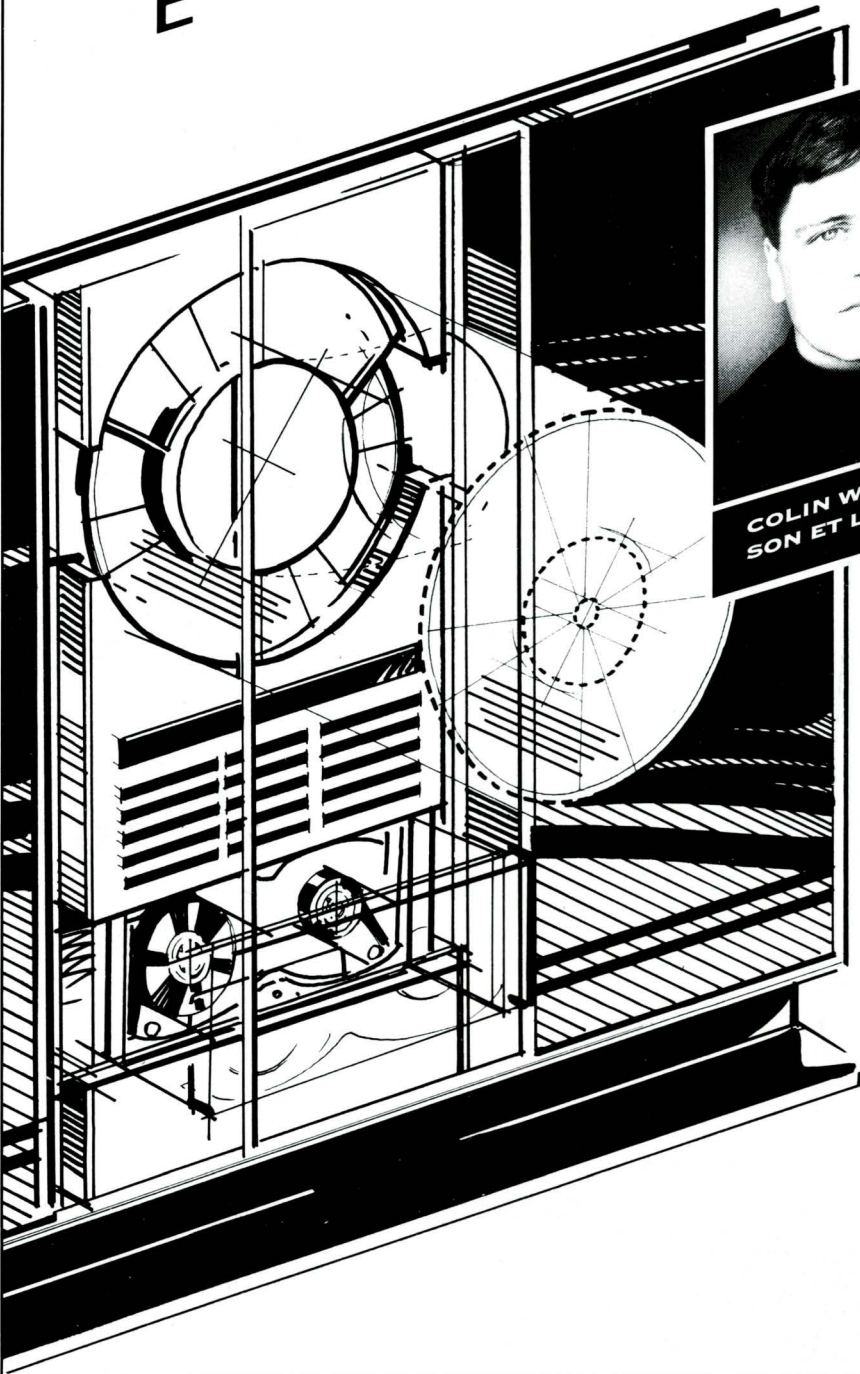
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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Vdcom GFP-345	299	Pre	N	-	4L,2T	N	N	-	
Vdcom GFA-535II	350	Pwr	-	60	-	-	-	-	
Vdcom GTP-400	399	Pre	N	-	-	N	N	44,8,30	Built in tuner
Vdcom GTP-450	449	Pre	N	-	-	N	N	44,8,30	Built in tuner
Vdcom GFA-545II	499	Pwr	-	100	-	-	-	-	
Vdcom GFP-555II	499	Pre	N	-	MM,4L,1T	N	Y	-	
Vdcom GFA-2535	649	Pwr	-	60	-	-	-	-	4 channels, bridgable
Vdcom GFP-565	849	Pre	N	-	MM,4L,1T	N	Y	-	
Vdcom GFA-555II	850	Pwr	-	200	-	-	-	-	
Vdcom GFA-565	899	Pwr	-	300	-	-	-	-	
Vdcom GFA-5800	1499	Pwr	-	-	-	-	-	-	
Uwa XA-003	140	Int	N	40	MM,2L,1T	Y	N	-	2 speaker circuits
Uwa XA-950	230	Int	N	100	MM/MC,2L,2T	Y	Y	-	2 speaker circuits
Ubarry AP3	300	Pre	N	-	3L,1T	N	N	-	
Ubarry AP4	350	Pre	N	-	MM,4L,1T	N	N	-	
Ubarry PPI	400	Int	N	45	-	N	N	-	
Ubarry PPI	430	Int	N	45	MM,4L,2T	N	N	-	
Ubarry PPI Audiophile	500	Int	N	45	MM,MC,4L,1T	N	N	-	
Ubarry S508	500	Pwr	-	50	-	-	-	-	
Ubarry M408	850	Pwr	-	50	-	-	-	-	2x monoblocks
Ubarry M100B	1100	Pwr	-	100	-	-	-	-	2x monoblocks
Ubarry AP2	1500	Pre	N	-	MM/MC,4L,1T	N	N	-	
Uchemist Kraken/pre Anniv	0	Pre	N	-	MM,3L,2T	N	N	25,9,25	Stainless steel/gold finish
Uchemist Kraken/Pwr Anniv	0	Pwr	-	60	-	N	N	32,9,25	Stainless steel/gold finish
Uchemist Kraken/Pre	380	Pwr	-	60	-	-	-	32,9,25	Bridgable
Uchemist Kraken/mono	380	Pwr	N	60	-	N	N	32,9,25	
Uchemist Kraken	395	Pre	N	-	5L,1T	N	N	25,9,25	Bridging circuit built-in
Uchemist Kraken/Pwr	399	Int	N	60	3L,2T	N	N	32,9,25	MM £45 option
Uchemist Kraken Anniv	499	Int	N	60	MM,3L,2T	N	N	25,9,25	Stainless steel/gold finish
Uchemist Kraken Forseti	899	Int	N	100	4L,2T	N	N	47,10,39	
Uchemist Freya	1020	Pre	N	-	6L,1T	N	N	31,7,30	
Uchemist Odin	1020	Pwr	-	80	-	-	-	31,14,30	Stereo
Uchemist Genesis	1525	Pwr	-	110	-	-	-	25,14,30	Pair monoblocks
MC 2445	289	Pwr	-	45	-	-	-	-	4 channels
MC AV81	289	Pre	Y	-	8L,2T	N	N	-	
MC 1030	369	Pre	N	-	MM	N	N	-	
MC 2030	495	Pwr	-	30	-	-	-	-	
MC S84	499	Pre	Y	-	8L	N	N	-	Multiroom, bal/unbal inputs
MC CVT3030	529	Int	N	30	6L,1T	Y	N	-	Tube amp
MC 2100	849	Pwr	-	90	-	-	-	-	
analogue Saturn	75	Pre	N	-	MM	N	N	-	
analogue Saturn MC	75	Pre	N	-	MC	N	N	-	
analogue Jupiter	330	Int	N	30	MM,4L,1T	N	N	-	
rcam Alpha 5	230	Int	N	40	MM,3L,2T	Y	N	43,8,30	Bypassable tone controls
rcam Alpha 6	330	Int	N	50	MM,3L,2T	Y	Y	43,8,30	Remote volume facility
rcam Delta 290	450	Int	N	75	4L,2T	Y	Y	43,9,32	Opt MM/MC phono module
rcam Delta 110S	520	Pre	N	-	MM/MC,3L,2T	Y	Y	43,7,30	As Delta 110, w/o DAC
rcam Delta 120.2	550	Pwr	N	100	-	Y	Y	43,9,30	Bridgable
rcam Delta 110	750	Pre	N	-	MM/MC,2L,2T	Y	Y	43,7,30	On-board DAC, 2 inputs
rt Audio VPL	699	Pre	N	-	6L,2T	N	N	-	
rt Audio VPA	750	Pre	N	-	M/MC,3L,1T	N	N	-	
rt Audio VP1	880	Pre	N	-	MM,3L,1T	N	N	-	
rt Audio Quintet	1156	Pwr	-	15	-	-	-	-	Class A triode
rt Audio Integra	1395	Int	N	30	5L,2T	N	N	-	
rt Audio Concerto	1628	Pwr	-	30	-	-	-	-	2x mono Class A triode
rt Audio Tempo	1980	Pwr	-	30	-	-	-	-	2x mono Class A triode
rt Audio Maestro	2960	Pwr	-	10	-	-	-	-	2x mono Class A triode
udio Innovation L1	299	Pre	N	-	3L,1T	N	N	25,10,30	
udio Innovation Alto	299	Int	N	35	4L,2T	N	N	43,8,30	
udio I Ser 200 Pre	349	Pre	N	-	MM,3L,T	N	N	50,12,30	
udio I Ser 200 Pwr	499	Pwr	N	12	-	N	N	50,12,30	
udio Innovation Ser 300	499	Int	N	10	MM,3L,1T	N	N	50,12,30	
udio I Classic 25	699	Int	N	25	4L,1T	N	N	46,15,34	Kit amplifier
udio Innovation L2	699	Pre	N	-	4L,1T	N	N	50,12,30	
udio Innovation P2	699	Pre	N	-	MM	N	N	50,12,30	Phono stage
udio Innovation Ser 800	849	Pwr	N	25	-	N	N	41,15,34	
udio Innovation P2MC	899	Pre	N	-	MM/MC	N	N	50,12,30	Phono stage
udio Innovation Ser 500	999	Int	N	25	MM,3L,2T	N	N	41,15,34	
udio Innovation Ser 700	999	Int	N	25	4L,1T	N	N	41,15,34	
udio Innovation 1000	1499	Pwr	N	50	-	N	N	41,15,34	Monoblocks
udio I First Audio	1549	Pwr	N	7.5	-	N	N	41,15,34	
udio Innovation 1000SE	2249	Pwr	N	50	-	N	N	41,15,34	Silver circuit board
udio I 2nd Audio	2999	Pwr	N	15	-	N	N	41,15,34	Monoblocks
udio Note Ongaku	22411	Int	N	26	6L	N	N	-	Single-ended Class A tube
udio Note Oto	1250	Int	N	24	MM/MC,4L,1T	N	N	-	
udio Research LS-3	1599	Pre	N	-	5L,1T	N	N	48,14,26	1 direct input
udio Research PH-1	1649	Pre	N	-	MM/MC	N	N	48,14,26	Phono preamp
udio Research LS-3b	2250	Pre	N	-	5L,1T	N	N	48,14,26	1 direct input
udio Research LS-2	2796	Pre	N	-	5L,1T	N	N	48,14,26	1 direct input/hybrid
udio Research D-200	2800	Pwr	N	110	-	-	-	48,14,31	Single ended, balanced
udio Research SP9 II	2850	Pre	N	-	MM/MC,4L,2T	N	N	48,14,26	Hybrid
udio Research PH-2	2895	Pre	N	-	MM/MC	N	N	48,14,26	Balanced
udio Research LS-2b	3355	Pre	N	-	5L,1T	N	N	48,14,26	1 balanced direct input/hybrid
udio Research V35	3355	Pwr	N	30	-	-	-	48,18,37	Balanced in, hybrid
udio Research V70	4480	Pwr	N	60	-	-	-	48,18,40	Balanced in, hybrid

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AMPLIFIERS									
Audio Research D-300	4800	Pwr	N	160	-	-	-	48,18,33	Single ended, balanced
Audio Research LS-5	5290	Pre	N	-	5L,1T	N	N	48,14,30	Full balanced in/out
Audio Research D-400II	6200	Pwr	N	200	-	-	-	48,23,33	Single ended, balanced
Audio Research V140	8960	Pwr	N	120	-	-	-	48,22,30	Monoblocks, hybrid
Audio Research VT150	14900	Pwr	N	130	-	-	-	37,31,56	Monoblocks, tube
Audiolab 8000C	460	Pre	N	-	MM/MC,1T,3T	Y	N	45,8,36	2 pairs of outputs
Audiolab 8000A	480	Int	N	60	MM/MC,1T,3T	Y	N	45,8,36	Preout/main in
Audiolab 8000P	650	Pwr	-	100	-	-	N	45,8,36	
Audiolab 8000M	700	Pwr	-	125	-	-	-	45,8,36	Single monoblock
Audiolab 8000PPA	800	Pre	N	-	MM/MC	-	-	45,8,36	Phono preamplifier
Audiolink Sterling	30	Int	N	35	MM/MC	N	N	43,7,270	Available in chrome
Audiolink Sterling X	410	Int	N	70	4L	N	N	43,7,270	Available in chrome
Audiolink P400	467	Pre	N	-	4L	N	N	43,7,270	Available in chrome
Audiolink PR401	583	Pwr	N	100	-	-	N	43,10,37	Available in chrome
Aura VA50	250	Int	N	50	MM,4L,1T	Y	N	43,6,31	Chrome finish add £50
Aura VA100	300	Int	N	70	MM,4L,1T	Y	N	43,6,31	Chrome finish add £50
AWI S2000MA	549	Pwr	-	90	-	-	-	-	
AWI S2000MP	699	Pre	N	-	7L,1T	N	-	-	
AWI S2000MM	999	Pwr	-	150	-	-	-	-	2x monoblocks
Beard VM-P	795	Pre	N	-	MM/MC,3L,1T	N	N	-	Hybrid tube/MOSFET
Beard CA-35	995	Pre	N	-	MM/MC,3L,1T	N	N	-	Tube Class A
Beard VM-50	995	Int	N	50	MM/MC,3L,1T	N	N	-	Hybrid tube/MOSFET
Beard P-35	1395	Pwr	-	35	-	-	N	-	Tube, Class A
Beard CA-506	1695	Pre	N	-	MM/MC,3L,2T	N	N	-	Tube, Class A
Beard A-70	2895	Pwr	-	70	-	-	N	-	Monoblock, tube, Class A
Beard M-1000	5900	Pwr	N	100	-	-	-	-	Pair monoblocks
Bryston .4	641	Pre	Y	-	4L,1T	N	N	48,5,25	
Bryston BP1	673	Pre	Y	-	MM or MC	N	N	48,5,25	Phono stepup, bal & unbal
Bryston 2B-LP	750	Pwr	Y	75	-	-	N	48,5,25	Bridgable
Bryston BP4	802	Pre	Y	-	4L,1T	N	N	48,5,25	Balanced out
Bryston BP5	889	Pre	Y	-	MM/MC,3L,1T	N	N	48,5,25	MM or MC, balanced out
Bryston BP20	1126	Pre	Y	-	8L,1T	N	N	48,5,25	Balanced in/out
Bryston 3B-NRB	1159	Pwr	Y	150	-	-	N	48,13,23	Bridgable, bal & unbalanced
Bryston THX3B	1262	Pwr	Y	150	-	-	N	48,13,23	2 channels, THX approved
Bryston 4B-NRB	1756	Pwr	Y	300	-	-	N	48,13,39	Bridgable, bal & unbalanced
Bryston 7B-NRB	1815	Pwr	Y	500	-	-	N	48,13,39	Single monoblock
Bryston THX4B	1858	Pwr	Y	300	-	-	N	48,13,39	2 channels, THX approved
Bryston THX7B	1917	Pwr	Y	500	-	-	N	48,13,39	1 channel, THX approved
Bryston 8B-NRB	2195	Pwr	Y	150	-	-	N	48,13,39	4 channels, bridgable
Bryston THX8B	2400	Pwr	Y	150	-	-	N	48,13,39	4 channels, THX approved
CAT SLT Sig line	5000	Pre	N	-	3L,1T	-	N	31,48,14	2 outputs, valve
CAT SLT Sig phono	5500	Pre	N	-	MM,2L	-	N	31,48,14	2 outputs, valve
CAT JL1	13500	Pwr	N	200	-	-</			



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AMPLIFIERS									
Counterpoint SA100	1495	Pwr	N	100	-	-	-	49,12,33	Hybrid
Counterpoint SA-2000E	1595	Pre	N	-	4L,2T	N	N	49,17,49	Hybrid
Counterpoint Solid 2E	1955	Pwr	-	200	-	-	-	49,17,49	Hybrid
Counterpoint SA-3000	1995	Pre	N	-	MM/MC,4L,2T	N	N	49,12,33	Separate PSU
Counterpoint NPS-200E	2495	Pwr	-	200	-	N	N	-	Rated at 4ohms, hybrid
Counterpoint SA4	3575	Pwr	-	140	-	-	-	-	Hybrid
Counterpoint SA-5000E	3595	Pre	N	-	MM/MC,4L,2T	N	N	49,12,27	Separate PSU
Counterpoint NPM-E	3798	Pwr	-	150	-	-	-	49,18,49	-
Counterpoint NPS-400E	3995	Pwr	-	400	-	N	N	-	Rated at 4 ohms, hybrid
Counterpoint SA-9	3995	Pre	N	-	MM/MC	N	N	49,12,37	Phono stepup
C'point Nat Progress	4125	Pwr	-	150	-	-	-	-	Mono, hybrid
Credo PMP003	385	Pre	N	-	-	N	N	22,6,24	Phono amp MM/MC, & PSU
Credo HMP003	388	Pre	N	-	-	Y	N	-	Class A headphone amp
Credo MPM002	439	Pre	N	-	-	N	N	-	Mic amp, phantom power
Credo IMP702	499	Int	N	70	6L	-	N	44,6,31	-
Credo IMP703	538	Int	N	70	MM/MC, 6L	-	Y	44,6,31	As above, with remote
Credo CMP004	799	Pre	N	-	6L	N	N	44,6,31	3 outputs
Credo CMP005	1119	Pre	N	-	6L	N	Y	-	Remote controlled pre
Credo PMP154	1699	Pwr	N	150	-	-	-	44,16,31	-
Credo PMP303	1699	Pwr	N	30	-	-	-	-	Class A power amp
Credo PMP102	2181	Pwr	N	100	-	-	-	44,21,31	Class A power amp
Credo PMP252	2509	Pwr	N	250	-	-	-	44,21,31	-
Creek P42	250	Pre	-	-	4L,2T	Y	-	42,6,20	Plug-in modules available
Creek R42	250	Pwr	-	50	-	-	-	42,6,20	-
Creek 4240	250	Int	N	40	3L,1T	Y	N	42,6,20	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	-	-
Crimson CS620	395	Pwr	N	40	-	-	-	9,10,35	-
Croft Micro	299	Pre	N	-	MM,3T,1T	N	N	-	-
Croft Micro	400	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Series 5	549	Pwr	N	35	-	-	-	-	Ultralineer design
Croft Charisma	599	Pre	N	-	MM,3T,1T	N	N	-	-
Croft Integrated	599	Int	N	35	MM,3L,1T	N	N	-	-
Croft Charisma	700	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Series X	800	Pwr	N	25	-	-	-	43,10,36	OTL amp, triode
Croft Enigma	999	Pre	N	-	MM,3T,1T	N	N	-	-
Croft Enigma	1100	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Series 6	1300	Pwr	N	120	-	-	-	43,10,36	Triode facility
Croft Series III R	1599	Pwr	N	35	-	-	-	50,20,25	OTL, regulated PSU
Croft Series III R	1600	Pwr	N	45	-	-	-	-	OTL amp, triode
Croft Absolute 1	1999	Pre	N	-	MM,3T,1T	N	N	-	-
Croft Series IIR	5500	Pwr	N	100	-	-	-	-	Monoblock OTL
Dawn Audio Cmd 2/200	890	Pwr	-	200	-	N	N	38,11,26	Single monoblock
Dawn Audio Prelude +50	951	Pre	N	-	MM/MC,2L,2T	N	N	38,9,26	Pre out line driver
Denon PMA-250 III	160	Int	N	30	MM,3L,1T	Y	N	44,10,28	UK design
Denon PMA-350 II	220	Int	N	50	MM,3L,2T	Y	N	44,12,28	UK design
Denon PMA-480R	220	Int	N	50	MM,3L,2T	Y	Y	44,12,29	UK design
Denon PMA-450	250	Int	N	60	MM,3L,2T	Y	N	44,14,36	UK design
Denon PMA-880R	300	Int	N	75	MM,3L,2T	Y	Y	44,16,40	Learning remote
Denon AVC-1530	480	Int	Y	70	MM,2L,2T	Y	Y	44,14,34	Learning remote
Denon AVC-3020	730	Int	Y	80	MM,4L,4T	Y	Y	44,16,43	Learning remote
Denon AVC-3530	1000	Int	Y	110	MM,4L,4T	Y	Y	44,16,43	Learning remote
DNM 3 Start	850	Pre	N	-	MM/MC,2L,1T	N	N	27,13,16	-
DNM 3A Start	1200	Pre	N	-	MM/MC,2L,1T	N	N	27,13,16	-
DNM PA1	1450	Pwr	N	45	-	-	-	27,13,18	Triwire output
DNM 3B Primus E	2050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	-
DNM 3B Twin E	3050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	-
DNM PA2BE	3550	Pwr	N	90	-	-	-	27,13,18	Triwire output
DNM 3B Six E	4050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	-
DNM PA2BS	4450	Pwr	N	90	-	-	-	27,13,18	Triwire output
DNM PA2BS-1	4800	Pwr	N	90	-	-	-	27,13,18	Triwire output
DPA DSP200S	495	Pre	N	-	5L,1T	N	N	-	-
DPA DPA200S	750	Pwr	-	60	-	-	-	-	Bridgable
EAR EAR802	1440	Pre	N	-	MM,2L,2T	N	N	-	Tube
EAR EAR802MC	1580	Pre	N	-	MC,2L,2T	N	N	-	Tube
EAR 688	5770	Pre	N	-	MM/MC,3L,2T	N	N	-	-
ECA Vista	760	Pre	N	-	4L,1T	N	N	39,10,39	Phase coherent design
ECA Lectern	760	Pwr	-	50	-	-	-	39,10,30	Phase coherent design
ECA Prisma	760	Pre	-	-	MM/MC	-	-	39,10,23	Phono stepup
E'paniet ECP-1	502	Pre	-	-	MM/MC	-	-	24,7,16	Adjustable MC input
E'paniet EC-4 Line	1332	Pre	N	-	5L,2T	-	-	48,9,23	-
E'paniet EC-3MM	1556	Pre	N	-	MM,4L,2T	-	-	48,9,23	-
E'paniet EC-3 MC	1865	Pre	N	-	MC,4L,2T	-	-	48,9,23	-
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 AW250DMB	4370	Pwr	N	250	-	-	-	48,22,45	High current (100A)
EMF Audio Sequel	349	Int	N	50	MM,4L,1T	Y	N	-	-
Exposure XX	625	Int	N	40	4L,2T	N	N	43,85,35	-
Exposure XIX	725	Pre	N	-	5L	N	N	43,85,35	-
Exposure XV	725	Int	N	40	MM,MC,3L,2T	N	N	43,85,35	-
Exposure XIV	750	Pre	N	-	MM,MC,3L,2T	N	N	48,8,30	Digital in
Exposure XVII	750	Pwr	N	60	-	-	-	43,85,35	-
Exposure XVII	775	Pre	N	-	MM,MC,3L,2T	N	N	43,85,35	-
Exposure XVIII (pr)	1500	Pwr	N	60	-	-	-	43,85,35	2x mono monoblock
Exposure IV	1800	Pwr	N	80	-	-	-	48,13,35	-

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

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Forté Audio Model 40	1250	Pre	N	-	MM/MC/2L,2T	N	N	-	-
Forté Audio Model 5	1295	Pwr	-	100	-	-	-	-	-
Forté Audio Model 7	1295	Pwr	-	75	-	-	-	-	Class A monoblock
Forté Audio Model 4	1795	Pwr	-	60	-	-	-	-	Class A
Forté Audio Model 6	1795	Pwr	-	150	-	-	-	-	-
Fullers Pre 1	599	Pre	N	-	6L	N	N	-	Optional MC stage
Fullers Pre 1+	649	Pre	N	-	6L	N	N	-	No phono option - hard wired
Fullers A10	1200	Pwr	N	10	-	N	N	-	Single ended Class A
Fullers Audio A1	1200	Pwr	-	12	-	-	-	-	Single ended Class A
Grant CD10	482	Pre	N	-	4L	N	N	-	-
Grant G100P	764	Pre	N	-	MM,2L,1T	N	N	-	-
Grant G50A	1128	Pwr	-	60	-	-	-	-	Monoblocks
Grant G100AMS	1528	Pwr	-	100	-	-	-	-	-
Grant G350A	3455	Pwr	-	350	-	-	-	-	Monoblocks
Grant G200AMS	3760	Pwr	-	200	-	-	-	-	Monoblocks
Grundig V210	130	Int	N	50	MM,5L,1T	Y	Y	36,12,35	Pre-main split
Grundig V1	150	Int	N	50	MM,5L,1T	Y	Y	43,14,30	Tone defeat
Grundig V310	170	Int	N	70	MM,5L,1T	Y	Y	36,12,30	Pre-main split
Grundig V2	200	Int	N	80	MM,5L,1T	Y	Y	43,14,30	Tone defeat
Grundig V3	250	Int	N	120	MM,5L,1T	Y	Y	43,14,30	Pre-main split
GT Audio Pre	1500	Pre	N	-	MM,3L,1T	N	N	-	Regulated HT/LT PSU
GT Audio Pwr	2000	Pwr	N	30	-	N	N	-	Triode switchable (15w)
Harman-Kardon HK6250	279	Int	N	33	MM,3L,2T	N	N	-	-
Harman-Kardon PA2100	349	Pwr	-	45	-	-	-	-	-
Harman-Kardon HK1400	399	Int	N	40	MM/MC,3L,2T	N	N	-	-
Harman-Kardon HK6350	399	Int	N	25	MM,6L,2T	Y	Y	-	-
Harman-Kardon HK6550	429	Int	N	60	MM/MC,3L,2T	Y	N	-	-
Harman-Kardon AP2500	499	Pre	N	-	MM/MC,6L,2T	N	N	-	-
Harman-Kardon PA2200	579	Pwr	-	70	-	-	-	-	-
Harman-Kardon HK6650	749	Int	Y	70	MM/MC,4L,2T	Y	Y	-	Video circuitry
Harman-Kardon HK6850	899	Int	Y	85	MM/MC,4L,2T	Y	N	-	Video circuitry
Harman-Kardon PA2400	899	Pwr	-	120	-	-	-	-	-
Harman-Kardon HK6950	1299	Int	Y	120	MM/MC5L,2T	Y	Y	-	Video circuitry
Hybrook Integra	550	Int	N	70	4L,1T	Y	N	-	-
Hybrook Sig C3	630	Pre	N	-	MM/MC,5L,1T	Y	N	-	-
Hybrook Sig SIG/SA	630	Pre	N	-	MM/MC5L,2T	N	N	-	-
Hybrook Sig/MNEX	698	Pwr	-	140	-	-	-	-	Mono, uses ext PSU
Hybrook Sig/Mono	748	Pwr	-	140	-	-	-	-	Single monoblock inc PSU
Hybrook Sig P3	795	Pwr	-	120	-	-	-	-	-
Hybrook Sig SIG/CA	799	Pre	N	-	6L,2T	N	N	-	-
Hybrook Sig PE Wood	922	Pwr	-	140	-	-	-	-	-
Inca Tech Oberon Pre	350	Pre	N	-	MM/MC,6L,2T	N	N	43,8,22	CD direct & Two outputs
Inca Tech Oberon Pwr									



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

Pwr - power amplifier, Headphone - Y - yes, N - no. Remote - Y - yes, N - no. Size - width x height x depth in cm.

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



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Table with columns: Model, Price, Type, A/V, Power, Inputs, Headphones, Remote, Size, Special. Lists various amplifier models such as Arcam, Bogen, and others.

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

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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.



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

Heads - 2 - combination record/play

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

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

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Pioneer A-102	130	Int	N	25	MM,2L,2T	Y	N	42,11,29	
Pioneer A-202	170	Int	N	35	MM,2L,2T	Y	N	42,11,29	
Pioneer A-302R	200	Int	N	30	MM,3L,2T	Y	Y	42,13,34	
Pioneer A-300X	230	Int	N	30	MM,4L,2T	Y	N	42,13,36	
Pioneer A-400	280	Int	N	50	MM/MC	Y	N	42,13,36	
Pioneer A-400X	300	Int	N	50	MM/MC,4.2	Y	N	42,13,36	
Pioneer A-502R	300	Int	N	55	MM,3L,2T	Y	Y	42,13,36	
Pioneer A-502R-G	310	Int	N	55	MM,3L,2T	Y	Y	42,13,36	Satin gold A-502R
Pioneer A-602	350	Int	N	70	MM/MC	Y	N	42,17,44	
Pioneer VSA-701S	500	Int	Y	55	MM,2L,2T,5V	Y	Y	42,17,44	Dolby Pro Logic
Pioneer C-73	550	Pre	N	-	MM/MC,3L,1T	Y	N	46,17,42	
Pioneer VSA-D802S	600	Int	Y	55	MM,2L,2T,5V	Y	Y	42,17,42	Dolby Pro Logic
Pioneer M-73	750	Pwr	N	110	-	Y	N	46,17,43	Class A/B switchable
PS Audio 6.1	799	Pre	N	-	4L,1T	N	N	43,6,19	Outboard PSU
PS Audio Phono Link	799	Pre	N	-	MM/MC	N	N	43,6,19	Outboard PSU
PS Audio 5.6	1090	Pre	N	-	MM/MC,3L,2T	N	N	43,6,19	Outboard PSU
PS Audio 100 Delta	1499	Pwr	-	120	-	-	-	42,15,35	
PS Audio 200 Delta	2279	Pwr	-	200	-	-	-	42,15,45	
PS Audio 200b Delta	2490	Pwr	-	200	-	-	-	42,15,45	
PS Audio 250 Delta	2980	Pwr	-	250	-	-	-	42,15,45	Monoblocks
QED Vector One	250	Pre	N	-	4L,1T	N	N	-	
QED C-300CA	259	Pre	N	-	MM/MC,4L,1T	N	N	-	
QED C-300PA	329	Pre	N	-	MM/MC,4L,1T	N	N	-	
QED A270CD	369	Int	N	55	MM,MC,3L,1T	Y	N	-	
QED Vector Reference	399	Pre	N	-	5L,1T	N	N	-	
QED A270PA	429	Int	N	55	MM/MC,4L,1T	N	N	-	
Quad 306	350	Pwr	N	70	-	N	N	33,7,21	Stereo power amp
Quad 34	398	Pre	N	-	MM,2L,1T	N	N	33,7,21	Optional MC phono input
Quad 606	690	Pwr	N	140	-	-	-	33,14,24	Stereo power amp
Quad 66	863	Pre	N	35	MM,4L,2T	N	Y	33,8,26	Variable inputs, inc R/C
Rega Brio	198	Int	N	30	MM,3L,1T	N	N	43,7,15	
Rega Elex	359	Int	N	50	MM,3L,1T	N	N	43,7,25	
Rega Elclic	730	Int	N	70	MM,MC,3L,1T	N	N	43,7,25	
Roksan ROK-L2	995	Pre	N	-	4L,1T	N	N	-	
Roksan ROK-S1	1495	Pwr	N	-	-	N	N	-	
Roksan ROK-L1	2250	Pre	N	-	4L,1T	N	N	-	
Roksan ROK-M1	4500	Pwr	N	-	-	N	N	-	Pair monoblocks
Rose RV-23	450	Pre	N	-	MM,2L,1T	N	N	33,9,26	Tube, zero feedback
Rose RP-190	525	Pwr	N	95	-	-	-	33,9,30	Tube, low f'back monoblock
Rose RV-23S	525	Pre	N	-	MM/MC,2L,2T	N	N	33,9,26	Tube, zero feedback
Rotel RC970BX	150	Pre	N	-	3L,2T	Y	N	44,8,29	
Rotel RA930AX	175	Int	N	30	MM,3L1T	Y	N	44,9,31	
Rotel RA935BX	225	Int	N	50	3L,2T	Y	N	44,10,35	Separate listen/rec selectors
Rotel RB970BX	225	Pwr	N	60	-	-	-	44,8,29	
Rotel RA960BX2	325	Int	N	60	MM/MC,3L,2T	Y	N	44,9,35	Separate listen/rec selectors
Rotel RC980BX	350	Pre	N	-	MM/MC,3L,2T	Y	N	44,7,33	
Rotel RA980BX	425	Int	N	100	MM/MC,3L,2T	Y	N	44,12,34	Separate listen/rec selectors
Rotel RB980BX	450	Pwr	N	120	-	-	-	44,12,33	
Rotel RC990BX	500	Pre	N	-	MM/MC,3L,2T	Y	Y	44,7,33	
Rotel RB990BX	750	Pwr	N	200	-	-	-	44,12,38	
Sansui AU-X317250	0	N	40	MM	Y	N	N	-	
Sansui AU-X117	170	Int	N	30	MM,3L,1T	Y	N	-	
Sansui AU-X417R	280	Int	N	45	MM,3L,2T	Y	N	-	
Sansui AU-X517R	450	Int	N	60	MM/MC,3L,2T	Y	Y	-	
Sansui AU-Alpha 607	1300	Int	N	90	MM/MC,2L,1T	Y	Y	-	
Sansui AU-Alpha707	1500	Int	N	90	MM/MC,4L3T	Y	Y	-	Built in BS DAC
Sentec PP9 RIAA MM	500	Pre	N	-	MM	N	N	5,12,23	Phono step-up - MM
Sentec PP9 RIAA MC	600	Pre	N	-	MC	N	N	5,12,23	Phono step-up - MC
Sentec SC9	800	Pre	N	-	4L,2T	Y	N	34,7,15	
Sentec PA9	1000	Pwr	N	60	-	-	-	20,8,30	Monoblocks
Shearpe Phase II	549	Int	N	50	4L,2T	N	N	-	
Shearpe Phase 1	1099	Pre	N	-	MM/MC/3L,2T	N	N	-	
Shearpe Phase 1	1199	Pwr	-	80	-	-	-	-	
Sherwood AI 2210	60	Int	N	30	MM,3L,1T	Y	N	-	
Sherwood AI 1110	100	Int	N	55	MM,4L,1T	Y	N	-	
Sherwood AI 2010	120	Int	N	30	MM,4L,2T	Y	N	-	
Sherwood AI 3010	140	Int	N	40	MM,4L,2T	Y	N	-	
Sherwood AI 5010	170	Int	N	70	MM,3L,2T	Y	N	-	
Sherwood AM/AVP8500	800	-	Y	230	-	Y	Y	-	A/V Pre/power amp
Sirius Control Unit	720	Pre	N	-	6L,2T	N	N	23,5,19	Passive preamp
Sirius 7B	2492	Pwr	N	200	-	N	N	30,23,19	1x monoblock
Sonic Link DM20	349	Int	N	25	MM,3L,1T	Y	N	23,8,43	
Sonic Link DM20 Gold	598	Int	N	30	MM/MC,3L,1T	Y	N	23,8,43	
Sonic Link DM30	725	Int	N	25	MM/MC,3L,1T	N	N	23,8,43	
Sony TAF211B	150	Int	N	30	MM/2L	Y	N	43,14,31	Source direct
Sony TAF242B	200	Int	N	60	MM/2L	Y	N	43,14,31	
Sony TAF442E	250	Int	N	80	MM,3L,2T	Y	N	43,15,38	UK optimised sound
Sony TAF542E	300	Int	N	90	MM/MC,3L,2T	Y	N	43,15,38	UK optimised sound
Sony TAF570B	400	Int	Y	70	MM,4L,5T	Y	N	43,15,36	Dolby Pro Logic
Sugden A25B	275	Int	N	34	MM,3L,1T	N	N	64,7,30	
Sugden A21a P	499	Pwr	N	25	-	-	-	43,8,35	
Sugden A48B	569	Int	N	65	MM,MC,4L,1T	N	N	43,8,30	
Sugden Au41c/ M	599	Pre	N	-	MM,4L,1T	N	N	43,7,30	Moving magnet version
Sugden Au41c/MC	619	Pre	N	-	MC,4L,1T	N	N	43,7,30	Moving coil version
Sugden Au41P	649	Pwr	N	100	-	N	N	43,8,35	

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

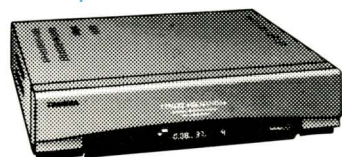
Audiolab 8000A	450	Int	N	60	MM,MC,1T,3T	Y	N	45,8,36	Preout/main in
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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Sugden A21a I	699	Int	N	25	MM,MC,4L,1T	N	N	43,8,35	
Sugden Au51 Phono	799	Pre	N	-	MM,MC	N	N	43,5,35	
Sugden Au51c	929	Pre	N	-	4L,1T	N	N	43,8,35	
Sugden Au51P	1299	Pwr	N	100	-	N	N	43,8,35	
Synergy 3080	0	N	15	MM	N	N	-	-	
Teac A-X1030	180	Int	N	40	MM,3L,2T	Y	N	44,13,36	Mic input
Teac A-X3030	220	Int	N	60	MM,3L,2T	Y	N	44,13,36	Mic input
Teac A-X5030	260	Int	N	75	MM/MC,3L,2T	Y	N	44,16,36	
Technics SU-VZ220	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	
Technics SU-A600	200	Int	N	40	MC/MM,3L,2T	Y	N	43,13,32	
Technics SU-A700	250	Int	N	45	MC/MM,3L,2T	Y	Y	43,13,32	
Technics SU-A800	330	Int	N	55	MC/MM,3L,2T	N	Y	43,14,37	
Technics SU-A900	400	Int	N	90	MC/MM,3L,2T	N	Y	43,14,37	
Technics SU-C2000	700	Pre	N	-	-	N	Y	45,13,35	
Technics SE-A2000	1050	Pwr	-	100	-	-	-	45,19,44	Meters, R-Core, MOS AA
Tesseract TAADA	1500	Pre	N	-	MM/MC	N	N	-	
Tesseract TALA	1500	Pre	N	-	5L,1T	N	N	-	
Tesseract TAHA	1800	Pre	N	-	MC	Y	N	-	
Tesseract TAP-6	5300	Pre	N	-	MM,3L,2T	N	N	-	
Tesseract TAMP-60	7350	Pwr	-	60	-	-	-	-	2x Monoblocks
TOCA 'A'22	1500	Pwr	N	22	-	-	-	42,15,18	Class A
TOCA 'A' 1	2000	Pre	N	-	MM/MC,4L,2T	Y	Y	42,8,24	
TOCA 'A'50	2500	Pwr	N	50	-	-	-	42,15,18	Class A
Triangle TE60	549	Int	N	60	5L,1T	Y	N	-	
Triangle Nemo Allion 02	1550	Int	N	80	5L,2T	N	N	-	
Tube Tech Seer Line	575	Pre	N	-	5L,1T	N	N	35,8,25	
Tube Tech Seer Phono	649	Pre	N	-	MM,4L,1T	N	N	35,8,25	
TT Unisys Power Amp	1099	Pwr	N	30	-	N	N	35,17,27	Power amp to match Unisys
Tube Tech Prophet	1199	Pre	N	-	4L,1T	N	N	35,8,25	Two box pre, separate PSU
TT Unisys Super Line	1399	Int	N	30	4L,1T	N	N	35,17,27	Line level version of Unisys
Tube Tech Unisys	1399	Int	N	30	MM,3L,1T	N	N	35,17,27	
Tube Tech Genesis	2599	Pwr	N	100	-	N	N	35,15,27	2x monoblocks
Tube Tech Synergy	3900	Int	N	150	5L,1T	N	Y	47,18,47	
Woodside SC27 Line	705	Pre	N	-	2L,1T	N	N	-	
Woodside SC27 MM	881	Pre	N	-	MM,2L,1T	N	N	-	
Woodside ISA230 Disc	899	Int	N	30	MM,2L,1T	N	N	-	
Woodside ISA230 Line	899	Int	N	30	4L,2T	N	N	-	
Woodside ISA 2.40	949	Pwr	N	40	-	-	-	-	
Woodside SC27 MC	999	Pre	N						



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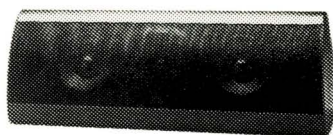


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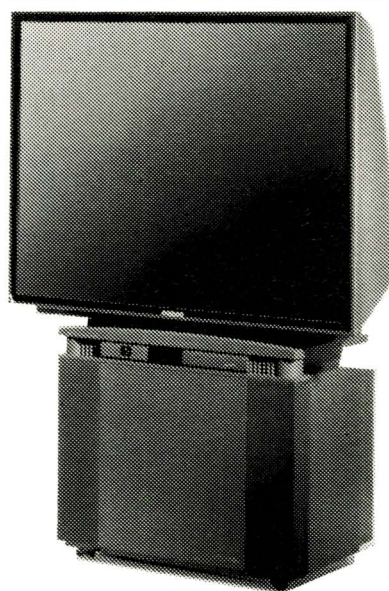


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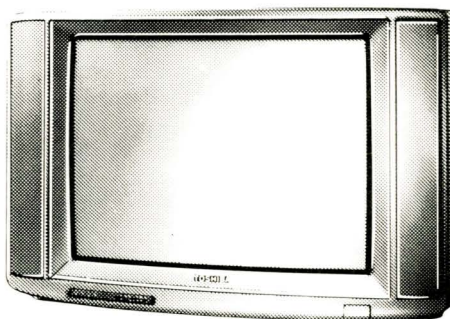


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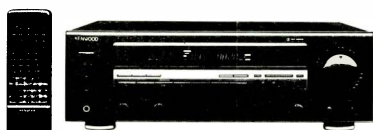
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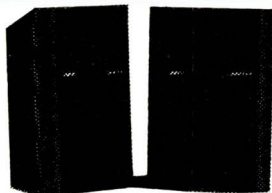
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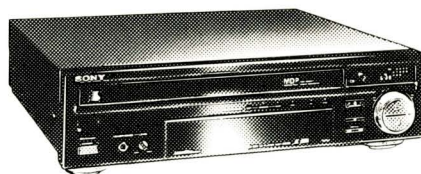
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BIRMINGHAM 122/123 New Street. Tel 021 633 4944 **BIRMINGHAM** Homtons Electronics, 8-9 Lower Temple Street. Tel 021 643 0972
BOLTON 235 Blackburn Road. Tel 0204 31423 **BRADFORD** Rawson Square. Tel 0274 309266 **COVENTRY** 78 Lower Precinct. Tel 0203 632086
GLOUCESTER (formerly Robbs) 13/15 Worcester Street. Tel 0452 419777 **HALE** 162/164 Ashley Road. Tel 061 928 1610 **KEIGHLEY** 38 Cavendish Street. Tel 0535 602933
MANCHESTER 54 Bridge Street. Tel 061 835 1156 **MANCHESTER** 66-68 Bridge Street. Tel 061 832 2081 **ROCHDALE** 52 Drake Street. Tel 0706 524652
WALSALL Park Street. Tel 0922 644169 **WIGAN** 6 Crompton Street. Tel 0942 323897 **WOLVERHAMPTON** 39 Victoria Street. Tel 0902 772901
WORCESTER 27/27A The Cross. Tel 0905 726375 **WORCESTER** David Warings, Marmion House, High Street. Tel 0905 27551



Key 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; 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.

Heads - 2 - combination record/play

Model	Price	Type	Dolby NR	Dolby HiX Pro	Heads	Size	Special
CASSETTE DECKS							
Harman-Kardon DC5700	699	T	B,C	Y	2	-	Both transports record
Harman-Kardon TD4800	1299	S	B,C,S	Y	3	-	
JVC TD-W106BK	120	T	B	N	2	44,13,24	Twin, one recording deck
JVC TD-X352BK	150	S	B,C	Y	2	44,13,33	
JVC TD-W208BK	170	T	B,C	Y	2	44,13,33	Twin, one recording deck
JVC TD-R452BK	180	S,AR	B,C	Y	2	44,13,33	
JVC TD-W308BK	200	T,AR	B,C	Y	2	44,13,33	Twin, one recording deck
JVC TD-V562BK	220	S	B,C	Y	3	44,13,33	Cassette stabiliser
JVC TD-W708BK	250	T,AR	B,C	Y	2	44,13,33	Twin record/play
JVC TD-V662BK	270	S	B,C	Y	3	44,13,33	Dual capstan
Kenwood KX-9050	170	S	B,C	Y	2	44,12,37	Tape path stabiliser
Kenwood KX-W4060	180	T	B,C	Y	2	44,13,30	Computer controlled recording
Kenwood KX-W6060	200	T	B,C	Y	2	44,13,30	Auto bias
Kenwood KX-5530	220	S,AR	B,C	Y	2	44,12,30	Auto bias
Kenwood KX-5050	230	S	B,C	Y	2	44,12,30	Auto bias
Kenwood KX-W8060	260	T	B,C	Y	2	44,13,30	Auto bias
Kenwood KX-7050	330	S	B,C	Y	3	44,13,30	Auto tape calibration
Kenwood KX-7050S	400	S	B,C	Y	3	44,13,30	Auto tape calibration
Kenwood KX-9050S	550	S	B,C	Y	3	44,13,30	Auto tape calibration
Marantz SD-53	200	S	B,C	Y	2	43,14,30	D-bus
Marantz SD-415 II	210	T	B,C	Y	2	43,14,30	D-bus, mic mixing
Marantz SD-63	250	S	B,C	Y	3	43,14,30	D-bus
NAD 602	200	S	B,C	Y	2	-	Play Trim
NAD Monitor 6100	299	S	B,C	Y	2	-	Play Trim, remote control, Dyneq
Nakamichi DR-3	400	S	B,C	N	2	43,10,32	
Nakamichi DR-2	600	S	B,C	N	3	43,10,32	Diffused resonance transport
Nakamichi DR-1	850	S	B,C	N	3	43,10,32	Manual azimuth calibration
Nakamichi CR-7E	1995	S	B,C	N	3	44,14,30	Auto tape calibration, RVC
Nakamichi Dragon	2350	AR	B,C	N	3	45,14,30	Auto azimuth correct
Pioneer CT-S220	170	S	B,C	Y	2	42,13,28	System remote sockets
Pioneer CT-W420R	200	T,AR	B,C	Y	2	42,13,25	Logic, double auto reverse
Pioneer CT-S320	200	S	B,C	Y	2	42,13,28	Auto tape setup
Pioneer CT-W620R	250	T,AR	B,C	Y	2	42,13,25	Auto tape setup
Pioneer CT-S420	250	S	B,C	Y	3	42,13,28	Auto tape setup, CD synch
Pioneer CT-S520	280	S	B,C	Y	3	42,13,28	Remote control CT-S420
Pioneer CT-W820R	300	T,AR	B,C	Y	2	42,14,25	Remote control, parallel record
Pioneer CT-S620	330	S	B,C	Y	3	42,14,38	Slant Z-mechanism
Pioneer CT-S620-G	340	S	B,C	Y	3	42,14,38	Satin gold CT-S620
Pioneer CT-M601R	380	AR	B,C	Y	2	42,14,38	Five tape continuous record/playback
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
Sansui D-X117HX	220	S	B,C	Y	2	-	
Sansui D-X117WRI	220	T,AR	B,C	Y	2	-	Both transports recording
Sherwood DS1150	80	S	B,C	N	2	-	
Sherwood DS1010C	100	S	B,C	Y	2	-	Mic input
Sherwood DD1030C	100	T	B	N	2	-	
Sherwood DS3010C	120	S	B,C	Y	2	-	
Sherwood DD3010C	150	T	B,C	Y	2	-	
Sherwood DS5010DC	170	S	B,C	Y	2	-	
Sony TCFX211B	100	S	B,C	N	2	43,12,29	
Sony TCK311B	150	S	B,C	Y	2	43,12,31	Auto calibration
Sony TCW435B	170	T	B,C	Y	2	43,12,31	Full logic control
Sony TCWR535B	200	T	B,C	Y	2	43,12,31	Auto calibration
Sony TCK411B	200	S	B,C	Y	3	43,12,31	UK optimised sound
Sony TCWR635S	280	T	B,C,S	Y	2	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
Teac V-600	150	S	B,C	Y	2	-	Fine bias
Teac W-700R	220	T,AR	B,C	Y	2	44,15,29	
Teac V-1010	250	S	B,C	Y	3	44,15,29	Fine bias
Teac V-3010	350	S	B,C	Y	3	44,15,36	Copper chassis, remote
Teac V-2020S	380	S	B,C	Y	3	44,15,29	Tape calibration
Teac W-6000R	450	T,AR	B,C	Y	2	44,15,33	Pitch control, remote
Teac R-9000S	500	AR	B,C	Y	3	49,15,36	Remote control
Teac V-8000S	700	S	B,C,S	Y	3	48,15,36	Direct drive, tape cal, remote
Technics RS-TR232	180	T,AR	B,C	Y	2	43,14,29	Play transport unidirectional
Technics RS-BX404	180	S	B,C	Y	2	43,13,29	Mic inputs
Technics RS-TR333	200	T,AR	B,C	Y	2	43,14,29	
Technics RS-BX646	230	S	B,C	Y	3	43,13,30	Auto tape calibration
Technics RS-TR515	260	T,AR	B,C	Y	2	43,14,29	Optical quick reverse
Technics RS-TR77E	300	T,AR	B,C	Y	2	43,14,28	Edit tape calibration, CD synchro
Technics RS-BX747	300	S	B,C	Y	3	43,13,30	
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	-	
Yamaha KX-W952	500	T	B,C	Y	2	-	



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.

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Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD PLAYERS						
Aiwa XC-300	150	1bit	0	Y	-	
Aiwa DX-M100	150	1bit	-	Y	-	Mid size
Aiwa XC-750	200	1bit	-	Y	-	Peak search, record calibration
Aiwa XC-950	250	1bit	-	Y	-	Peak search, record calibration
AMC CD6	349	BS	E,0	Y	-	
Arcam Alpha 5	450	MB	E	Y	43,8,27	
Arcam Delta 270	800	Hybrid	2E	Y	43,9,28	
Audiomeca Kreatura	1199	MB	E	Y	25,14,39	Heavily modified CDM
Aura CD50	400	BS	E	Y	-	
Aura CD50CHR	450	BS	E	Y	-	Chrome finish
AVI S2000MC	999	MB	E	Y	-	
Cambs CD200 Mk II	150	1bit	-	Y	42,9,29	
Cambridge Audio CD200	150	MB	N	Y	42,9,29	Can play in reverse order
Denon DCD-595	180	MB	-	Y	44,11,29	Digital attenuator
Denon DCD-695	200	MB	E	Y	44,11,28	
Denon DCD-890	270	MB	E	Y	44,12,29	UK specified components
Denon DCD-1290	330	MB	0	Y	44,13,32	UK specified components
Denon DCD-2560	600	MB	E,0	Y	44,13,35	5-fold PSU
Eclipse CD101	80	MB	-	Y	36,8,29	
Eclipse CD420	100	MB	-	Y	42,8,29	
Eclipse CD720	120	MB	-	Y	42,8,29	
Goodmans Delta 700	110	MB	N	Y	-	
Goodmans CD360R	120	MB	N	Y	-	
Grundig CD210	120	BS	E	Y	36,8,30	30 mem, random repeat
Grundig CD1	140	BS	E	Y	44,9,30	
Grundig CD2	190	BS	E	Y	44,9,30	
Grundig CD3	240	BS	E	Y	44,9,30	FTS, display off, fade, DAC7
Harman-Kardon HD7325	299	BS	E,0	Y	-	
Harman-Kardon HD7425	349	MB	E	Y	-	
Harman-Kardon HD7525	449	MB	E	Y	-	
Harman-Kardon HD7625	549	MB	E	Y	-	
Harman-Kardon HD7725	799	MB	E,0	Y	-	
Jadis JS-1	8068	MB	-	-	-	
JVC XL-V174BX	140	1bit	-	Y	44,10,28	
JVC XL-V274BK	160	1bit	-	Y	44,10,28	
JVC XL-M408BK	300	1bit	-	Y	44,13,32	Six disc
JVC XL-Z1050TN	500	1bit	E	Y	45,11,34	
Kenwood DP-2050	170	1bit	-	Y	44,10,26	Central mechanism
Kenwood DP-R4060	200	1bit	-	Y	44,12,38	Five disc carousel
Kenwood DP-3050	200	1bit	-	Y	44,10,26	High precision master clock
Kenwood DP-M6060	270	1bit	-	Y	44,12,36	Multiplay CD 6+1 disc
Kenwood DP-5050	270	1bit	-	Y	44,12,31	High rigidity chassis
Kenwood DP-7050	350	1bit	0	Y	44,12,31	High rigidity chassis
Krell CD DSP1 5000	5000	MB	2E	Y	42,13,28	Has digital in, balanced out
Linn Mimik	798	DS	E	Y	32,8,33	BNC digital
Linn Karik	1497	DS	E	Y	32,8,33	BNC digital
Luxman D500X's	3750	MB	0	Y	44,12,39	Top loading
Marantz CD-53	200	BS	E	Y	43,9,30	New transport, DAC, circuit
Marantz CD-52 II	230	BS	E	Y	42,12,30	Selected passive components
Marantz CD-63	250	BS	E,0	Y	42,9,30	As CD-53
Marantz CD-52 II SE	300	BS	E	Y	42,12,28	Selected passive components
Marantz CD-72SE	600	BS	E,0	Y	42,12,28	As CD-52, 4V output
Marantz CD-10	1200	BS	E,0	Y	46,14,36	Twin DAC-7, heavy build
McIntosh MCD7008	1895	MB	E	Y	-	Seven disc multiplayer
Meridian 506	795	DS	E,0	N	33,9,34	
Meridian 606	1350	1bit	3E,0	N	-	
Meridian 508	1350	DS	E,0	N	33,9,34	
Metaxas PHOS	1750	BS	E,0	Y	42,16,42	
Micro-Seiki CD-M2DC	3695	MB	E	Y	-	
Micro-Seiki CDM2000X	4689	MB	E	Y	-	
Micromega Stage 1	450	BS	E	Y	4 28,88	Upgradable
Micromega Stage 2	600	BS	E	Y	45,28,88	Upgradable
Micromega Stage 3	800	BS	E	Y	43,28,88	Upgradable
Micromega Trio	6000	BS	E	Y	34,48,31	AES/Toslink digital output
Mission DAD5	300	BS	E	Y	37,11,29	Integrated CD player
Mission Discmaster	1900	MB	E	Y	22,8,36	Two box player
Musical Fidelity CDT	519	MB	N	N	41,7,25	Tube output stage, top loading
Musical Fidelity FCD	1499	BS	2E,0	Y	49,12,33	XLR balanced out, tube o/p stage
NAD 501	180	BS	-	N	-	
NAD 502	220	M	E	Y	-	
NAD Monitor 5000	309	M	E	Y	-	
Naim CD3	898	MB	-	Y	32,6,30	1 box
Naim CD1	1677	MB	-	Y	43,16,30	One box, no digital output, top loading
Naim CD5	3254	MB	-	Y	43,16,30	Two box, no digital output, top loading
Nakamichi MB-4S	299	MB	-	Y	43,10,27	Multi-CD, 16 x 4 oversampling
Nakamichi CD4	380	MB	E	Y	43,10,32	
Nakamichi MB3	650	MB	-	Y	43,10,38	Multi CD, 18x8 oversampling
Nakamichi MB2	850	MB	E	Y	43,10,38	Multi-CD, 20x8 oversampling
NVA TES	1500	BS	E	Y	-	
Onix CD33	999	-	-	-	43,8,33	
Orelle CD480	400	MB	E	Y	44,10,28	DC coupled
Orelle CD160	750	MB	E	Y	44,7,32	Passive filtering, DC coupled
Orelle CD260 II	900	MB	E	Y	44,7,32	Audiophile components, DC cpld
Philips CD732	140	BS	E	Y	44,11,30	
Philips CD920	160	BS	E	Y	44,11,30	



Key to compact disc players, trans-ports and DACs
 Price - typical retail, to nearest pound.
 DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH, Hybrid - combines multibit and single bit.
 Outputs Digital: Opt - optical (usually Toslink), El - electrical (usually coaxial S/PDIF).
 Remote Control - Y - yes, N - No.

Size - width x height x depth in cm.

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

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD PLAYERS						
Philips CD930	200	BS	E	Y	44,13,30	
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
Pioneer PD-S502	230	1-bit	-	Y	42,11,29	Stable Platter Mechanism
Pioneer PD-S602	270	1-bit	O	Y	42,11,29	SPM, optical out
Pioneer PD-M602	270	1-bit	-	Y	42,11,30	Six disc
Pioneer PD-S702	300	1-bit	O	Y	42,13,27	SPM, Legato Link filter
Pioneer PD-M701	330	1-bit	-	Y	42,13,30	Six disc
Pioneer PD-S802	350	1-bit	E,O	Y	42,14,27	SPM, Legato Link filter
Pioneer PD-M901	450	1-bit	-	Y	42,13,33	Six disc, DSP soundfield control
Pioneer PD-DM802	450	1-bit	-	Y	42,14,31	Dual magazine 12-disc
Pioneer PD-S901	499	1-bit	E,O	Y	42,13,33	SPM, Legato Link, Twin DAC
Pioneer PD-TM3	500	1-bit	-	Y	42,18,35	Triple magazine, 18-disc
Pioneer PD-77	1100	1-bit	E,O	Y	44,13,33	Satin gold finish
Pioneer PD-95	2500	1-bit	E,O	Y	44,16,34	Balanced out, Legato, SPM
Quad CD67	825	DS	E	Y	33,8,26	For use with 66 system
Roksan ATT-DP2P	1495	DS	E	Y	46,12,35	Player, four level isolation
Rotel RCD-945AX	230	BS	E	Y	44,10,32	
Rotel RCD-965BX	300	BS	E	Y	44,10,32	Audiophile components
Rotel RCD-965BX D	375	BS	E	Y	44,10,32	Discrete output
Rotel RCD-965BX LED	425	BS	E	Y	44,10,32	Discrete & slit foil caps
Sansui CD-270	180	BS	N	N	-	
Sansui CD-117K II	200	MB	N	N	-	
Sansui CD-X217I	200	MB	E	N	-	
Sansui CD-X317	250	BS	E,O	Y	-	
Sansui CD-X617	350	BS	E,O	Y	-	
Sentec Diana	1100	MB	E,O	N	12,5,23	20 bit
Sherwood CD3020R	130	BS	Y	N	-	
Sherwood CD5010R	160	BS	Y	N	-	
Sherwood CDC5030	200	1bit	N	Y	44,10,38	Five disc carousel
Sony CDP-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-311	170	1bit	-	Y	43,10,29	Digital servo
Sony CDP-411	200	1bit	-	Y	43,11,30	Digital servo
Sony CDP-C325M	230	1bit	N	Y	36,10,39	Midi size, 5-disc player
Sony CDP-C335	230	1bit	-	Y	43,13,39	Five disc player
Sony CDP-711E	250	1bit	O	Y	43,11,30	UK optimised sound
Sony CDP-911E	300	1bit	O	Y	43,11,36	UK optimised sound
Sony CDP-X303ES	550	1bit	O	Y	43,13,38	UK optimised sound
Sugden Optima	599	MB	E	Y	43,8,30	
Sugden SDD-1	795	-	E	Y	43,8,30	
Sugden SDT-1	995	MB	E	Y	43,8,30	
Sugden Au51 Pro	1399	-	E	Y	43,8,30	
Teac CD-P3500	200	BS	E	Y	44,12,28	
Teac CD-P4500	280	BS	E	Y	44,12,29	Digital attenuator
Teac VRDS-7	600	BS	E,O	Y	45,15,34	Twin BS
Teac VRDS-10	770	BS	E,O	Y	45,15,34	Twin DAC7, balanced output
Teac VRDS-20	1300	BS	E,O	-	50,15,34	Twin DAC7, balanced output
Teac X-1	2500	MB	Y	-	46,14,40	Balanced out, 4x20bit
Teac X-1S	3500	MB	O	Y	46,14,40	Balanced out, 4x 20bit
Technics SL-PG340A	150	M	N	Y	43,10,29	
Technics SL-PG440A	170	M	N	Y	43,10,29	
Technics SL-PG520A	180	M	N	Y	43,11,30	
Technics SL-PS620A	200	M	O	Y	43,12,29	
Technics SL-PS740A	250	M	O	Y	43,13,29	
Technics SL-PS840	420	M	O	Y	43,13,34	
Technics SL-P2000	1000	M	O	Y	45,13,33	THCB base, R-Core
Wadia 6 Player	3995	MB	E,O	Y	35,14,41	Digital volume, AT&T, balanced
Yamaha CDX-670	290	BS	E,O	Y	-	
Yamaha CDC-635	300	BS	-	Y	-	
Yamaha CDX870	330	BS	O	Y	-	
Yamaha CDX-1000	599	BS	E,O	Y	-	
YBA 2	2999	MB	E,O	Y	43,10,33	Outboard power supply

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD TRANSPORTS						
Arcam Delta 250	750	-	2E, O	-	43,9,28	BNC out. Has sync lock input
Audiolab 8000CDM	1250	-	E,O	Y	45,8,34	Precision master clock
Audiomeca Kreatura	999	-	E,O	Y	25,14,39	Heavily modified CDM, HF shielding
Audiomeca Mephisto	1999	-	-	Y	43,15,33	Integral platter, layer suspended/decoupled
Counterpoint DA-11E	1495	-	E,O	Y	-	
DPA T1 Transport	895	-	-	Y	-	*Deltran* clock locking (with DPA DAC)
Jadis JCDT	8000	-	-	Y	-	Top load
Krell MD-20 trans	4999	-	E,2O	Y	42,13,28	Top load, AT&T optical out
Krell MD-10 trans	7990	-	2E,O	Y	42,13,28	
Krell DT-10 trans	9090	-	2E,O	Y	42,13,28	Front loader
Meridian 200	895	-	E,O	Y	32,32,10	
Meridian 500	975	-	E,O	Y	32,33,9	
Meridian 602	1750	-	E,O	Y	32,33,10	
Micromega Drive 1	600	-	E,O	Y	43,28,88	Upgradable, AES/EBU out
Micromega Drive 2	900	-	E,O	Y	43,28,88	Upgradable, AES/EBU out

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

Marantz CD-52 II SE	300	BS	E	Y	42,12,28	Selected passive components
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Key to compact disc players, trans-ports 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.

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Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD TRANSPORTS						
Micromega T-Drive	1200	-	E	Y	22,28,88	Tray loading, AES/EBU out
Micromega Duo CD3-1	1350	-	E,O	Y	34,9,31	Top loading, AES/EBU out
Micromega Duo CD2-1	2500	-	E,O	Y	34,9,31	Top loading, AES/EBU out
Orelle CD10-T	799	-	E	Y	44,10,32	Isolated PSU, silver wiring
PS Audio Lambda tr	1990	-	E	Y	38,8,34	AT&T, AES/EBU optional
Roksan ATT-DP2	1295	-	E	Y	46,12,35	Four level isolation
Roksan ATT-DP2A	1490	-	-	Y	46,12,35	AT&T optical
Teac P-700	900	-	E,O	Y	23,14,40	Half width, anti-resonance
Teac P-2	3500	-	E,O	Y	23,14,49	
Teac P-2S	4300	-	O,E	Y	23,14,49	Gold plate circuit boards
Theta Data Basic	1990	-	E	Y	42,8,34	AT&T, AES/EBU option
Theta Data II NTSC	3290	-	E	Y	42,12,40	AT&T, AES/EBU option
Wadia 8	3195	-	-	Y	35,16,41	
Wadia 7	9995	-	-	Y	35,16,46	

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
D/A CONVERTERS						
Arcam Black Box 50	450	Hybrid	E,O	-	43,7,28	Two inputs, sync lock
Audio A DAC-in-the-box	200	MB	E	-	-	
Audio A DDEv1.0	420	BS	E,O	-	-	Upgradable external PSU
Audio Note DAC1	600	MB	E,O	Y	-	
Audio Note DAC3	1650	MB	E/O	Y	-	
Audio Research DAC2	3940	MB	-	-	48,14,26	20bit, 8x o/s
Audiolab 8000DAC	750	BS	-	-	45,8,34	Balanced AES/EBU input
AVI S2000MD	549	MB	-	-	-	
Beard DAP-2 DAC	999	BS	E,O	Y	-	Hybrid tube
Beard DAP-1	1250	MB	-	-	-	
Counterpoint AD20	255	MB	-	-	-	DACCARD for DA-10E
Counterpoint CS18	355	MB	-	-	-	DACCARD for DA-10E
Counterpoint BB69	595	MB	-	-	-	DACCARD for DA-10E
Counterpoint UA20	995	MB	-	-	-	DACCARD for DA-10E
Counterpoint DA-11E	1495	-	E,O	Y	49,6,27	Optional AT&T & AES/UBU balanced
Counterpoint DA-10E	1675	-	E,O	Y	-	Interchangeable DACs, optional
DPA Little Bit II	450	BS	E,O	-	-	
DPA Bigger Bit	695	BS	E,O	-	-	
DPA PDM256	2995	-	-	-	-	Unique DPA DX64 DAC
DPA PDM10924	5995	-	-	-	-	Unique DPA DX128 DAC
EMF Audio Crystal	500	BS	-	-	-	
Krell Studio 2	3198	MB	-	-	42,13,27	AT&T in
Krell Studio	4450	MB	-	-	42,6,32	AT&T in
Krell Reference 64	14300	MB	-	-	42,13,39	AT&T in
Linn Numerik	1075	MB	-	-	32,8,33	
Meridian 563	695	DS	3E,O	N	33,9,34	
Metaxas Mas DAC	2800	MB	E,O	Y	26,15,45	External PSU, 20 bit
Micromega Microdac	349	BS	E,O	-	22,5,15	Coax/optical
Micromega DAC	600	BS	-	-	43,28,88	AES/EBU input
Micromega Duo BS2	600	BS	-	-	8,28,9	AES input
Micromega T-DAC	800	BS	-	-	22,28,88	Four inputs
Micromega Duo Pro 2	1350	BS	-	-	34,48,31	AES input
Mission DAC5	300	BS	-	-	7,11,29	Outboard DAC, matches DAD5
Musical Fidelity Tubalog	499	MB	E,O	Y	44,8,32	Tube o/p
NVA Dacon	1010	BS	E	N	-	
Orelle DA-180	599	MB	E	N	44,7,28	2 outputs, twin transformers
Perception DAC	695	MB	-	-	-	
Pink Triangle Ordinal	790	BS	-	-	-	Interchangeable DAC & filter
Pink Triangle DaCapo	1450	BS	E,O	-	-	Interchangeable DAC & filter, Discrete DAC
Pink Triangle DC	1500	-	-	-	-	Massive battery PSU for DaCapo
PS Audio DigiLink II	688	MB	-	-	38,8,16	
PS Audio SuperLink 2	1230	MB	-	-	38,8,16	
PS Audio UltraLink	2390	MB	-	-	38,6,20	AT&T input option
PS Audio Reference L	5490	MB	-	-	38,8,36	AT&T input
Roksan ATT-DA2	549	DS	-	N	22,8,33	DAC 4 inputs, optional AT&T
Sentec Diana	993	MB	E,O	-	-	
Sugden SDA-1	749	MB	-	-	43,7,30	
Sugden Au51	1200	MB	-	-	43,7,30	
Teac D-700	600	MB	E,O	-	23,14,40	Matches P-700, 4x20bit
Teac D-2	2500	MB	-	-	23,14,49	18 bit, balanced output
Theta Pro-Prime	1449	BS	-	-	42,5,23	
Theta Probasic II	2299	MB	-	-	42,5,29	
Theta Pro Gen III	4600	MB	-	-	42,8,34	AT&T input option
Wadia 12	1530	MB	E,O	N	-	Balanced and AT&T outputs
Wadia 15	3790	MB	E,O	Y	35,9,41	Software upgradable
Wadia 64.4	4750	MB	E,O	N	35,8,28	Balanced output
Wadia 9	12790	MB	E,O	Y	44,9,36	Digital volume, separate PSU
Woodside DAC2	509	MB	E,O	-	-	
Woodside DAC1	909	MB	E,O	-	-	

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

Marantz CD-52 II SE	300	BS	E	Y	42,12,28	Selected passive components
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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
DIGITAL RECORDERS							
JVC XD-Z1010TN	900	DAT	E, O	O	BS in/	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/	-	
Nakamichi 10007	0	DAT	E, O	E, O	MB in/	-	
Philips DCC300	250	DCC	E	Y	BS in/	36, 11, 30	
Philips DCC600	300	DCC	E	Y	BS in/	44, 12, 30	
Philips DCC900	350	DCC	E, O	Y	BS in/	44, 14, 30	
Sharp MD-D10E	400	MD	-	Y	-	3, 9, 11	World's smallest MD player
Sony DTC690	600	DAT	E, O	Y	1bit i	43, 11, 35	UK sound, SCMS
Sony MD5101	700	MD	O	Y	1bit i	23, 8, 29	Title display, full remote
Technics RS-DC10	700	DCC	E, O	E, O	BS	43, 12, 35	

Model	Price	Type	Weight	Impedance	Special
HEADPHONES					
Alwa HP-V141	7	Ear	5	16	Bass resonator ducts
Alwa HP-A160	7	Opn	45	32	Banded, 3.5/6.3mm
Alwa HP-JB33	8	Opn	18	16	Vertical ear fit, ultra light
Alwa HP-V143	9	Ear	5	16	Bass resonator ducts
Alwa HP-A260	9	Opn	54	32	Banded, bass resonator ducts
Alwa HP-V145	10	Ear	5	16	Carrying case included
Alwa HP-V147	10	Ear	5	16	Bass resonator ducts
Alwa HP-X201	13	Slid	230	-	Dual plug
Alwa HP-A360	13	Opn	65	40	Banded, bass resonator ducts
Alwa HP-X301	20	Slid	230	-	3m lead, dual plug
Alwa HP-VX303	25	Slid	230	-	In-line controls, dual plugs
Alwa HP-X705	40	Slid	130	-	Dual plug, 2m ext cable
AKG K2	23	Opn	70	200	Mini
AKG K33	25	Opn	90	50	
AKG K44	42	Opn	90	50	
AKG K135	46	Opn	160	150	
AKG K141	74	Opn	225	600	
AKG K240 Monitor	82	Opn	240	600	
AKG K270	112	Slid	250	75	
AKG K280 Parabolic	117	Opn	250	75	
AKG K400	118	Opn	250	120	
AKG K270 Studio	121	Slid	250	75	
AKG K500	138	Opn	250	120	
AKG K340	191	Opn	380	400	
AKG K1000	646	Opn	270	120	
Audio Technica ATH-309	36	Opn	140	30	
Audio Technica ATH-M4X	39	Opn	140	30	
Audio Technica ATH-909	60	Opn	200	600	
Audio Technica ATH-01	80	Opn	200	600	
Audio Technica ATH-910	90	Slid	200	600	
Audio Technica ATH-9000	245	Opn	240	32	
Beyer DT311	40	Opn	120	40	
Beyer DT331	49	Opn	120	250	
Beyer DT411	59	Opn	120	250	
Beyer DT431	69	Opn	250	250	
Beyer DT-511	85	Opn	200	40	
Beyer DT990	119	Opn	200	600	
Beyer DT801	129	Slid	250	250	
Beyer DT100	135	Slid	350	600	
Beyer DT170 Pro	140	Slid	250	600	
Beyer DT811	159	Opn	245	250	
Beyer IRS790	165	Opn	120	-	Cordless infra-red
Beyer DT990 Pro	169	Opn	250	600	
Beyer DT-901	179	Slid	280	250	
Beyer IRS890	199	Opn	120	600	
Beyer DT911	199	Opn	275	250	
Jacklin Float Model 1	75	Opn	400	200	
Jacklin Float Model 2	99	Opn	400	200	
Jacklin Float ELS	399	Opn	600	-	Electrostatic
JVC HA-22	7	-	-	-	
JVC HA-F15	9	Opn	6	-	Mini 1.2m, 3.5/6.3mm plug
JVC HA-D410	15	-	90	-	2m, 3.5/6.3mm plug
JVC HA-F35	16	Opn	6	-	Mini 1.2m, 3.5/6.3mm plug
JVC HA-D515	20	Slid	110	40	3m, 6.3/3.5mjacks
JVC HA-D616	25	Slid	120	32	3m, 6.3/3.5mjacks
JVC HA-D590	35	Slid	220	-	
JVC HA-D690	40	Slid	220	32	3m, 6.3/3.5mjacks
JVC HA-D710	55	Slid	210	32	3m, 6.3/3.5mjacks
JVC HA-D910	65	Slid	220	32	3m, 6.3/3.5mjacks
JVC HA-D1000	250	Slid	340	32	5m, 6.3/3.5mjacks
Kenwood KH-535	15	Ear	-	32	3.5mm plug
Kenwood KH-757	20	Ear	-	32	3.5mm plug
Kenwood KH-1000	20	Opn	30	32	2m OFC lead
Kenwood KH-959	25	Ear	-	32	3.5mm plug
Kenwood KH-2020	40	Slid	210	32	2.5m OFC lead
Kenwood KH-5000	70	Slid	280	32	2.5m OFC lead
Koss SA20	25	-	-	-	Passive, low impedance

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
HEADPHONES					
Koss TD800	29	Slid	150	27	
Koss TD65	45	Slid	150	100	
Koss MAC5	45	Opn	100	60	
Koss TD75	59	Slid	330	150	
Koss Porta Pro Jnr	59	Opn	65	60	
Koss Porta Pro 1	65	Opn	65	60	
Koss MAC7	65	Slid	160	60	
Koss Pro 480	115	Slid	250	100	
Koss Pro 4AA	129	Slid	425	230	
Koss JCK200	195	Slid	240	100	Cordless infra-red
Koss JCK300	350	Slid	240	100	Cordless infra red
Koss ESP950	1995	Opn	350	-	Electrostatic
Maxell HP100	4	Ear	3	32	Replacable pads, 1m lead
Maxell HP200	5	Opn	30	32	Replacable pads, 1m lead
Maxell HP400	8	Ear	4	32	With pouch, 6.3/3.5mm fit
Maxell HP300	8	Opn	40	32	6.3/3.5mm fit
Maxell HP350	9	Eiar	5	32	Winder case, fold plug,
Maxell HP500	13	Opn	45	22	2.7m lead, 6.3/3.5mm fit
Maxell HP1000	15	Opn	95	32	2.7m lead, digital ready
Maxell HP4000	20	Ear	5	16	Volume control, winder case
Maxell HP2000	20	Opn	140	32	Volume control digital ready
Maxell HP3000	30	Sed	120	32	Volume control digital ready
Nakamichi SP7	70	Opn	150	45	
Pioneer SE-5	16	Opn	-	30	2m cable
Pioneer SE-15	20	Opn	-	30	2m cable
Pioneer SE-32	23	-	-	40	Litz cable
Pioneer SE-52	25	-	-	32	Litz cable
Pioneer SE-15V	30	Opn	-	30	5m cable
Pioneer SE-330D	35	Slid	-	35	3m cable, bass boost duct
Pioneer SE-400D	37	Slid	-	35	3m cable
Pioneer SE-500D	48	Slid	-	35	3m cable
Pioneer SE-700D	60	Slid	-	35	3m cable
Ross RE-233	5	Opn	-	-	Micro
Ross RIH-150	6	Opn	-	-	Inner ear headphone
Ross RE-235	6	-	-	-	Personal stereo
Ross RE-234	6	-	-	-	Personal stereo
Ross RE-229	6	Slid	-	-	Folding
Ross RE-2030	6	-	-	-	Personal stereo
Ross RMH-300	7	-	-	-	Lightweight
Ross RE-280	7	Opn	-	-	Vertical inner ear
Ross RE-246	7	-	-	-	Micro stereo phones
Ross RE-223	7	-	-	-	Stereo/mono
Ross RMH-500CD	9	-	-	-	Lightweight
Ross RIH-360CD	9	Opn	-	-	Vertical inner ear
Ross RE-2060CD	9	-	-	-	Inner ear headphone
Ross RMH-310TV	10	-	-	-	For video and TV
Ross RIH-550	10	-	-	-	Inner ear, with volume control
Ross RIH-460CD	12	Opn	-	-	Vertical inner ear, volume pot
Ross RDH-200CD	13	Slid	-	-	Closed back
Ross RDH-100CD	15	-	-	-	CD headphone
Ross RDH-300CD	17	-	-	-	CD headphone
Ross RDH-400CD	22	-	-	-	Digital headphone
Sennheiser HD16	8	Opn	45	32	Mini, 1.2m lead, dual plug
Sennheiser HD36	11	Opn	62	32	Mini, 1.2m lead, dual plug
Sennheiser HD56	13	Opn	72	32	Mini, 1.2m lead, dual plug
Sennheiser Vegas	25	Opn	118	32	3m lead, 3.5/6.3mm
Sennheiser Manhattan	25	Opn	118	32	3m lead, 3.5/6.3mm
Sennheiser HD60TV	35	Opn	118	32	6.8m lead (inc vol control)
Sennheiser HD440 II	35	Opn	125	60	3m lead, 3.5/6.3mm
Sennheiser HD320	40	Opn	120	60	3m lead, 3.5/6.3mm
Sennheiser HD330	55	Opn	120	100	3m lead, 3.5/6.3mm
Sennheiser HD340	65	Opn	120	100	3m lead, 3.5/6.3mm
Sennheiser HD25 SP	80	-	115	85	3m lead, 6.3mm plug
Sennheiser HD520 II	90	Opn	210	300	3m lead, 3.5/6.3mm
Sennheiser HD530 II	100	Opn	210	300	3m lead, 3.5/6.3mm
Sennheiser HD540 II	120	Opn	195	300	3m lead, 3.5/6.3mm
Sennheiser Set 90/UK	130	Ear	40	-	Infra-red cordless
Sennheiser HD250 LII	130	Slid	215	300	3m lead, 3.5/6.3mm
Sennheiser HD560 Ovato II	140	Opn	210	300	3m lead, 3.5/6.3mm
Sennheiser HD25	140	Slid	140	70	1.5m lead, 3.5/6.3mm
Sennheiser S450	150	Opn	160	-	Infra-red cordless - hi-fi
Sennheiser Set 180/UK	150	Ear	43	-	Infra-red cordless
Sennheiser IS550	180	Opn	170	-	Infra-red cordless
Sennheiser HD 580	190	Opn	260	300	3m lead, 3.5/6.3mm
Sennheiser Charlester	224	Opn	210	140	3m lead, dual plug, leather trim
Sennheiser HE60/HEV70	998	Opn	260	-	Electrostatic with energiser
Sennheiser Orpheus	9652	Opn	365	-	Electrostatic, valve energiser
Sony MDR-E515EX	8	Ear	5	-	1m lead, mini plug
Sony MDR-007 Mk II	8	Opn	36	-	2m, 3.5/6.3mm plug
Sony MDR-009	10	Opn	40	-	2m, 3.5/6.3mm plug
Sony MDR-W07L	11	Opn	13	-	1m mini plug
Sony MDR-P10	11	Slid	200	18	2m, 3.5/6.3mm plug
Sony MDR-E515V	12	Ear	5	-	1m lead, mini plug
Sony MDR-14 MkII	12	Opn	50	-	2m, 3.5/6.3mm plug
Sony MDR-E525	15	Ear	5	-	1m lead, mini 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



**SEVENOAKS
SUPERFI**

This advertisement is valid until at least 30th June 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.

FREE
with suggested
Systems

- Cartridge (turntable based systems only)
- Speaker Leads (80 strand cable)

SPEAKERS	JPW Sonata (V) Celestion I JPW Minim	Celestion 3 MK II JPW Sonata (W) Mission 760i	Tannoy 603 MK II Mission 760i SE Nad 800	Tannoy 605 MK II Celestion 5 MK II B&W DM600 Mission 761i Mon Audio I	Tannoy 607 MK II Celestion 7 MK II Nad 802	Rogers LS2A-2 B&W DM610 Mon Audio 7	Castle Durham II Heybrook HB1/3	Rogers LS4A-2 Tannoy 609 MK II
AMPS								
Technics SUVZ220K	226.95	265.95	280.95	304.95	335.95	351.95	366.95	397.95
Nad 302 Kenwood KA3020 Technics SUVZ320K	273.95	312.95	327.95	351.95	382.95	397.95	413.95	444.95
Harman HK6150 Technics SUA600K Marantz PM44SE	296.95	335.95	351.95	374.95	405.95	421.95	436.95	468.95
Nad 304 Pioneer A300X	319.95	358.95	374.95	397.95	429.95	444.95	460.95	491.95
Technics SUA700K	335.95	374.95	390.95	413.95	444.95	460.95	475.95	507.95

Options

The following Compact Disc Player or Turntable may be ordered instead of the NAD 5120 in the above systems.

CD Players

- Aiwa XC300 Add £29
- Denon DCD695 Add £79
- Denon DCD695 Add £99
- Goodmans GCD360 Add £0
- Goodmans GCD650II Add £9
- Kenwood DP7050 Add £249
- Marantz CD521I Add £79
- Marantz CD521I SE 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

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

0% FINANCE - UP TO 12 MONTHS

We offer 0% finance on a wide range of Hi Fi separates. **Option 1:** 10% deposit followed by 6 equal monthly payments. Example: Cost £600. Deposit £60 plus 6 payments of £90. **Option 2:** 25% deposit followed by 9 equal monthly payments. Example: Cost £600. Deposit £150 plus 9 payments of £50. **Option 3:** 50% deposit followed by 12 equal monthly payments. Example: Cost £840. Deposit £420 plus 12 payments of £35. All options: minimum balance £400. Subject to status. **0% APR.** Personal shoppers only. Written details on request.

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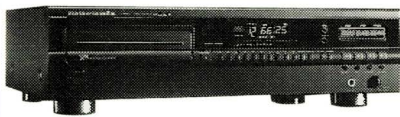
We'd rather sell them than count them!
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CD PLAYER

MARANTZ CD 52II



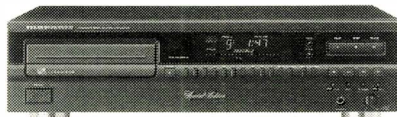
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- ▶ 30 random presets
- ▶ Full remote

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CASHBACK

CASSETTE DECKS

Aiwa ADF410

Great sound from this award recommendation
was £119.95

£99.95

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

Sony TCK411

3 head, Dolby B & C, outstanding value
was £199.95

£149.95

TUNERS

Sony STS311

User friendly design, clear and involving sound
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£169.95

TURNTABLES

NAD 5120 inc cart

Seriously good sound at a super low price
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SPEAKERS

JPW Minim

Nicely finished with pleasantly detailed presentation
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CD PLAYERS

Yamaha CDX870

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Min 10% off

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.

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1

Just pick up the phone and dial our Mail Order Hotline 0732 458985 with the make and model of your choice. On the end of the line you'll get one of our helpful sales staff who will be able to give you advice, if you want it, confirm the price and take your order.

2

We will then need your name, address and postcode to process your order. If you wish to pay by credit card*, we'll need your card number and expiry date. If you make your order before 1pm, we'll despatch your goods the same day, subject to stock availability.

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When you receive your equipment, take time to read the instructions carefully. This will ensure you get the most from your purchase. If you experience any problems whatsoever, just call the Mail Order Hotline for assistance.

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So you've read your hi fi magazine and decided to buy a new Hi Fi Separate, Mini System or Video Recorder. But you are unable to visit your local hi fi shop, or perhaps they don't have what you want in stock at a truly competitive price? The simple solution is to call Sevenoaks Hi Fi and buy with confidence from a retailer that has been in business for over twenty years and dealt successfully with thousands of mail order customers.

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MICRO HIFI

UXA5	£POA
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ADF810	£POA
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ADWX 929	£POA
ADWX 828	£POA

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J200	£POA
J10M	£POA
J20M	£POA
J300	£POA
J400M	£POA
N50W	£POA
N70W	£POA
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7601	£POA
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762	£POA
763	£POA
764	£POA
780	£POA
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SPEAKERS

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AM 5	£POA
AM 3	£POA
301	£POA
401	£POA
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601	£POA
701	£POA

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PRO 300	£POA
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D 165	£POA
D 265	£POA
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SC CH750	£POA
SC CH650	£POA
SC CH550	£POA
CD X920	£POA
CD X520	£POA
CD X320	£POA
CD X120	£POA
CD C120	£POA

AMPLIFIERS

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SUA 800K	£POA
SUA 700K	£POA
SUA 600K	£POA
SUV2 320K	£POA
SUV2 220K	£POA

TURNTABLES

SL 1210	.....	£POA
SL 1200	.....	£POA
SL DD33	.....	£POA

CASSETTE DECKS

RS BX808K	.....	£POA
RS BX747K	.....	£POA
RS BX646K	£POA
RS BX404K	£POA
RS TR777K	£POA
RS TR515K	£POA

RS TR474K	£POA
RS TR373K	£POA

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SLPG 340	£POA
SLPG 440	£POA
SLPG 520	£POA
SLPS 620	£POA
SLPS 700	£POA
SLPS 900	£POA

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MINI HIFI

UD 301	£POA
UD 501	£POA
UD 551M	£POA
UD 701	£POA
UD 751M	£POA
UD 901M	£POA

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M 26	£POA
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M 56G	£POA
M 76G	£POA
M 97G	£POA
CM 5ES	£POA
CM 7ES	£POA
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302	£POA
304	£POA
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CD PLAYERS

502	£POA
505	£POA

SVC

132 Balham High Road, Balham, London SW12. Tel: 081-673 3398. Fax: 081-673 3068

264 Lavender Hill, London SW11. Tel: 071-228 3123 or 081-675 0048

385 North End Road, London SW6. Tel: 071-381 0706

Sound Video Centre



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
HEADPHONES					
Sony MDR-24	15	Opn	-	-	7m, 3.5/6.3mm plug
Sony MDR-W12L	16	Ear	-	-	1.2m mini plug
Sony MDR-008TV	17	Opn	-	-	5m, 3.5/6.3mm plug
Sony MDR-E535	18	Ear	5	-	1.2m lead, mini plug
Sony MDR-44	18	Opn	-	-	7m, 3.5/6.3mm plug
Sony MDR-E747MP	20	Ear	6	-	1.2m lead, mini plug
Sony MDR-CD50	20	Sid	180	24	2m, 3.5/6.3mm plug
Sony MDR-A12L	20	Ear	-	-	1.2m mini plug
Sony MDR-4747	20	Ear	6	-	1.2m lead, mini plug
Sony MDR-P1TV	22	Sid	-	-	5m, 3.5/6.3mm plug
Sony MDR-A22L	22	Ear	-	-	1.2m mini 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-CD550	60	Sid	270	45	3m, 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-CD750	90	Sid	290	45	3m, 3.5/6.3mm plug
Sony MDR-IF310K	100	IR	170	-	Seven meter range infra red
Sony MDR-CD850	100	Sid	330	32	1.5m, 3.5/6.3mm plug
Sony MDR-D77	120	Sid	140	45	1.5m, 3.5/6.3mm plug
Sony MDR-CD1000	170	Sid	330	45	1.5m, 3.5/6.3mm plug
Sony MDR-710k	220	IR	470	-	Seven meter range infra-red
Sony MDR-CD3000	350	Sid	350	45	1.5m, 3.5/6.3mm plug
Stax SR34	169	Opn	170	-	
Stax SR Gamma	239	Opn	300	-	
Stax SR84	259	Opn	160	-	
Stax SR Lambda	349	Opn	325	-	
Stax Gamma Pro	399	Opn	300	-	
Stax Lambda Pro	449	Opn	325	-	
Stax Lambda Sig	549	Opn	325	-	
Technics RP-HT77	30	Sid	150	32	3m lead
Technics RP-HT86	40	Sid	150	35	3m lead
Technics RP-HT116	55	Sid	190	35	3m lead
Technics RP-F15	80	Sid	190	35	3m lead
Technics RP-F10	100	Sid	300	32	3m lead
Technics RP-F30	180	Sid	340	32	3m lead
Vivanco SR35 Micro	12	Ear	4	18	For personal stereos
Vivanco SR65 Mini	13	Opn	30	32	For portable CD players
Vivanco SR25 Micro	14	Ear	4	18	Includes case
Vivanco SR45 Micro	15	Ear	4	18	Including volume control
Vivanco SR474	32	Opn	110	36	Soft ear cushions
Vivanco SR606	40	Opn	225	32	3.5/6.3mm plug
Vivanco SR808	55	Opn	250	30	3.5/6.3mm plug
Vivanco SR909	70	Opn	285	600	Remote control lead, all plugs
Vivanco IR900	70	Opn	235	-	Infra-red cordless
Vivanco SR10001/1	110	Opn	265	100	In-front localisation
Vivanco SR9001s	120	Opn	280	-	Infra-red cordless

Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Acoustic Energy Aegis 1	452	2x Pt	86	8	150	21,39,26	Stand mount, metal cone
Acoustic Energy Aegis 2	799	2x Pt	86	8	200	33,106,26	Floor, reflex, metal cone
Acoustic Energy AE1	950	2x Pt	88	8	200	26,30,18	Metal dome/cone, solid enclosure
Acoustic Energy AE2	1175	2x Pt	91	6	200	24,40,32	Twin bass, metal cone
Acoustic Energy AE3	1650	3x Pt	87	4	250	37,27,63	Simplified metal dome/cone
Advent Mini	99	-	88	8	120	16,28,14	Bookshelf/stand mount
Advent Baby 2	149	2x	89	8	75	26,39,15	Bookshelf/stand mount
Advent Graduate	219	2x	89	8	210	28,44,17	Bookshelf/stand mount
Advent Prodigy	299	-	89	8	300	24,68,20	Floor standing, free space
Advent Legacy 2	349	-	90	8	500	38,67,22	Floor standing, free space
Advent Laureate	499	-	90	8	500	21,80,29	Floor standing, free space
Advent Heritage	579	-	90	8	600	25,89,31	Floor standing, free space
Allison AL100	100	2x	90	4	150	33,24,19	Boundary, stand mount
Allison AL105	170	2x	90	4	150	24,37,21	Boundary, stand mount
Allison MS200	220	-	90	4	75	13,25,14	Boundary, stand mount
Allison AL110	220	-	90	4	150	24,40,23	Floor standing, free space
Allison AL115	280	-	90	4	150	28,51,26	Boundary, stand mount
Allison CD6	300	-	90	4	150	29,29,29	Cuboid, wall mount
Allison CD7	380	-	90	4	150	24,70,24	Floor standing, free space
Allison AL120	420	-	90	4	200	28,61,29	Floor standing, free space
Allison CD8	550	-	90	4	200	27,73,27	Floor standing, free space
Allison AL125	650	-	90	4	200	28,78,29	Open space, free standing
Allison AL130	800	-	90	4	200	32,95,34	Open space, free standing
Allison I.C. 10	2500	-	87	6	200	48,102,27	Floor standing, free space
Allison I.C. 20	5500	-	87	6	400	53,122,31	Floor standing, free space
AMC WM50	120	-	86	8	60	19,28,7	Ceiling mount
AMC WM75	160	-	86	8	80	22,30,9	Ceiling mount
AMC WM100	210	-	86	8	100	26,36,10	Ceiling mount
Apogee Grand	0	Ribbon	86	-	-	71,194,86	Three way ribbon, active sub
Apogee Centaur Minor	1345	Hybrid	88	4	100	30,88,20	Ribbon/dynamic
Apogee Ribbon Wall	1690	Hybrid	89	-	-	27,120,7	Ribbon/dynamic
Apogee Centaur	2300	Hybrid	88	4	150	33,102,25	Ribbon/dynamic

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



Key to loudspeakers

Price - typical retail, to nearest pound.

Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity, Hybrid - dynamic

bass/ESL or ribbon top.

Sens - output at given power input level.

Impedance - in ohms. Power - maximum recommended amplifier output. Size - width x height x depth in cm.

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Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Apogee CDD Subwoofer	3490	Hybrid	87	-	-	63,38,55	Active moving coil sub
Apogee Stage Sub	3645	MC	86	-	-	58,25,42	Active moving coil sub
Apogee Caliper Sig	3995	Ribbon	87	-	-	58,127	Two way
Apogee Stage	4000	Ribbon	86	-	-	55,82,5	Two way
Apogee Centaur Major	4980	Hybrid	88	4	200	40,141,27	Ribbon/dynamic
Apogee Studio Grand	14900	Hybrid	87	-	-	63,160,55	Three way ribbon, active sub
AR M.5	139	2x	88	6	-	18,21,15	Boundary, bookshelf mount
AR Pi One	149	-	90	8	60	19,32,17	Stand mount, boundary siting
AR Fun Partner	170	-	90	6	75	27,15,20	Utility model
AR Pi Two	199	-	90	8	100	27,44,2	Stand mount, boundary siting
AR M1	199	-	88	8	100	28,27,20	Boundary, bookshelf mount
AR Pi Three	219	-	89	8	100	21,51,22	Stand mount, boundary siting
AR Active Partner	230	Active	-	-	-	19,27,15	Utility model
AR Rock Partner	240	-	90	8	100	24,37,22	Utility powered (active)
AR M2	299	-	90	8	125	24,42,36	Boundary, bookshelf mount
AR Subwoofer 1MS	300	-	90	4	180	30,21,48	Compact subwoofer
AR M3	349	-	90	8	125	24,55,40	Boundary, bookshelf mount
AR Powered Partner	350	Active	-	-	-	19,27,15	Stand mount, free space
AR Pi Four	399	-	88	8	125	25,57,27	Stand mount, free space
AR M4	429	-	88	8	150	20,72,40	Floor standing, free space
AR M5	799	-	90	8	175	22,92,27	Floor standing, free space
AR M6	899	-	90	8	200	22,106,27	Floor standing, free space
Arcam Delta 2	300	2x Pt	88	8	75	22,38,28	Stand mount
ATC SCM10	995	2x IB	80	8	300	18,38,26	
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	150	31,72,43	
ATC SCM100	3683	3x Pt	88	8	-	40,84,53	1500 watts power handling
ATC SCM50A	4497	Active	-	8	350	31,72,48	With crossover and amplifiers
ATC SCM100A	5006	Active	-	8	350	40,84,59	With crossover and amplifiers
Audio Note AN-KB	499	-	90	8	100	28,46,23	Free space, stand mount
Audio Note AN-K/SP	699	-	90	6	100	28,46,23	Free space, stand mount
Audio Note AN-JB	799	-	93	8	150	38,58,25	Free space, stand mount
Audio Note AN-J/SP	999	-	93	8	150	38,58,25	Free space, stand mount
Audio Note AN-E/B	1299	-	94	8	150	36,84,28	Free space, stand mount
Audio Note AN-E/SP	1599	-	94	8	150	26,84,28	Free space, stand mount
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 SP 50	400	Pt	87	4	120	21,40,24	Carbon fibre bass unit
B&O Beovox RL1000	215	3x	86	8	60	32,40,13	Simplified RL6000
B&O Beovox CX50	285	2x IB	89	6	100	12,21,21	
B&O Beovox CX100	395	2x IB	89	6	200	12,32,21	
B&O Beovox RL6000	435	3x	87	8	100	41,54,18	Simplified RL7000
B&O Beovox 4500	450	2x Pt	87	8	90	45,38,8	
B&O Beovox RL7000	665	3x	88	8	200	50,70,24	Twin bass
B&O Beolab 4500	1125	Active	-	-	45	45,38,8	Attaches to wall, display
B&O Beolab 6000	1350	Active	-	-	80	20,110,21	Column, two amps, shielded
B&O Beolab 8000	2025	Active	-	-	100	15,132,15	Column, two built in amps
B&O Beolab Penta 3	2375	Active	-	-	150	22,165,34	Line array column, three-way
B&W 2001	120	Pt	87	4	80	18,28,20	Budget hi-fi range, black ash
B&W Solid Team	130	Pt	87	4	75	14,20,14	White & black finish
B&W Solid Team Bass	150	Sub	91	4	100	20,45,34	White & black finish
B&W CWM5	150	2x	89	8	70	16,22,7	In wall
B&W 2002	160	Pt	87	4	80	18,35,20	Budget hi-fi range, black ash
B&W DM600i	180	2x IB	87	4	100	21,36,25	Stand/shelf mount
B&W 2003	190	Pt	89	4	100	20,43,24	Budget hi-fi range, black ash
B&W Solid Twin Bass	200	Sub	91	4	150	45,20,60	White & black finish
B&W CWM6	220	2x	89	8	70	23,32,8	In wall
B&W Solid Monitor	230	Pt	90	8	150	17,24,15	Various colours
B&W DM610i	240	2x IB	89	4	150	24,49,31	Stand/shelf mount
B&W CWM8	250	2x	90	4	100	28,38,9	In wall
B&W 2004	250	Pt	91	4	120	20,65,24	Budget hi-fi range, black ash
B&W Solid Ovale	300	Sat/sub	88	4	100	-	Lifestyle speaker
B&W Solid Verticale	400	Sat/sub	88	4	100	-	Lifestyle
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 Matrix 805 V/H	845	Pt	87	8	120	33,33,21	Outboard tweeter (vert/horiz)
B&W DM640i	850	3x Pt	91	4	200	24,97,41	Floor standing
B&W Matrix 804	1395	Pt	89	8	200	26,92,26	Matrix enclosure
B&W Matrix 803 S2	1945	Pt	90	8	250	26,101,34	Matrix enclosure
B&W Matrix 802 S3	2445	Pt	90	8	500	30,104,37	Matrix enclosure
B&W Matrix 801 S3	3500	Pt	87	8	600	44,100,56	Floor, studio monitor
B&W Silver Signature	4500	Pt	88	8	120	25,45,24	External crossover
Bose XL1000	115	Pt	-	8	50	29,19,17	
Bose XL2000	160	Pt	-	8	70	36,23,18	
Bose XL3000	180	Pt	-	8	90	47,29,23	
Bose 101 M'ble Monitor	190	-	-	4	60	13,23,15	Black finish
Bose XL4000	220	Pt	-	8	100	57,32,30	
Bose VS100	250	-	-	8	-	23,15,15	
Bose 151 Environmental	270	-	-	6	60	24,14,16	Waterproof/suitable for extreme conditions
Bose 161 Freestyle	275	-	-	6	60	25,14,16	
Bose 201 Ser III	290	-	-	8	60	38,20,25	Direct/reflecting technology
Bose C'puter RoomMate	300	Active	-	-	60	24,14,16	Self powered AC/sh



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Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Bose Video RoomMate	300	Active	-	-	60	24,14,16	Self powered AC/shielded, vol control
Bose Roomate II	300	Active	-	-	60	24,14,16	Self powered AC/12V DC
Bose 301 VM	380	-	-	8	75	24,43,27	Direct/reflecting technology
Bose 305	430	2x	-	8	100	23,45,28	Tall stand mount, boundary
Bose A'mass AM3 II	500	-	-	4-8	50	36,20,20	Acoustimass technology
Bose 401	500	-	-	4	100	30,30,76	Direct/reflecting technology
Bose SE-5 Ser II System	760	-	-	4-8	100	90,100,18	-
Bose A'mass AM511	760	-	-	4-8	200	49,35,19	Acoustimass direct/reflecting
Bose A'mass AM7	830	-	-	4-8	100	35,49,19	Acoustimass direct/reflecting
Bose 601 MKIII	880	-	-	8	200	32,31,76	Direct/reflecting technology
Bose 901 V1	1650	1x	-	8	-	33,53,32	Direct/reflecting technology
Boston Acoustics HD5	139	2x	89	8	50	25,16,18	Bookshelf, black
Boston Acoustics 325	139	-	90	4	50	17,17,5	Wall/ceiling white flush mount
Boston Runabout	169	-	89	8	50	22,15,16	White indoor/outdoor system
Boston Acoustics HD7	169	2x	90	8	75	36,23,18	Bookshelf, black
Boston Satellites	170	2x	-	-	-	-	Satellite speakers
Boston Acoustics 350	179	-	90	4	50	24,17,6	Wall/ceiling white flush mount
Boston Acoustics 335	179	-	90	8	50	18,9	Wall mount, round
Boston Acoustics HD8	199	-	90	8	75	46,29,20	Stand/shelf, black
Boston 360 Ser II	209	-	89	8	60	22,15,7	Wall/ceiling, white, flush mount
Boston Acoustics HD9	249	2x ABR	90	8	100	62,32,25	Stand/shelf mount
Boston Acoustics 380	249	-	90	8	75	31,24,8	Wall/ceiling white flush mount
Boston Acoustics Voyager	299	-	89	8	60	26,16,17	White indoor/outdoor, metal
Boston Acoustics SW10	449	Sub	-	-	100	34,17,42	Powered subwoofer
Boston SubSat Six	450	Sat/sub	-	-	100	-	Passive subs and two satellite
Boston Lynfield 300L	1499	-	83	8	250	23,34,28	Stand mount, black
Boston Lynfield 500L	4449	-	85	5	350	122,23,47	Free stand, separate bass/top
Canon S-30	180	2x Pt	90	6	75	25,31,28	Wide imaging stereo
Canon V-100	210	2x Pt	90	4	75	25,32,17	Corner mount
Canon V-SB100	250	Sub	88	6	150	37,34,21	Subwoofer for V100
Canon S-50	350	2x Pt	89	8	100	25,31,25	Wide imaging stereo
Canon S-70	695	2x Pt	89	6	150	25,78,25	Wide imaging stereo
Castle Trent II	189	Pt	89	8	60	20,34,18	Shelf/stand, nine finishes
Castle Durham II	249	Pt	89	8	75	22,40,23	Shelf/stand, nine finishes
Castle Durham 900	279	Pt	90	8	85	22,40,23	Shelf/stand, nine finishes
Castle York	349	Pt	89	8	100	26,43,22	Shelf/stand, nine finishes
Castle Chester	649	-	90	8	100	23,91,25	Free standing, nine finishes
Castle Howard	999	-	90	8	125	26,104,41	Free standing, nine finishes
Castle Winchester	1499	3x	90	8	150	42,108,23	Free standing, quarter wave
Celestion 1	109	-	86	8	50	16,27,21	-
Celestion CSG	129	-	89	6	75	33,13,15	-
Celestion 3 MkII	129	-	88	8	75	21,31,18	Integrated LF/baffle moulding
Celestion CST135	139	-	86	8	90	52,19,34	-
Celestion CS2	145	-	86	8	60	16,29,22	-
Celestion CS4	169	-	87	8	75	18,33,23	-
Celestion 5 MkII	169	-	89	8	90	25,35,21	Larger version of Celestion 3
Celestion 9	269	-	89	8	100	21,50,25	-
Celestion 15	389	-	89	8	100	21,100,23	-
Celestion SL6Si	429	2x	84	8	120	20,38,27	Compact stand mount, free space
Celestion CS6	449	-	88	8	100	19,85,31	-
Celestion CS8	499	-	88	8	120	19,100,31	-
Celestion 100	539	-	84	8	120	21,42,26	-
Celestion SL12si	629	-	86	8	150	20,53,29	-
Celestion SL600si	820	-	82	8	120	20,37,24	Aerolam lightweight enclosure
Celestion 300	1099	-	84	8	120	21,97,33	-
Celestion 800	1435	-	82	8	120	20,37,24	-
Cerwin Vega L-7	150	2x	92	8	75	23,36,23	Bookshelf, high sensitivity
Cerwin Vega VS8	250	2x	94	6	100	28,51,29	Bookshelf
Cerwin Vega SAT-6	300	Sat/sub	95	-	125	22,25,32	3 box satellite/subwoofer
Cerwin Vega VS10	350	3x	95	6	125	33,70,29	Floor standing
Cerwin Vega VS12	550	3x Pt	97	4	250	42,81,38	Floor standing
Cerwin Vega DC10	550	3x Pt	96	-	200	29,94,35	Floor standing
Cerwin Vega DC12	650	3x Pt	98	-	300	36,98,35	Floor standing
Cerwin Vega VS15	700	3x Pt	102	4	400	46,90,47	Floor standing
Cerwin Vega DC15	850	3x Pt	100	-	500	44,103,46	Floor standing
Cerwin Vega 1515	1300	6x Pt	103	4	600	44,135,46	Floor standing, high sensitivity
Chord Sys Audio 905	249	2x	-	-	-	-	-
Clements 300si	645	-	89	4-8	90	24,36,36	-
Clements 600si	995	-	88	4-8	100	24,81,36	-
Clements Reference 1	1695	-	86	8	100	20,43,29	-
Clements Reference 7	3750	-	88	4.5	200	25,114,4	-
Dali 102	250	-	88	6	100	21,32,26	-
Dali 104	400	-	93	4	120	86,22,27	-
Dali 310	500	-	93	8	120	24,50,34	-
Dali 400	700	-	93	4	180	24,97,34	-
Dali 710	900	-	89	8	180	28,97,34	-
Dali 810	1000	-	92	4-8	150	29,104,38	-
Dali Skyline 1000	1600	-	88	-	120	-	-
Dali Skyline 2000	2200	-	88	4	120	51,160,45	-
Dawn Audio Chorus BS	482	2x IB	89	8	-	26,38,21	Bookshelf
Dawn Audio Chorus FS	698	2x IB	89	8	-	26,88,21	Floor standing
Dawn Audio Symphony	1995	3x IB	91	8	-	34,113,32	Floor standing
Denon SCM2	80	IB	87	6	70	19,28,20	UK designed & built
ECA SERV A.2	1850	2x Pt	80	8	150	22,102,30	True ribbon tweeter
Epos ES11	395	Pt	87	8	75	20,38,25	Free space, 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
LOUDSPEAKERS							
Epos ES14	595	Pt	87	8	100	23,49,29	Free space, stand mount
Faraday FS1	225	-	87	8	75	27,46,25	-
Faraday SG	345	-	89	4	75	27,26,25	-
Faraday FSS	575	-	90	4	80	27,46,25	-
Fullers Sultan	399	2xPt	91	8	50	24,51,30	-
Fullers Pharaoh 1	649	-	88	8	60	20,30,20	Curved side panel
Fullers Audio Pharaoh 1	649	-	88	8	70	20,30,20	-
Fullers SSphinx	839	3x	89	8	70	25,91,30	-
Fullers A Sphinx	999	-	89	8	70	25,91,30	-
Fullers Pharaoh 2	1200	-	88	8	80	39,100,31	Pharaoh 1 with added bass enclosure
Fullers A Pharaoh 2	1200	-	88	8	80	39,100,31	-
Fullers Pharaoh 3	2499	-	88	8	150	46,118,45	Pharaoh + bass & subbass enclosures
Fullers A Pharaoh 3	2499	-	88	-	-	46,118,45	-
Genelec 1019A	1572	Active	-	-	28	23,31,25	-
Genelec Blamp 1031A	2068	Active	-	-	104	25,39,29	-
Genelec Triamp S30	3055	Active	-	-	108	32,50,32	-
Genelec Triamp 1037A	4982	Active	-	-	191	40,68,30	-
Genexa GX330	80	-	-	6	50	35,21,24	-
Genexa GX-650	180	-	90	8	60	23,76,26	-
GLL Arena	89	-	87	6	70	26,23,14	-
GLL Maxim	119	-	86	6	100	10,26,17	-
GLL Mezzo	159	-	88	6	100	21,36,25	-
GLL Magnum	199	-	86	6	100	25,42,29	-
Goodmans Active 75	65	Active	-	-	80	-	-
Goodmans M100	80	2x	86	8	75	17,26,20	Bookshelf, close to wall
Goodmans HT100	100	-	86	8	60	25,53,20	-
Goodmans HT170	150	-	92	8	100	25,70,22	-
Grundig MBX310	80	3xPt	-	4	70	18,42,29	3 drivers, 2 way
Grundig BX1	150	2x Pt	-	4	60	23,40,30	16 litre
Grundig BX2	230	3x Pt	-	4	80	24,49,33	22 litre
Grundig BX3	350	2x Pt	-	4	120	24,107,34	53 litre, 3 drivers, 2 way
Harbeth HL-P3	479	IB	83	4	100	19,31,17	Free standing, shielded, biwire
Harbeth BBC LS3/5A	539	IB	82	10	75	19,31,19	Free standing
Harbeth HL-5	999	Pt	86	8	100	63,33,32	Free standing
Harbeth BBC LS5/12A	999	Pt	82	8	120	60,19,22	Free standing, biwire, shielded
Harman-Kardon LS0200	149	-	87	8	50	21,35,30	-
Harman-Kardon LS0300	199	-	88	8	75	21,38,80	-
Helios Syrius IV	830	-	90	4	200	23,61,28	-
Helios Syrius III	1330	Pt	90	8	250	31,97,16	-
Helios Syrius II	1975	Pt	95	4	300	36,107,16	Floor standing, biwire
Helios Syrius I	2500	Pt	93	4	500	36,107,16	Floor standing, biwire
Heybrook Prima	130	Pt	87	6	60	20,29,18	Bookshelf or stands
Heybrook Solo	189	2x	89	6	75	23,36,23	Boundary design, stands required
Heybrook HB1	259	2x	90	8	75	29,47,23	Boundary, stands required
Heybrook Trio	359	2x	89	8	75	24,47,25	-
Heybrook Quartet	555	-	90	8	80	24,41,22	-
Heybrook Sextet	1099	3x	88	8	200	27,90,20	With stands
Impulse H7	785	Horn	88	8	70	14,80,29	Floor standing
Impulse H6	1350	Horn	89	8	100	19,91,35	Floor standing
Impulse H5	1675	Horn	93	8	100	27,90,45	Floor standing
Impulse H2	2250	Horn	94	8	100	26,116,45	Floor standing
Impulse H1	3400	Horn	96	8	100	36,103,68	Floor standing
Infinity Ref 10	200	IB	90	6	75	23,37,23	Pedestal
Infinity Ref 20	300	IB	90	6	100	27,47,26	Pedestal
Infinity Inf IV Sat	300	IB	90	6	80	16,24,18	Wall mount, shielded
Infinity Ref 30	400	IB	90	6	100	27,84,25	Floor standing
Infinity Inf Micro	400	Pt/sub	90	6	100	21 x 127d	Two satellites and passive sub

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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-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity, Hybrid - dynamic

bass/ESL or ribbon top.
Sens - output at given power input level.
Impedance - in ohms. Power - maximum recommended amplifier output.
Size - width x height x depth in cm.

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



Key to loudspeakers
Price - typical retail, to nearest pound.
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amp for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity, Hybrid - dynamic

bass/ESL or ribbon top.
Sens - output at given power input level.
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Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Jamo SW160 System	230	-	90	8	-	20,34,48	Compact passive subwoofer
Jamo Arnet	230	2x Pt	88	8	60	35,40,9	Shape and size of shallow 20 inch TV
Jamo Cornet 65.3	230	3x Pt	91	6	120	27,47,27	Black ash - Mahogany £20 extra
Jamo 307	270	2x Pt	87	6	70	18,31,27	Stand mount
Jamo Cornet 70.3	280	3x Pt	90	6	80	47,23,27	Black ash - Mahogany £20 extra
Jamo BX100	300	3x Pt	91	8	100	22,55,28	Floor or stand mount
Jamo 407	350	2x Pt	88	6	80	22,41,29	Stand mount
Jamo Graphic	350	2x Pt	88	6	60	39,44,8	Wall mount
Jamo Cornet 80.3	350	3x Pt	90	6	140	26,87,27	Black ash - Mahogany £20 extra
Jamo Pro 200	370	3x Pt	92	8	200	38,63,30	
Jamo Atmosphere	380	2x Pt	88	8	60	27,37,16	Wall mount, doubles as lamp
Jamo D365	390	-	96	4-8	200	46,78,35	
Jamo BX150	390	3x Pt	82	8	150	28,83,31	Floor mount
Jamo Silhouette	400	-	90	5	80	25,122,17	
Jamo SW500 System	430	2x	90	8	140	41,38,53	Passive stereo subwoofer
Jamo BX200	450	3x Pt	83	8	250	43,72,33	Floor mount
Jamo 477	500	2x Pt	86	4	100	19,77,29	Floor standing
Jamo Pro 300	530	3x Pt	93	8	300	44,75,34	
Jamo 507	700	3x Pt	88	4	150	22,91,37	
Jamo Pro 400	800	3x Pt	94	8	400	52,90,43	
Jamo 707	900	3x Pt	90	4	200	24,104,39	
Jamo Oriol	6000	3x	87	6	300	40,178,30	Floor standing, coupled cavity
JBL 4208	449	-	89	8	300	29,45,23	
JBL L1	479	2x Pt	87	8	200	25,40,20	Asymmetric, time aligned
JBL HTS-1	629	-	-	-	150	-	
JBL L3	699	2x Pt	89	8	200	30,86,24	Asymmetric, time aligned
JBL HTS-2 system	800	-	-	-	4	150	
JBL HTS-3	999	-	-	-	180	-	
JBL L5	1299	3x Pt	90	6	300	26,45,33	Asymmetric, time aligned
JBL Ti 1000	1500	2x IB	89	4	150	20,30,13	Asymmetric, double wall
JBL L7	1699	4x Pt	89	4	200	-	Asymmetric, time aligned
JBL Ti 2000	2000	3x IB	89	4	200	33,82,30	Asymmetric, double wall
JBL Ti 3000	2499	3x IB	90	6	200	46,105,35	Asymmetric, double wall
JBL i 5000	3499	3x IB	91	6	300	48,114,38	Asymmetric, double wall
Jordan Watts JH200	372	1x IB	86	8	80	19,33,17	Bookshelf or stand mount
Jordan Watts JH FI	380	1x Pt	86	8	30	35,40,15	Bookshelf, cast alloy cone
Jordan Watts JH400	590	1x IB	86	8	80	28,32,17	'Aspect' enclosure shape, stand mount
Jordan Watts Aspt1.1	1950	2x IB	85	8	100	30,93,40	'Aspect' enclosure shape, floor standing
Jordan Watts JH5K	4440	2x IB	89	8	250	47,126,40	Floor stand, line array
Jorda W atts JH10K	8520	2x IB	92	8	500	47,156,40	Floor stand, line array
JPW Minim SGL SHD	50	2x	87	6	70	13,23,10	
JPW Satellite SGL SHD	50	2x	85	8	70	13,23,10	
JPW Satellite	80	2x	85	8	70	13,24,10	
JPW Minim	80	2x	87	8	70	19,28,20	135mm bass, 14mm treble
JPW Minim Pair Solid	89	2x	87	6	70	19,28,20	
JPW Sonata Vinyl	100	2x	87	8	70	13,23,10	
JPW Sonata	120	2x	87	8	70	23,32,22	165mm bass, 14mm treble
JPW Subwoofer	130	1x	95	8	80	25,51,27	
JPW Sonata Plus	140	2x	87	8	70	23,32,22	165mm bass, 25mm treble
JPW P1 Vinyl	150	2x	89	8	70	13,23,10	
JPW P1	170	2x	89	8	70	26,44,25	200mm bass, 19mm treble
JPW AP2	200	2x	89	8	80	26,44,25	200mm bass, 19mm treble
JPW AP3	230	2x	88	8	100	26,52,29	200mm bass, 19mm treble
JVC SPX220TBK	100	3x Pt	90	8	60	24,66,24	
JVC SPX50BK	120	3x Pt	90	8	60	24,66,24	
JVC SPX770BX	150	3x Pt	90	8	80	28,75,25	
JVC SPX990BK	230	3x Pt	91	8	100	31,86,27	
JVC SX911WD	660	3x Pt	91	6	150	38,63,35	
JVC SX500	700	2x Pt	90	6	180	27,45,28	
KAL Mini-Ref MkII	395	-	86	8	120	23,27,17	
KAL Mini-Tower	619	-	89	6	150	17,90,22	
KAL Compact Ref	650	-	89	8	140	23,36,27	
KAL Tunesal	795	-	89	8	150	23,100,27	
KAL Trans-double	1500	-	89	8	250	23,112,36	
KAL Warlock	1600	-	90	6	250	25,113,36	
KEF K120	169	2x IB	87	8	80	21,34,25	Stand/bookshelf
KEF Q10	199	2x Pt	88	6	100	19,28,24	Uni Q, shielded
KEF K140	239	2x IB	89	8	100	26,49,25	Stand/bookshelf
KEF K160	329	2x ABR	89	8	150	26,75,25	Floor standing
KEF Q30	349	2x Pt	88	6	125	19,70,28	Uni Q, shielded, floor standing
KEF Q60	419	2x Pt	90	6	175	19,102,28	Uni Q,3 shielded, floor standing
KEF Q50	499	3x Pt	89	6	150	19,80,28	Uni Q, shielded, floor standing
KEF 101/3	549	2x	89	4	150	22,50,27	Uni Q, bass EQ option
KEF Q80	569	2x ABR	89	8	125	25,86,28	Uni Q, floor standing
KEF Q70	699	3x	90	6	175	19,102,28	Uni-Q, shielded, floor standing
KEF Q90	739	3x Pt	89	8	150	25,89,32	Uni Q, floor standing
KEF 102/2MS	749	2x	87	6	150	22,33,27	Uni Q, shielded shelf/stand mo
KEF 103/4MS	1199	3x Pt	91	4	200	22,90,31	Uni Q, shielded, coupled cavit
KEF 103/4S	1249	3x CC	91	4	200	22,90,31	'Audiophile' 103/4MS
KEF 104/2	1595	3x	92	4	250	28,90,41	Floor standing, coupled cavity
KEF 105/3	2295	4x Pt	93	4	300	28,111,41	Uni Q, coupled cavity bass
KEF 105/3S	2345	4x Pt	93	4	300	28,111,41	Uni Q, audiophile 105/3
KEF 107/2	3695	3x	92	4	350	33,117,45	Floor standing, Kube equaliser
Kenwood LS-770G	260	Pt	88	4	110	27,48,26	European design
Kenwood LS-300G	300	Pt	82	8	60	21,35,30	European design

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
LOUDSPEAKERS							
Kenwood LS-880G	360	Pt	86	4	160	28,51,26	Titanium tweeter
Kenwood LS-500G	500	Pt	87	4	100	22,44,28	European design
Kenwood LS-700G	1200	Pt	87	4	120	30,90,30	European design
Kenwood LS-1700G	1700	Pt	87	4	160	34,110,38	European design
Keswick Audio Aria	269	2x	88	8	70	21,42,27	Bookshelf
Keswick Audio Volante	499	-	90	8	85	21,85,27	Floor standing
Keswick Audio Figaro	799	-	86	8	125	19,28,27	Features solid timbers
Keswick Audio Alto	999	Sub	87	8	150	19,70,27	To match Figaro
Koss SA10	19	Active	-	-	-	-	High imp
Koss SA30	36	Active	-	-	-	-	High impedance
Linaeum LFX Wood	649	Hybrid	90	-	-	16,22,18	Modified ribbon/dynamic
Linaeum LSII	991	Hybrid	90	-	-	30,150,38	Modified ribbon/dynamic
Linaeum LFX Corian	1399	Hybrid	90	-	-	16,22,18	Modified ribbon/dynamic
Linn Index	259	2x IB	87	8	-	21,44,24	30 watts minimum
Linn Tukan	398	2xIB	87	8	30	19,30,18	Multipurpose
Linn Kelidh Passive	595	2x IB	87	4	60	20,83,28	Floor standing, 60w minimum
Linn Kelidh Aktiv	1090	2x IB	-	-	-	20,83,28	Floor standing, boundary
Linn K4ber Passive	1298	3x IB	87	4	60	20,90,28	Integral stands, 60w minimum
Linn K4ber Aktiv	1995	3x IB	-	-	-	20,90,28	Integral stands, boundary
Linn Keltic Aktiv	4400	3x IB	-	-	-	26,104,37	Integral stands, boundary
Living Voice Tone Scout	5000	-	99	8	100	64,110,70	Floorstanding, three-way
Living Voice Air Partner	11990	-	99	8	100	64,160,90	Floorstanding, Vitavox drivers
Lowther Fidelio	1299	Horn	96	8	100	29,100,43	
Lowther Academy	1499	Horn	98	4	100	29,100,43	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
Lumley Reference LM4	375	2x	86	6	120	18,36,22	Stand mount
Lumley Reference LM5	499	2x	88	6	150	25,46,21	Stand mount
Lumley Reference LM6	650	2x	88	6	150	25,81,21	Floor standing
Lumley Reference LM3	895	3x	90	8	120	27,87,28	Floor standing
Lumley Reference LM2	2300	4x	88	8	200	33,110,29	Open baffle
Lumley Reference LM1	8500	5x	89	4	500	71,122,40	2 box, open baffle
MAG Audio Audio A90	3600	Ribbon	80	3.7	300	52,150,8	Two-way full range ribbon
Magnepan SMGa	688	-	90	8	150	-	
Manticore Minaret	450	IB	94	8	100	23,15,11	Nearfield monitor
Manticore Minaret F1	750	IB	94	8	100	23,15,11	Nearfield monitor
Manticore Matisse	1300	-	90	8	200	100,28,22	Fibre/ram cabinets
Martin-Logan Statement 0	0	Hybrid	87	-	-	23,140,10	ESL/dynamic, biwire,
Ma tin-Logan Aeriis	2222	Hybrid	89	-	-	23,122,30	Two-way
Martin-Logan Stylos	2495	Hybrid	2x	88	-	23,35,28	In wall
Martin-Logan Sequel II	3222	Hybrid	89	-	-	31,160,29	Dynamic bass/electrostatic, two-way
Martin-Logan CLS IIz	4333	ESL	86	-	-	62,127,32	Full range panel
Martin-Logan Quest	4991	Hybrid	90	-	-	42,160,29	Dynamic bass/electrostatic, two-way
M-L Monolith IIP	8730	Hybrid	89	-	-	59,163,28	ESL/dynamic, two-way
M-L Monolith IIX	9354	Hybrid	89	-	-	59,163,26	ESL/dynamic, active crossover
Metaxas Empress	3850	ESL	88	8	100	50,150,8	Full range single panel ESL
Metaxas Czar	8250	ESL	94	8	100	70,230,8	Full range 3-panel ESL
Metaxas Emperor	19500	ESL	99	8	250	100,230,8	Full range, multi-panel ESL
Mission 760i	130	2x Pt	89	6	75	18,30,20	Stand mount, boundary siting
Mission 760i SE	150	2x Pt	89	6	75	18,30,20	Stand mount, boundary siting
Mission 780	200	2x pt	89	-	-	18,30,26	Stand mount, near wall siting
Mission 762i	250	2x Pt	92	8	125	25,50,29	Stand mount, boundary siting
Mission 751	300	2x Pt	89	-	-	19,32,27	Stand mount, inverted
Mission 763i							



KENWOOD KA5040R AMPLIFIER
2 x 80W RMS, R/C, Source Direct,
MM-MC, A/B Spk O-P
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High quality, 2X 20W, 5 inputs, inc. MM Phono.
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SONY TCK 611S CASSETTE DECK
'WHAT HI-FI AWARD WINNER'
3 Head + Motor, Dolby S noise reduction
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Bistream Conversion, FTS, Random play,
Digital outputs, Synchro Recording etc.
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MARANTZ PM44SE
Audiophile 2X 45W RMS, Bi-wire spk o/p
NOW IN STOCK!!

CLEARANCE ITEMS

Loudspeakers:

- Boston A60, was £139.95 NOW £89.95
- Bose 301, bk, was £329.95 NOW £289.95
- Celestion 3rd Dimension, was £189.00 NOW £129.00
- Jamo & Studio Power..... TO CLEAR
- Infinity Ref. 20, was £249.95 NOW £149.95
- Tannoy 615 mk1 (bk) was £749.99 NOW £599.95
- Tannoy 613 mk1 (bk) was £599.99 NOW £469.95
- Tannoy 603 Mk1, was £129.99 NOW £94.95
- W/dale DIA.IV was £119.95 NOW £59.95
- Mission 7631, 7641 & 7651..... TO CLEAR

Amplifiers:

- Kenwood KA3020, 3050R, 4040R..... TO CLEAR
- 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 RA930AX Amplifier was £175.00 NOW £149.95
- Rotel RA840BX4, was £249.95 NOW £149.95
- Sony TAF170, was £109.95 NOW £84.95

CD Players:

- Aiwa XC750, was £199.95 NOW £159.95
- Aiwa XC950, was £249.95 NOW £199.95
- Kenwood DPM6650 Multiplay was £269.95 NOW £209.95
- 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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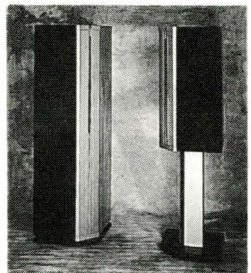
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Suggested Systems

The following suggested system package includes the NAD 5120 Turntable. Alternative items: ie CD Player/Turntable/Cassette deck are available options.

SPEAKERS	JPW Sonata Wharfedale DIA 4 Celest on 1 Mission 760i	Tannoy 603 Celestion 3 Boston HD5	Mission 761i BW.DM600i Tannoy 605 AR.152 Infinity Ref/20	Tannoy 607 Mission 780 Boston HD8	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 Aiwa XC750, £89.00 Denon DCD1290, add £209.00 Marantz CD42/2, add £399.00 Marantz CD52/2, add £120.00 Marantz CD72, add £199.00 NAD 502, add £99.00 Pioneer PDS801, add £189.00 Dual CS503-2, add £60.00 Dual CS505-4, add £99.00 Project 1, add £50.00 Thorens TD280U, 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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Acoustic Ribbon Technology
100w Bi-wired, real wood veneer
INC 'K' Stands
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- Amplifiers:**
- AiwaXA950 £229.95
 - Denon PMA480R £219.99
 - Herman Kardon HK6250 £279.95
 - Marantz PM44SE NEW! £199.95
 - NAD 304 £239.95
 - Pioneer A400X £299.95
 - Rotel RA935BX £199.95
 - Technics STOCKED
 - Yamaha AX570 £289.95

- CD Players:**
- Aiwa XC300 £149.99
 - Aiwa XC750 £199.95
 - Denon DCD595 £179.99
 - Denon DCD1290 £329.99
 - Kenwood DP2050 £169.95
 - Kenwood DP7050 £249.95
 - Marantz CD53 £199.90
 - Marantz CD63 £249.90
 - Marantz CD52S2Smk2 REDUCED TO CLEAR
 - NAD 501 £179.95
 - NAD 502 £229.95
 - Pioneer PDM602 £269.95
 - Rotel RCD965BX £299.95
 - Rotel RCD965BX Discrete £375.00
 - Technics SLP5620A £199.95
 - Yamaha CDX570 £239.95

- Cassette Decks:**
- NAD 6100, was £299.95 NOW £259.95
 - Kenwood KX5030, was £199.95 NOW £149.95
 - Aiwa ADP450 £119.95
 - Aiwa ADP810 3HD £229.99
 - Denon DRM540 £159.99
 - Denon DRS810 3HD £299.99
 - Denon DRW760 Twin £249.99
 - Kenwood KX-3050 £229.95
 - Marantz SD53 £229.90
 - Marantz SD63 £269.90
 - Marantz SD415 £209.90
 - Nakamichi DR3 £349.95
 - NAD 602 £199.95
 - Sony TCK-611S 3HD £289.95
 - Technics STOCKED
 - Yamaha KX-260. 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 £199.95
 - Sony STS311LB £179.95

- AV Amps/Receivers:**
- Denon AVC3020 £729.99
 - Denon DRA345R £249.95
 - Denon DRA645RD/RDS £319.95
 - Kenwood KRA4050 £229.95
 - Kenwood KRV5060 RDS £349.95
 - Kenwood KRV7050 RDS £399.95
 - Marantz PM700AV £449.90
 - Marantz SR53 & 63 STOCKED
 - NAD 705 £329.95
 - NAD 701 £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
 - NAD5120 £119.95
 - NAD 533-Rega250 £199.95
 - Project.5 Ort. OM3 cart. £145.00
 - Project11 Ort.51 Decart. £185.00
 - Project12 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 TD166 V1 + Rega RB250 £299.95
 - Thorens TD280 V1 + AT95E £269.95

- Loudspeakers:**
- Bose AM3 Mk2 STOCKED
 - Bose AM5 Mk2 STOCKED
 - B&W DM500i, £101.620i STOCKED
 - Boston HD3,5,7,8,9/SW10 STOCKED
 - CELESTION STOCKED
 - Cerwin Vega AT/DC&VS STOCKED
 - Jamo Pro 200/300/400 STOCKED
 - Mission 760i £129.90
 - Mission 760i/SE £149.95
 - Rogers LS2A/2 £229.95
 - Rogers LS8A £499.95
 - Tannoy SIXES Mk 2 STOCKED

And many others, call for further details!

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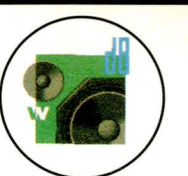


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Key to loudspeakers
Price - typical retail, to nearest pound.
Type - 2x, 3x etc - number of independent drive units. Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity, Hybrid - dynamic

bass/ESL or ribbon top.
Sens - output at given power input level.
Impedance - in ohms. Power - maximum recommended amplifier output.
Size - width x height x depth in cm.
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.



Key to loudspeakers
Price - typical retail, to nearest pound.
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity, Hybrid - dynamic

bass/ESL or ribbon top.
Sens - output at given power input level.
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
LOUDSPEAKERS							
Naim SBL Passive	1708	-	88	6	75	27,89,27	Boundary, floor standing
Naim DBL Active	6991	-	-	-	200	65,120,40	Boundary, floor standing
Naim DBL Passive	7672	-	92	4	200	65,120,40	Boundary, floor standing
Neat Petite	595	2x	87	6	100	20,30,18	
Orelle Orator II	699	-	91	8	100	27,40,30	Time aligned, biwire
Origin Live OLAV	289	-	88	8	100	20,30,19	
Origin Live OL2B	349	-	88	8	100	19,80,19	Floor standing
Origin Live OL-1A	399	-	86	8	150	20,30,19	
Origin Live OL-2A	469	-	86	8	150	19,80,19	Floor standing
Origin Live OL-1	499	-	86	4	150	20,30,19	
Origin Live OL-2	599	-	86	8	150	19,80,19	Floor standing
Origin Live OL3	975	3x	88	8	150	19,83,23	Floor standing
Origin Live Conqueror	1600	3x	89	8	150	23,87,23	Floor standing
Pentachord Pentode	0	IB	87	8	80	20,74,20	Active crossover, including electronics
Pentachord P'column	0	IB	87	4	80	21,108,20	Including active crossover, for two amps
Pentachord B	0	IB	87	8	80	52,35,52	Active crossover, including electronics
Pentachord A	0	2x IB	87	8	80	21,28,20	Direct coupled
Philips Legend FB720	200	Pt	80	7	75	21,37,31	
Philips DSS930	1300	Active	-	-	-	22,58,33	Active digital loudspeaker
Pioneer CS301	120	3x Pt	90	8	120	27,54,24	Bookshelf
Pioneer CS501	170	3x Pt	90	8	140	31,53,25	Bookshelf
Pioneer CS701	230	3x Pt	90	8	190	35,70,28	Bookshelf
Pioneer S4UK	250	2x Pt	88	6	80	21,37,28	No crossover, UK optimised
Pioneer S60	270	2x	87	4	80	22,47,28	Bookshelf
Pioneer CS901	280	3x Pt	92	8	220	39,75,29	Bookshelf
Pioneer S80	370	2x	88	4	80	23,56,28	Bookshelf
Pioneer S200	600	2x	89	4	120	26,90,34	Biwire, floor standing
Pioneer S400	950	2x	89	4	160	27,96,38	Biwire, floor standing
Polk S4	200	2x Pt	91	8	100	24,39,18	Stand mount, free standing
Polk M3	200	2x Pt	89	8	100	17,29,21	Multi-app, including wall bracing
Polk S6	300	2x ABR	91	8	125	26,54,20	Stand mount
Polk S8	450	2x ABR	90	8	150	29,64,22	Stand mount
Polk S10	600	2x ABR	91	8	200	32,74,26	Floorstanding
Polk LS50	800	2x Pt	89	8	250	27,83,29	Floorstanding
Polk LS70	1200	2x Pt	90	8	250	31,94,37	Floorstanding, biampable
Polk LS90	1700	3x Pt	90	8	250	31,94,37	Floorstanding, biampable
Posselt Alpha I	950	Pt	89	8	60	24,44,28	
Posselt Alpha II	1200	Pt	89	8	90	23,100,27	
Posselt Alpha III	1350	Pt	89	8	100	26,102,30	
Posselt Alpha IV	1500	Pt	89	8	135	27,104,31	
Posselt Albatros	2200	Hrn	93	6	200	31,186,32	Ultra sensitive
Proac Tablet 3	479	-	87	8	100	17,28,23	
Proac Studio 100	699	-	88	8	150	20,40,25	
Proac Response 1 S	919	-	87	8	100	17,30,24	
Proac Response 2	1634	-	88	8	150	23,45,281	
Proac Response 3	3065	-	90	8	300	28,118,30	
Proac Response 3 Sig	4935	-	90	8	300	28,118,30	
Prof Monitor Co TB1	399	2x Pt	90	8	150	20,40,25	Shielded version available
Prof Monitor Co LB1	998	2x	89	4	300	18,53,25	Transmission line
Prof Monitor Co AB1	1598	2x	89	6	400	26,79,43	Transmission line
Prof Monitor Co MB1P	4681	2x	91	8	500	38,87,53	Transmission line
Prof Monitor Co BB5P	6754	2x	91	4	600	43,104,79	Transmission line
Quad ESL-63	2860	ELS	86	8	100	66,93,27	Panel, simulates point source
RCF Mytho 1	595	-	88	8	150	28,16,24	
RCF Mytho 2	795	-	85	8	200	38,22,31	
RCF Mytho 5	1295	-	85	8	200	84,16,27	
RCF Mytho 3	1395	-	89	8	250	95,22,31	
RCF Mytho 5	1725	-	89	8	300	95,28,34	
Realistic Minimus 3.5	30	-	-	-	15	9,15,5	
Realistic Minimus 21	30	-	-	-	10	15,24,13	
Realistic M' mus 26	56	-	87	8	40	18,28,11	
Realistic Minimus-7	60	-	87	8	40	11,18,11	
Realistic Minimus-77	100	-	86	8	55	14,22,11	
Rega Kyte	198	2x	-	-	-	19,31,19	Stand/wall/shelf mount
Rega EL8	298	2x	-	-	-	17,72,20	Floor stand
Rega ELA	450	2x	-	-	-	30,80,20	Floor stand
Rega XEL	1040	2x	-	-	-	20,82,30	Floor stand
Rehdeko RK115	1200	Pt	104	8	-	34,42,28	
Rehdeko RK125	2300	Pt	102	8	-	34,61,28	
Rehdeko RK145	3400	Pt	102	8	-	39,66,29	
Rehdeko RK175	6500	Pt	106	8	-	50,96,37	
REL Strata	499	Sub	-	-	1kw	42,52,31	Active, internal amp
REL Stadium	795	Sub	-	-	1kw	58,52,36	Active, internal amp
REL Stentor	1495	Sub	-	-	1kw	59,56,37	Active, internal amp
REL Studio	2995	Sub	-	-	1kw	69,62,52	Active, internal amp
Richard Allen Min 2	129	-	86	8	100	16,30,20	
Richard Allen Min Gold	149	-	86	8	100	16,30,20	
Rogers LS2A/2	229	-	87	8	100	23,36,21	Use about 30cm from wall
Rogers LS6A/2	399	-	89	8	150	27,51,28	Stand mount, free space
Rogers Studio 3	449	-	85	8	45	19,30,16	
Rogers LS8/A	499	-	90	8	150	26,86,25	
Rogers P20	750	2x Pt	88	8	150	26,42,30	Stand mount, stands available
Rogers Studio 7	880	-	89	8	150	30,63,30	
Rogers P22	1100	2x Pt	88	8	150	26,85,30	Floor stand, sloping baffle
Rogers LS5/9	1531	-	87	8	100	28,46,27	

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	
LOUDSPEAKERS								
Rogers P24a	1800	-	86	4	250	25,104,35	Internal bass, floor standing	
Roksan Qjan 3	895	Pt	90	8	250	28,76,460	Floor standing, sprung tweeter	
Royd A711	115	-	89	8	60	20,31,18	Bookshelf or near wall sitting	
Royd A7 Series II	115	Pt	89	8	60	31,20,18	Near wall sitting	
Royd Topaz	173	Pt	89	8	100	31,20,18	Near wall sitting	
Royd Sapphire II	245	Pt	89	8	100	31,20,18	Biwire, near wall sitting	
Royd The Minstrel	259	Pt	86	8	100	69,18,12	Side port, floor standing	
Royd Sintra II	375	Pt	89	8	100	31,20,18	Biwire, near wall sitting	
Royd The Sorcerer	595	Pt	86	8	120	31,20,18	Front port, near field monitor	
Royd The Abbot	665	Pt	90	8	120	81,20,30	Floor standing, free space	
Royd The Prior	978	Pt	90	8	150	96,37,26	Floor standing, free space	
Ruark Swordsman II	299	2x IB	87	8	100	20,38,27	Bookshelf or stand mount	
Ruark Sabre II	385	2x IB	87	8	100	23,37,27	Bookshelf or stand mount	
Ruark Templar	479	2x IB	87	8	100	19,70,27	Floor standing	
Ruark Talisman II	699	2x Pt	88	8	100	23,84,32	Floor standing	
Ruark Broadsword II	849	2x IB	86	8	120	29,43,38	Stand mount	
Ruark Crusader II	1495	3x Pt	88	6	150	24,92,32	Floor standing	
Ruark Equinox	1749	2x Pt	88	6	150	25,88,34	Including stand and external crossover	
Ruark Accolade	2549	3x Pt	89	8	200	29,100,38	Floor standing	
Sansui SP-X111K	125	-	89	6	50	18,30,20		
SD Acoustics SD3	399	Pt	87	8	100	20,38,30	Free standing	
SD Acoustics 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	
SD Acoustics SD1	1650	IB	88	8	250	30,125,30	Open mid, ribbon tweeter	
SD Acoustics Ribbon	2950	Ribbon	87	2	250	30,150,30	Hybrid ribbon, no crossover	
Shahinian Obelisk	2290	3x	-	-	200	37,74,32	1st Shahinian model, floor standing	
Shahinian Hawk	4950	Mono sub	-	-	6	250	37,95,28	Passive
Shahinian Diapason	7950	5x	91	6	300	58,100,38	Omni-directional, floor standing	
Sonus-Faber Minuetto	898	2x	88	-	-	23,35,28	Compact, stand mount	
Sonus-Faber Amator	1498	2x	88	-	-	20,34,31	Compact, stand mount	
Sonus-Faber Electa	1690	2x	88	-	-	38,27,24	Compact, stand mount	
Sonus-Faber Amator	2898	2x	88	-	-	37,22,35	Compact, stand mount	
Sonus-Faber Guarneri	5500	2x	88	-	-	19,38,38	Compact, limited edition	
Sonus-Faber Extrema	5991	2x	88	-	-	55,27,46	'Reference Standard'	
Sony SS-V77	50	-	90	16	-	19,9,14	Full range surround speakers	
Sony SS-J90AV	100	-	-	167	-	19,12,15	Magnetically shielded	
Sony SS85E	100	IB	85	4	70	9,32,24	UK optimised sound	
Sony SS125E	120	IB	86	4	90	22,38,38	UK optimised sound	
Sony SA-W90	350	-	-	-	70	22,49,51	Active subwoofer	
Sony SSA1L	450	IB	85	4	120	19,30,32	Bio-cellulose tweeters	
Sound-Lab 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 S20	579	-	84	8	70	22,38,26	On stands, free space	
Spendor SP2/3	769	-	88	8	80	28,53,33	On stands, free space	
Spendor SP1/2	999	-	89	8	90	30,63,30		
Spendor S100	1599	2x	89	8	100	37,70,43		
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	
Spica Angelus	1295	IB	87	8	200	53,117,26	Free space, floor standing	
Tannoy 603II	139	-	86	4	70	23,34,16	Free space, floor stand	
Tannoy 605II	169	-	87	6	90	28,40,19	Gold anodised tweeter	
Tannoy 607II	219	-	88	6	100	3		



Key to receivers
Price - typical retail, to nearest pound.
A/V - minimum requirements - Dolby Surround/Pro-Logic circuitry.
Power - watts/channel, both channels driven RMS 8ohms, 20Hz - 20kHz.
Wavebands - FM, L - long wave, M - medium wave.
Presets - number thereof.
In/outputs - MM/MC - moving coil/moving magnet, L - line, T - tape.

V - audio input or tape circuit with video signal routing.
Remote - control.
Size - width x height x depth in cm.
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.



Key to systems
Price - typical retail, to nearest pound.
Sources - CD - compact disc, R - radio tuner, Tu - turntable, T - cassette tape.
V - video signal routing (composite and/or S-Video).
Power - output power in watts, per channel, RMS.
Size - main unit dimensions - width x

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

Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Triangle Titus E	265	-	90	8	75	20,25,32	
Triangle Comete E	399	-	91	8	100	22,28,40	Suits low powered valve amps
Triangle Scalene E	625	-	91	8	150	84,22,22	Suits for low power valve amp
Triangle Norma	775	-	93	8	150	26,84,25	Suits low power valve amp
Triangle Alcante	999	-	92	4	200	22,100,22	Suits low power valve amp
Triangle Icare	1350	-	92	8	250	99,22,28	
Triangle Calisto	1850	-	90	8	300	104,22,22	
Triangle Altair	2450	-	92	8	300	35,120,30	Proprietary tweeter
Triangle Octant	3550	-	94	8	300	42,150,19	Ultra high sensitivity
UKD Operetta	595	Pt	88	8	70	22,30,26	Solid mahogany, stand mount
UKD Callas	750	Pt	88	8	120	34,22,32	Solid mahogany, stand mount
UKD Super Pavarotti	875	Pt	88	8	150	23,55,23	Solid mahogany, stand mount
UKD Caruso	1850	Pt	88	8	200	22,97,28	Solid walnut, floor standing
Vandersteen 2Ce	1395	4x	88	7	160	41,101,27	Free standing, phase aligned
Visonic David 5001	132	-	-	4-8	50	10,17,10	
Visonic Sub 4	154	-	-	4-8	100	36,49,31	
Visonic David 6001	163	-	-	4-8	60	13,20,12	
Visonic David 8001	228	-	-	4-8	80	16,25,17	
Wharfedale Centre Cube	45	Pt	87	8	75	14,13,12	Shielded centre speaker
Wharfedale Modus Cube	69	Pt	87	8	75	14,17,12	Shielded
Wharfedale CRS3	89	2x Pt	89	8	100	22,38,17	Stand/bookshelf mount
Wharfedale D30.2	99	Pt	89	8	100	22,38,17	Stand/bookshelf mount
Wharfedale Modus Centre	99	Pt	87	8	75	46,14,12	Shielded centre speaker
Wharfedale Modus Micro	99	2x Pt	86	8	75	14,23,12	Shielded
Wharfedale Diamond V	129	Pt	87	8	100	18,26,20	Stand mount, near wall
Wharfedale CRS5	129	2x Pt	89	8	140	26,48,20	
Wharfedale Modus Mini	129	ABR	86	8	75	14,39,12	Shielded two-way
Wharfedale Modus Sub-bass	139	Pt	88	8	200	57,23,26	Two channel double tuned sub-woofer
Wharfedale 415	149	IB	87	8	100	24,35,20	
Wharfedale CRS7	199	Pt	91	8	150	26,60,21	
Wharfedale 425	199	IB	88	8	100	26,40,25	
Wharfedale 535	249	IB	90	8	120	27,48,29	
Wharfedale CRS9	299	Pt	93	8	160	31,80,28	Floor standing, three way
Wilson X1 Grand Slam	0	3x	94	-	-	-	Three-way reference
Wilson Puppy II	5500	Sub	91	-	-	25,53,35	Passive subwoofer for WATT
Wilson WATT III	7645	2x	91	-	-	27,31,36	
Wilson WHOW II	12500	Sub	98	-	-	88/65,36	Active subwoofer for WATT
Yamaha NS-C80	99	-	90	6	80	14,45,17	
Yamaha NS-E80	120	-	90	6	50	27,20,7	
Yamaha NS-C110	149	-	90	6	120	15,47,18	
Yamaha NS10M	250	-	90	8	100	21,38,20	
ZYP AI	199	IB	88	8	50	14,22,12	Wall mount
ZYP A1T	219	IB	88	8	50	14,22,12	Magnetically shielded
ZYP A2S	299	IB	88	8	50	22,14,12	Studio nearfield monitor

Model	Price	A/V	Power	Wavebands	Presets	In/outputs	Remote	Size	Special
RECEIVERS									
Adcom GTP-400	300	N	-	FM,M	16	MM,3L,1T	N	-	No power amp stages
Adcom GTP-500II	649	N	-	FM,M	16	MM,3L,1T	Y	-	No power amp stages
B&O Beomaster 7000	835	N	75	FM,M,L	20	MM,2L,2T	Y	-	
Denon DRA-345R	250	N	45	FM,M	24	MM,3L,1T	Y	44,12,32	System remote
Denon DRA-545RD	320	N	60	FM,M	24	MM,3L,2T	Y	44,12,32	RDS
Denon AVR-1000	520	Y	70	FM,M	16	MM,2L,2T	Y	44,15,33	Auto input balance
Dual CR9000RS	200	N	55	FM,M,L	30	MM,4L,2T	Y	44	
Genexxa STAV-3150	249	Y	100	MM,3L,3	30	MM,3L,3T	Y	-	
Grundig R210	170	N	50	FM,M,L	59	MM,5L	Y	36,12,30	Gain switch, remote
Grundig R2	250	N	50	FM,M,L	59	MM,5L	Y	44,14,30	RDS, Radio text, remote
Harman-Kardon HK3300	379	N	20	FM,M	-	MM,3L,2T	Y	-	
Harman-Kardon HK3400	499	N	35	FM,M	-	MM,3L,2T	Y	-	
Harman-Kardon HK3500	699	N	50	FM,M	-	MM,4L,2T	Y	-	
Harman-Kardon HK3600	799	N	75	FM,M	-	MM,4L,2T	Y	-	
Harman-Kardon AVR-30	999	Y	50	FM,M	16	MM,3L,3T,6V	Y	-	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	5ch Dolby Pro Logic
JVC RX-808VBK	600	Y	70	FM,M,L	40	MM,1L,3T	Y	44,16,40	5ch Dolby Pro Logic
JVC RX-1010VTN	920	Y	120	FM,M	-	MM/MC,4L,3T	Y	-	Dolby Pro Logic
Kenwood KR-A4060	230	N	80	FM,M	20	MM,3L,2T	Y	44,13,33	RDS
Kenwood KR-V6060	350	Y	100	FM,M	20	MM,3L,2T	Y	44,15,40	RDS
Kenwood KR-V7050	400	Y	100	FM,M	20	MM,3L,2T	Y	44,15,40	RDS
Marantz SR-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
NAD 701	259	N	25	FM,M	24	MM,2L,1T	Y	-	
NAD 705	329	N	40	FM,M	39	MM,2L,2T	Y	-	
Philips FR940	450	Y	100	FM,M,L	30	MM,4L,4T	Y	44,14,30	Dolby Pro Logic
Pioneer SX-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	
Sansui RZ-590	230	N	30	FM,M	30	MM,2L,2T	Y	-	
Sansui RZ790	250	N	30	FM,M	30	MM,2L,2T	Y	-	

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	A/V	Power	Wavebands	Presets	In/outputs	Remote	Size	Special
RECEIVERS									
Sansui RZ-3500 II	370	N	30	FM,M	30	MM,2L,2T	Y	-	
Sherwood RX1010	120	N	30	FM,M	-	MM,2L,1T	N	-	
Sherwood RX2010	140	N	50	FM,M	-	MM,3L,1T	N	-	
Sherwood RX4010R	180	N	60	FM,M	-	MM,3L,1T	N	-	
Sherwood RV5030R	330	Y	80	FM,M,L	-	MM,4L,4T	Y	-	Dolby Pro Logic
Sherwood RV6010R	350	Y	100	FM,M,L	-	MM,4L,4T	Y	-	Dolby Pro Logic
Sherwood RV6030R	400	Y	100	FM,M,L	-	MM,4L,4T	Y	-	
Sony STRD311	230	Y	60	FM,M,L	30	MM,2L,2T	Y	43,14,30	System remote
Sony STRD511	280	Y	50	FM,M,L	30	MM,3L,2T	Y	43,14,30	Dolby Pro Logic
Sony STRD611	330	Y	60	FM,M,L	30	MM,3L,2T	Y	43,14,30	Dolby Pro Logic
Teac AG-V3020	450	Y	95	FM,M	30	MM,4L,3T	Y	44,16,38	Dolby Pro Logic
Technics SA-GX130DL	230	N	60	FM,M,L	30	MM,2L,2	Y	43,13,31	
Technics SA-GX230DL	270	Y	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
Yamaha RX-360	240	N	40	FM,M	-	MM,3L,1T	Y	-	
Yamaha RX-V470	400	Y	50	FM,M	-	MM,6L,2T	Y	-	Dolby Pro Logic

Model	Price	Source	Power	Size	Special
SYSTEMS					
Aiwa NSX-270	280	CD,R,2T	20	-	Mini, remote
Aiwa NSX-400	300	CD,R	25	-	Mini, single box
Aiwa NSX-340	300	CD,R,2T	25	-	Mini, 3-CD player
Aiwa LCX-7	300	CD,R,T	15	14,24,26	Micro
Aiwa NSX-430	330	CD,R,2T	40	-	Mini, inc front surround spkrs
Aiwa NSX-520	350	CD,R,2T	40	-	Mini, 3-CD player
Aiwa NSX-450G	350	CD,R,T	25	-	Mini, CD Graphics
Aiwa LCX-9	350	CD,R,T	10	14,24,26	Micro, with powered subwoofer
Aiwa Z-650	370	CD,R,Tu,2T	20	-	Midi
Aiwa NSX-540	400	CD,R,2T	55	-	Mini, front surround spkrs
Aiwa Z-720	400	CD,R,Tu,2T	30	36,48,35	Midi, equaliser
Aiwa LCX-10	400	CD,R,T	8	14,24,26	Micro, as LCX-10 with surround
Aiwa NSX-550G	430	CD,R,2T	40	-	Mini, CD Graphics
Aiwa NSX-510G	440	CD,R,2T	30	26,31,34	Mini, karaoke, CD-G compatible
Aiwa NSX-D737	500	CD,R,2T	50	-	Mini, 4-mode DSP
Aiwa Z-D300M	600	CD,R,Tu,2T	40	36,54,35	Midi, three CD, equaliser
Aiwa Z-D5000M	670	CD,R,Tu,2T	40	36,54,35	Midi, three CD, DSP, equaliser
Aiwa NSX-D939	750	CD,R,2T	50	-	Dolby Pro Logic, inc speakers
Aiwa Z-D7000M	800	CD,R,Tu,2T	65	36,63,35	Midi, DSP, Dolby Surround
Akai MX115	399	CD,R,2T	35	27,39,26	Graphic equaliser
Akai RX590	449	CD,R,2T,P	38	27,31,33	3x CD player, Dolby B
Akai MX115T	449	CD,R,P,2T	35	27,48,31	As MX115, with mini turntable
Akai RX590T	499	CD,R,2T,P	38	27,40,33	As RX590, with mini turntable
Akai RX690	549	CD,R,2T	50	27,40,33	3x CD player, Dolby B&C
Akai RX690T	599	CD,R,2T,P	50	27,49,33	As RX690 with mini turntable
Akai RX890	799	CD,R,2T	60	27,42,33	Virtual Room Simulator, RDS
Akai RX890T	849	CD,R,2T,P	60	27,51,33	As RX690, with mini turntable
Akai RX890 Compo	999	CD,R,2T,P	60	64,78,35	RX890 with stand & AP A950
Amstrad Micro 1000	170	CD,R,T	-	15,20,13	10 presets, FM, MW, LW
Amstrad Mini 2000	200	CD,R,T	-	28,21,57	Five band equaliser
Amstrad CD3-500	230	CD,R,2T	5	-	Three disc CD player, FM, MW
Amstrad Micro 2000	250	CD,R,T	-	17,28,23	10 presets, FM, MW, LW
Amstrad Mini 3000	280	CD,R,2T	-	26,32,49	RDS tuner, mic mixing
Amstrad Mini 5000	300	CD,R,2T	-	26,32,25	Three disc CD, mic mixing
Arcam Alpha 5	1200	CD,R	40	43,23,30	Based on Arcam separates

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THIS MONTH'S STAR BUYS

YAMAHA



CDX470

- 5 STAR REVIEW WHAT HI FI
- HIGHLY REVIEWED HI FI CHOICE
- S BIT PLUS TECHNOLOGY
- VARIABLE ANALOG OUTPUT
- FULL REMOTE CONTROL

CDX570 £189.95
CDX870 £199.95

SAVE £40 **£159.95**

SONY




DTC690

- FULL SIZE DAT RECORDER.
- 1 BIT A/D AND PULSE D/A CONV
- 3 MOTOR SYSTEM
- LONG PLAY MODE A/B REPEAT
- LINEAR TAPE COUNTER
- REMOTE CONTROL

SAVE £230 **£369.95**

KENWOOD



KAV 8500

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

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MARANTZ NAD SUPER DEAL

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• JPW MINIM

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SONY Special Purchase

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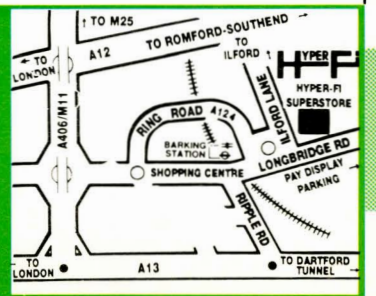
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AMPLIFIERS

PIONEER



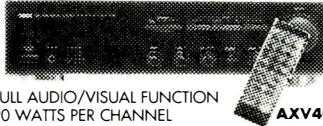
A201

- * HIGHLY REVIEWED RANGE
- * 2 x 30 WATTS OUTPUT
- * 5 INPUTS 2 TAPE DUBBING
- * BASS TREBLE TONE CONTROLS
- * LOUDNESS SWITCH
- * HEADPHONE SOCKET BLACK 420mm

SAVE £50 **£79.95** SCOOP

AMPLIFIERS

YAMAHA AV



AXV401

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

SAVE £60 **£139.95** SCOOP

AMPLIFIERS

SONY



TAF670ES

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

SAVE £100 **£299.95** SCOOP

SONY



TAF211

- * 2 x 30 WATTS OUTPUT
- * 5 INPUTS SPEAKER A/B
- * DISPLAY MODEL SOURCE DIRECT
- * TWIN DRIVE POWER SUPPLY

Also TAF319R
40 WATT REMOTE £129.95

SAVE £50 **£99.95** SCOOP

NAKAMICHI



1A3

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

HALF PRICE **£169.95** SCOOP

SONY



STRD590

- * A.V. REMOTE RECEIVER
- * DOLBY SURROUND SOUND
- * 2 x 60 WATTS FRONT 2 x 10 WATTS REAR
- * 6 AUDIO 2 VIDEO INPUTS
- * VIDEO OUT COPY FACILITY
- * DYNAMIC BASS FEEDBACK SYSTEM
- * 30 RANDOM PRESET 3 WAVEBAND

SAVE £60 **£189.95** SCOOP

PHILIPS



FA920

- * 2 x 43 WATTS 8 OHMS
- * FULL SYSTEM REMOTE
- * TWIN SPEAKER CONNECTIONS
- * SUPERB BUILD QUALITY & SOUND
- * THD LESS THAN 0.01% 40 WATTS
- * 435MM WIDE, SOFT TOUCH CONTROLS

Also FA930 65 WATTS
£149.95

HALF PRICE **£99.95** HALF PRICE

KENWOOD



KA4040R

- * HIGHLY REVIEWED WHAT HI-FI
- * 44 KEY REMOTE CONTROL
- * 2 x 60 WATTS 20HZ - 20KHZ
- * 2 x 140 WATTS DYNAMIC POWER
- * PURE SIGNAL GROUND LINE

SAVE £80 **£169.95** SCOOP

NAD

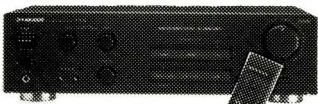


705

- * HIGHLY REVIEWED WHAT HI-FI
- * INFRA-RED REMOTE CONTROL
- * 2 x 40 WATTS RMS
- * DIGITAL TUNER AM/FM
- * 18 PRESETS. TWIN SPEAKERS

SAVE £££ **£Censored** SCOOP

PIONEER



A351R

- * 2 x 45 WATTS RMS
- * HIGHLY REVIEWED RANGE
- * INFRA-RED REMOTE
- * DIRECT SWITCHING
- * 6 INPUT TWIN SPEAKERS

SAVE £60 **£119.95** SCOOP

SONY



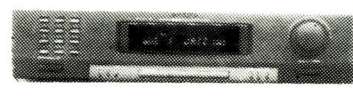
TAF540E

- * EXCLUSIVE U.K. AUDIOPHILE DESIGN
- * HIGHLY REVIEWED
- * 2 x 90 WATTS RMS 8 OHMS
- * PURE STRAIGHT PATH DESIGN
- * MM + MC CART INPUTS

Also TAF 442ED
£159.95
TAF 542ED £169.95

SAVE £80 **£169.95** SCOOP

TUNERS PHILIPS



Also FT920
£99.95

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

HALF PRICE **£79.95** SCOOP

NAD



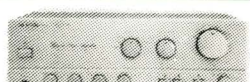
NAD 302

- * EUROPEAN AMP OF THE YEAR
- * BEST BUY HI-FI CHOICE
- * 2 x 25 WATTS RMS
- * HEAVY DUTY BINDING POSTS
- * PRE/POWER OUT TERMINALS

Also 304
Unprintable

SAVE £££ **£Censored** SAVE £££

PIONEER



A676G

- * 2x95 WATTS 20HZ - 20KHZ
- * 2 x 200 WATTS DYNAMIC POWER
- * SUPER LINEAR CIRCUIT
- * DIRECT SWITCH 7 INPUTS
- * RECORD SELECTOR HIGH GAIN PHONE EQ.

Also A676BL
£249.95

SAVE £120 **£179.95** SCOOP

KENWOOD



KT2030L

- * FM/LW/MW/ 30 PRESETS
- * 12 STATION NAME PRESETS
- * 6 EVENT PROGRAMME TIMER
- * 60 MINUTE SLEEP TIMER
- * SUPERB QUALITY

SAVE £60 **£89.95** SAVE £60

TUNERS

TECHNICS



- QUALITY TECHNICS TUNER
- 3 WAVE BAND M.W./L.W./FM..
- QUARTZ LOCKED SYNTHESIZER
- 20 PRESETS DISPLAY MODEL
- DELUXE BLACK FINISH

ST610L

SAVE £30 **£99.95** SAVE £30

PIONEER



- DIGITAL DIRECT DECODER
- 3 BAND FM/MW/LW
- 36 RANDOM PRESETS
- SYSTEM REMOTE
- 3 SPEED SEARCH

F401L

Also F301RDS
£149.95

SAVE £50 **£119.95** SCOOP

SONY



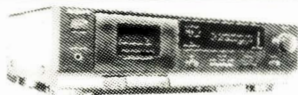
- RDS TUNER WITH EON
- 3 BAND AM/FM DIGITAL SYSTEM
- DISPLAY MODEL 30 PRESETS
- DIAL TUNING SYSTEM
- WHAT HI FI AWARD WINNER

STS311

SAVE £52 **£147.95**

CASSETTE DECKS

SONY



- QUALITY CASSETTE DECK
- DOLBY B+C
- FINE BIAS ADJUST
- AUTO TAPE SELECT
- MULTIPLEX FILTER

TCFX170

Also TCFX211
£59.95

SAVE £33 **£69.95** SAVE £33

SONY



- HIGHLY REVIEWED RANGE
- 3 HEAD CASSETTE DECK
- TWIN MOTOR SYSTEM
- DOLBY B/C HX PRO
- MULTI AMS. FULL LOGIC

TCK411

SAVE £60 **£139.95**

AIWA



- WHAT HI-FI AWARD WINNER
- 3 HEAD DOBY B.C. HX PRO
- FULL LOGIC CONTROL
- AMORPHOUS ALLOY HEADS
- FINE BIAS ADJUST

ADF810

Also ADF410
UNBEATABLE

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CASSETTE DECKS

SONY

DOLBY S PRICE BREAK THROUGH



- 3 HEAD DOLBY S.
- 3 HEAD 2 MOTOR
- DOLBY B & C & S & HX PRO
- MID SHIP DRIVE MULTI AMS

TCK511S

SAVE £110 **£169.95**

PIONEER



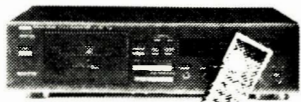
- 3 HEAD CASSETTE
- INFRA RED REMOTE.
- DOLBY B. C. HX PRO
- ELECTRONIC COUNTER
- H/P OUTPUT MUSIC SEARCH

CTS 510

Also CTS210 £69.95
CTS410 £149.95
CTS610 £199.95

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YAMAHA



- 5 STAR REVIEW WHAT HI FI
- RECOMMENDED HI FI CHOICE
- QUALITY 3 HEAD CASSETTE DECK
- REMOTE CONTROL

KX650

SAVE £80 **£199.95**

SONY



- 3 HEAD DOLBY S CASSETTE
- POWER OPEN/CLOSE
- DISPLAY MODEL 3 MOTOR SYSTEM
- CERAMIC CASSETTE HOLDER
- WHAT HI FI AWARD WINNER

TCK611S

SAVE £90 **£239.95**

NAKAMICHI



- FIVE STAR WHAT HI-FI REVIEW
- HIGHLY REVIEWED HI-FI CHOICE
- SUPERB QUALITY 2 HEAD MACHINE
- OUTSTANDING RECORD QUALITY
- AUTHORISED UK DEALER STOCK

DR3

Also DR2
£499.95

SAVE £100 **£299.95**

COMPACT DISC

SONY



- QUALITY COMPACT DISC
- 1 BIT D/A CONVERTOR
- 45 BIT NOISE SHAPING DIGITAL FILTER
- 20 TRACK MUSIC CALENDER
- PEAK SEARCH

CDPM43

HALF PRICE **£99.95** HALF PRICE

COMPACT DISC

PHILIPS

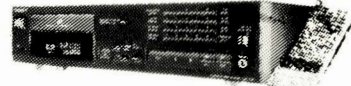


- FAMOUS PHILIPS QUALITY
- HIGHLY REVIEWED WHAT HI-FI.
- BITSTREAM D.A.C. DIGITAL OUTPUT
- FULL FUNCTION REMOTE
- DIRECT ACCESS EDIT MODES

ALSO CD162
MIDI CD
£69.95

SAVE £33 **£129.95**

SONY



- GREAT FEATURE REVIEW WHAT HI-FI
- 45 BIT 8 DAC D/A CONVERSION.
- DIGITAL SERVO SYSTEM
- FULL REMOTE/REM VOL
- TIME/MANUAL FADE

CDP597

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PIONEER



- HIGHLY REVIEWED RANGE
- STABLE PLATTER MECHANISM
- 1 BIT DIRECT LINEAR CONVERSION.
- ANTI RESONANCE DESIGN
- OPTICAL DIGITAL OUTPUT
- H/P MOTOR DRIVE OUTPUT

PDS 601

ALSO PDS701
£179.95

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MARANTZ



- HIGHLY REVIEWED WHAT HI-FI
- HIGHLY REVIEWED HI-FI CHOICE
- COAXIAL DIGITAL OUTPUT.
- FULL REMOTE CONTROL
- SUPERB BUILD QUALITY

CD5211

Also CD5211 SE
UNPRINTABLE

SAVE £33 **£Censored**

PHILIPS



- BITSTREAM QUALITY MULTIPLAYER.
- DIGITAL ANALOGUE OUTPUT
- FTS FAVORITE TRACK SELECTION
- FULL REMOTE CONTROL
- CARROUSEL ALLOWS 3 DISC CHANGE WHILE PLAYING FIFTH

CDC935

SAVE £60 **£169.95** SCOOP

NAKAMICHI



- HIGHLY REVIEWED WHAT HI-FI
- FOUR STAR SOUND QUALITY
- DIGITAL COAXIAL OUTPUT
- SUPERB BUILD QUALITY
- FULL REMOTE CONTROL

CD4

SAVE £140 **£239.95**

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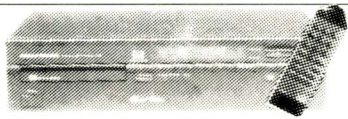
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1 8 0 0 1 5 5 1 6 0 0 4
 H Y P E R - F I
 M A G A Z I N E

COMPACT DISC

MARANTZ



- HIGHLY REVIEWED WHAT HI-FI & HI-FI CHOICE
- DIFFERENTIAL MODE BITSTREAM CONVERTOR
- OPTICAL AND CO-AXIAL DIGITAL OUTPUT.
- FTS MOTORIZED VOLUME CONTROL
- REMOTE CONTROL

CD72

SAVE £180
£269.95

PIONEER

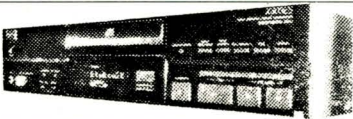


- "RECOMMENDED" HI-FI CHOICE
- 4 STAR SOUND QUALITY WHAT HI-FI
- SUPERB TOP OF THE RANGE BUILD QUALITY.
- STABLE PLATTER MECHANISM
- CENTRE TRAY FULL REMOTE

PDS901

SAVE £200
£299.95

SONY



- TOP OF THE RANGE ES. QUALITY
- HIGHLY REVIEWED HI-FI CHOICE
- DIGITAL OPTICAL OUTPUT.
- FULL REMOTE CONTROL
- FIVE STAR REVIEW WHAT HI-FI

CDPX303ES

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SPEAKERS

MORDAUNT SHORT AV

- FULLY SHIELDED MAGNETS SUITABLE FOR ALL A/V APPLICATIONS
- HIGHLY REVIEWED HI-FI SPEAKER
- NEW IMPROVED TWEETER
- POSITEC PROTECTION SYSTEM SHELF OR FLOOR STAND USE
- 100 WATTS HANDLING
- DELUXE BLACK FINISH
- IDEAL CENTRE SPEAKER



MS5.105

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J.P.W.

MINIM

- IMPROVED MODEL UP FROM MINI MONITOR
- RECOMMENDED HI-FI CHOICE
- 70 WATTS POWER RATING
- FERRO FLUID DOME TWEETER
- HARD WIRED X/OVERS
- LARGE DIAMETER TERMINALS
- WALNUT FINISH



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49.95

SPEAKERS

J.P.W.

SONATA

- HIGHLY REVIEWED WHAT HI-FI
- WHAT HI-FI AWARD WINNER
- HI-FI CHOICE BEST BUY
- 70 WATTS HANDLING
- FREQ RANGE 70HZ - 20KHZ
- WALNUT FINISH

320 x 230 x 210mm



SAVE £30
£69.95

MORDAUNT SHORT

MS.10

- HIGHLY REVIEWED HI-FI CHOICE
- FIVE STAR REVIEWED WHAT HI-FI
- 100 WATTS REPAK UNITS
- ALUMINIUM DOME TWEETER
- DELUXE BLACK FINISH

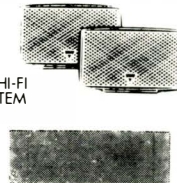


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CELESTION AV

THIRD DIMENSION

- HIGHLY REVIEWED WHAT HI-FI
- 3 PIECE SUB WOOFER SYSTEM
- 60 WATTS HANDLING..
- 89 D.B. SENSITIVITY
- DELUXE BLACK FINISH



SAVE £90
£99.95

MORDAUNT SHORT

MS30

- HIGHLY REVIEWED NEW RANGE
- TWO WAY INFINITE BAFFLE
- 100 WATTS REPAK UNITS
- ALUMINIUM DOME TWEETER
- MCS WOOFER BL. WIRE
- 25 x 43 x 28cm BLACK FINISH



SAVE £80
£169.95

CELESTION

CELESTION 9

- HIGHLY REVIEWED HI-FI CHOICE
- HIGHLY REVIEWED WHAT HI-FI
- 100 WATTS HANDLING
- 3 WAY BASS REFLEX
- SUPERB BLACK FINISH



ALSO DELUXE OAK FINISH £199.95

SAVE £100
£169.95

SPEAKERS

CELESTION

CELESTION 15

- RECOMMENDED HI-FI CHOICE
- HIGHLY REVIEWED WHAT HI-FI
- FLOOR STANDING 2 WAY DESIGN
- TITANIUM DOME TWEETER
- 100 WATTS HANDLING
- SUPERB BLACK FINISH

ALSO DELUXE OAK FINISH £299.95



SAVE £140
£249.95

MORDAUNT SHORT A/V

MS5.50

- HIGHLY REVIEWED SPEAKER
- FLOOR STANDING BASS REFLEX
- 89 DB 1 WATT SENSITIVITY
- TWIN BASS UNITS DOME TWEETER
- ROSEWOOD FINISH

Also
 DELUXE BLACK
 FINISH
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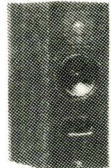
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MA800GOLD

- HIGHLY REVIEWED SPEAKER
- UNIQUE FRONT REFLEX
- 120 WATTS HANDLING
- GOLD ANODIZED ALLOY TWEETER DIE CAST BASS
- DELUXE ROSEWOOD

Also
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HALF PRICE
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KENWOOD

M56

- 2 x 45 WATTS AMPLIFIER
- 3 BAND AM/FM TUNER
- TWIN CASSETTE DOLBY
- QUALITY TURNTABLE
- 20 TRACK COMPACT DISC
- FULL REMOTE CONTROL



SAVE £200
£499.95

PIONEER

N93T

- DOLBY PRO LOGIC
- 2 x 66 WATTS 3 x 15 WATTS (RMS)
- MULTI ROOM COMPATIBLE
- VOCAL CANCEL & MIC MIXING
- TWIN AUTO/REV B.C. HX PRO
- 1 BIT SINGLE C.D. PLAYER

ALSO J20 £399.95
 J40 £599.95



SAVE £200
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DENON

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JPW

FULL RANGE P.O.A.

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KRV7050ED	£349.95
KAV8500	£499.95

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MA500	P.O.A.
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MV633	P.O.A.

MORDAUNT SHORT

FULL RANGE P.O.A.

MONITOR AUDIO

FULL RANGE P.O.A.

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STG810	£199.95
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KX5050	P.O.A.

KX5030

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KX9050S

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SONY

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B & W

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HD7425 £349.90
HD7525 £449.90

KENWOOD
DP7050 £299.90

MARANTZ
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CD52IISE £269.90
CD63 £249.90
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CD72SE £549.90

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STRD-611 £329.90
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CD4 £379.90
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RCD965BX £299.90
RCD965BXD £349.90
RCD965LE £379.90
RCD965BXLCD £399.90

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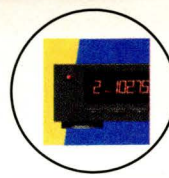


Key to systems
Price - typical retail, to nearest pound.
Sources - CD - compact disc, R - radio tuner, Tu - turntable, T - cassette tape.
V - Video signal routing (composite and/or S-Video).
Power - output power in watts, per channel. RMS.

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.

Size - main unit dimensions - width x



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.

vides 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.

RDS - Radio Data System, which pro-

Model	Price	Source	Power	Size	Special
SYSTEMS					
JVC Adagio S4	470	R,CD,2T	35	25,36,34	Live surround
JVC Midi-W58CD	500	R,CD,2T	50	36,48,25	Bass compensator
JVC Adagio S6	600	R,CD,2T	45	28,46,34	Panoramic surround
JVC Midi-W786D	750	R,CD,2T	60	36,57,29	Two channel surround
JVC Adagio G7	800	R,CD,2T,V	50	28,43,28	Panoramic surround
JVC Adagio G9	1000	R,CD,2T,V	55	28,43,28	Panoramic surround
Kenwood UD-301	430	CD,R,2T	25	27,36,31	Presence modes
Kenwood UD-351	500	CD,R,2T	25	27,36,31	Multi-CD
Kenwood UD-501	600	CD,R,T,2T	32	27,41,31	Presence modes
Kenwood M-47	600	CD,R,Tu,2T	45	36,62,38	
Kenwood M-28MG	600	CD,R,T,2T	30	36,56,38	Five disc CD carousel
Kenwood UD-551	650	CD,R,2T	32	27,41,31	Multi CD
Kenwood UD-701	750	CD,R,V,2T	32	27,41,31	Dolby Surround
Kenwood M-47G	750	CD,R,Tu,2T	45	36,62,38	Graphic equaliser
Kenwood UD-751M	800	CD,R,V,2T	32	27,41,31	Multi CD
Kenwood M-56AG	800	CD,R,Tu,2T	45	36,61,38	Graphic equaliser
Kenwood M-57MG	850	CD,R,Tu,2T	45	36,62,38	Multi-CD, graphic equaliser
Kenwood M-76AG	950	CD,R,V,Tu,2T	60	36,62,38	Dolby Surround
Kenwood UD-901	1000	CD,R,V,2T	42	27,41,31	Dolby Pro Logic
Kenwood M-77MG	1000	CD,R,V,Tu,2T	60	36,62,38	Multi-CD
Kenwood HD-1000	1000	CD,R,T	40	27,40,35	MD & equaliser options
Kenwood UD-951M	1050	CD,R,V,2T	42	27,41,31	Multi CD
Kenwood M-97G	1250	CD,R,V,Tu,2T	85	36,64,38	Dolby Pro Logic
Kenwood M-97MG	1300	CD,R,V,Tu,2T	85	36,64,38	Multi-CD
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	0	-	Multi-CD, aux & tape input
Panasonic SC-DH30	250	CD,R,2T	5	-	
Panasonic SC-CH11	300	CD,R,2T	20	-	
Panasonic SC-CH33Z	370	CD,R,2T	30	-	
Panasonic SC-CH150	430	CD,R,T	20	18,25,28	51cm wide, including speakers
Philips FW21	300	CD,R,2T	12	26,30,22	
Philips AS44CD	329	CD,R,2T	20	36,38,29	
Philips AS540CD	379	CD,R,2T	40	36,398,29	
Philips FW41	400	CD,R,2T	30	26,30,25	
Philips AS640CD	429	CD,R,2T	30	36,38,29	Five disc CD
Philips FW370	900	CD,R,DCC	75	36,50,35	DCC midi
Philips FW91	999	CD,R,DCC	60	26,35,26	DCC mini
Philips FD920	999	CD,R,DCC	43	44,50,30	Full size separates
Philips FS380	1000	CD,R,DCC	100	44,50,30	DCC midi
Pioneer N-25	299	CD,R,2T	20	-	Double cassette, three-disc CD
Pioneer N-50W	349	CD,R,2T	50	-	One touch Karaoke, smart timer
Pioneer J-200	399	CD,R,2T	11	-	Mic mixing, five band equaliser, Dolby B/C
Pioneer N-70W	399	CD,R,2T	70	-	Double auto-reverse cassette
Pioneer N-70W/M	449	CD,R,2T	70	-	Multi-play version of N-70W
Pioneer N-100W	499	CD,R,2T	100	-	Double auto-reverse cassette, Dolby Surround
Pioneer J-300	549	CD,R,2T	40	-	Single play CD with smart timer, 36 presets
Pioneer N-100W/M	549	CD,R,2T	100	-	Multi-play version of N-100W
Pioneer J-400M	649	CD,R,2T	50	-	Six-disc multiplay, Dolby Surround, Stereowide
Pioneer Impresso-3	749	CD,R,T	35	-	Separate components, CD with Stable Platter
Pioneer J-500	779	CD,R,2T	65	-	Dolby Surround, seven band equaliser
Pioneer J-500M	829	CD,R,2T	65	-	Six-disc multiplay version of J-500
Pioneer J-V600	879	CD,R,2T	65	-	Dolby Pro Logic A/V system, Movie Mode
Pioneer Impresso-7	899	CD,R,T	45	-	As Impresso 3, with RDS tuner and Legato Link
Pioneer J-700	999	CD,R,2T	115	-	CD with Stable Platter mechanism
Pioneer J-V600LD	1199	CD,R,2T	65	-	Includes PAL/NTSC LaserDisc player
Samsung SCM6550	230	CD,R,Tu,2T	5	35,33,29	Midi, remote control
Samsung MAX335	230	CD,R,2T	10	25,32,26	Mini, remote control
Samsung SCMB100	300	CD,R,Tu,2T	20	36,37,29	Midi, remote control
Samsung MAX370	300	CD,R,2T	20	25,32,24	Mini, remote control
Samsung SCMB300	350	CD,R,Tu,2T	20	36,37,29	Midi, equaliser, five CD carousel
Samsung SCM9100	430	CD,R,Tu,2T	30	36,47,29	Midi, remote control
Sansui MS3900	400	CD,R,2T	30	18,26,21	
Sansui MCX750	1100	CD,R,2T	40	-	
Sansui MCX950	1400	CD,R,2T	40	-	
Sanyo SYS 220	300	CD,R,2T	15	36,36,37	
Sanyo MS1	300	CD,R,T	25	22,21,22	
Sanyo DC D10	300	CD,R,2T	15	27,36,32	
Sanyo DC-D15	350	CD,R,2T	15	27,36,32	10 disc CD player
Sanyo DC-D40	400	CD,R,2T	30	27,36,32	10 disc CD player
Sanyo SYS915	430	CD,R,2T	30	36,43,36	Four-disc CD player
Sharp System-S360E	230	CD,R,2T	10	27,32,33	Remote control
Sharp System-CD150E	260	CD,R,Tu,2T	10	36,48,36	30 tuner presets
Sharp System-S370E	270	CD,R,2T	25	27,32,33	Five band equaliser
Sharp System CD170E	280	CD,R,Tu,2T	10	36,40,36	Remote control, auto-reverse
Sharp CMS-R400CDX	300	CD,R,2T	10	27,32,39	Five-disc multi CD
Sharp System-Q8E	330	CD,R,T	12	15,19,26	Ultra compact
Sharp System-CD450E	370	CD,R,2T	80	27,32,25	Dolby NR
Sharp System-C5300E	450	CD,R,2T	30	26,32,25	Six-disc multi CD
Sony Compact 108CD	250	CD,R,Tu,2T	12	35,48,34	
Sony MHC 510CD	380	CD,T,Tu,3T	25	22,28,26	Full remote
Sony Compact 109CD	400	CD,R,Tu,2T	25	35,48,34	
Sony MHC 710CD	450	CD,T,Tu,3T	40	22,28,26	Electronic EQ
Sony Compact 159CD	450	CD,R,Tu,2T	25	35,55,39	
Sony MHC C50CD	500	CD,T,Tu,3T	30	22,33,32	With MiniDisc, five-disc CD

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

Denon D-110/S	870	CD,R,Tu,2T	40	27 wide	RDS, inc optional UK speakers
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Model	Price	Source	Power	Size	Special
SYSTEMS					
Sony Compact 209CD	500	CD,R,Tu,2T	30	35,55,33	Full remote
Sony MHC 2800CD	550	CD,T,Tu,3T	40	22,35,27	With MiniDisc, two component system
Sony Compact 259CD	550	CD,R,Tu,2T	30	35,55,38	Five-disc CD
Sony MHC C700CD	600	CD,T,Tu,3T	40	22,39,31	With MiniDisc, five-disc CD
Sony Compact 359CD	600	CD,R,Tu,2T	50	35,55,38	Five-disc CD, electronic EQ
Sony MHC 3800CD	750	CD,T,Tu,3T	50	22,39,28	With MiniDisc, UK sound
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
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 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 SC-CH750	900	CD,R,2T	50	27,42,34	Mini, DSP, including speakers
Technics CD-X520	900	CD,R,Tu,2T	60	36,41,32	Midi, including speakers, basic A/V
Technics SC-CH950	1000	CD,R,2T	60	27,42,34	Pro Logic, soundfield speakers
Yamaha CC70	600	CD,R,2T	50	28,33,34	YST active bass

Model	Price	Bands	Presets	RDS	Size	Special
TUNERS						
Aiwa XT-003	120	FM,M,L	30	N	-	
Aiwa XT-950	150	FM,M	24	N	-	
Arcam Alpha 5	220	FM	16	N	43,8,27	
Arcam Delta 150	230	Nicam	8	-	43,7,27	Stereo TV tuner
Arcam Delta 280	350	FM	20	N	43,7,28	
Audiolab ++	700	FM,M,L	39	N	45,8,34	Switchable IF, muting, mono
Aura TU50	300	FM	15	N	-	Chrome finish + £50
Day Sequerra FM Ref	5457	FM	-	-	-	
Day-Seq S'B'dcast Mon	14640	FM	-	-	-	
Denon TU-260L	120	FM,M,L	20	N	44,8,24	Low impedance output
Denon TU-580RD	220	FM,M	30	Y	44,8,29	Variable IF bandwidth
Goodmans GST650	90	FM,M,L	36	Y	-	
Goodmans Delta 700	100	FM,M,L	36	N	-	
Grundig T310	130	FM,M,L	59	Y	36,8,30	RDS, Radiotext, PTY, clock
Grundig T1	130	FM,M,L	59	N	44,9,30	Named inputs, gain switch, remote
Grundig T2	170	FM,M,L	59	Y	44,9,30	RDS Radiotext, clock, remote
Grundig T4	210	FM,M	59	Y	44,9,30	Radiotext, PTY, remote
Harman-Kardon TU92000	219	FM,M	70	-	-	
Harman-Kardon TU94000	299	FM,M	24	-	-	
Harman-Kardon TU96000	499	FM,M	24	-	-	
JVC FX362BX	140	FM,M,L	40	N	44,8,30	
JVC FX1010TN	300	FM,M,L	40	N	44,10,30	
Kenwood KT-1050L	110	FM,M,L	30	N	44,8,26	
Kenwood KT-2050L	140	FM,M,L	30	N	44,8,26	Built-in timer
Kenwood KT-3050L	170	FM,M,L	39	Y	44,10,28	IF selector
Kenwood KT-6050	300	FM,M	39	Y	44,10,33	IF switch, two antennae
Linn Kremin	1995	FM	80	N	32,8,33	Dual aerial capability
Magnum Dynalab FT11	550	-	-	-	-	
Magnum Dynalab FT101	825	-	-	-	-	
Magnum FT101 Etude	1250	-	-	-	-	
Marantz ST-53	170	FM,M,L	59	N	42,9,30	D-bus
Marantz ST-63	200	FM,M,L	59	Y	42,9,30	D-bus
Marantz ST-72L	300	FM,M,L	59	Y	42,10,34	D-bus, IF switch, local switch
McIntosh MR7083	1995	FM,M	16	N	-	Interface to McIntosh remote control
Meridian 504	595	FM	30	N	33,9,34	System handset
Meridian 604	1350	FM	30	N	-	
Michi RHT-10	895	FM	16	N	47,8,34	Remote control
Mission Cyrus FM7	400	FM	29	N	22,8,36	Remote control bus
Mus-Fid T1 MK II	299	FM	8	N	44,8,32	Autoseek, mono switching
Musical Fidelity FT	899	FM	20	N	49,12,33	Remote control, bandwidth limit facility
Naim NAT03	499	FM	-	N	21,16,30	
Naim NAT02	910	FM	-	N	21,16,30	
Naim NAT01	1453	FM	-	N	21,16,30	
Onix BWD1	420	-	-	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 F401L	180	FM,M,L	36	N	42,9,32	
Pioneer F-301RDS	200	FM,M	36	Y	42,8,25	
Pioneer F-502RDS	250	FM,M	40	Y	42,9,34	
Pioneer F-502RDS-G	260	FM,M	40	Y	42,9,34	
Pioneer F93	650	FM,M	40	N	46,11,36	
Quad FM4	434	FM	7	N	33,7,21	
Quad FM66	532	FM	19	N	33,8,26	For use with Quad 66 system
Rotel RT930AX	175	FM,M,L	20	N	44,8,26	
Rotel RT950BX	200	FM,M,L	20	N	44,8,24	
Rotel RT990BX	510	FM				

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WATFORD 478 STAIBANS ROAD (0923) 212736
WOOLWICH 162 POWIS STREET (081) 855 8016



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.

Model	Price	Brands	Presets	RDS	Size	Special
TUNERS						
Sony STS211LB	130	FM,M,L	30	N	43,9,30	Station naming
Sony STS311LB	200	FM,M,L	30	Y	43,9,30	RDS EON, 'Autobetical' select
Sony STS505ES	250	FM,M,L	30	Y	43,9,35	UK optimised sound
Teac T-X4030	120	FM,M	20	N	44,9,28	
Technics ST-610L	130	FM,M,L	24	N	43,7,30	
Technics ST-GT550L	190	FM,M,L	39	N	43,7,31	
Technics ST-GT650L	230	FM,M,L	39	Y	43,10,31	
Technics ST-G70L	250	FM,M,L	39	Y	43,10,30	
Yamaha TX-350L	130	FM,M,L	40	N	-	
Yamaha TX-470	160	FM,M	40	N	N	

Model	Price	Type	Speeds	Size	Special
TURNTABLES					
Akai AP A950	179	M	33/45	44,12,35	Inc cartridge
Alphason Sonata	835	M	33	-	Motor unit, suspended
Alphason Sonata/Atlas	1235	M	33/45	-	Motor unit inc PSU
Alphason Symphony	1860	M	33/45	-	Motor unit
Ariston Pro-1200	160	M	33/45	-	Semi-pro disco deck
Audiomeca Romance	1675	M	33/45	-	With Romeo unipivot arm
Audiomeca J1	2500	M	33/45	50, 40, 2	Top of the range model
Audiomeca J1/SL5	4250	M	33/45	50, 40, 2	With parallel tracking arm
B&O 7000	505	Auto	33/45	42,8,33	inc MMC2 cartridge, RIAA preamp
Basis Ovation	4950	M	33/45	58,42,14	Lead/brass, record clamped
Basis Debut Gold Std	7250	M	33/45	58,42,19	Belt drive, high mass, four point suspension
Basis Debut Suction	8550	M	33/45	58,42,19	Includes suction platter
DNM Rota 1	2850	M	33/45	59,14,37	Includes arm and cartridge
DNM Rota 2	4000	M	33/45	59,14,37	Includes arm and cartridge
Dual CS3700	85	S	33/45	36, 36, 9	Mid-sized turntable
Dual CS435	130	F	33/45	44, 36, 1	Turntable includes cartridge
Dual CS503-2	170	S	33/45	44, 13, 3	Turntable includes cartridge
Dual 505-4 UK	200	S	33/45	44, 15, 3	Turntable inc cartridge
Dual CS750-1	350	S	33/45/78	44, 14, 3	Turntable includes cartridge
Dual Golden One	500	S	33/45/78	44, 14, 3	Piano finish CS750-1
Genexia Lab-710	60	M	33/45	-	Includes MM cartridge
Genexia Lab-810	70	S	33/45	-	Includes MM cartridge
Goodmans Delta 700	55	S	33/45	-	Part of Delta system
Kenwood KD-491F	100	A	33/45	44,10,39	Includes cartridge
Kuzma Stabi/PS	1200	M	33/45	51, 18, 4	Belt driven, external PSU
Kuzma Stabi Ref/PS	3000	M	33/45	-	Two motor, belt driven
Linn Basik	349	M	33/45	45,14,36	Complete with Akito arm
Linn LP12 Basik	745	M	33	45,14,36	Non-crystal motor drive
Linn LP12 Valhalla	894	M	33/45	45,14,36	Electronic PSU, upgradeable
Linn LP12 Lingo	1345	M	33/45	45,14,36	Outboard high grade PSU
Manticore Madrigal	570	M	33/45	46,36,12	Turntable
Manticore Mantra	780	M	33/45	46,36,12	Turntable
Manticore Magister	3800	M	33/45	57,46,18	Special order only
Michell Mycro	397	M	33/45	46,14,34	
Michell Mycro/arm	539	M	33/45	46,14,34	Includes Rega RB300 arm
Michell Gyrodek	697	M	33/45	53,19,41	Optional outboard PSU
Michell Gyrodek/arm	839	M	33/45	53,19,41	Includes Rega RB300 arm
Moth Alamo	175	M	33/45	-	Comes with RB250 arm
Moth Turntable	199	M	33/45	-	Split-plinth design
NAD 5120	110	S	33/45	-	Includes arm
N'ham Spacedeck	600	M	33/45	-	
N'ham Illusion	600	M	33/45	-	
N'ham HyperSpacedeck	1200	M	33/45	-	
N'ham Graphic	1200	M	33/45	-	
N'ham Mentor	2200	M	33/45	-	75lb alloy or graphite platter
N'ham Mentor Ref	4800	M	33/45	-	150lb platter, graphite top
Origin Live Oasis-S	899	M	33	-	Suspended turntable
Pink Triangle Export GTI	890	M	33/45	-	Suspended turntable, acrylic platter
Pink Triangle Anniv	1695	M	33/45	-	Two box reference deck
Pink Triangle Anniv/PSU	2050	M	33/45	-	Battery PSU version of above
Pioneer PL-225	120	S	33/45	42,10,36	Belt drive, fitted cartridge
Pioneer PL-335	150	A	33/45	42,10,36	Belt drive, fitted cartridge
Pro-ject 0.5	145	S	33/45	42, 11, 3	With Ortofon OM5 cartridge
Pro-ject 1	185	M	33/45	42, 11, 3	With Ortofon 510 cartridge
Pro-ject 1 (E)	209	S	33/45	42,11,32	Semi-auto version of Pro-ject
Pro-ject 2	249	M	33/45	46, 12, 3	Metal/glass platter, clamp
Pro-ject 2/Ortofon	275	M	33/45	46, 12, 3	With Ortofon MC1 cartridge
Pro-ject 6	379	M	33/45	46, 17, 3	Suspended turntable
Pro-ject 6/Ortofon	435	M	33/45	46, 17, 3	As above, with Ortofon MC15
Pro-ject 6/Sumiko	699	M	33/45	46, 17, 3	With Sumiko arm
Rega Planar 78	198	M	78	45,13,37	As Rega Planar 2, 78 only
Rega Planar 2	198	M	33/45	45,13,37	Includes RB250 arm
Rega Planar 3	260	M	33/45	45,13,37	Includes RB300 arm
Rivelin Audio Eclipse	1595	M	33/45	45,13,38	Motor unit
Roksan Radius	495	M	33/45	46,12,35	Motor unit
Roksan Radius/Tabriz	695	M	33/45	45,13,36	As above, with Roksan arm
Roksan TMS	2500	M	33/45	46,12,35	Reference motor unit
Sherwood PS1870	70	S	33/45	-	Budget turntable with arm
SME Model 20	2683	M	33/45/78	42,16,32	Precision turntable

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



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.

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Model	Price	Type	Speeds	Size	Special
TURNTABLES					
SME Model 20A	3763	M	33/45/78	42,15,32	As above, with SME Series V arm
SME Model 30	10166	M	7/8	45,22,35	Flagship turntable
SME Model 30A	11399	M	33/45/78	45,22,35	As above, with SME Series V arm
Sony PSLX1504	80	S	33/45	43,10,36	Player, with MM cartridge
Sony PSLX431B	150	A	33/45	43,11,36	Player, auto rec size select
Systemdek I/920	136	M	33/45	-	Semi-suspended deck
Systemdek IIX/900	230	M	33/45	-	Fully suspended design
Systemdek I/920/Moth	235	M	33/45	-	As above with RB250 arm
Systemdek IIX/900	330	M	33/45	-	As above with separate PSU
Technics SL-BD20	130	S	33/45	43,10,38	Belt drive, includes T4P cartridge
Technics SL-BD22	150	S	33/45	43,10,38	Belt drive, includes T4P cartridge
Technics SL-1210MkII	400	M	33/45	46,17,36	Quartz DD, no cartridge
Technics SL-1200MkII	400	M	33/45	43,10,38	Quartz DD, includes T4P cartridge
Thorens TD-180/AT91	180	S	33/45/78	-	Eiert drive, inc Stanton 500 cartridge
Thorens TD-280 V/UK	200	S	33/45/78	-	Electronic belt drive, inc AT95 cartridge
Thorens TD-166 V/UK	200	M	33/45	-	Blank armband, cut to shape
Thorens TD-166 V/UK	270	M	33/45	-	With Thorens TP50 manual arm
Thorens TD-166 V/UK	300	M	33/45	-	With Rega RB250 arm, no cartridge
Thorens TD-3001BC	630	M	33/45	-	No arm, various armbands available
Thorens TD-2001	700	S	33/45	-	Includes Thorens TP90 arm, no cartridge
Thorens TD-3001/UK	770	M	33/45	-	Suspended, Rega arm, no cartridge
Thorens TD-520	900	S	33/45/78	-	Thorens TP90, pitch control, no cartridge
Townshend MkII Rock	799	M	33/45	-	Headshell end arm damping
Triangle 6/Sumiko	699	M	33/45	17, 46, 3	with Sumiko arm
Virtual Reality Aclore	199	-	-	-	MC cartridge
Virtual Reality Etile	299	-	-	-	MC cartridge
Virtual Reality Lexe	899	-	-	-	MC cartridge
Voyd The	1570	M	33/45	51,16,42	Original three-motor model
Voyd 0.5	3368	M	33/45	51,16,42	Upgraded standard Voyd
Voyd Reference	6500	M	33/45	51,16,48	Turntable, polycarbonate platter
VPI HW-19Mk3/PLC	2150	M	33/45	-	External PSU, belt driven
VPI HW-19Mk4/PLC	2950	M	33/45	-	As above, TNT platter/bearing
VPI TNT Junior	3795	M	33/45	-	Poor mans TNT Series 3
VPI TNT Series 3	6500	M	33/45	-	Unique platter and drive
Wilson Benesch	1550	M	33/45	-	High-tech turntable

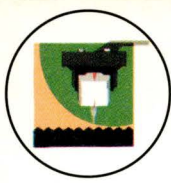
Model	Price	Type	Output	Inc. stylus	Fit	Weight	Special
CARTRIDGES							
Arcam C77	30	MM	4mV	Y	N	-	Conical stylus
Arcam C77MG	40	MM	4mV	Y	N	-	As C77 with metal body
Arcam E77	50	MM	4mV	Y	N	-	Elliptical stylus
Arcam E77MG	60	MM	4mV	Y	N	-	As E77, with metal body
Arcam P77	63	MM	4mV	Y	N	-	'Profile' stylus
Arcam P77MG	73	MM	4mV	Y	N	-	As P77, with metal body
Audio Note lo IIV	1395	MC	-	N	N	-	Silver wired
Audio Note lo Ltd V	2950	MC	-	N	N	-	Needs PSU
Audio Technica AT-91	13	MM	-	Y	N	-	
Audio Technica AT-95E	19	MM	-	Y	N	-	
Audio Technica AT-101EF	20	MM	-	Y	N	-	
Audio Technica AT-110E	24	MM	-	Y	N	-	
Audio Technica AT-420E	40	MM	-	Y	N	-	
Audio Technica AT-450E	62	MM	-	Y	N	-	
Audio Technica AT-OC3	104	MC	-	N	N	-	
Audio Technica AT-OC5	146	MC	-	N	N	-	
Audio Technica AT-OC30	619	MC	-	N	N	-	Nude micro linear stylus
Audio Technica ART-1	944	MC	-	N	N	-	
Audioquest MC5	250	MC	1.4mV	N	N	-	Hi h output MC, line contact
Audioquest 404II	500	MC	0.5mV	N	N	-	Boron cantilever
Audioquest B200L	800	MC	0.5mV	N	N	-	Boron tube cantilever
Audioquest 7000NSX	1295	MC	0.3mV	N	N	-	Boron tube cantilever
B&O MMC5	0	-	-	-	-	-	MM, elliptical diamond
B&O MMC4	0	-	-	-	-	-	MM, elliptical diamond
B&O MMC3	0	-	-	-	-	-	MM, elliptical diamond
B&O MMC2	0	-	-	-	-	-	MM, Contact Line stylus
B&O MMC1	0	-	-	-	-	-	MM, Contact Line stylus
Benz-Micro The Glider	550	MC	1mV	N	N	-	
Benz-Micro H200	700	MC	2mV	N	N	-	
Benz-Micro M090	700	MC	0.9mV	N	N	-	
Benz-Micro L040	700	MC	0.4mV	N	N	-	
Benz-Micro MC-3i	850	MC	0.3mV	N	N	-	
Benz-Micro Wood Ref	1100	MC	0.3mV	N	N	-	
Benz-Micro Ruby Ref	1400	MC	0.3mV	N	N	-	
Denon DL110	70	MC	-	N	N	-	Elliptical stylus
Denon DL160	90	MC	-	N	N	-	
Denon DL103	100	MC	-	N	N	-	
Denon DL304	200	MC	-	N	N	-	Elliptical stylus
Dynavector 50X MkII	159	MC	-	N	N	-	High output elliptical MC
Dynavector 10X4 MkII	189	MC	-	N	N	-	High output elliptical MC
Dynavector 23R5 MkII	375	MC	-	N	N	-	Micro ridge stylus
Dynavector 17D2 MkII	449	MC	-	N	N	-	Micro ridge stylus
Dynavector XX-1L	998	MC	-	N	N	-	Micro ridge stylus
Dynavector XX-1	998	MC	-	N	N	-	High output, line contact MC

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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Kiseki Lapis Lazuli	5000	-	-	-	MC, gemstone body
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120 HI-FI CHOICE BUYER'S GUIDE

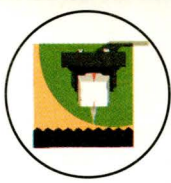


Key to cartridges.
Price - typical retail, to nearest pound.
Type - MM - moving magnet (output typically 1mV/cm/sec), MC - moving coil (output typically 0.5mV/cm/sec).
Output - in mV/cm/sec
Int. stylus - Y for removable/replacable styli and N for fixed styli.
Fit - N for normal half inch mountings, T for T4P plug in types.
Weight - in grams.

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

Model	Price	Type	Output	Int. stylus	Fit	Weight	Special
CARTRIDGES							
Glanz GMC-10LX	69	MC	0.3	Y	N	5	
Glanz GMC 20E	99	MC	0.5	Y	N	6	
Goldring Elan P	17	MM	5.0mV	Y	T	6	T4P version of Elan
Goldring Elan	17	MM	5.0mV	Y	N	4	Rigid body
Goldring Elektra	25	MM	5.0mV	Y	N	4	Elliptical stylus
Goldring 1006	50	MM	6.5mV	Y	N	6	Elliptical stylus
Goldring 1012GX	65	MM	6.5mV	Y	N	6	Gyger II stylus
Goldring 1022GX	85	MM	6.5mV	Y	N	6	Gyger I stylus
Goldring Eroica LX	100	MC	0.5mV	N	N	6	As Eroica, low output
Goldring Eroica	100	MC	2.5	N	N	6	Gyger II stylus
Goldring 1042	105	MM	6.5mV	Y	N	6	Gyger S stylus
Goldring Elite	200	MC	0.5mV	N	N	6	van den Hul, silver wire
Goldring Excel	549	MC	0.5mV	N	N	8	van den Hul I stylus
Goldring Excel GS	599	MC	0.5mV	N	N	8	Gyger S, hand built
Grado ZTE+1	27	MM	-	Y	N	-	Moving flux, high output
Grado ZCE+1	37	MM	-	Y	N	-	Moving flux
Grado Z3E+1	47	MM	-	Y	N	-	Moving flux
Grado ZF1+	82	MM	-	Y	N	-	Moving flux
Grado Signature 8MZ	250	MM	-	Y	N	-	Moving flux
Grado Signature MCZ	375	MM	-	Y	N	-	Moving flux
Grado Signature TLZ	650	MM	-	Y	N	-	Moving flux
Grado Signature XTZ	975	MM	-	Y	N	-	Moving flux
Kiseki Blue GS	499	MC	0.4mV	N	N	8	
Kiseki Purpleheart	749	MC	0.4mV	N	N	11	
Kiseki PHS	899	MC	0.4mV	N	N	8	
Kiseki Blackheart	1995	MC	0.3mV	N	N	11	
Kiseki Lapis Lazuli	5000	MC	0.4mV	N	N	8	Gemstone body
Koetsu Red T	1550	MC	-	N	N	-	High-output MC
Koetsu Red K Sig	1998	MC	-	N	N	-	Selected, re-tuned Red T
Koetsu Urushi	2200	MC	-	N	N	-	Metal alloy body
Koetsu Signature	3218	MC	-	N	N	-	Rosewood body
Linn K5	54	MM	4.5mm	Y	N	-	
Linn K9	109	MM	4.5mm	Y	N	-	
Linn K18/II	197	MM	4.5mV	Y	-	-	Metal body
Linn Klyde	449	MC	150uV	N	N	-	Alloy body
Linn Arkiv	998	MC	150uV	N	N	-	Three point mt, machined body
London Decca Maroon	199	MM	5.0mV	N	N	8	Original mounting
London Decca Gold	239	MM	5.0mV	N	N	8	Elliptical stylus
London Decca Maroon Dp	259	MM	5.0mV	N	N	10	Deccapod mounting
London Decca Gold Dpd	299	MM	5.0mV	N	N	5	Elliptical stylus, Deccapod
London Decca S Gold	339	MM	5.0mV	N	N	7	Original mounting
London Decca S Gold Dp	399	MM	5.0mV	N	N	10	Deccapod mounting
London Decca Jubilee	999	MM	5.0mV	N	N	5	0.5 inch mounting
Lyra Lydian	649	MC	-	Y	N	-	
Lyra Clavis	1298	MC	-	Y	N	-	
Lyra Parnassus	1995	MC	-	Y	N	-	
Militek Aurora	299	MC	2.0mV	N	N	9.5	High output MC
Militek Olympia	399	MC	2.0mV	N	N	9.5	As Aurora, sapphire cantilever
Nagaoka MP-11	24	MM	-	Y	N	-	Elliptical stylus
Nagaoka TS11	70	MM	-	Y	N	-	Line contact stylus
Nagaoka TS12 Boron	80	MM	-	Y	N	-	As MP-11, with boron cantilever
N'ham Tracer I	98	-	-	-	-	-	MM cartridge
N'ham Tracer II	175	-	-	-	-	-	MM cartridge
N'ham Tracer III	350	MM	-	-	-	-	
N'ham Tracer IV	550	MM	-	-	N	-	
Ortofon OMP-5E	16	MC	-	Y	T	-	
Ortofon OM-5E	16	MM	-	Y	N	-	
Ortofon OM3E/U	20	MM	-	Y	-	-	With headshell
Ortofon OM3E/U	20	MM	-	Y	N	-	
Ortofon OM3E/S	20	MM	-	Y	-	-	With headshell
Ortofon OM Pro S	21	MM	-	Y	N	-	Budget disco cartridge
Ortofon OM10 Super	25	MM	-	Y	N	-	Elliptical stylus
Ortofon Night Club	32	MM	-	Y	N	-	Spherical stylus
Ortofon 510	32	MM	-	Y	N	-	
Ortofon Night Club	37	MM	-	Y	N	-	Elliptical stylus
Ortofon Concord Pro	40	MM	-	Y	N	-	For professional use
Ortofon Concord NC	55	MM	-	Y	N	-	Professional, spherical stylus
Ortofon 520P	55	MM	-	Y	N	-	
Ortofon 520	55	MM	-	Y	N	-	Elliptical stylus
Ortofon OM20 Super	60	MM	-	Y	N	-	
Ortofon MC1 Turbo	60	MC	-	Y	N	-	
Ortofon Concord NC	60	MM	-	Y	N	-	Spherical version of Concord
Ortofon OM30 Super	80	MM	-	Y	N	-	Fine line stylus
Ortofon MC10 Super	85	MC	-	N	N	-	
Ortofon 530P	85	MM	-	Y	T	-	
Ortofon 530	85	MM	-	Y	N	-	Elliptical stylus

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see page 123.
Kiseki Lapis Lazuli 5000 - - - MC, gemstone body



Key to cartridges.
Price - typical retail, to nearest pound.
Type - MM - moving magnet (output typically 1mV/cm/sec), MC - moving coil (output typically 0.5mV/cm/sec).
Output - in mV/cm/sec
Int. stylus - Y for removable/replacable styli and N for fixed styli.
Fit - N for normal half inch mountings, T for T4P plug in types.
Weight - in grams.

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Model	Price	Type	Output	Int. stylus	Fit	Weight	Special
CARTRIDGES							
Ortofon Quartz	110	MC	-	N	N	-	High output MC cartridge
Ortofon MC3 Turbo	110	MC	-	N	N	-	
Ortofon MC15 Super II	110	MC	-	N	N	-	
Ortofon 540	110	MM	-	Y	N	-	
Ortofon Quasar	350	MC	-	N	N	-	High-output elliptical MC
Ortofon MC2000II	650	MC	-	N	N	-	
Ortofon MC3000II	950	MC	-	N	N	-	'Replicant' stylus
Ortofon MC5000	1500	MC	-	N	N	-	Sapphire cantilever
Ortofon MC7500	2000	MC	-	N	N	-	75th Anniversary model
Pickering TE-15	17	MM	-	Y	N	-	
Pickering T-E	20	MM	-	Y	T	-	
Pickering VE-15	25	MM	-	Y	N	-	
Pickering V15-DJ	28	MM	-	Y	N	-	Disco model
Pickering TL-E	35	MM	-	Y	T	-	
Pickering XV15-350C	40	MM	-	Y	N	-	Conical stylus
Pickering XV15-150-DJ	45	MM	-	Y	N	-	Professional cartridge
Pickering TL-2E	45	MM	-	Y	T	-	
Pickering XV15-625E	50	MM	-	Y	N	-	
Pickering TL-2-S	55	MM	-	Y	N	-	Line contact stylus
Pickering XV15-757S	60	MM	-	Y	N	-	Line contact stylus
Pickering XV15-625DJ	60	MM	-	Y	N	-	Broadcast cartridge
Pickering XV15-1800S	70	MM	-	Y	N	-	Line contact stylus
Pickering TE-3-S	80	MM	-	Y	T	-	
Pickering XLZ-3500	95	MM	-	Y	N	-	
Pickering XEV-3001E	95	MM	-	Y	N	-	Elliptical stylus
Pickering TL-4-S	100	MM	-	Y	T	-	
Pickering XLZ-4500	145	MM	-	Y	N	-	
Pickering TL-3003	145	MM	-	Y	T	-	
Pickering TL-4004	165	MM	-	Y	T	-	
Pickering TLZ-7500-S	195	MM	-	Y	T	-	
Pickering XSV-5000U	225	MM	-	Y	N	-	High output
Pickering TLZ-7500	225	MM	-	Y	N	-	
Rega Bias	34	MM	-	-	N	-	
Rega 78	34	MM	-	-	N	-	for 78rpm records
Rega Super Bias	52	MM	-	-	N	-	
Rega Elys	74	MM	-	-	N	-	
Roksan Corus Black	130	MM	-	Y	N	-	
Roksan Shiraz	800	MM	-	N	N	-	
Shure ME70B	18	MM	6mV	Y	N	-	Conical stylus
Shure M92E	22	MM	5mV	Y	-	-	Dual T4P & normal fit
Shure SC35C	30	MM	5mV	Y	N	-	For broadcast use
Shure M44C	33	MM	9mV	Y	N	-	Professional, spherical stylus
Shure M44-7	33	MM	9mV	Y	N	-	Professional, spherical stylus
Shure M44G	35	MM	6mV	Y	N	-	Professional, spherical stylus
Shure ME95ED	38	MM	5mV	Y	N	-	Elliptical stylus
Shure M55E	42	MM	6mV	Y	N	-	Professional, spherical stylus
Shure M104E	44	MM	5mV	Y	-	-	DualT4P & normal fit
Shure ME97HE	60	MM	4mV	Y	N	-	Hyper elliptical stylus
Shure M110HE	74	MM	4mV	Y	-	-	Dual T4P & normal fit
Shure V15V-MR	265	MM	3mV	Y	N	-	Micro ridge stylus
Stanton 500EL	34	MM	-	Y	N	-	Elliptical stylus
Stanton 500AL II	34	MM	-	Y	N	-	Spherical stylus
Stanton 680ALX	50	MM	-	Y	N	-	Spherical stylus
Stanton 680ELX	56	MM	-	Y	N	-	Elliptical stylus
Stanton 680SLX	78	MM	-	Y	N	-	
Stanton 890ALX	82	MM	-	Y	N	-	Professional cartridge
Sumiko Oyster	30	MM	-	Y	N	-	
Sumiko Black Pearl	50	MM	-	Y	N	-	
Sumiko Pearl	70	MM	-	Y	N	-	
Sumiko Blue Point	100	MC	-	N	N	-	High output MC
Sumiko BPS	250	MC	-	N	N	-	Nude stylus
Transfiguration AF-1 Mk II	1595	MC	230uV	N	N	-	MC, transformer & preamp
Transfiguration Supreme	1995	MC	200uV	N	N	-	Yokeless ring magnet system
van den Hul MM-1	275	MM	-	-	N	-	
van den Hul MM-2	325	MM	-	-	N	-	
van den Hul DDT-II	675	MC	-	N	N	-	Silver coils
van den Hul MC-10	775	MC	-	N	N	-	Silver coils
van den Hul MC-One	975	MC	-	N	N	-	Selected version of MC-10
van den Hul MC-One/Hi	1100	MC	-	N	N	-	High output version of MC-10
van den Hul MC-Two	1300	MC	-	N	N	-	As MC-One/Hi, higher output
vdH Grasshopper III	2300	MC	-	N	N	-	
vdH Grasshopper III	2300	MC	-	N	N	-	
vdH Grasshopper III	2900	MC	-	N	N	-	
vdH Grasshopper III	3250	MC	-	N	N	-	
vdH Grasshopper III	3200	-	-	N	N	-	
vdH Grasshopper III	3500	MC	-	N	N	-	

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see page 123.
Kiseki Lapis Lazuli 5000 - - - MC, gemstone body



Key to tonearms
 Price - typical retail to the nearest pound
 Type - F - fixed armtube/headshell, A - interchangeable armtube, H - interchangeable headshell.
 Base type - S - SME fit, L - Linn/Alphason fit, P - proprietary fit.
 Effective length - from pivot point to headshell in millimetres.
 Weight range - the range of cartridge masses that the arm can accept in grams.
 Special - characteristics of the arm.
 Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Type	Base type	Effective len	Wt. range	Special
ARMS						
Air Tangent Tangent 10B	8000	-	-	-	-	Air-bearing
Air Tan Tangent Ref. Sig.	10000	-	-	-	-	Remote version of above
Alphason Xenon	286	-	-	-	-	1-piece titanium armtube
Alphason Xenon MCS	370	-	-	-	-	vdH silver wiring
Alphason HR100S	490	-	-	-	-	Superior quality bearing
Alphason HR100S MCS	550	-	-	-	-	vdH silver, top bearings
Audiomeca SL5	1999	-	-	-	-	Parallel tracking
Decca LI Arm	49	H	L	212	5-12	Damped
Decca LIR Arm	99	H	L	212	5-12	Rewired version of LI
DNM Yota	700	-	-	-	-	Solid core wired
Dynavector 507	1400	-	-	-	-	Biaxial design
Graham 1.5T	2550	-	S	-	-	SME base, unipivot
Helios Orion 3 S1 Copper	395	-	-	254	-	-
Helios Orion 3 S1 Silver	515	-	-	254	-	-
Helios Orion 3 S2 Copper	575	-	-	254	-	Bi-metal tube
Helios Orion 3 S2 Silver	695	-	-	254	-	Bi-metal tube
Helios Cyatene 2	1395	-	-	254	-	Silver wired, pivoted
Kuzma Stogi	600	-	-	-	-	Effective mass 13.9gm
Kuzma Stogi Ref	1000	-	-	-	-	Effective mass 12.5gm
Linn Akito	209	F	L	229	-	Statically balanced
Linn Ekos	1297	F	L	229	-	Dynamically balanced
Manticore Musician	320	F	L	230	-	-
Manticore Magician	650	F	L	230	-	Polished armtube finish
Manticore Magician	720	F	L	305	-	Polished armtube finish
Moth Arm	95	-	-	-	-	Rebadged Rega RB250
Moth Mk III	146	-	-	-	-	Rebadged Rega RB300
Naim ARO	794	-	-	-	-	Unipivot
N'ham Space	350	-	-	-	-	Optional silver wiring, unipivot
N'ham Mentor	750	-	-	-	-	Optional silver wiring, unipivot
N'ham Alien	1200	-	-	-	-	Graphite tube, unipivot
Rega RB250	95	F	R	237	-	Scaled down RB300
Rega RB300	139	F	R	237	-	Pivoted arm
Roksan Tabriz Zi	330	-	-	-	-	'Intelligent' counterweight
Roksan Artemiz	690	F	-	-	-	Flagship arm
SME Series III S	230	A	S	233	0-12	Economy version of Series III
SME 3009 Ser II Imp	255	F	S	231	3-7	Fixed headshell, low mass
SME 3009 S2 Ser II Imp	278	H	S	231	3-8	Detachable headshell, medium mass
SME Series III	320	A	S	233	0-13	Ultra-low mass for hi-compliance
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
SME Series II 3012-R	466	H	S	308	0-25	Detachable headshell, 12 inch
SME Series 300-309	568	H	S	232	6-17	Ser V derivative with detach headshell
SME Series 300-310	581	H	S	238	6-17	10 inch (nom) version of 300-3
SME Series 300-312	661	H	S	308	5-14	12 inch (nom) version of 300-3
SME Series IV	827	F	S	233	5-16	Economy version of Series V
SME Series V	1232	F	S	233	0-14	Flagship model
Townshend Excalibur	799	F	P	220	3-14	Outrigger headshell damping
Wheaton Tri-Planar 4	2750	-	-	-	-	With terminal box
Wheaton Tri-Planar 4C	3000	-	-	-	-	As above with Cardas cable
Wilson Benesch ACT1	975	-	-	-	-	Carbon-fibre armtube, unipivot
Zeta	469	-	-	-	-	Pivoted
Zeta	555	-	-	-	-	Pivoted, vdH wired

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- SD ACOUSTICS SD 1 MK I £575
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- MUSICAL FIDELITY PRE 3A £195
- HEYBROOK HB 2 SPEAKERS £150
- AUDIO RESEARCH LS2B - ex demo £2495
- STAX QUATTRO £1595
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- SEQUERRA MET 7 - new £495
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- KRELL STUDIO DAC £3495
- THETA DS PRO PRIME DAC £995
- NEAT PETITE SPEAKERS £395
- AUDIO RESEARCH V70 - ex demo £3495
- ACOUSTIC ENERGY AE1 £550



Please ask for details or our current list
 Agencies include: Accuphase, Acoustic Energy, Air Tangent, Apogee, Audio Alchemy, Audio Research, Audio Technica, Aura, Basis, Bose, B&W, Castle, Classe, Copland, Denon, Denon Cartridges, DPA, Dual, Goldring, Harmonix, Heybrook, Jado's, JPW, Kimber, Koetsu, Krell, Lyra, Magneplanar, Magnum, Mandrake, Marantz, Martin Logan, Michell, Micromega, Musical Fidelity, NAD, Nakamichi, Onix, Orelle, Ortofon, Pioneer, Polk, Proceed, PS Audio, QED, REL Subwoofers, Revox, Rogers, Roksan, Rotel, Ruark, SD Acoustics, Seismic Sink, Semmieser, Sequence, Sequerra, Slate Audio, SME, Sonus Faber, Spondor, Stax, Target, TDL, Teac, Theta, Thorens, Van den Hul, Wadia, Wharfedale, Wilson

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The information contained in the Hi-Fi Choice Buyer's Guide is supplied either by manufacturers or by distributors. Each month we contact all companies to ensure that the data is as accurate and up-to-date as possible. However, prices and specifications are subject to change due to circumstances beyond our control.

Please let us know if you spot any omissions or errors in the Buyer's Guide.

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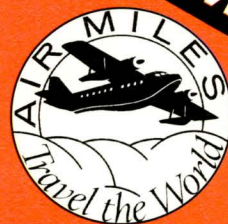
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The Directory



This is the legendary Directory, the second part of the new look Hi-Fi Choice Buyer's Guide, based entirely on comprehensive technical and subjective reviews. Each entry carries the weight of our exhaustive test procedures and should be read in conjunction with the prices and specifications given in our index starting on page 87.

The *Hi-Fi Choice Directory* was conceived as a reference guide to all the audio products reviewed by *Choice* that are currently available. The products are split into categories, each with its own introduction containing information about the product type and its applications. They are particularly relevant to the uninitiated first time buyer and help sort out the order of priorities when buying a piece of equipment.

Each product along with its current retail price is placed in its respective category in alphabetical order. The prices of the products are updated on a regular basis, although it should be noted that our value ratings are based on the product's price at the time of review.

Sound quality

This column contains the ratings for the standard achieved in our listening tests. The sound quality ratings range from Poor to Excellent. Their meaning and order are as follows:

P	Poor
A-	Average-
A	Average
A+	Average+
G-	Good-
G	Good
G+	Good+
VG	Very Good
E	Excellent

With P being the worst and E the best rating within a section.

One important point to remember is that these cannot be used to compare products from different categories. For example, a cassette deck rated Excellent in sound quality will not usually offer the same standard of fidelity as a similarly rated turntable or CD player.

How to use this guide

Perhaps the most influential symbols in the *Directory* are the little red triangles ▲ found in the value column at the beginning of each entry where appropriate.

Products that make the grade are awarded the Best Buy or Recommended accolade.

▲▲ A product carrying the Best Buy swingtag is of excellent quality and good value for money in its price category.

▲ Recommended products are runners up, but still definitely worth considering within their price bands.

Please note however, that an expensive Recommended product will nearly always sound better than an inexpensive Best Buy. An ideal situation would be to choose suitably priced ▲▲ Best Buy or

▲ Recommended products from relevant categories and create a Best Buy system. But, due to the variety in tonal balance that exists in much audio equipment, and differences in taste, system building is unfortunately not that simple. These ratings make a useful guideline for shortlisting components, but only experiencing the actual combination will tell you whether it works for you.

Finding that component

Before you shop, follow our top eight tips for better buying:

1. Check out the components' recommended retail prices in the *Directory*.
2. Find out as much as you can about the products you want by reading *Hi-Fi Choice's* reviews and lab tests.
3. Visit local dealers that stock some of the brands you want to hear and try to find one that seems sympathetic to your needs.
4. Don't discount a dealer's suggestions just because the products don't have rave reviews.
5. Take your own software (records, CDs, tapes) along for a demonstration of the equipment that the dealer recommends.
6. Listen at the sort of volume you would normally use at home — systems often sound more impressive when played loud.
7. If you are unsure about something or want to hear an alternative, just ask.
8. Audition a system for a reasonable amount of time, say three quarters of an hour or so, before making a decision.

Unless you have first generation masters of course.

Comments

The Comments column contains a potted summary based on the original review, emphasising the salient points of a product's character and sonic performance. The space available doesn't allow for great detail but we have attempted to put across the essence of the review. Obviously, important

information on compatibility or auxiliary equipment used in the test cannot be included, and we would advise you to refer to the original review for this.

Please note that these comments are those of our own reviewers and not, as is the case with some magazines, those of the manufacturer.

Features

Product features are shown with a combination of figures and blob charts, with headings at the top of each column indicating the appropriate category, a blob indicating the existence of a particular feature.

There are different headings for each section and the more complicated categories are explained in the individual introductions. Where figures are used the unit of measurement is shown in the heading.

Back issues

The final column contains a reference to the issue of *Hi-Fi Choice* which featured the complete review.

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Denon DCD-695	£199	£169
Denon DCD-890	£269	£229
Philips CD-910	£129	£99
Rotel RCD-955AX	£230	£185
Rotel RCD-965BXLX	£329	£269
Yamaha CDX-670	£290	£239
Yamaha CDX-660	£249	£199

CASSETTES	WAS	NOW
Kenwood KX-5530	£220	£159
Kenwood KX-3510	£189	£129
Rotel RD-945AX	£149	£125
Rotel RD-955AX	£199	£165
Yamaha KX-260	£160	£129
Yamaha KX-360	£199	£169
Yamaha KX-4362	£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-940AX	£149	£125
Technics ST-GT630	£199	£139

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KENWOOD		
KA-1030	65wpc	£125
KA-3050R	45wpc	£180
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KA-5020	80wpc	£205
KA-5050R	95wpc	£315
KA-7050R	100wpc	£450

PIONEER		
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		
SU-A600	40wpc	£170
SU-A700	45wpc	£225
SU-A800	55wpc	£280
SU-A900	80wpc	£389
SU-V220	30wpc	£115
SU-V320	45wpc	£150

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DENON (2 Yr Guarantee)		
AVC-3530	110wpc	£999
AVC-1530	70wpc	£479
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KENWOOD		
KA-V8500	55	£649
KA-V7700	100wpc	£549
KR-A4050	60wpc	£205

PIONEER		
VSA-D802S	55wpc	£540
VSA-A701S	55wpc	£450
VSX-452	50wpc	£360

SONY		
TA-AV570	70wpc	£360

YAMAHA (2 Yr Guarantee)		
DSP-A2070	3 Chn	£1099
DSP-E200	3 Chn	£369
DSP-E580	3 Chn NEW	£449
DSP-A780	5 Chn NEW	£629
DSP-A970	7 Chn	£799
RX-V470	50wpc	£399

CASSETTES



AIWA		
AD-F410	Hx-Pro	£99
AD-F810	3 Head	£199
AD-WX828	Twn A-Rev	£179

DENON (2 Yr Guarantee)		
DRM-540	Hx-Pro	£160
DRM-710	3 Head	£260
DRS-610	Hx-Pro	£200
DRS-810	3 Head	£300
DRW-760	Hx-Pro	£250

KENWOOD		
KX-3050	Hx-Pro	£150
KX-5050	3 Head	£205

PIONEER		
CT-S420	3 Head	£225
CT-S620	3 Head	£299
CT-W420R	A/Rev	£180
CT-W620R	Hx-Pro	£225
CT-W820R	Rem Con	£270

SONY		
TC-K611	Dolby S	£279

TECHNICS		
RS-TR373	T/Rev NEW	£180
RS-TR474	Hx-Pro NEW	£225
RS-TR979	Tw Rec	£340
RS-BX404	Hx-Pro	£160
RS-BX646	3 Head	£205
RS-BX747	3 Head	£270

FM TUNERS

DENON (2 Yr Guarantee)		
TU-260	"Winner"	£120
TU-580	RDS Sys	£220

KENWOOD		
KT-2050	3 Band	£135
KT-3050	RDS Sys	£165

SONY		
STS-311	"Winner"	£179

TECHNICS		
ST-610	24 Mem	£119
ST-G70	3 Band	£225
ST-G470	39 Mem	£130
ST-GT550	Rem Con	£175
ST-GT650	RDS Sys	£210

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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 SCCH950	£999	£849
Pioneer J30	£749	£599
Pioneer J50	£1149	£919
Pioneer N33	£379	£300
Pioneer N93M	£1049	£839

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NSX-340	20wpc	£250
ZD-7000M	40wpc	£720

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Amplifiers

The amplifier sits at the heart of the system, processing the outputs from all the various music sources as necessary and then driving the loudspeakers. These two (quite separate) functions are integrated into a single box at the low-to-middle price points: separated pre- and power amplifiers, even separate power supplies, become increasingly common as one moves upmarket. At the upper end of the specialist market, valve amplifiers provide a popular alternative to the transistor types amongst enthusiasts.

There is a substantial difference between specialist (sound quality oriented) amplifiers and the consumer electronics style models. The former

are bleakly simple, avoiding all unnecessary features to provide the most direct signal path in the interests of best sound quality. The latter range from models with just basic tone controls and tape recorder switching, to those with elaborate facilities such as graphic equalisers, remote control (including volume), surround sound options etc. etc.

We include our measured power output (RMS, 8ohm load, 1 channel driven) – but again, paradoxically, this doesn't necessarily correspond to the loudness capability of the amplifier, which has as much to do with the elegance of the over-load characteristics within a given system (valve

amplifiers invariably sound more powerful than their rating would suggest).

Apart from output the facilities listing shows how many line (that is inputs besides those for phono cartridges) inputs a product has and includes tape inputs. The MM and MC blobs indicate which types of cartridge can be accommodated. Integrated, preamp and power amp indicate the type of amplifier reviewed, and in some instances that a pre/power combination has been tested. In such instances the price given is for both components. The remote control and headphone socket blobs indicate the existence of these facilities.

Amplifiers

Product	Price	Comments	Output W(8Ω)	Line inputs	MM	MC	Integrated	Preamp	Power amp	Remote control	Headphone socket	Issue No.
Adcom GFP-555II/GFA-535II	850	A+ Technically proficient pre/power saddled with a slightly hard and unsympathetic sound.	94	6	•	•				•	•	124
Albarray AP4/S508	850	A- A disappointing sound from a pre/power amp that's hamstrung by a variety of technical oversights. Albarray has done better.	46	4	•	•				•	•	116
Albarray PP1	430	G+ Available with or without various MM/MC options, the 'basic' PP1 has an attractively warm, earthy sound.	48	4			•					104
Alchemist Kraken	310	A Class-A objet d'art that's far too sensitive to RF interference. Can sound cold and fierce as a result.	54	5	•	•	•					116
Alchemist Kraken APD7/APD8	775	G A quirky Class A number with an equally warm and colourful sound. Hardly accurate but entertaining nonetheless.	49	4						•	•	124
AMC CVT3030	529	A A well meaning and affordable attempt to mix transistors with valves, albeit one that only really shines with simple musical styles.	35	5	•		•					116
Arcam Alpha 6	300	VG A new MOSFET design with a subtle and melodic sound that takes a conservative view of powerful dynamics	68	6	•	•	•					129
Arcam Delta 110S/120.2	1070	VG Now in mkII guise this established combination has matured into a very articulate, powerful if dry-sounding amplifier.	109	4	•	•	•			•	•	124
Arcam Delta 290	450	VG Combines the dryness and restraint of Arcam's older models with a refreshing sense of detail, dynamics and musical colour.	99	5	•	•	•				•	116
Art Audio Quintet	1156	VG Switchable triode/ultralinear output stage. In triode mode these are 15 of the sweetest watts around. Surprisingly gutsy	15/25							•		109
Audio Innovations Series 200	850	G Turns in a fuller and more substantial performance via MM rather than CD. Otherwise its sound can seem slightly bleached.	10	5	•					•	•	109
Audio Innovations Series 300II	500	G+ Under-powered and over-distorted yet capable of realising an open and captivatingly expressive sound. Sensitive speakers are a must	9	4	•		•					97
Audio Innovations Classic 25	699	G+ Warm, cuddly and immensely musical kit amp that almost transcends 'hi-fi' with its sheer listenability	24	5			•					126
Audio Innovations Series 700	999	G+ Valve amp that can turn the roughest of digital sounds into music, both understated and graceful. Sensitive speakers are a must	24	5			•					116
Audio Note Oto SE	1500	VG Transparent, very dynamic, excellent clarity and subtlety with limited power make for a very clean sounding amp	9.5	3	•	•						126
Audio Note Ongaku	43125	E A single ended, zero negative feedback, triode, line level integrated amp and a half. Probably the best amplifier in the world!	27	6			•					Col
Audiogram MB1	500	G+ It'll successfully tackle the most difficult of speakers and still provide a very warm, rich and euphonic sound.	46		•	•					•	116
Audiolab 8000A	450	VG Recent updates have maintained its competitiveness with a thoroughly refined, consistent and very disciplined sound.	80	5	•	•	•					129
Audiolab 8000C/8000P	1100	G Very distinctive, almost stark neutrality that will not appeal to all listeners. Good value engineering, nevertheless	157	7	•	•	•			•	•	97
Aura VA-100 Evolution	300	G+ Might overheat when driving insensitive, low-impedance speakers but was applauded for its sense of scale and drama via CD	81	5	•		•					109
Aura VA-50	250	VG Superficially similar to the cheaper VA-40 but with much more of the old MA-80's magic! Great sound from a slimline package	65	5	•		•					97
Beard Audio CA35/P35mkII	2390	VG Good build quality and finish and a characteristic valve sound make a first class amplifier capable of great musical enjoyment	35	4	•	•				•	•	63
Beard CA506	1695	G+ A versatile valve preamp, the bass sounded lively if a touch softened, while the treble was detailed but lacked a little sparkle	4		•	•		•				50
Conrad-Johnson PV-10A	1250	E Fabulous preamplifier. Beautiful imaging, superb detail, plenty of gain on the phono stage; classy build quality too.	4		•			•				78
Conrad-Johnson Premier 7	11000	E The 'Seven' is designed without compromise, and is clearly one of the finest (valve) preamplifiers money can buy.	4		•	•		•				Col
Denon PMA-250III	160	A- Pretty high resolution for the price, occasionally loses its grip but is generally engaging and enjoyable	55	3	•		•					121
Denon PMA-450	250	G+ Denon's latest integrated amp swept the board with its big, brassy if somewhat extravagant sound.	99	5			•					116
DPA Digital DSP-200S/DPA-200S	1245	E The very dramatic but exceptionally detailed and transparent sound of this combination belies its modest power rating.	48	5						•	•	124
EAR 802/509mkII	4200	VG Extremely well made and combining the sonic strengths of both transistors and valves this EAR combo warrants attention	100	6	•					•	•	63
EMF Audio Sequel	349	G+ A fresh start for Mike Creek has resulted in the Sequel, a minimalist amp with a very refined but mildly restrained sound	47	4	•		•					109
Exposure XX	625	A Line only integrated with good sense of timing but limited hf extension. Likely to be very system dependent.	43	4				•				121
Harman Kardon HK1400	400	G+ HK's first line-only amplifier exudes a relaxed but confident sound that is only troubled by the most dense of recordings.	52	7								129
Harman Kardon HK6250	280	G+ Heavily based on the cheaper HK6150, this version offers slightly more power with a similarly gutsy and expressive sound	51	5	•		•					116
Harman Kardon HK6550	430	A- Follow up to 6500 is disappointing with grainy hf and limited depth. Quite powerful but ultimately not up to the mark	69	6	•	•	•					121
Harman Kardon HK6850	900	G This monster is derived from the HK6800 with a similarly deep and powerful sound but a rather steep price tag	101	6	•	•	•					109
Heybrook Signature	2297	G+ A stunningly powerful and vivid-sounding combination which is equally impressive via vinyl or CD	148	4	•	•				•	•	109
Jadis JP30/JA30	12204	E French tubes. Beautiful build, nostalgic styling and delightful sounding midrange transcend limitations at frequency extremes	30	4	•					•	•	60
JVC AX-A342	170	A A value-conscious budget amp offering plenty of power but a slightly untidy and inconsistent sound	77	5	•		•					109
JVC AX-R562	250	A- More fuss and bluster than detail and dynamics was how one listener concisely described this less than wonderful model	90	5	•		•			•	•	121
JVC AX-Z1010	650	G+ One of the best behemoths: a big amp with a big, boppy and unmuddled sound and a couple of ancient 16-bit DACs for good measure!	124	6	•	•	•					109
Kenwood KA-3020	170	G+ An unassuming little amplifier that turns in a remarkably balanced and entertaining sound. Lively, detailed and engaging	66	5	•		•					97
Kenwood KA-4050R	280	A- Respectable but ultimately uninspiring model whose remote control is its main asset.	85	5	•	•	•				•	121
Kenwood KA-5050R	350	A A listenable but neither particularly communicative or captivating amplifier that puts features ahead of sound.	103	6	•	•	•					129
Lecson Quatra	420	G Underpowered but with the flexibility of four independent power amps. Very deep, captivating sound with 3D soundstaging.	40	5	•	•	•					92
Linn Majik-I	593	A The cornerstone of Linn's modular hi-fi system has many innovations to its credit but its sound is vague and confused.	33	6	•		•				•	129
Magnum Class A	599	G+ Lashings of rich and compelling music, trading a hint of lushness for stark accuracy. An unexpected find. Phono stage option	55	7				•				116
Magnum Quartet	329	A- An integrated model that incorporates four monoblocks optimised for bi-wiring, but sound is sandy in the treble.	72	5				•				121

Amplifiers continued

Product	£Price	Comments	Output W/8Ω	Line inputs	MM	MC	Integrated	Preamp	Power amp	Headphone socket	Remote control	Issue No.
▲ Marantz PM-52SE	300	G+ The SE premium pays for a degree of fluency that draws you into the music and keeps you there. Rather nice	95	6	•	•	•					121
Marantz PM-80mkII	480	G- Less the revision and more an entirely new amp, this model sounds at its sweetest and most agreeable in the 31W Class A setting.	130	5	•	•	•					129
▲ Moth Series 30	587	G+ A modular system capable of cracking results. The passive preamp and power amp combination warrant a Best Buy in their own right.	35	4	•	•		•	•			109
▲ Musical Fidelity Preamp/Typhoon	568	G+ A combination that plays everything close to its chest but bridge the power amp and you'll witness an explosion of detail.	62	6				•	•			116
▲▲ NAD 302	170	G+ A spritely and uplifting performance. Sounds loud but never intrusive or fatiguing.	39	5	•	•						116
▲▲ NAD 304	230	G+ Equally effective with CD and vinyl this is another successful and entertaining NAD amplifier for your shortlist	50	6	•	•						121
NAD 1000S/208	1120	A+ One of the beefiest amplifiers we've ever tested. Unfortunately it sounds too restrained and lightweight.	314	5	•	•		•	•			124
▲ Nakamichi IA-3	350	G A minimalist outing for the cassette heroes that's very confident if a tad restrained.	62	3				•				121
▲ NVA AP-20	340	G+ Utilitarian amplifier sounds gentle and restrained but is euphonic and utterly engaging. Optional phono stage	35	4				•				109
Onix OA-21S/SOAP	730	G- Via MM disc this amp comes alive with a fresh and vibrant sound though its CD input sounds utterly dead by comparison.	60	4	•	•	•					97
▲ Philips FA-930	200	A+ Radical styling hides a digital switching facility plus full remote control over what is Philips' best effort to date	99	5	•	•				•	•	109
Pioneer A-300X	230	A+ This revamped version of the A-300 was also more confident sounding via CD than MM, yet our panel were still left unmoved.	55	5	•	•						116
▲▲ Pioneer A-400	280	VG Pioneer's design concept snaps into focus with an amp that seems to bubble with musical detail. A budget bench-mark	71	5	•	•	•					92
▲▲ Pioneer A-400X	300	VG This looks like the established A-400 but uses new circuitry to encourage a gentler if no less enthralling sound.	68	5	•	•	•					129
▲ QED A270CD/PA	370	G+ Recent updates have bolstered the output of the A270 without adding to its colorations. The PA phono option is a touch expensive	61	5				•				97
▲ QED C300/P300	630	G A cost-effective combo, limited in its resolution but less beguiling as a result. Disc stage is sweeter but samey	58	3	•	•		•	•			85
Quad 34	398	A Well-built durable preamp, filtering and above average tone controls but was found lacking in sound quality (viz: detail/dynamics)	4	•	•	•						44
Quad 66/606	1553	G Amplifiers with a classic lineage but compromised by an equally dated, soft and undynamic sound.	138	6	•			•	•	•		124
Rational Audio	175	A+ Wacky Czechoslovakian amp offers a very open and fluid sound via CD but its MM performance depends on cartridge load impedance.	129	3	•	•						92
Rega Elex	359	A Minimalist amplifier that sounds too forward, hard and unforgiving for its own good. Shows plenty of promise, however.	51	4	•	•						116
▲ Rose RV-23	450	G+ Beautifully built British 'hybrid'. You can spend more to get a more transparent sound but it's hard to criticise at the price	3	•				•				77
▲▲ Rotel RA-930AX	175	G+ This budget wonder captivated our listeners with its clean, vibrant and thoroughly involving sound	53	3	•	•						104
▲ Rotel RA-935BX	225	G A line only winner that lets a lot of music through and never lets things get out of hand. Could be a touch more enthusiastic	58	5				•				121
Rotel RC-980BX/RB-980BX	800	A Plenty of watts per pound, sound is expansive but lacks a sense of poise, of control and fine detail - a disappointment	143	5	•	•	•	•				109
▲ Sansui AUX-417R	280	G+ Unusually clean and precise with more subtlety than is usually attributed to remote control amps.	53	5	•	•	•				•	121
▲ Sansui AU-X911DG	900	G+ At its best when used with the on-board MASH/PWM DAC where it sounds technically neutral but still emotionally charged	112	7	•	•		•				85
Sherwood AI-2210	80	P Lightweight in all respects this is better than you'd find on a midi and at least its reasonably painless.	47	4	•	•						121
Sonic Frontiers SFC-1	1500	G+ Smooth, sophisticated Canadian valve amp with a decent direct input and more features than average	54	6				•				126
Sugden A21a	469	G The modern-day relative of Sugden's original Class A amp and one that offers a smooth, easy-going sound.	25								•	92
Technics SU-VZ220	130	A- Cheap, cheerful and pretty flexible to boot the SU-VZ220 quickly sounds thin, splashy and relentless when the going gets tough	50	4	•	•						109
Woodside ISA230	900	A Smooth and inoffensive valve amplifier if one that lacks the sparkle and euphony required for a truly entertaining sound.	27	5	•	•						116
Woodside SC26/STA35	3254	G+ Synergistic pairing with a cool, controlled sound, good focus and transparency. More about poise than grunt	35	5				•	•			100
YBA Integre	1199	G+ Audiophile spec French integrated with good resolution and nice phono stage.	57	4	•	•						121
▲ YBA 1 pre/power amp	8000	E Well finished pre/power amp offers front rank stereo staging and transparency, and is capable of driving the most difficult loads	85	5	•	•	•	•				62
▲ YBA 2 pre/power amp	3849	G+ Superbly finished with very good space and transparency, slightly softened bass. Needs transformer for MC cartridges	70	5	•	•		•	•			56
YBA 3 pre/power amp	2449	G This duo produced see-through, ethereal stereo images that were more convincing towards the centre of the soundstage	56	4	•	•		•	•			72



AV amplifiers

In practice an A/V amplifier provides all the standard CD, tuner, tape, aux and phono inputs offered by a standard stereo amplifier. In addition many also incorporate an AM/FM tuner section 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	Surround output W/8Ω	Centre output W/8Ω	Surround output W/8Ω	Surround modes	Video inputs S-type	Audio inputs phono	Subwoofer output	AM/FM tuner	Issue No.
Denon AVC-3530	999	VG A true heavyweight with a richly detailed sound and flexible features to match	142	141	46	10	9	5	5	•	125
Harman Kardon AVR30	999	G+ Limited surround options are offset by a very secure sound with excellent control over effects.	74	75	30	7	10	6	0	•	125
Kenwood KA-V8500	699	G- Can sound a tad forced and immediate but is remarkably well-equipped with digital soundfield options.	62	63	37	10	11	6	5	•	125
Marantz PM-700AV	450	A+ Sounds just great through front and centre channels but surround is very weak.	69	52	51	3	7	6	3		125
Philips FR940	450	A- Perhaps as a result of the mismatch between front/centre channels, the FR940 proved a great disappointment on dem.	180	24	24	6	8	4	0		125
Pioneer VSA-D802S	600	A- The disappointingly grey sound lacks attack and confidence, undermining the tension of movie soundtracks.	53	55	32	9	9	5	3	•	125
Technics SA-GX550	450	VG A surprisingly gutsy and involving performance from a modestly-priced package.	48	48	49	2	5	2	0		125
Yamaha DSP-A2070	1100	G+ The ultimate in A/V flexibility with full manual control over ever conceivable soundfield.	101	99	35	24	10	6	6	•	125

Cables

Cables are not accessories but an integral part of your system. You can make do without accessories but no conventional system will function without cables. Inevitably some cables are greater than others. The best cable for your system will only be found through trial and error, but hopefully by combining our recommendations with those of a dealer you will end up with something that suits both your pocket and your system. Generally speaking budget to spend about ten per cent of the total system cost on cables.

Analogue interconnects are the leads that connect source components to amplifiers and pre to power amps. The cables in this section are priced for a one metre terminated pair. Symmetrical indicates where a twisted pair of conductors are used. Coaxial means that there is a central 'hot' conductor and a shield that carries the negative signal. Stranded cables have multiple strands and solid core use individually insulated strand(s). Copper and silver indicates whether these metals are used as conductors.

Digital interconnects connect CD transports

to DACs, and are traditionally coaxial with a 75ohm impedance. They come in optical and electrical varieties, the former being made of plastic or glass and the latter in coaxial or alternative configurations. The prices shown are for a terminated linear metre

Speaker cables are used between the amplifier and speaker. Our prices are for a terminated 5metre pair. Resistance and capacitance are indicated as low (L), medium (M) or high (H). Neither high resistance nor high capacitance cables are suitable for long runs.

Analogue interconnects

Product	£Price	Comments	Symmetrical	Coaxial	Stranded	Solid core	Copper	Silver	Issue No.
Audio Note AN-A	29.50	A- A well-rounded and cuddly sound from a high-ish resistance interconnect. Lacks a sense of scale and dynamics		•		•		•	108
Audioquest Ruby Hyperlitz	70	A+ A crisp, fast and articulate-sounding cable if one that's a little too pointed for our listeners		•			•	•	108
▲ Audioquest Lapis Hyperlitz	329	E An expensive cable that justifies its tag with a beautifully poised sound - natural, relaxed and very compatible.		•			•	•	108
Audio Technica AT620	28	A Plenty of cable for the money but its performance is distinctly lightweight, lacking depth and subtlety			•	•		•	108
Chord Chameleon	59	A+ An unpredictable cable with an 'anomalous treble' that can sound harsh one moment and oddly recessed the next!			•	•		•	108
▲ Chord Solid	115	VG What looks like a military RF cable actually provides a slightly forward but incisive and intimately detailed performance				•	•	•	108
▲ Cogan-Hall Intermezzo Ref	185	E A user-hostile cable with a tight, convincing bass allied to a very relaxed and involving mid/treble.		•			•	•	108
Cogan Hall Intermezzo E-M	320	G+ This bigger, thicker and thoroughly unwieldy 3-core version of the Intermezzo Reference actually sounds a little coarser		•			•	•	108
▲ DNM Interconnect	40	VG Fresh, transparent and packed full of detail, this slither of a cable scored a direct hit with our listeners		•			•	•	108
Goldring 'Studio Quality'	20	A- A bog-standard OFC coaxial cable that might otherwise be given away with a new amp or CD player. Cheap but nothing special.			•	•		•	108
▲ Isoda Electric HA-08-PSR	199	G+ This odd-ball cables utilises a mix of copper, brass and aluminium strands to achieve a very distinct sound		•		•		•	108
▲ Madrigal HPC	215	VG A very unusual cable design with a business-like approach to music-making that barely conceals its underlying 'fizz'.		•		•		•	108
Magnan Type VI	595	A+ With a series resistance some 500-1000 times higher than average, the furry sound of the Type VI will alter from system to system.			•	•		•	108
▲ Monster Interlink 500	60	G+ Plenty of hype to keep the marketing bandwagon rolling plus a lively and lucid balance to cheer up the enthusiast		•		•		•	108
▲ Moth Ley Line Black	100	G+ The cheapest of Moth's Ley Line series uses just two twisted conductors to achieve a very solid and confident sound.		•			•	•	108
Moth Ley Line Grey	200	G+ The four twisted conductors of this cable actually mark a downturn in audio quality		•			•	•	108
▲ Panasonic RP-CA910	50	G This conventional coax employs plenty of hi-tech materials which encourage an even-handed balance. A good upgrade.			•	•		•	108
▲ Silver Sounds 12/2 and 12/3	99/150	VG Both these cables share a similarly open, transparent and dynamic sound though the latter is arguably the better integrated		•		•		•	108
Sonic Link Yellow	60	A An interesting non-copper cable with an up-front sounded described as 'heavy-handed and pushy'.			•		•		108
▲ Sonic Link Violet	99	G+ Another nickel-based cable but with a very much better-balanced sound than Sonic Link Yellow		•		•			108
Straight Wire Laser Link	50	A+ Thanks to its high parallel capacitance this interconnect helps remove ultrasonic noise. Unfortunately it still sounds very odd!		•		•		•	108
Straight Wire LSI-Encore	90	A+ A solid-sounding cable with a strong mid and bass but a disappointingly sat-upon treble		•		•		•	108
▲ Tara Labs Prism	36	G 6N-purity copper, aero-grade insulation and spaced solid-core conductors all add-up to a slightly bright but frisky sound		•			•	•	108
▲ Tara Labs Quantum CD	63	G+ Praised by our panel for its lack of obvious vices, Quantum CD encourages a sweet and positive sound.		•			•	•	108
Tara Labs Quantum II	99	G Bass power and extension is the key to the sound of this unusual and hi-tech cable		•			•	•	108
▲ van den Hul The Source	70	G+ Accurately reflects the life of the music without detail forcibly from the speakers			•	•		•	108
van den Hul MC D-102mkII S	80	A+ A rather coloured sound thanks to its full and resonant bass but spoiled overall by a dirty treble		•		•		•	108



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251 Tottenham Court Road
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071 323 2747

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071 636 4611

Digital interconnects

Product	£Price	Comments	Type	Plastic	Glass	Non-coaxial Coaxial	75Ω	Issue No.
▲ Audioquest Video Z	50	E The very best available with an expressive sound but generous price to sweeten the pill	Electrical			•	•	108
Audioquest Digital PRO	90	A+ A silver cable with all the drive of Video Z but lacking its clean-cut transparency	Electrical			•	•	108
Audioquest Optilink Z	100	A Good level of midband detail but frequency extremes lack depth and extension	Optical		•			108
Bandridge AL560	20	P The disappointingly heavy and muddled sound of this basic fibre thwarts any recommendation	Optical	•				108
Chord Codac	34	A A connection with a stranded inner core and a sound that lacks integration	Electrical			•	•	108
▲ DPA Digi-link	27.50	VG Can seem slightly impressive but there's no avoiding its exceptionally detailed sound	Electrical			•	•	108
DPA Opti-link	20	P Very similar to Bandridge AL560 with an equally naff sound	Optical	•				108
Kimber PSB DigiLink	24	A- An analogue interconnect inappropriately pressed into digital service. A visible deterioration in the digital signal results.	Electrical				•	108
Kimber KC-1 DigiLink	52	A This cable adopts a woven construction with the addition of a conductive screen. Music lacks detail and spirit.	Electrical				•	108
Kimber KC-AG DigiLink	222	A- An asymmetric cable using silver conductors that deviates from the 75ohm standard. Not ideal for digital applications.	Electrical				•	108
▲ Kimber Opti-Link	70	G Hardly cheap for what appears to be a bog-standard PMMA fibre, yet it sounds a little brighter and livelier than most.	Optical	•				108
▲ Monster Cable Datalink 100	45	G+ A colourful coaxial interconnect with an equally colourful and up-beat sound. Very compatible.	Electrical			•	•	108
▲ Monster Cable Interlink LS100	45	G Well constructed stepped-index fibre with polished ends and rugged connectors. Slightly lean, fuzzy but engaging performance	Optical	•				108
Moth Leyline Datalink	140	A- A thin, coaxial version of Leyline Black with a rather hard and unforgiving character. Too expensive.	Electrical			•	•	108
▲ QED DigiFlex	19	VG A top performance, low-loss 75ohm coax with a very open, almost liquid quality that allows its music to ease naturally across.	Electrical			•	•	108
Sonic Link Brown Digital	35	A- A solid-core, twisted-pair interconnect that deviates from the 75ohm standard and provides an equally unbalanced sound	Electrical				•	108
Straight Wire Silver link	60	G+ A genuine attempt to get things right with a silver-plated, multi-strand coax. Yet it still sounds too dry and mechanical	Electrical			•	•	108
▲ van den Hul MC Videolink 75	30	VG An AV-cum-digital cable that comes very close to besting QED's DigiFlex. Still some emphasis of vocal sibilants, however	Electrical			•	•	108

Speaker cables

Product	£Price	Comments	Resistance	Capacitance	Stranded	Solid core	Copper	Silver	Issue No.
▲ Audio Note AN-B	165	G+ A very high capacitance Litz-style cable whose sound may well act as a taming influence in many systems	M	H			•	•	109
Audio Note AN-D	100	A Supplied in linear, non-polarised lengths that should be twisted into stereo pairs. Sounds rather gritty and forward	L	L		•		•	109
▲ Audio Note AN-SP	1270	VG Some 15 individually-insulated silver strands go to make up this very civilised but exceptionally detailed-sounding cable	H	L			•	•	109
▲ Audioquest F-14	44.50	A+ Ideal for laying flat under carpets, F-14 encourages a slightly warm and vibrant sound	M	L			•	•	109
Audioquest Type 4	75	A+ Four 18-gauge OFHC copper conductors wound in a Litz-fashion increases capacitance but restrain the cable's 'bite'	M	H			•	•	109
Audioquest Midnight Hyperlitz	260	G Very similar to Type 4 but with a delicate smoothness that contrasts with the brighter sound of cheap cables	L	H			•	•	109
▲ Bandridge LC7259 & LC7401	20/30	A Two very traditional figure-of-eight cables. The thinner version (LC7259) sounds lighter and coarser than LC7401	L	L		•		•	109
Bandridge LC8258 & LC8408	30/50	A- Two versions of the Silverflex series that, sadly, encourage very little sense of poise or decorum in their music	L	L		•		•	109
▲ Cogan-Hall Intermezzo Full-Range	465	VG Extra care must be taken to prevent shorting this user-hostile cable. Nevertheless it sounds superb!	L	L			•	•	109
▲ DPA IS19	275	G+ Shares the clear, neutral and transparent sound of the older 8S without the tremendous clarity of Gortex Black-16	L	L			•	•	109
DNM Rainbow	84	A+ The high impedance of this simple ribbon cable has an influence on the treble response of some speakers. Lacks 'oomph'	H	L			•	•	109
Heybrook Heywire	66	A This well-meaning facsimile of earlier ribbon-style cables ends up sounding lumpy and uneven	H	L			•	•	109
Isoda Electric HA-20	400	A+ This unorthodox cable employs a combination of copper, brass and aluminium strands. It sounds 'oddly impure!'	M	L		•		•	109
▲ Mission Stranded	20	G+ This Swedish-made cable proved a real hit with our listeners - a slick performer and Best Buy upgrade	L	M		•		•	109
Monitor PC KC27/KC34	40/60	A Two heavyweight multi-strand cables with a thick and chesty (10027) or light and wispy (10034) balance. Take your pick	L	L		•		•	109
Monster Powerline 3 Plus	75	A- The archetypal 'old-style Monster Cable' that labours under a soggy bass and untidy treble	L	M		•		•	109
Naim NAC A5	44	A- Described as a 'dinosaur of a cable' by our listening panel, this stiff rod of wire has little application outside of a Naim system	L	L		•		•	109
QED Bi-wire 79-Strand	35	A Reminiscent of curtain track, this bi-wire version of 79-strand is unfortunately saddled with a 'loud, hard and untidy' balance	L	L		•		•	109
▲ Silver Sounds 12/2	300	E Tonally accurate and exquisitely detailed, this cable opens a very transparent window on the music	L	H			•	•	109
▲ Silver Sounds 16/4	200	VG A prime choice for bi-wire systems even if this cable does lack the full finesse of its sister 12/2	M	H			•	•	109
Sonic Link Grey	80	G- A spaghetti-thin cable composed of silver-plated OF-copper and PTFE insulation. Lacks bass impact and treble 'air'.	H	M			•	•	109
▲ Straight Wire Waveguide 1.5	20	G A conventional multi-stranded cable with a refreshingly up-beat, crisp but slightly lean-sounding balance	M	M		•		•	109
▲ Straight Wire Flex-4	50	G+ Another very quick and dynamic-sounding cable from Straight Wire. A little short on subtlety but very engaging nonetheless.	L	H		•		•	109
Tara Labs Quantum III	238	G An imaginatively-named cable that encourages an equally colourful sound. Described as 'dark and fruity' by our panel!	L	H			•	•	109
van den Hul MC The Clearwater	50	A Despite its evocative title, the Clearwater turns out to be a disappointingly 'murky sounding' cable	M	L		•		•	109
van den Hul MC The Magnum	265	A Touted as vdH's most prestigious twinlead speaker cable, the Magnum sounds surprisingly soft and old-fashioned	L	L		•		•	109
▲ van den Hul MC The Wind	330	VG Blown-in from the continent, vdH's 'Wind' kicks up a storm with its lush midrange and bone-crunching bass!	L	M		•		•	109

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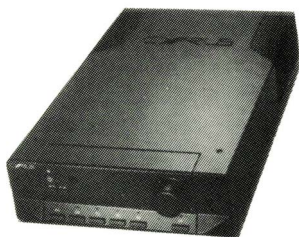
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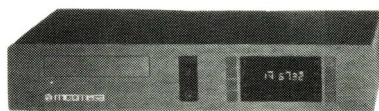
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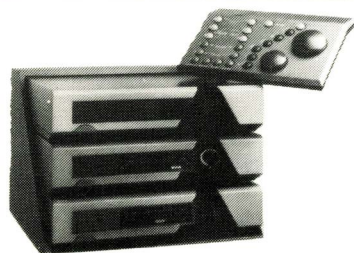
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BARTLETTS SUGGESTED SYSTEMS

The Bartletts Suggested systems listed below are supplied with the Marantz CD 53, an alternative CD player or Turntable is available, see below for 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.

ALL BARTLETTS SUGGESTED SYSTEMS ARE COVERED BY A TWO YEAR FULL PARTS AND LABOUR GUARANTEE.

SPEAKERS	Celestion 1	Mission 760 i Celestion 3 II	Tannoy 603 II Mission 760 ise	Mission 761 i B&W DM 600 i Celestion 5 II Tannoy 605 II	Tannoy 607 II Celestion 7 II Nad 802	Rogers LS 2a2 B&W DM 610 i	Mission 762 i Cerwin- Vega VS 8	Rogers LS 4a2 Tannoy 609 II
AMPLIFIERS								
Marantz PM 44 SE	378.95	417.95	433.95	456.95	487.95	503.95	518.95	550.95
Nad 302	355.95	394.95	409.95	433.95	464.95	479.95	495.95	526.95
Nad 304	401.95	440.95	456.95	479.95	511.95	526.95	542.95	573.95
Harman Kardon 6150	378.95	417.95	433.95	456.95	487.95	503.95	518.95	550.95
Harman Kardon 1200	480.95	524.95	542.95	568.95	604.95	617.95	630.95	674.95
Technics SUA 600	378.95	417.95	433.95	456.95	487.95	503.95	518.95	550.95
Pioneer A 300 X	401.95	440.95	456.95	479.95	511.95	526.95	542.95	573.95

Choices. The following CD players of Turntables can be ordered instead of the Marantz CD 53 in the above systems.

CD Players

Denon DCD 595	Deduct	£20.00	Denon DCD 695	Add	Nil	Denon DCD 890	Add	£70.00
Marantz CD 52 Ilse	Add	£100.00	Marantz CD 63	Add	£50.00	Nad 501	Deduct	£20.00
Nad 502	Add	£20.00	Sony CDP 711	Add	£50.00	Sony CDP 911	Add	£100.00
Yamaha CDX 470	Add	Nil	Yamaha CDX 570	Add	£45.00	Yamaha CDX 670	Add	£90.00

Turntables

Dual CS 503-2	Deduct	£20.00	Dual CS 505-4	Add	£30.00	Technics SLBD 22	Deduct	£50.00
Thorens TD 280	Add	Nil						

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Cassette decks

The bad odour of copyright theft hangs around the compact cassette, but there is no doubt it is the world's most versatile and ubiquitous music storage medium. Buffs may wrinkle their noses, but are happy to use cassette decks to make up tapes for the car or personal.

There is no problem in connecting a cassette deck to any normal amplifier, but some care needs to be taken in choosing the best tapes for a specific machine. (Trial and error is one effective technique, but many decks have manual bias adjustment and some match up to the tape auto-

matically.) Lab performance and sound quality often go hand in hand, and are frequently somewhat dependent upon factory alignment. The mechanical integrity of the mechanism is another crucial factor, that is reflected in the price.

The columns on the right indicate when the facilities shown in the headings are available on a deck. Dolby B and C offer varying degrees of noise reduction and the HX Pro system gives significant treble improvements with ferric (Type I) tapes. Dolby S increases the level of noise reduction with less signal degradation than B or C.

Three-head recorders allow you to listen to a recording as it's being made, a useful quality control function. Bias adjustment allows you to fine tune the deck to suit different types of tape when recording. Auto calibration is an automatic system for setting bias and Dolby levels. Twin deck offers the option to dub tapes or to play two cassettes simultaneously. Autoreverse is a useful convenience feature, but usually with some mechanical compromise. In the case of twin decks a blob is inserted in this column even if only one transport autoreverses.

Cassette decks

Product	£Price	Comments	Dolby B	Dolby C	Dolby S	Dolby HX Pro	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

DON'T RISK MISSING AN ISSUE OF THE WORLD'S LEAST BOGUS HI-FI MAGAZINE. CALL THE HI-FI CHOICE SUBSCRIPTION HOTLINE ON 0858 468888, OR SEE PAGE 38 FOR DETAILS.



CD players

Now over a decade old, this all digital music source is well established despite high disc prices and the opposition of some hi-fi enthusiasts. Compact Disc's strengths over conventional vinyl are complete freedom from surface noise, ease of use, and more robust software.

However, many vinyl enthusiasts still find CDs sound less involving than top quality vinyl. But, with the dominance of CD in the high street, even vinyl die-hards need a CD player today.

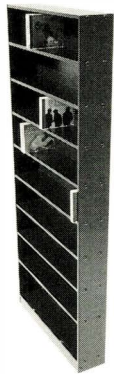
The columns on the right indicate when the facilities shown in the headings are available on a CD player: DAC type indicates the type of converter chip used in each player, 16, 18 and 20-bit are multi-bit types, all the others are bitstream variants. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound, but it is an important one. Remote control is not yet universal, and we have included a tick box, more to show which

machines don't have one than which do. The existence of electrical and/or optical digital outputs is important for future upgrading with an outboard DAC, as a rule electrical outputs are the most desirable. Phase inversion in the digital domain is rare on one box players but can make quite a big difference if you've got golden ears. Headphone sockets are useful but beware of those without volume controls. Track entry keypads are those with calculator style buttons which makes track access much quicker.

CD players

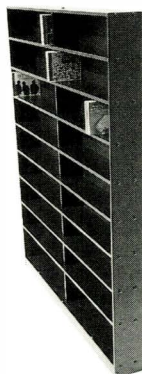
Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Headphone socket	Track entry keypad	Issue No.
▲ Aiwa XC-300	150	A+ Cheap, cheerful and gratifyingly free of digital 'nasties', well-equipped but safe rather than thrilling on the sonic front.	Toshiba BS	•	•	•	•	107
Aiwa XC-750	200	A A refined version of the XC-700, sadly it has lost the magic of the original	PDM Bitstrm	•	•	•	•	119
▲ AMC CD6	349	G+ Based on the same 1-Bit circuit as Rotel's RCD-965BX but with a raunchier, beefier but less transparent sound.	PDM Bitstrm	•	•	•	•	124
Arcam Delta 270	800	G+ The dry but tightly-focussed and supremely detailed sound of this player will either beguile or aggravate, depending on taste!	Hybrid	•	•	•	•	124
Aura CD-50	400	G- Based on an older Philips board with new CDM9 transport, this is a slim player with an innocuous sound	SAA7321	•	•	•	•	119
AWI S2000MC	999	G+ A stylish, midi-width player with an exceptionally refined and comfortable sound. Lacks passion	20-bit	•	•	•	•	119
▲ Denon DCD-595	180	G Lacks the 695's pitch control but provides a smoother sound by way of recompense	18-bit	•	•	•	•	128
▲ Denon DCD-695	200	G A rough diamond with a raunchy sound to match. Pitch feature will be of interest to budding musicians.	18-bit	•	•	•	•	124
Denon DCD-890	270	G- Similar to the DCD-1290 in its execution, sounds lively and powerful but lacks subtlety.	18-bit	•	•	•	•	112
Denon DCD-1290	330	G- Looks the business but sound is a real five-minute wonder. Its compelling fizz lasts about as long as a firework.	18-bit	•	•	•	•	107
Dual CD1080RC	220	A- Strange-sounding player with a top-heavy treble that does little to redress its lack of vibrancy and emotion	MASH/PWM	•	•	•	•	107
▲ Genexxa CD-4900	129	A A little thin on detail, build quality and dynamics but thin on price too!	MASH/PWM	•	•	•	•	124
▲ Goodmans Delta 700	110	A+ A 16-bit alternative to the CD650II that furnishes a colourful and animated sound	16-bit	•	•	•	•	128
Grundig Fine Arts CD2	190	A- A stylish-looking player with a disappointingly vague approach to music-making	SAA7350	•	•	•	•	128
▲ Harman Kardon HK7725	800	VG This flagship implementation of RLS sounds impressively bold and dynamic - a genuine rock 'n' roller!	18-bit RLS	•	•	•	•	124
▲ Harman Kardon TL8600	700	G+ A refined and more flexible version of the TL8500 multiplexer with a significantly more expressive sound	MASH/PWM	•	•	•	•	132
JVC XL-Z1050	500	A Technically advanced and luxuriously equipped, this player remains rather bland and unsatisfying on audition	PEM Bitstrm	•	•	•	•	119
Kenwood DP-3050	200	A+ A slightly over-cooked version of the DP-3040 with a highly civilised but uninteresting sound.	NPC Bitstrm	•	•	•	•	124
Kenwood DP-7050	350	A Kenwood's first sowing of Philips' Bit Stream technology has fallen on stony ground judging by its dry and awkward sound	PDM Bitstrm	•	•	•	•	119
▲ Linn Karik	1497	VG Based on Linn's original CD transport, this player sounds dry but very positive, detailed and engrossing	Crystal BS	•	•	•	•	119
▲ Marantz CD-52II	230	G Launched to usurp the position of its own CD-52SE, the '52II is less colourful but equally appealing	PDM Bitstrm	•	•	•	•	119
▲ Marantz CD-52IISE	300	G A new mains transformer plus the full complement of internal mods has recaptured the frothy if startling sound of the original '52	PDM Bitstrm	•	•	•	•	119
Marantz CD-72SE	600	G+ A recommendation just eluded the grasp of this superbly built player thanks to its very polished but restrained sound.	bitstream	•	•	•	•	112
Mission DAD5	300	A+ Similar to Philips' 600-series: lively, plenty of space and full of 'bounce' but a little too eager to impress in the short term	bitstream	•	•	•	•	107
▲ Musical Fidelity CDT	5019	G+ Oddball player with a cheap top-loading transport and appalling digital gubbins yet saved by the euphony of its valves!	hybrid	•	•	•	•	112
▲ NAD 502	220	G This updated version of the 5425 has traded the spontaneity of its forebear for a more precise but mechanical style of music	MASH/PWM	•	•	•	•	119
Nakamichi CD-4	380	A- This looks new enough but sounds little better than the older CD Player 4 upon which it is firmly based.	18-bit	•	•	•	•	124
▲ Nakamichi MB-4s	300	G Entry-level MusicBank player that sounds like it's come from a studio control room: plenty of dynamics and detail but little stereo depth	16-bit	•	•	•	•	132
Onkyo DX-C110	350	G- A big and beefy 6-disc carousel that strides confidently through rock and puffyfights around gentle ballads	Bitstream	•	•	•	•	132
▲ Philips CD732	140	A+ A cross between Philips CD690 and CD920 is no more technically accomplished but encourages a very lively and entertaining sound	SAA7341	•	•	•	•	128
▲ Philips CD920	160	A+ A new budget player with an appalling technical record but a surprisingly clean if understated sound	SAA7341	•	•	•	•	119
Philips CD930	200	G- Featuring digital circuitry similar to Marantz's players but a sound that's a little too ripe and soft.	PDM Bitstrm	•	•	•	•	112
▲ Philips CD950	350	G+ Philips' top 900-series player is the first to employ its advanced DAC7 chipset. Sounds very crisp, clear and confident.	DAC7	•	•	•	•	112
Pioneer PD-102	150	A Smooth and littered with plenty of underlying detail, this budget player remains distinctly unadventurous	PFM Bitstrm	•	•	•	•	128
Pioneer PD-S802	350	G Once again Pioneer's LLC topology only served to split and confuse the listening panel. It's good, but quirky!	PFM BS	•	•	•	•	124
▲ Pioneer PD-M701	330	G+ A 6-disc multichanger from the originators of the breed. A little untidy perhaps, but still sounds fresh, dynamic and exciting	PDM Bitstrm	•	•	•	•	117
Pioneer PD-M901	450	A Another 6-disc multichanger based on the PD-M701 but with the addition of various 'Sound Field' options. Listening is hard work	PDM Bitstrm	•	•	•	•	117
▲ Pioneer PD-S901	500	G+ The very refined but confident, crisp and powerful sound of the '901 snatches Pioneer's LLC concept from the jaws of defeat	PFM Bitstrm	•	•	•	•	119
▲ Quad 67	790	E Deceptively sleek in appearance but with a powerful, fluid and captivating sound reminiscent of Meridian's 206.	Crystal BS	•	•	•	•	124
▲ Rotel RCD-945AX	230	G Based on the same CD-player-on-a-chip as Philips CD690 but with improved execution and build.	SAA7341	•	•	•	•	124
▲ Rotel RCD-965BX	300	E An exceptionally refined bitstreamer: transparent, exquisitely detailed and powerfully emotive. A landmark player	PDM Bitstrm	•	•	•	•	100
Sansui CD-X317	250	A Not in the same class as older CD-X311mkII. Same technology but the sound is neither as responsive or engaging	MASH/PWM	•	•	•	•	107
Sansui CD-X617	350	A This 'double-DAC' version of the CD-X317 is more impressive, sounding light and tizzy with pop but dull with classical CD's	MASH/PWM	•	•	•	•	112
Sansui CD-Alpha 717DR	1560	G+ A beautifully constructed if rather dated flagship player with an equally sedate and unadventurous sound.	MASH/PWM	•	•	•	•	124
▲ Sherwood CD-3020R	130	G Although this budget wonder has little respect for musical convention, what emerges is still remarkably entertaining	NPC bitstrm	•	•	•	•	119
▲ Sherwood CD-5010R	160	G+ A warm, detailed and enjoyable performance from a solidly built but affordable package.	PDM Bitstrm	•	•	•	•	124
Sherwood CDC-5030R	200	A- The replacement for the successful 5-disc CDC-5010R sounds messy, disjointed and generally unpleasant. A great disappointment	Bitstream	•	•	•	•	132
Sony CDP-X303ES	550	A+ A disappointingly lean and inconsistent result from a player that puts the 'high' in technology if not fidelity	PLM Bitstrm	•	•	•	•	124

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SYSTEM SNERGY

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

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

The Audio Meca Mephisto transport
and Trichord Research Pulsar
are now on PERMANENT DEMONSTRATION

CD players continued

Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Headphone socket	Track entry keypad	Issue No.
Sony CDP-C345	230	A+ Sony's Hybrid Pulse DAC sounds great in the CDP-311 but in this 5-disc carousel it provides a mere skeleton of a performance	PLM Bitstrm	•	•	•	•	132
Sugden SDT-1	850	A Bearing in mind Sugden's SDA-1 converter lies at the heart of this player, its unpredictable performance is disappointing	16-bit	•	•	•	•	119
Teac CD-P3500	200	A A well-meaning attempt to pare-down the CD-P4500 results in a similar looking player with a thoroughly uninspiring sound	PDM Bitstrm	•	•	•	•	112
▲ Teac CD-P4500	280	G TEAC's first genuine 1-bit player its sound described as having a certain 'organic warmth', very composed and easy-going.	PDM Bitstrm	•	•	•	•	107
Teac VRDS-10	770	A+ A basic analogue stage compromises the potential of TEAC's superb engineering and digital electronics. Lacks bass energy	DAC7	•	•	•	•	119
▲ Technics SL-PG340A	150	A+ No more or less impressive than the old SL-PG320A, this new version is attractive enough if slightly restrained	MASH/PWM				•	128
▲ Technics SL-PG440A	170	G This mix of the SL-PG520 and '420 fails to benefit from the strengths of either and only just achieves recommendation.	MASH/PWM	•		•	•	124
▲ Technics SL-PG520A	180	G+ A cracking player. Superb clarity and dynamics, thrilling but musically involving too	MASH/PWM	•	•		•	107
▲ Technics SL-PS620A	200	G+ A costlier, tarted-up version of the SL-PG520A that loses very little in the way of clarity, sparkle or in compelling dynamics	MASH/PWM	•	•		•	112
Woodside WS2	1095	G+ Responded well to our jazz and classical selection but sounding bright and grainy with the pop CD's	16-bit	•	•			95
Yamaha CDX-670	290	G- Yamaha has retained the CDX-660 casework but cut costs with a new multi-task IC that's not entirely de-bugged.	PDM Bitstrm	•	•	•	•	124



CD transports and DACs

A CD player can be split into two basic components; the disc drive or transport, and a device which turns the digital bit-stream coming off the disc into an analogue audio signal. This is called a digital to analogue converter or DAC. Although most players are contained in a single box, expensive players are usually two box affairs.

Although many of these units will be purchased as matching pairs, a DAC can also be

used to upgrade an existing CD player. Thus an early machine with a satisfactory transport can be rejuvenated by adding an outboard DAC.

The columns on the right indicate the facilities available on a transport or DAC. Remote control is self explanatory. The existence of electrical and/or optical digital in and outputs is pretty fundamental to transports and DACs, as a rule electrical outputs are the most desirable. Class 1 transports are those with an output whose crys-

tal clock accuracy that's better than ±50ppm (parts per million), certain DACs won't lock onto transports with a lower clock accuracy. DAC type shows the specific convertor chip employed. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound. Phase inversion in the digital domain can make quite a big difference if you've got a high resolution system and golden ears.

CD transports

Product	£Price	Comments	Remote control	Electrical digital output	Optical digital output	Class 1	Issue No.
▲ Arcam Delta 250	750	G+ Arcam's best effort yet is a new design based on the Philips CDM9 transport; specification includes Sync Lock facility.	•	•	•	•	130
▲ Counterpoint DA-11E	1495	VG By rights this transport should be highly incompatible yet it delivers a remarkably vivid and natural sound.	•	•	•	•	130
▲ Meridian 200	895	G+ Broadly compatible and offering a light, fresh and very bubbly sound that is both natural, engaging and unfatiguing	•	•	•	•	96
TEAC P-2	3500	G Beautifully styled and constructed but sound is bleached and generally less inspiring than that of the P-10	•	•	•	•	96
TEAC P-2s	4300	A+ The latest version of Teac's luxury P-2 transport sounds as over-engineered as it looks.	•	•	•	•	130
▲ Theta Data Basic	1990	G+ A mild-mannered transport capable of marvellous results with lively-sounding outboard converters.	•	•	•	•	130
Wadia 8	3195	G Includes a budget version of Teac's VRDS mechanism in a fancy case; just too expensive for the performance on offer.	•	•	•	•	130

DACs

Product	£Price	Comments	Remote control	Electrical dig output	Optical digital output	Class 1	Issue No.
▲ Arcam Black Box 50	450	VG A very measured and sophisticated sound from a DAC that leaves plenty in reserve to accommodate future upgrades.	•	•	•	•	127
▲ Audio Alchemy DAC-in-the-Box	200	G Despite its slightly veiled sound this giveaway DAC may still rescue the oldest of players from obsolescence.	•	•	•	•	127
▲ Audio Alchemy DDE v1.0	420	VG A very sweet and seductive sounding unit that gives good results with a wide range of CD players/transports	•	•	•	•	101
Audiolab 8000DACmkII	750	G Just as smooth and refined as its predecessor yet, sadly, still manages to obscure the passion or fire of music.	•	•	•	•	127
Audio Note DAC 1	600	G An oddball DAC with manual de-emphasis switching. Needs a high preamp input impedance if bass is not to suffer.	•	•	•	•	127
Audio Synthesis DSM-M	1234	G+ A weighty but neutral and highly calculated performer, best suited to transports like the P-10, despite Sync Lock facility.	•	•	•	•	113
Beard DAP-1	1250	A- Clad in a wooden case this marriage of digital technology and valves has hit the rocks, a disappointingly flat sound	•	•	•	•	113
DPA Digital Little Bit II	400	G A new on-board mains filter promotes a smoother and richer sound at the expense of some life and vitality.	•	•	•	•	127
▲ DPA Digital Bigger Bit	695	G With either P-10 or Meridian 200 transports it delivers a very taut and dynamic sound, bathed in an open acoustic	•	•	•	•	103
▲ Meridian 563	695	G+ Warmer but no less detailed than the earlier 200-series, the 563 really comes into its own with top-flight CD transports.	•	•	•	•	127
Meridian 606 DAC7	1350	G By refining the 203's sound further Meridian have also tempered its vibrancy and 'life'. Fickle with other transports	•	•	•	•	101
Micromega Duo BS2	600	G Has a tendency to sound light, airy and 'fast' but it can also become a little hard or - fatiguing with some digital outputs	•	•	•	•	101
Micromega Microdac	300	A+ Described as a modest but entertaining performer, achieving its sweetest balance with Arcam's D170.3 transport.	•	•	•	•	113
▲ Mission DAC5	300	G+ Another modest DAC but one capable of a lean but clean and detailed sound that's typical of the DAC7 breed.	•	•	•	•	113
▲ Musical Fidelity Tubalog	499	G+ The animated character of the Tubalog ensures it's a great upgrade on budget CD players.	•	•	•	•	127
▲ QED Digit	139	G+ Bearing in mind its expressive but very forgiving performance the Digit is almost embarrassingly cheap	•	•	•	•	113
Select Systems Dacula	400	G The overly warm and heavy bass of this DAC is quite atypical of the Crystal Bit Stream DAC.	•	•	•	•	127
▲ Sugden SDA-1	749	G+ A pleasant surprise from the fuddy-duddies of audio, judging by its 'masses of high resolution detail and tremendous dynamics'	•	•	•	•	113
Woodside DAC1	909	G Fine but slightly dated and costly package in performance terms - but flexible, musical and t well built	•	•	•	•	87
▲ Woodside DAC2	509	G+ Offering a sharp and dynamic sound, all the more captivating for its lack of graininess and 'tizz'. A reliable upgrade	•	•	•	•	101



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KENWOOD

AUTHORISED DEALER

KR-V6060 £349

AMPLIFIERS

KA1030 65-WPCH £139.00

KA2060R 65-WPCH £169.00

KA3005E 50-WPCH £199.00

KA3060 80-WPCH £229.00

KA4050R 70-WPCH £279.00

KA5020 80-WPCH £249.00

KA7055R 100-WPCH £349.00

TUNERS

KT 1060L £119.00

KT 2050L £119.00

KT 3050L £179.00

KT 6050 £249.00

CASSETTE DECKS

KX3050 £229.99

KX3050 £229.99

KX7050 £329.00

KX7050S £399.00

KX9050 £549.00

TWIN CASSETTE DECKS

KXW 4050 £179.00

KXW 6060 £199.00

KXW 8060 £259.00

CD PLAYERS

DP3050 £169.00

DP3050 £199.00

DP5050 £269.00

DP7050 £349.00

DP2060-5 DISC £199.00

DP2060-7 DISC £249.00

GRAPHIC EQUALISERS

KE2060 7 BAND £149.00

GE7030 £229.00

MIDI SYSTEMS

M28/28G £499/£599

MA47/47MG £599/£749

SPEAKERS

AUTHORISED DEALER

JBL

SPEAKERS

SC1016 £149/£179

TLX110/120 £249/£349

TLX110/160 £299/£399

TLX170/180 £449/£549

HTS 1+3+ £699/£1099

HUG1/G2 £199/£399

SPEAKERS A PAIR

7601 £129.99

7605 BEST BUY £149.99

7620 £249.99

7630 £379.99

7640 £479.99

7650 £379.99

7650 BEST BUY £239.99

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TARGET STANDS IN STOCK

T20, T50, T70, T30, ST30, ST50, ST70..... P.O.A.

RING FOR BEST PRICES

Transport/DAC combos

Product	£Price	Comments	DAC-type	Electrical digital output	Optical digital output	Headphone variable output	Track entry keypad	Issue No.
Audio Alchemy DDS/DTI/XDP/P52	2047	A+ A multi-box combination with a Bit Stream DAC that is fundamentally more inspiring than its partnering transport.	DAC7	•	•	•	•	120
DPA Digital T-1/PDM2mkII	3245	G An ingenious combination that includes a clock-feed from the DAC to CD transport. Capable of astonishing results	DAC7	•	•	•	•	120
▲ EAD T-1000/DSP-1000	2195	VG A two-box player based on Pioneer's Stable Platter CD transport. Its music always sounds fast, furious and fascinating.	20-bit	•	•	•		120
Linn Karik/Numerik	2495	G+ Partnering Linn's Numerik DAC with its Karik CD player (as transport) provides a dry, dynamic but also slightly dirty sound.	20-bit	•	•			120
Meridian 200/263	1390	G Now updated with Crystal Bit Stream technology, this popular duet has unfortunately lost much of the charm and poise of the original.	Bit Stream	•	•			120
▲ Meridian 602/606	3100	VG Meridian's top-of-the-range two-box player looks and sounds both distinctive and elegant, the perfect partner for a cultured system!	DAC7	•	•	•	•	120
Proceed PDT3/PDP3	5214	G+ The third in a series of unusual transport/DAC combinations and a pairing that retains a powerful, confident and rugged sound	20-bit	•	•	•		120
▲ TEAC P-700/D-700	1500	VG They may lack the resolution of high-end colleagues but still sound warm, bubbly and perpetually entertaining.	20-bit	•	•	•		120



DAT players

DAT, or digital audio tape, has been on the market for quite some time now but has never really 'made it' as a consumer medium, probably due to the fact that very little prerecorded software has been made available.

In the last year or so it has begun to carve itself a niche at the top end of the market replacing reel to reel tape recorders as the audiophile's

tape based medium.

The DAT standard specifies a 48kHz sampling rate, which is higher than CD, so direct copying in the digital domain is only possible on those machines with dual sampling frequencies, ie 48kHz and 44.1kHz. 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	LP mode	Remote control	Optical in/out	Electrical in/out	AES/EBU in/out	S/PDIF in/out	Issue No.
JVC XD-Z1010TN	900	A+ Ambitious but ultimately disappointing deck with an opaque musical delivery and more features than you can shake a stick at	•	•	•	•	•		111
Panasonic SV-3700	1111	A Slick, powerfully equipped, this pro DAT has a clear, quick and colourful sound somewhat lacking in weight and substance			•			•	111
Tascam DA-30	1199	A+ Interesting pro DAT deck with solid, tangible sound quality which is nevertheless lacking in analysis			•			•	111



Headphones

There are a variety of different approaches to headphone design. Amongst the more expensive models, electrostatic drivers are used in open-backed phones. The majority of these come with some form of transformer which usually takes the signal from the speaker terminals on the amplifier, but some can run from a pair of tape out sockets.

The more down to earth (see affordable) models feature dynamic, or moving coil, drivers in circular open or closed backed designs. The advantage of open backs seems to be a correspondingly open sound, but one can also of course hear external noises. Closed-back designs are useful in situations where it is necessary to block out background noise, but they aren't gen-

erally as good sonically.

Another means of distinguishing different types is the way they sit on your head. There are three styles: circumaural models enclose the ear and rest on the side of the head; supra-aural designs feature a flat pad which presses on the outer ear (pinna); and intra-aurals rest inside the ear itself, and are popular with personal stereos.

Headphones

Product	£Price	Comments	Type	Open back	Closed back	Dynamic	Electrostatic	Issue No.
▲ AKG K1000	646	E One of the best dynamics on the market, hooks directly to speaker outputs and makes much of the competition sound lame	Extra-aural	•	•	•	•	99
AKG K135	46	A The K135s don't live up to the usual AKG standards, though they do have the ability to reproduce rhythm well	Supra-aural			•	•	63
▲ AKG K240 Monitor	82	G Something of a classic, these AKGs are very user friendly in all respects; sonically on the warm side of neutral	Circumaural			•	•	63
▲ AKG K280 Parabolic	117	G+ A very revealing and unusual twin driver design that uses the same principle as a satellite dish to beam sound into the ear	Circumaural			•	•	63
▲ AKG K340	191	E Heavyweight cans in most respects, the K340 with its electrostatic tweeter is a very revealing headphone	Circumaural			•	•	75
AKG K44	42	A Good quality personal oriented phone, could have a better sense of space but is musically quite communicative	Supra-aural			•	•	99
▲ AKG K400	118	VG Comfortable over long sessions. Sound is exquisitely detailed, dynamic and uncoloured	Supra-aural			•	•	121
▲ AKG K500	138	G+ Open and clear, they reproduced music with impressive definition, balance is on the light side but transparency is high	Circumaural			•	•	111
Aiwa HP-X30	26	G- A flashy personal stereo phone which alternatively could be used at home. A slight LF tonal preference colours the response	Supra-aural			•	•	75
Audio-Technica ATH-9000	246	G Electrets which connect to the amps speaker outputs, it sounds a little too smooth but would suit aggressive amps	Circumaural	•				111
▲ Audio-Technica ATH-910	90	G The closed-back 910s are an improvement on the 909s with a nice rhythmic quality rarely found with headphones	Circumaural			•	•	55
Beyer DT411	59	G A reasonable but not very thrilling headphone that doesn't really offer enough at the price	Supra-aural			•	•	111
▲ Beyer DT911	199	VG Probably too revealing for many headphone amps these are very subtle and fine if expensive cans	Circumaural			•	•	111
▲ Beyer DT990	109	VG A significant pair of dynamic headphones; they have a smooth and yet revealing neutral sound that is hard to criticise	Circumaural			•	•	55
▲ Jecklin Float Electrostatic	399	E These electrostatics have an openness of sound rarely found in the breed, with good dynamic range to boot	Circumaural			•	•	55
▲ Jecklin Float Model One	75	G+ Whilst very unusual in appearance, the Floats give remarkable sound quality and openness at a reasonable price	Circumaural			•	•	55
▲ Jecklin Float Model Two	99	G+ Helmet shaped and pretty unflattering but open sounding and comfortable in the long term. Lacks adjustment	Circumaural			•	•	63

The Forefront of Technology



PIONEER

REFERENCE
POINT



Impresso

S E R I E S

Model No: **Impresso 3**

- Power output of 35 Watts (DIN, 1kHz, 1%, 8 ohms) per channel.
- Stable Platter Mechanism
- CD-Deck Synchro
- Auto BLE
- Horizontal loading cassette deck
- Dolby B/C/HX-Pro noise reduction
- Music power speakers

Considerable time and effort has gone into the creation of the Bill Hutchinson Innovation Award Scheme, drawing from more than two decades of experience and expertise.

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If it is not possible to visit a Bill Hutchinson Hi-Fi AV Centre, simply contact the Manufacturer for details of your nearest authorised stockist.

PIONEER FREEPHONE 0800 480480

Bill Hutchinson

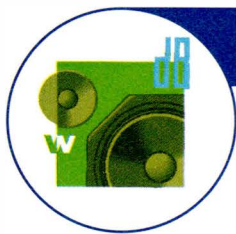
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- LEEDS 26-28 Woodhouse Lane. Tel: **0532 427777** • NEWCASTLE 87A Clayton Street. Tel: **091-230 3600**
- MANCHESTER 50/52 Deansgate. Tel: **061-832 1600**



Headphones continued

Product	£Price	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	Comments	Size: HxWxD (cm)	Site in free space Bass from (Hz)	Site close to wall Sensitivity (dB)	Floorstanding	Issue No.
▲ Acoustic Energy Aegis 1	452	G Rich and slightly heavy balance doesn't mask fine mid/treble coherence and transparency. Entry level for all-metal drivers	39x21x26	28	84	•	118
▲ Acoustic Energy AE1	950	G Amongst the best miniatures around, shows exceptional mid focus and coherence, but is pricey and could be more agile.	29.5x18x25	48	84	•	102
▲ Acoustic Energy AE3	1650	G+ Solid, authoritative and impressively accurate - if a shade ponderous and slow	63x26.5x37	23	85	•	86
▲▲ Allison AL100	100	A Loud and lively budget wall-mount is bigger and beefier than most of the competition, if lacking some subtlety and refinement	33.5x24x21.5	30	87	•	94
▲ Allison AL105	170	A- Pretty enough in appearance, sonically the AL105 doesn't really make the grade at the £150 asking price	37x24x21	45	87	•	78
▲ Allison AL110	220	G- Compact bookshelf model is a little dry and mid forward, but bass is extended and solid	40x24.5x22.5	28	86	•	102
▲ Allison AL120	420	A Pretty well balanced if slightly mid forward, but sound quality is a little disappointing for the price	63x28x27	30	88	•	98
▲ Allison MS 200	220	A- Small and solid as a brick, this micro-miniature has limited bass and bright balance, but sounds agile and communicative	25.5x14.5x15	50	85	•	106
▲ Apogee Caliper Signature	3995	G+ Power hungry full range ribbon panels have remarkable transparency and delicacy, loudness and 'grunt' are a bit lacking	122x70x6.5	30	81	•	81
▲ Arcam Delta 2	340	G Pretty luxury compact sounds a shade forward and coloured but has dynamic and lively bass for its size	37.5x22.5x27.5	40	87	•	94
▲ ATC SCM20	1461	G+ Massively built, invariably informative but the rather forward presentation can be uncomfortable	44x24x31	28	82	•	86
▲ Audio Note AN-E	1300	G+ Lovely coherence, great midband dynamics and transparency, extended bass and high sensitivity - pity it's so darn ugly!	80x36x28	20	91	•	106
▲ Audio Note AN-J	799	G+ Light damping and local unevenness adds some coloration, but doesn't spoil the very lively, dynamic and coherent sound	58.5x33x24.5	25	90	•	110
▲ Aura SP-50	400	A Two very tasty drivers rather outclass the cabinetwork; a capable but slightly dull compact stand mount	40x22x25	30	87	•	126
▲ B&W 2001	120	A Cunningly concealing its (very real) limitations, this is just about the smoothest and best balanced miniature around	29x18x21	48	87	•	118
▲ B&W 2003	190	A- Flashy and assertive ghetto blaster styling is not reflected in the rather bland, if well balanced sound	43x21x25	30	88	•	122
▲ B&W DM620i	399	A+ Good material value, this compact floorstander has a beautifully voiced midband, less happy bass tuning	77x24x32	40	89	•	126
▲ B&W Matrix 801	3495	G+ Lacks the transparency of the best panels, and the drama of the best dynamics, but is something of an acoustic tour de force	77/99x56x43	<20	86	•	81
▲ B&W Matrix 805	845	G Stylish, with remarkable imaging properties, good balance and low coloration, though less successful at musical communication	42x26x22.5	30	87	•	98
▲ Bose 305	430	G- A bit of an oddball, fine dynamic liveliness and a good room match more than make up for the strange stereo imaging and treble	28x45x23	40	88	•	78
▲ Bose 401	500	A Cheaply built but distinctively styled semi-omni floorstander suffers from heavy midbass but still sounds lively and open	78.5x30x28.5	28	89	•	110
▲ Bose 901 MK6	1650	A The pre-equalised multi-driver 901 is cleverly engineered to deliver exceptional loudness	33x54x32	28	89	•	86
▲ Boston HD5	139	A Tiny and prettily shaped miniature has an attractive lack of boxiness, but is a little short of drama and dynamic drive	25x16x18.5	30	86	•	110
▲ Boston Acoustics SW10	449	G- Clever powered subwoofer system integrates well and improves system loudness and power handling	50x28.5x42	35	NA	•	126
▲ Cabasse Bisquine	600	G+ Classy French large bookshelf speaker has great coherence and dynamic grip, but a rather mid-forward overall character	48x26x30.5	30	91	•	110
▲ Cabasse Skiff	1500	G+ Large floorstanding three-way gives great sensitivity and bass extension with fine dynamic grip	100x30x36	25	92	•	122
▲ Canon S-30	180	A+ Clever and unusual moulded design has attractive lively coherence, along with 'wide imaging stereo' effect	27x22.5x23.5	50	88	•	114

The Forefront of Technology



Model No: **DSPA-2070**



- The DSP-A2070 lets you select from among 11 Cinema DSP and 12 HiFi DSP programs.
- Cinema DSP multiplies the effects of Dolby Pro Logic Surround and Digital Sound Field processing to create sound fields such as the Concert Hall, Church or Movie Theatre.
- Cinema DSP gives you the same dynamic, all enveloping experience that the sound director intended you to have.

Considerable time and effort has gone into the creation of the Bill Hutchinson Innovation Award Scheme, drawing from more than two decades of experience and expertise.

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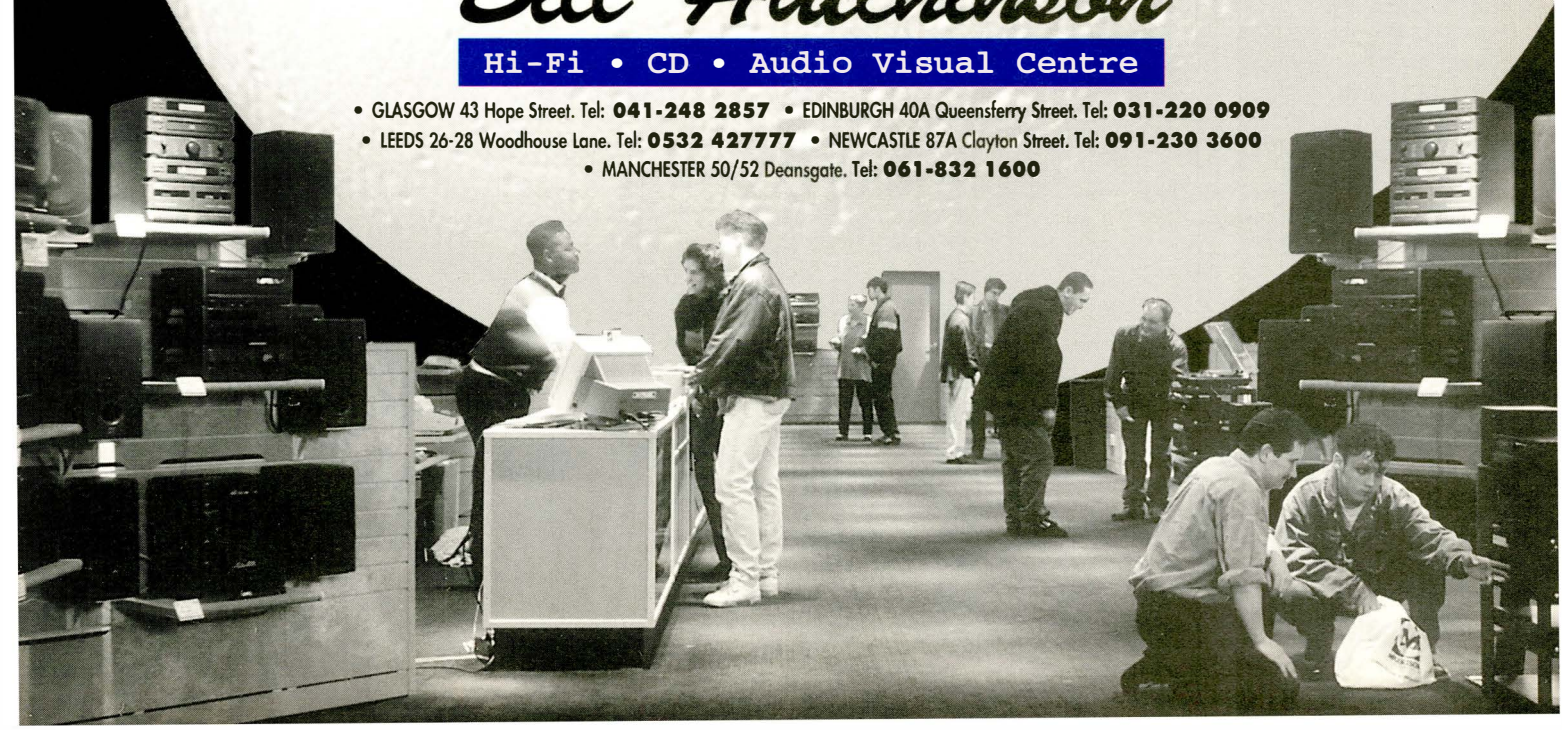
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Loudspeakers continued

Product	£Price	Comments	Size: HxWxD (cm)	Site in free space	Site close to wall	Floorstanding	Issue No
▲ Canon S-50	250	A+ Only a small cone miniature at heart, the fascinating styling and extended sweet spot feature make it utterly original.	30x24(diam)	48	84	•	102
▲▲ Castle Chester	650	G+ A brilliant throwback, using horn-type approach to provide startling midrange dynamics and coherence.	94x23x27	45	87	•	98
Castle Durham	250	A Like the slightly larger York, the very pretty presentation is not reflected in a similarly sweet sound	40x22x24	48	88	•	118
▲ Castle Howard	999	G+ Ably fills the price/size/sound gap between Chester and Winchester; a spacious semi-omni with a rich, laid back balance	104x23x35	25	87	• •	132
▲ Castle Trent II	190	A Very classy finish for the price, plus a sound that passes muster without setting anything much alight	33.5x18x20	50	88	•	122
▲ Castle Winchester	1499	G+ Unconventional and beautifully crafted, large for its bass extension but engagingly agile and attractively open and airy	114x24x47	25	87	• •	90
Castle York	349	A+ Pretty little real wood compact has an engaging transparency, good balance and fine timing, could do with more authority	43x22x26	30	86		110
▲▲ Celestion 1	109	A Pretty basic performance but at a very basic price — it all sounds a bit scrappy and untidy, but its heart's in the right place	27.5x16x21	50	87	•	114
▲▲ Celestion 3 MkII	130	A+ Smooth and polished by budget speaker standards, if a bit laid back for some tastes	31x18.5x20	45	87	•	130
Celestion CS135	139	A- Compact hideway passive subwoofer lacks serious bass extension; for high sensitivity speakers only	52x19x34	45	88	• • •	128
▲ Celestion 15	389	G Big box and bang for your bucks, short on subtlety and control, but long on both enthusiasm and perceived vinyl wood grain	103x20.5x25.5	28	90	• •	114
Celestion 9	269	A Nicely presented and fair material value, with impressively flat bass-to-mid balance	49.5x20.5x24	30	89	•	102
Celestion SL12Si	629	A Elements of fine sound quality, but this 'grown up' SL6 variation has a lumpy response alongside its improved power handling	53x20x27	50	85	•	66
Celestion SL600Si	820	G Has certain remarkable qualities that some will find irresistible, but needs careful system and room matching	27x20x23	52	82	•	68
Celestion SL6Si	429	A+ This stereotype luxury compact can sound a bit dull and congested, but really opens up on Slate Audio stands; favours CD	37.5x20x25	30	86	•	94
Celestion 300	1099	G Splendid bass extension and fine panel-like openness and transparency, but dynamics and timing are suspect, balance very laid back.	100x21x31	<20	86	• •	118
Dali 102	230	A Attractive bookshelf model has fine midband focus and bass extension, but treble's a bit restrained and bass a bit detached	37x21x25	30	86	•	114
Dawn Chorus FS	698	G Compact floorstander with superb coherence but rather forward midband. Would suit smaller rooms best	91x26x21	30	86	• •	11
Dynaudio Contour 1.3	1199	G Heavyweight luxury finish bookshelf model has good scale and weight but is pricey and a bit ponderous	38x20.5x29	28	86	•	122
▲▲ Epos ES11	395	G+ Integral baffle/driver to give a remarkable combination of low coloration, transparency and speed; bass is a bit shy	37.5x20x25	45	86	•	94
▲ Epos ES14	595	G+ Substantial stand mount delivers delightful midrange focus and delicacy with good bass control. System sensitive	49x22.5x29	25	85	•	98
▲ Faraday FS1	225	A+ Concrete box on a budget, works surprisingly well despite cheap drivers, wood veneers here Direct sale only	47x27x28	45	86	•	114
Faraday FS5	575	G Pricey and ugly, but with its own sonic charm, thanks to substantial influence of the concrete enclosure has upon the sound	46x27x26	28	90	•	102
Faraday Siren	375	A- Interesting if ugly high mass concrete cabinet is let down by imbalance of ageing driver combination	46x27x27	48	87	•	94
▲ GLL Maxim	119	A Budget miniature offers well balanced strengths and few weaknesses at a very realistic price; a bit feeble	26x17x20	30	85	•	122
Harbeth LS3/5A	539	A Still a classic miniature, though not to every taste, and none the better for the recent update under our listening conditions	30.5x19x16	60	81	•	66
▲ Harbeth HL-P3	479	G Very limited loudness but impressive full-range scale from uncoloured and very well balanced but time-smeared sub-miniature	31x19x17	23	82	•	118
▲ Harman-Kardon LS 0200	150	A Laid back to a fault but entertaining nonetheless, and a big box for the price	38x21x29	30	86	•	130
▲ Heybrook Prima	130	A+ Neat and discreet miniature delivers fine coherence, pace and timing, though balance is a trifle forward and bass a bit light	29x19.5x18	50	86	•	110
▲ Heybrook Quartet	555	G Beautifully presented and built large bookshelf model with good sensitivity and a lively, forward sound	41x24x23	48	89	•	122
▲ Heybrook Sextet	1099	G+ Engagingly coherent and a highly analytical, partly due to distinct and t always comfortable upper-mid forwardness	96x27x20	25	85	• •	102
▲ Heybrook Solo	189	A+ Discreetly styled, sounds a little untidy in both bass and treble but handles complex rhythmic material much better than most	36x23x22	28	87	•	90
▲ Heybrook Trio	359	G Same drivers as HBS1 in prettier real wood enclosure give a sweeter and more forgiving if less committed sound	47x24x25	45	89	•	118
Impulse H7	785	A Ultra-compact horn has fine midband contrasts but very little bass and detached treble; gives amplifiers a hard time	87x15x30	45	85	• •	132
Infinity Kappa 6.1i	995	A Good extension and laid back balance from high-tech drivers in classy cabinet, but bass is fat and slow and dynamics unconvincing	97x30x24	25	89	• •	132
Infinity Modulus	795	A+ Carefully conceived and beautifully built. Undeniably attractive in the mid and treble, it failed to handle the bass as well	30x18x26	45	84	•	86
▲ Infinity Reference 10	200	A An engaging and lively sound from a prettily finished and substantial small bookshelf size model	36x23x23	50	87	•	98
Infinity Reference 20	300	A Well presented and balanced with good bass control, but somehow lacks convincing cohesion and agility.	46x27x24	27	88	•	102
▲ Infinity Reference 30	400	G Budget price floorstander has good overall balance and bass extension, but is rather coloured and uneven	86x27x24	25	89	• •	122
Infinity Infinitesimal sub	499	A Cute but pricey amplified subwoofer is too small to deliver real bottom octave grunt	34x34x34	40	NA	• • •	128
Jamo 707	900	G- Superb styling and cosmetics but indifferent build and engineering quality; decent balance apart from detached bass	105x26x39	25	88	• •	132
Jamo Cornet 40.3	130	A Pretty presentation and a strong box, but poor driver fixing. Decent if bright sound	32x20x22	48	86	•	130
JBL Control 1 Plus	250	A Sub-miniature with forward midrange and real bass; highish price partly justified by near-indestructible Pro build	23x15.5x14	50	89	•	90
JBL L1	479	G Good power handling, decent transparency and deep but current hungry bass from a compact and solid enclosure	40x21x25.4	47	87	•	121
JBL ti1000	1500	G Ultra-engineered, beautifully crafted bookshelf model. Performance compromised by over enthusiastic midbass output from port	44x30x28	45	89	•	118
▲ Jordan JH400	590	A+ Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50	83	•	106
▲ JPW AP2	180	A Offers real wood veneer at a bargain price; performance is cleaner but broadly comparable to P1 Vinyl overall	43.5x25.5x26	45	86	•	106

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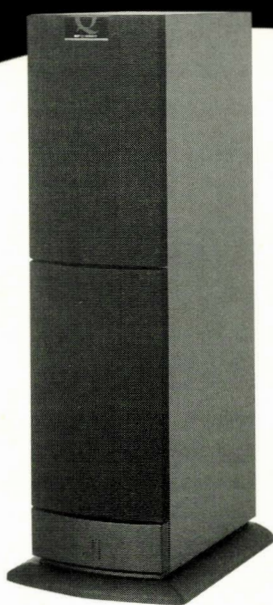
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of sound

- Frequency response: 50Hz-20kHz+3dB
- Sensitivity: 85dB, 25.3v at 1M
- Amplifier requirements: 10-125W
- Impedance: 6 ohms



Model No: **Q30**

- Net Weight: 9.3kg/20.5lbs
- Dimensions: (HxWxD) 700 x 190 x 301mm, 27.5 x 7.5 x 11.85in

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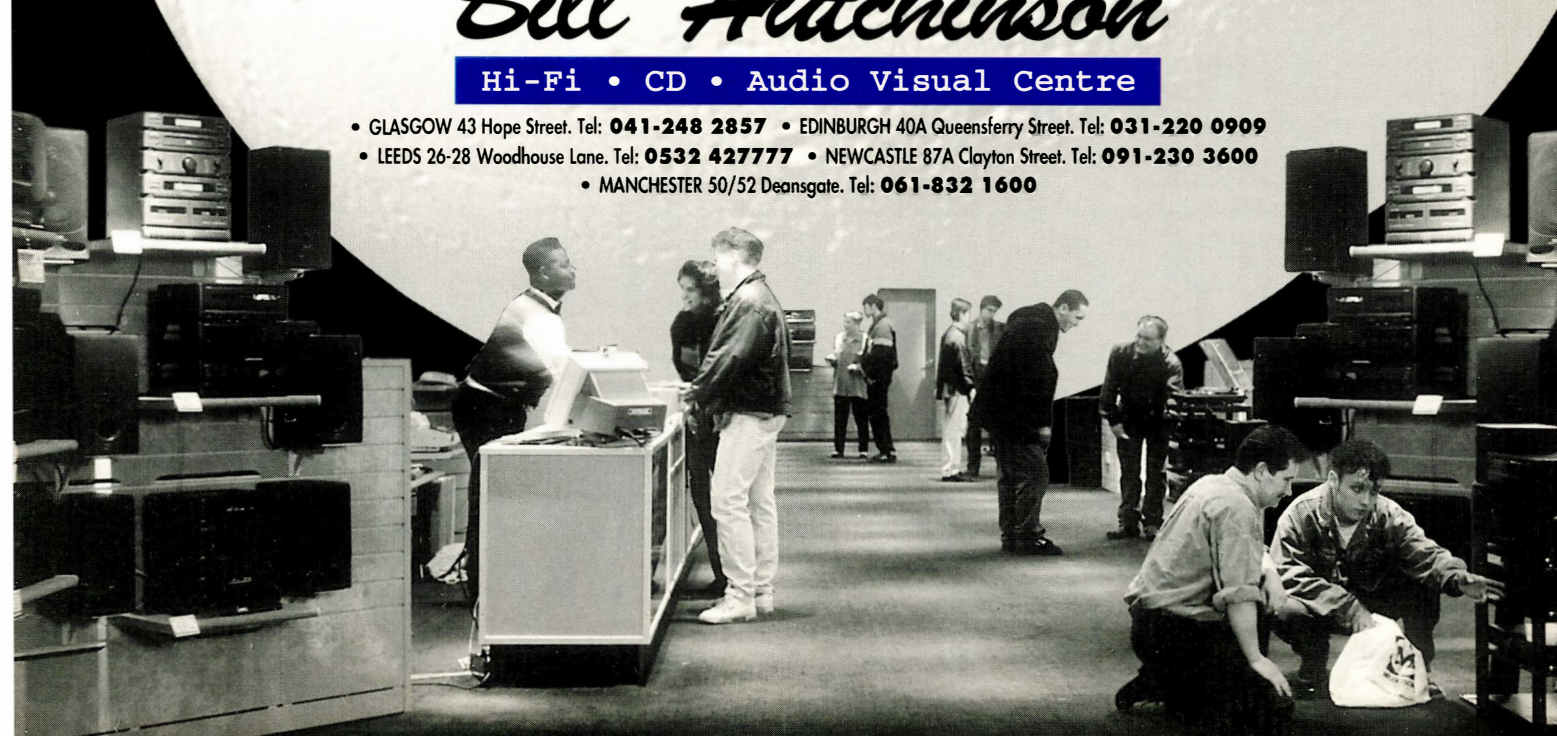
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Loudspeakers continued

Product	£Price	Comments	Size: HxWxD (cm)	Site close to wall Sensitivity (dB) Bass from (Hz)	Site in free space Sensitivity (dB)	Floorstanding	Issue No.
▲ JPW AP3	225	A+ Pretty good stereo and well balanced overall it had its own character which is well suited to vinyl replay	52x25x29.5	57 90	•		46
▲▲ JPW Gold Monitor	80	A Great sound for pound value through bass and midband, but the top end's rather coarse	27x18x18	50 85	•		130
▲ JPW Minim	79	A- Very civilised but dynamically limited, the Minim is well suited to the smaller room and where limited loudness is acceptable	27.5x18x19.5	28 85	•		82
▲▲ JPW Mini Monitor	60	A- Ultra cheap Richer Sounds special is lightweight and short of welly, but a snip for surround sound use	27x18x17	50 85	•		122
▲ JPW P1	155	A+ Honest and basically articulate if not very sophisticated, resolution is good but can sound a little wearing in bright systems	44x25.9x26.1	60 89		•	59
▲▲ JPW P1 Vinyl	135	A A lot of highly competent loudspeaker for the price, with a safe sound that's unlikely to disappoint.	43.5x25.5x26	32 87		•	102
▲▲ JPW Sonata	115	A+ Well balanced and integrated, offers fine sound if limited bass and dynamic range, plus real tree wood at a nearly silly price	32x23x20	55 86	•		71
JPW Sonata Plus	135	A- This luxury variation on the redoubtable Sonata theme features a metal dome tweeter, and isn't the better for it	32x23x21	30 87		•	90
▲ JRT AD1	500	G+ A fair share of cosmetic deficiencies do little to spoil the impressive coherence and timing	59.5x28x36	28 86	•		86
▲ JRT AD1 Micro	389	G Delightful life and coherence, gives surprising impression of scale; some aggressive tendencies but very open to system tuning	28x17x21	50 87	•		94
▲ Jordan JH400	504	A+ Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50 83		•	106
▲ KEF 104/2	1595	G+ A reference point for dynamics, preferred without KUBE, suited to many rooms. Good stereo, high sound level	90x28x41.5	50 92		• •	60
KEF K120	169	A Physically pretty and sonically competent but undistinguished bookshelf size model has good sensitivity but limited extension	34x20.5x26	45 87		•	106
KEF Q30	349	A Fine focus from Uni-Q driver, but lacks drive and time coherence; acoustically smaller than it looks	73x19x29	44 88		• •	126
KEF Q80	569	A+ Uni-Q floorstander has good stereo and fine midband coherence, but bass lacks extension, drive and resolution	85x24.5x26.5	45 87		• •	106
KEF Q90	739	A Generous floorstander has even balance and decent extension but fails to communicate excitement and involvement effectively	90x25x32	25 88		• •	118
KEF AV1	2499	G- Awesomely built, finished and powerful subwoofer lacks the subtlety and unintrusiveness for top class hi-fi applications	43x56x50	<20 NA		• • •	128
▲ Kenwood LS-770G	260	G Impressively communicative bookshelf model has fine vigour, scale and dynamics, if not the smoothest sound around	48x27x25	25 89		•	106
▲ Kenwood LS-500G	500	G Japanese designed and built luxury compact delivers an invigorating and exciting sound; an interesting contrast to some lazier models	45x23x26	48 89		•	118
▲▲ Legend II	200	G Liveliness, coherence and fine information retrieval justifies the odd looking moulded baffle construction	37x21x30	48 88	•		122
▲▲ Linn Index II/KuStone	374	G Stand and speaker looks and sounds very good, good bass extension and control, fine dynamic range. Clean, clear if a shade slow	44x21x23.5	28 86	•		90
▲ Linn Kaber	1298	G+ Dry, bright balance emphasises superb dynamic range and transient precision, but can sound unforgiving	89x19x29	25 85	•	•	118
▲ Linn Keilidh	579	G+ Stunning timing and coherence and awesome bass drive, especially with ceramic plinth; sounds a bit shut in	83x20x27.5	22 87		• •	114
Living Voice Air Partner	11990	E Formidable horn design with astounding transparency, dynamics and speed. Its idiosyncrasies are compensated by sheer energy	165x64x92	40 101	•	•	117
▲ Lumley Monitor Reference 3	895	G+ Lovely free stander suffers from indifferent bass alignment, but is fast, coherent, solid and very informative indeed.	87x27.5x28	30 90		•	106
▲ Lumley Monitor Reference 4	375	A All metal diaphragm and real wood at fair price; balance uneven — upper mid forward with suspect bass tuning	36x17x23	44 86			126
Magneplanar SMGa	668	A Tonally 'rich', in the right room it proved a satisfactory musical experience	122x48x4.5	56 85		• •	46
Meridian Argent 1	995	G+ Beautifully built, finished and shaped, has fine bass extension and virtual absence of 'boxiness'; needs a big amplifier	33x27x27	28 83		•	98
Meridian Argent 2	875	G Beautiful high-tech 'large compact' delivers extended, smooth and neutral sound with fair speed. Slate Audio stands essential	48.5x21x29.5	23 85		•	94
Meridian M30	950	A Pricey active speaker, easy on the ears and worth considering especially where space is at a premium	38.5x18x32	40 NA		•	46
▲ Mission 753	700	G+ Gorgeous presentation and potential for open transparency. Floorstander with lots of drivers that gives lots of loudness	90x22x30.5	45 88		• •	114
▲ Mission 760i	130	A+ Attractive little wall-mount miniature has livelier dynamics and bass drive than most of its type, but sounds as little shut in	29.5x18x20	48 87	•		110
▲ Mission 760i SE	150	A+ Tweaked 760i variation is one the prettiest and best balanced babies around; a demanding amp load	29.5x18x20	50 87		• •	130
Mission 764i	480	A Generous and handsome floorstander looks fine material value for money, but good scale sound has lazy tendencies	89x25x32	22 86		• •	118
Mission 765i	680	A+ Big heavyweight floorstander has good sensitivity and bandwidth, but somehow lacks agility, authority and dynamic grip	102x25x33	22 91		• •	110
Mission 751	300	A Attractive luxury miniature has great sonic potential, but our review samples have been marred by sample variations	32x17x27	45 86	•		126
Monitor Audio MA1200 Gold II	1200	G Pricey but classy floorstanding variation on MA800 theme; beautifully voiced midband, heavy midbass	93.5x17x27	28 85		• •	122
▲ Monitor Audio Studio 6	800	A+ Pretty but pricey metal diaphragm compact has clear and transparent midband but is ultimately lacking in vim, vigour and drive.	35x22x25	45 86			118
▲ Mordaunt-Short MS-10	130	A Hi-tech baby has fine bass/mid integrity but the top end is less appealing	30x18.5x21	50 86		•	130
Mordaunt-Short SW-1	150	A- Pretty finished and inexpensive passive subwoofer is only really useful with sub-miniature speakers	24x58x25	40 85		• • •	128
Morel Bassmaster 602	1200	G+ Superbly built compact stand-mount, did well in listening tests but suffers (enjoys?) upper midband peak	24.5x40x22.5	25 84		•	114
NAD 801MM	100	A- A rather undistinguished sub-miniature with low sensitivity and indifferent sound quality	27x18x18	48 84	•		130
▲ NAD 804	320	A+ Good value compact floorstander sounds lively and coherent, but quite coloured due to uneven balance too	75x20x26	25 89		• •	126
▲ NVA Cube 1	720	G+ Attractive, semi-omni is very sturdily built, and gives an idiosyncratic but unusually open, spacious and informative sound	33x32x32	52 85		•	71
▲ NVA Cube 2	480	G A rude but exciting miniature, with unusually accomplished bass capabilities for its size	28.5x27x28.5	48 85	•		82
NVA Cubix	1400	G Too idiosyncratic for recommendation, the Cubix possesses remarkable bass extension for its size, but is tricky to optimise	60x32.5x32.5	28 84	•		78
Naim IBL	895	G This tiny floorstanding wall mount delivers outstanding dynamics, speed and detail, marred by pronounced upper mid forwardness	80x18x15-20	30 84		• •	94
▲ Naim SBL	1708	G+ Impressive scale, full bandwidth, coherent, attractively discrete, coloured midband, very well balanced and agile	88x26.5x17-27	25 86	•	•	102
▲ Neat Petite	525	G+ Far from perfect, but one of the most entertaining and enjoyable speakers around, colorations notwithstanding.	30.5x20x18	33 86	•		102
▲ Origin Live OL2A	469	G Compact floorstander sounds open, transparent and evenly balanced; needs a big amp but enjoys hard driving	82x19x19	25 85		• •	122
▲ Origin Live OL1	499	G Luxury miniature has very good overall balance, sacrificing sensitivity to achieve remarkable bass extension for the box size	30.5x19x21	25 82		•	106
▲ Pioneer S-4UK	250	A+ Carefully developed minimalist audiophile design has some vigour but suffers an intrusive upper mid peak	37x21x28	50 87		•	122
▲ Polk LS70	1200	A+ High sensitivity and lots of loudness potential, but in-room balance has far too much midbass boom; mid and treble are very laid back	96x31x37	22 91		• •	132
Polk RM 1000W	349	A- Not a true subwoofer at all, but rather the bass section of polk's elegant upmarket three box speaker system	31x52x33	45 90		• •	128
▲ Professional Monitor Co LB1	998	G+ Delightful smoothness and transparency, though bass extension and sensitivity are both limited	53.5x18x26	33 86		•	110
Professional Monitor Co AB1	1600	G Bulky stand-mount transmission line has lovely panel-like transparency, slightly shut in balance, and needs a big room	79x27x43	22 89		•	114
▲ Quad ESL-63	2384	G+ This classic electrostatic may not be punchy in the bass, but has strengths that some can't live without	92x66x27	34 84		• •	60
▲ Rega EL8	298	G Kyte drivers in compact floorstander give more bass but a shade less coherence; good for small rooms and budget systems	75x16.5x21	55 86		•	122
▲ Rega ELA	405	G Very compact floorstander with integral stand has serious coherence and dynamics, but a measure of brightness and untidiness	84.5x20x30	30 86		•	110
▲▲ Rega Kyte	198	G Has splendid timing and coherence, sounds very explicit and informative, if a bit bright and short of grunt	31x19x20	50 87	•		114
▲▲ REL Strata	499	G+ Outstandingly value and performance active subwoofer adds serious bass unintrusively to any small speaker system	52x42x31	<20 NA		• • •	128
▲▲ Rega XEL	1040	VG Looks good, measures well and sounds great too; balance is bright but even, with delightfully bass-to-mid coherence and timing	102x21x33	40 89		• •	132
▲▲ Rogers LS2a/2	229	G Balance is a bit warm and rich but 2a/2 has delightful mid-to-treble coherence and transparency, and more welly than Mk1	35.5x23x22	30 84		•	106
▲▲ Rogers LS4a/2	300	A+ Civilised but a trifle lazy, this large bookshelf model hasn't quite the timing or agility to be particularly engrossing	43x25.5x25.5	25 86		•	110
▲▲ Rogers LS6a/2	399	G Largish stand-mount is well built, measures well, good material value, but sounds a bit heavy and lacklustre	51x28x29.5	22 87		•	114

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- *Dolby B & C • Dolby HX-Pro • Feather touch IC Logic Control*
- *Amorphous alloy head • Record Mute*
- *Anti-Modulation Tape Stabiliser (AMTS) • Fine Bias adjustment*
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Loudspeakers continued

Product	£Price	Comments	Size: HxWxD (cm)	Site close to wall Sensitivity (dB)	Site in free space Bass from (Hz)	Floorstanding	Issue No.
Rogers LS8a	499	A+ A mixed bag, with plenty of scale and welly but lacking the subtlety, clarity and agility delivered by some rivals	89x25.5x25	48 91		•	102
▲ Rogers Studio 3	450	G Pricey LS3/5A-derived wall-mount sub-miniature is excitingly coherent if a bit lightweight; no real loudness capabilities	31x19x17	30 83	•		118
▲ Rogers Studio 7	880	G Latest variation on classic BBC-monitor theme looks old fashioned but has beautifully voiced, laid back sound	63x30.5x30.5	30 88		•	122
▲ Roksan Ojan 3	895	G+ Squat, stylish and black, with unusual tweeter decoupling; great bass extension and flat but somewhat uneven balance	78x28x45	<20 85	•	•	132
Royd Topaz	173	A+ Cheerful, articulate and essentially communicative miniature can also sound a trifle scrappy and shut in; well worth trying	30.5x20.5x19	50 87		•	114
Royd Abbot	666	A+ Engaging and dramatic dynamics and fine transient coherence are hampered by a rather coloured mid-forward balance	83x20x34	43 88	•	•	118
Ruark Templar	479	A+ Compact floorstander with striking baffle has decent bass/mid but dull treble; could tame over-bright system	73x19x27	25 85		•	122
▲ Ruark Talisman 2	700	G Less ideologically committed than some compact floorstanding rivals, its key strength lies in fine all round compromise	86x25x31	30 86		•	118
SD Acoustics Ribbon	2950	G+ Amplifier sensitive, Ribbon is a lively and loud hybrid marred by some colorations; some like it, others don't	152x30x(15-30)	30 91		•	81
▲ SD Acoustics SD1	1650	G+ A large scale, airy and unusually detailed system with excellent dynamics. A warmer balance than original model	123.5x38.2x32	50 90		•	60
▲ SD Acoustics SD3	399	G Port firmly blocked, the new SD3 has the agility and charm of a quality miniature, with good bass extension but low sensitivity	38x19.5x29	25 83		•	106
SD Acoustics SD4	699	G Tall slim floorstander has fine balance, good bass extension and lovely open midband transparency	100.5x20x30.5	25 85		•	114
▲ SD Acoustics SD5	1235	G Bass tuning and coherence suspect but forward midband is delightfully smooth; high class drivers include ribbon tweeter	112x20x30	30 86		•	132
Shahinian Arc	1062	G Unusual and occasionally wonderful small floorstanding omni; too bright but exceptionally coherent and revealing	69x35x25	24 85		•	110
Snell Jill	770	G Dated styling belied by fine sensitivity and bass extension, and a lively if slightly untidy and not quite coherent sound	58x33x25	30 89		•	118
▲ Spendor S20	579	G Maintains Spendor's tradition for peerless mid-to-treble coherence and perspectives. Bass is rather unconvincing.	38x22x26	25 83		•	102
Spica Angelus	1295	A A little bass shy and soft in the bass and lower mid, otherwise tidy, extremely lively and fluid, if uneven overall	116.8x53.3x26	50 86		•	60
Spica TC50	649	G This triangular-profile 'grown up' miniature is a shade boxy and laid back but has good rhythmic and musical integrity	40.5x33x29	55 88		•	71
Spica TC50SE	849	G A heavily UK-modified TC50, the SE sounds less boxy and more spacious, but lacks some of the urgency of the standard model	40.5x33x29	55 88		•	71
TDL NFM	120	A- A disappointing underperformer in our tests, at a price that's not very nice either	27x18x18	50 86	•		130
▲ TDL RTL3	400	A+ Bargain price floorstander has rich, heavy and bright sound with good scale and fine basic neutrality	92x20x38	25 88		•	126
TDL Studio 0.5	499	G Tiny floorstanding transmission line has good agility but doesn't provide the coherence or even balance of Studio 1	55x20x30	40 85		•	94
▲ TDL Studio 1	699	G Genuinely extended bass from a compact enclosure, very detailed but a shade clinical and detached in presentation	76x23x33	25 84		•	78
▲ TDL Studio 1M	899	G+ Transmission line helps bring the best from metal cone driver: lovely transparency and fine bass extension	81x23x33	<20 84		•	118
▲ TDL Reference Monitor	1999	G+ Fine solidity and good accuracy, with great bass extension. Needs a big room and can sound a bit lazy and a shade tinkly	118.5x30x47	28 85		•	66
Tannoy 603 II	140	A- Pretty looking but altogether rather dull sounding mini-hexagon is less effective than larger brethren	33.5x22x16	45 86		•	130
▲ Tannoy 607 II	220	A Large bookshelf, smart hexagonal box has fine bass for the price, but treble sounds rather shut in	50x32x24	25 88		•	122
▲▲ Tannoy 609 II	295	A+ Large bookshelf size model with dual concentric driver has fine balance and scale with low coloration	50x32x24	22 86		•	126
▲ Tannoy Westminster	6000	G+ These awesome horn loaded speakers are remarkably controlled and impressive, if only suited to a few pockets and rooms	Huge	38 96	•	•	Col
Technics SB-EX2	180	A Nicely presented, well built and decent size enclosure sounds solid but somewhat dull	48x23.5x27	20 86		•	98
▲ Technics SB-RX50	650	A+ A smooth and well balanced loudspeaker, its minor weakness being a mildly excessive low bass	48x30x26	40 86		•	46
▲ Thiel SCS	1069	G+ Luxury piano-gloss compact sets class-leading standards for coherence and communication, can sound a shade dark and shut in	40x22x23	45 87		•	114
Thiel CS1.2	1219	G Elegant compact floorstander has fine balance and dynamic range, but transient timing and dynamics are less convincing	94x27x27	30 86		•	118
▲ Totem Model One	995	G Utterly delightful but exasperatingly expensive luxury miniature sets the benchmark for its size	31x16.5x23	28 86		•	122
Vandersteen 2Ce	1395	G+ This compact American floorstander's elegant staggered baffle arrangement contributes to a refreshing freedom from boxiness	100x30.7x25.6	23 87		•	86
Visonik David 6001	163	P Sharp styling but the complex grillework worsens a sound which starts off with too much top and not enough bottom	20x12x13	130 87	•		74
▲ Wharfedale 425	200	A+ Large bookshelf size 505 heir shows fine control and a conservative balance ideally suited to quality systems on a budget	40x27x26	45 87		•	118
▲▲ Wharfedale Delta 30.2	100	A Has a bigger main driver than many, and so packs a bit more welly and loudness. Coloration is rather obvious, but timing is good	38x22x17	48 88	•		98
▲▲ Wharfedale CRS3	89	A+ Loads of fun — a remarkably coherent and lively performer at any price; pity it doesn't look prettier	38x22x18	50 88	•		122
Wharfedale Diamond V	130	A This miniature is smoother than most, but rather stodgy with it, inspiring little enthusiasm among our listeners	27x18x20	50 86	•		114
Yamaha YST-SW50	199	A Bargain price amplified subwoofer is too small for serious bass freaks, but does a fair job for the price	48x21x33	35 NA	•	•	128
▲ Yamaha NS 1000M	1200	G+ Living up to its monitor label, and tonally well suited to digital material, it's superbly crafted and capable of high levels	67.5x37.5x32.5	40 90	•		46
▲ Zyp A1	199	A+ Cute metal cased micro-miniature is quite coloured but great fun, with surprising dynamics and fine wall-loaded room balance	22.5x14.5x13	30 85	•		110



Systems

Systems is a generic title that we've chosen to describe any form of complete system package. Fundamentally what we're talking about here is midi and mini systems, you know those all singing all dancing, lights blazing systems that hi-fi snobs are allergic to. Sold on the basis of their ability to play virtually all mediums at the flick of a remote control switch stack systems offer a plethora of features, and the dearer the system the more complex

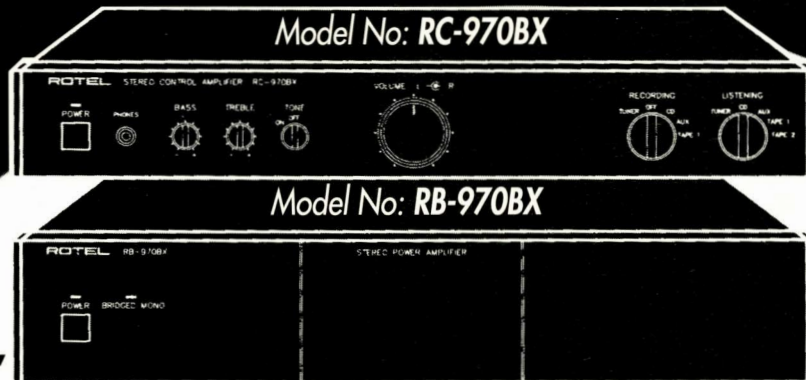
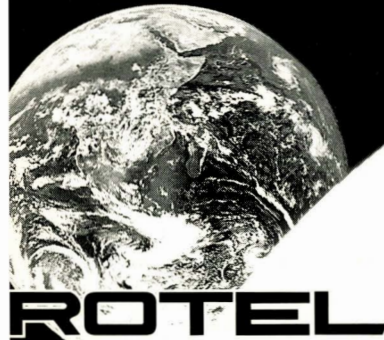
they tend to become. With things like double cassette decks, multi preset tuners, CD players and graphic equalisers supplied as standard the big boys of the stack world offer such luxuries as Surround Sound, separate chassis for different components and occasionally a record player. They usually have a few line inputs for extra sources and a few are available without loudspeakers. As the latter are often the weakest part of a stack system buying good quality speakers

separately will bring worthwhile improvements. The section headings for stack systems include size of the complete stack without speakers and rated output per channel — where a system has more than two channels this is indicated in the comments. Tuner presets and the existence of a remote control are self explanatory. A blob in loudspeakers shows that they supplied, an O indicates that they are optional. The final column is for those of you with records to play.

Systems

Product	£Price	Comments	Size: HxWxD (cm)	Rated output Watts	Remote control	Tuner presets	Loudspeakers	Turntable	Issue No.
▲ Denon D110	870	G Nearly hi-fi from pretty but pricey silver stack; richer, fuller speakers would help	37x27x33	40 30	•	•	•	•	125
Goodmans System 700	735	A Separates flexibility and upgraeability in remote midi package; anodyne sound	69x35x37	50 20	•	•	•	•	125
▲ JVC Adagio G7	799	A Wondrous 2-speaker surround movie sound system, but a very uneven package elsewhere. Four by 20W output	42x28x28	20 40	•	•	•	•	125

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Systems continued

Product	£Price	Comments	Size: HxWxD (cm)	Rated output Watts	Remote control	Loudspeakers	Turntable	Issue No.
▲ Kenwood HD-1000	1000	E Mini lifestyle system, well built with minimalist facilities and exacting performance standards all round	30x27x35	40	30	•		131
Marantz 1020	1000	G Component lifestyle system which is as elegant on audition as it is to look at	22x42x32	30	20	•		131
Onkyo L-909	1200	G Simple yet flexible lifestyle mini system suffers iffy cassette deck set-up, but otherwise satisfies	38x28x32	40	30	•		131
Philips FW91	999	A+ Good looking and performing package rendered expensive by inclusion of DCC deck	37x26x32	60	30	•		125
▲ Pioneer N53M	549	A+ Cheap, occasionally nasty but undeniably cheerful and entertaining if horrid speakers are discarded	36x26x28	30	24	•	•	125
▲ Technics SC-CH950	1000	A+ Classy if rather bland allrounder includes useful Dolby Pro-Logic AV capabilities	42x27x34	60	39	•	•	125



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	FM	LW	MW	Signal strength meter	Manual tuning	Automatic tuning	Issue No.
Aiwa XT-003	120	A- Economically designed and built in the UK, but trade-offs have a marked influence on FM and AM sound quality.	30	•	•	•		•	•	93
▲ Aiwa XT-950	150	A Decent enough performance all round given the modest price, though RF tweaks have limited value	24	•	•	•		•	•	129
▲ Akai AT-93L	280	G+ By AM standards presentable (good) while FM delivers the goods	20	•	•	•		•	•	65
Arcam Delta 280	350	G+ Fine sound quality marred by mild synthesiser whine; RF performance only average, remote £60 extra	20	•				•	•	120
▲ Audiolab 8000T	700	VG Unusually combines fine sound quality and RF performance (inc AM); superb ergonomics are a joy to use	39	•	•	•		•	•	120
Aura TU-50	300	G Tonally neutral, but with rather poor imaging and a certain woodenness to the sound.	16	•				•		109
▲ Denon TU-260L	120	G+ Bare minimum of features. Careful designwork promises a surprisingly open and vivacious sound, so don't overlook it!	20	•		•		•	•	93
▲ Denon TU-580RD	220	G Fine feature package including remote and RDS, plus excellent RF performance and decent sound quality	30	•		•		•	•	120
Harman Kardon TU9200	219	A The listening panel appreciated its liveliness, but found it a little muddled.	32	•		•		•	•	109
▲ Harman Kardon TU9400	299	G+ Striking in appearance and with a sound to match, it comfortably exceeded our expectations. On stereo FM it's HK's best yet.	24	•		•		•	•	93
Harman Kardon TU9600	499	G Good bass and detail, and good - perhaps slightly enhanced dynamics	24	•		•		•	•	109
JVC FX-362	140	A- Disappointing all round performance — watch out for aerial input overload in strong signal areas. Tuning knob unspecial	40	•	•	•		•	•	129
Kenwood KT2050L	150	A- Decent RF capabilities despite simple front end. Sounds a bit bright and ergonomics are a bit complex	30	•	•	•		•	•	129
Kenwood KT-3050L	170	A Excellent RF performance and plenty of features including RDS, but did sound rather ordinary under our conditions	39	•	•	•		•	•	120
▲ Linn Kremlin	1995	E Controversially good sound at a very high price. The reviewer's saving up but you should check it out for yourself	80	•				•	•	120
▲ Magnum Dynalab FT101	825	G+ Although expensive for its fairly minimum set of facilities, its excellent sound makes up for what it lacks elsewhere		•				•	•	72
Marantz ST-53	170	A+ Sweet sound could well satisfy audiophile sensibilities, but selectivity is not great	59	•	•	•		•	•	129
▲ Meridian 604	1350	VG Unique digital convertor makes most sense in Meridian system context; smooth sweet sound with fine front end	30	•				•	•	120
▲ Naim NAT 01	1453	E There may be better sounding tuners in the world, but we have yet to hear one		•				•		50
▲ Quad FM4	424	G+ Fine sound, excellent ease of use, good build and finish and a more than satisfactory technical performance	7	•				•	•	50
Quad 66	519	G+ Very pretty and compact but technically unadventurous. Smooth sound but only makes sense in Quad system context	19	•				•	•	120
▲ Rotel RT-930AX	175	G- A competent rather than exciting performer, with low audible interference though slightly compressed and muddled sound.	20	•	•	•				108
Sherwood TX-3010C	120	A Lots of features and fine RF discrimination for price. Sound is communicative but inconsistently tacky	30	•		•		•	•	120
▲ Teac T-X4030	120	A Not exactly special, but still a well balanced, tolerable and capable allrounder at a very reasonable price	20	•		•		•	•	129
Yamaha TX-350L	130	A- Enticingly pretty and compact presentation but performance isn't great; beware of aerial overload	40	•	•	•		•	•	129

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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	A+ A sensible moving magnet package with good bounce at a competitive price	6-16	N	•		48
▲▲ Arcam C77Mg	40	A Punchy sound quality with plenty of extra energy to liven things up. The solid body seems well worth the extra £10	4-8	N	•		67
▲ Arcam E77Mg	60	A Our sample had a disappointing stylus, but gave a coherent, rich and laid back sound, with good 'scale'	3-8	N	•		48
▲ Arcam P77Mg	73	A+ Preferred to its cheaper partner by virtue of a better tip. Channel balance could have been better	4-9	N	•		48
▲ Audio Note IO IIV	1395	E One of the best, giving 'an extraordinarily relaxing midrange clarity', needs a transformer	8-18	VL		•	100
▲ Audio-Technica ART1	850	VG This is a delicate and very fluid-sounding MC that tracks well, offers very low distortion and exceptionally good separation	9-18	L		•	72
▲ Audio-Technica AT-420E	36	A Better suited to pop recordings, this MM bears some of the sonic hallmarks of the Linn K5	7-14	N	•		67
▲▲ Audio-Technica AT-95E	20	A Clear, dynamic if richly balanced, the magnetic '95E is a definite Best Buy	8-14	N	•		48
▲ Audio-Technica OC-5	130	G For the price, it's unusually effortless and detailed, but it tends to become rather relentless and tiring after a while.	5-14	L		•	103
Audioquest AQ 404i-L	500	G+ Slight harshness detracted from the performance of this otherwise clear-sounding and detailed cartridge	8-16	L		•	84
Audioquest AQ 7000	1295	G+ Stunning stereo imaging and good detail at low levels are spoiled by less-than-perfect tracking and high sensitivity to arms.	6-20	L		•	91
Denon DL103	100	A+ Good performance in bass and general 'life' is seriously let down by its spherical stylus which kills subtle details.	9-22	L		•	103
▲▲ Denon DL110	70	G Firmly recommended as a fine all-rounder, this high-output MC model is likely to perform well in nearly all circumstances	6-16	N		•	48
Denon DL160	90	G Although listeners just preferred the 110, its brother here proved a twin in lab tests and is still "thoroughly competent"	6-16	N		•	43
Denon DL304	200	VG Uncolored, detailed, neutral, superb tracking; top notch altogether, and a top notch bargain too.	4-12	L		•	103
▲ Dynavector 17D2	298	VG Clear, detailed, neutral and generally very informative - excellent.	6-18	L		•	91
Dynavector XX-1	698	G+ Good, but not immensely competitive at the price, and not helped by comparison with the low output version	7-15	N		•	84
▲ Dynavector XX-1L	698	VG Very clear, very detailed, no troubles with tracking; response lift around 20kHz seems to do no harm	7-13	L		•	84
Empire Benz Micro MC-Gold	150	G Nothing is obviously wrong, but nothing is stunningly right either. Safe, but perhaps a little too safe	7-17	L		•	103
▲ Empire Benz Micro MC-Silver	150	G Ultimately not the peer of the MC Gold is more appropriate to the sort of equipment it's likely to be partnered with	8-18	N		•	103
▲ Empire Benz-Micro MC-3	800	G+ Offers a warmer and very transparent account of the music. Its tracking prowess is slightly limited	5-12	L		•	72
Glanz GMC-10LX	80	A+ Bearing some of the hallmarks of the '10EH, the '10LX is still less competitive in the sonic stakes	7-15	L		•	67
▲ Glanz GMC-20E	129	G+ Very good tracking, smooth sound and good detail. Very slight surface noise enhancement	5-10	L		•	91
▲ Goldring 1012	50	G Slightly harsh sound but plenty of life and quite good detail. Some very high frequency coloration apparent	6-12	N	•		85
▲ Goldring 1022	70	G As with 1012, a touch harsh; detail and transient purity improved, though, and it goes well with electric guitar!	5-11	N	•		85
Goldring 1042	90	G Not terribly subtle, and not such good value alongside 1012 and 1022. Quite lively, though	7-12	N	•		91
▲ Goldring Elan	20	A A lightweight and frisky-sounding MM that appears to be based upon the same body as the Nagaoka mm4	7-15	N	•		67
Goldring Elite	200	G The basics are right, and it will cheerfully tackle any source material, but its sound possesses a certain dirtiness	8-18	L		•	103
Goldring Eroica H	100	G+ More confused and coloured than low-output LX, high output less of an issue these days	8-15	N		•	84
▲ Goldring Eroica LX	100	G Not the most subtle cartridge in the world; can sound edgy at times, but lively and informative	8-14	L		•	84
Goldring Excel	549	G Errs on the warm and heavy side of neutral. Strong bass lines are its forte, but resolution of subtle treble details is weak	6-13	L		•	72
Goldring Excel GS	600	G+ True high end quality in its lack of colorations, but tracking seems indifferent and high levels tend to sound rough and edgy.	9-20	L		•	103
▲ Linn K5	49	A+ Not as crisply focused as the costlier Linn magnetics, the K5 offers a smoother presentation	7-16	N	•		67
▲▲ Linn K9	98	G Linn threw this model into the leading pack by beefing up the Basik's bodywork and adding a super stylus	6-15	N	•		Col
London Maroon	199	A+ Now manufactured under the London brand name this Decca cartridge is as iconoclastic as ever	9-20	N	•		67
London Super Gold	339	A- Immediate and detailed, but very coloured, very nonlinear and questionable effect on records. Devotees swear by it	9-15	N	•		84
▲ Militek Aurora	299	G+ An overall feeling of relaxed ease characterised this clear and atmospheric Kiseki-built cartridge	8-16	N		•	Col
▲ Ortofon 510	32	G+ For the price, a good blend of virtues - weight, clarity and neutrality.	3-11	N	•		85
▲ Ortofon 520	55	A+ Very sensitive to load capacitance this new Ortofon maintains the company tradition for a lively, effervescent SQ	7-16	N	•		67
▲ Ortofon 530	85	G+ Very clean and assured sound; transients not quite perfectly pure but plenty of detail.	4-11	N	•		85
Ortofon 540	110	A Graced with FGII stylus but possessed of too high a compliance for broad arm matching. It could also sound a little unforgiving	3-8	N	•		67
▲▲ Ortofon MC10 Super	85	G "What a delightfully sweet-sounding cartridge this is . . ." we said	5-15	L		•	48
▲▲ Ortofon MC15 Super	110	G+ A good all-rounder, with outstanding performance in detail retrieval, even if it can be very slightly bright and close-up	10-24	L		•	103
▲ Ortofon MC3 Turbo	110	G Not terribly subtle, but it obviously doesn't aim at that. The 3 Turbo is bright, cheerful and bouncy - take it as it comes!	10-24	N		•	103
▲ Ortofon MC3000 MkII	950	E Low levels of body resonance are a real ear-opener. Nothing to criticise elsewhere; one of the very best	9-16	VL		•	84
Ortofon MC5000	1500	G Review sample could not be fully run-in, limited tracking ability, bright and forward sound, though imaging is excellent	12-20	VL		•	91
Rega Bias	34	A+ Difficult to mount in some arms due to its shallow build, the bias offers a gentle, refined SQ	4-10	N	•		67
▲ Rega Elys	74	G Clearly superior to the Bias, despite their common heritage, the Elys is both more detailed, accurate and musically convincing	8-15	N	•		67
▲ Roksan Corus Black	130	G Recognisably related to Corus Blue, but distinctly more civilised and smoother.	7-12	N	•		91
Roksan Corus Blue	75	G Roksan-specified modified Goldring '1012; slight harshness detracts from otherwise good sound.	7-12	N	•		91
▲ Shure ME97HE	55	A+ It won't turn a sow's ear of a turntable into a silk purse, but will at least keep going and produce an acceptable result	8-20	N	•		48
Shure V15 VMR	220	A+ Initial listening gave promising results, but extended familiarity gave the feeling of a lack of energy and a "shut-in" sound	5-12	N	•		38

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Turntables – cartridges continued

Product	£Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
van den Hul Grasshopper III/IIA	3200	E Undoubtedly one of the finest cartridges available, it has tremendous bandwidth, energy and finesse	6-10	L		•	122
▲ van den Hul MC One	975	G+ This extended all the positive qualities of the '10 but added greater authority and scale worth it for the extra money	6-12	L		•	60
van den Hul MC One/High	1100	G+ Slight softening on transients was the only real flaw, but it didn't quite seem to have that special touch one expects	8-15	L		•	84
▲ van den Hul MC Two	1300	G+ Connected directly to any standard MM input it rewards with a highly detailed yet fluid and musically convincing portrayal	6-13	N		•	72
▲ van den Hul MC10	775	G+ A neutral balanced performer giving transparent midrange, fine depth and focus with firm extended bass. Gosh!	5-10	L		•	60
▲ van den Hul MM1	275	G+ If woody midrange coloration could be tamed, the excellent imaging and admirable security would make it excellent	7-15	L		•	103



Turntables and tonearms

Specialist turntables are what high fidelity sound is all about, CD may offer silent backrounds and flat frequency responses but they can't match the dynamics and superlative timing that serious turntable users take for granted. Turntables at the cheaper end of the market (sub-£350) tend to be supplied with matching tonearm, and often include a 'starter' cartridge. Still better quality is found at higher prices

amongst the separate motor units and tonearms. Careful partnering and set-up is essential for these components, but 'sympathetic' combinations exist.

The columns show from left to right, 'arm effective mass' which relates to cartridge compliance and is explained in the 'Cartridges' introduction. 'Suspended suchassis' - decks which have some form of internal isolation, generally in the

form of springsbut 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	Suspended subchassis	Arm effective mass (g)	Manual	Automatic	Cartridge	Belt drive	Electronic PSU	Issue No.
▲ Alphason Sonata/HR100S MCS	1785	G+ Good sound in all areas - bass, clarity and neutrality all in the top class and bettered by very few decks at price		13	•	•			•	79
▲ Dual CS-503-2	160	A Not wholly inspiring; generally coarse and wooly sound is at least not offensive, but easily bettered by the CS505-4		10			•	•	•	91
▲ Dual CS-505-4	200	A Consistent sounding and well isolated turntable. It is slightly lacking in balls, compensates with a consistently unmuddled presentation		10			•	•	•	103
▲ Kuzma Stabi/Stogi Reference	2000	G+ Beautifully made solid oak plinth, the Stabi also sounds very clear, detailed and extended. Stogi Reference is very capable.		12	•	•			•	91
▲ Linn Basik	299	A+ Strong midband analysis and imagery, clean if sharp treble is matched to a good if occasionally wooden bass		10	•			•	•	103
▲ Linn LP12 Basik/Akito	904	G Trails the full LP12 significantly, but pace, rhythm, timing etc. still in top class, and bass tauter than of old		10	•	•			•	103
▲ Linn LP12-Lingo/Ekos	2642	G+ The classic reference is improved by the Lingo but charming character remains. Ekos is well made and suited to many decks		9	•	•			•	91
▲ Michell Gyrodec	697	G Sweet and natural sounding player, well suited to Rega RB300. Aesthetics, and the acres of clear acrylic are very distinctive		NA	•	•			•	55
▲ Michell Syncro	325	G A happy blend of qualities endows the stylish Syncro with a blend of subtlety and force - the mailed fist in the velvet glove		NA	•	•			•	67
▲ Pink Triangle Anniversary	1495	E Possibly the most detailed, clear and neutral deck around. Likeness to master tape is uncanny		NA	•	•			•	91
▲ Pink Triangle Export	890	E The PT T00 with built in PS. Retains features of great transparency and neutrality. Review sample had highish motor noise		NA	•	•			•	91
▲▲ Rega Planar 2	185	G A remarkable product at the price, surprisingly articulate and confident		11.5	•				•	48
▲▲ Rega Planar 3	250	G A long time leader in its category, the '3 (with excellent RB300 arm) sounded nicely 'musical' in a balanced and coherent manner		11.5	•				•	48
▲ Roksan Radius/Tabriz zi	740	G Design is subtle, refined and easy on the eye. Musically it offers exceptional performance with a minimum of fuss		9	•				•	103
▲ Systemdek 1.920	235	A- The motor unit is derivative of the Rega Planar 2 with a Moth arm. Up tempo even bright at times but never lacks enthusiasm		12	•				•	115
▲ Systemdek IIX/900	230	G A high performance budget turntable which is particularly strong at fine detail resolution and imagery		NA	•	•			•	103
▲ Systemdek IIXE/900AP	388	G+ The acrylic platter'd IIXE is one of the most capable budget decks on the market, good resolution, dynamics and timing		NA	•	•			•	103
▲ Thorens TD-3001/TP90SF	760	G Excellent middle ranking esoterica, with strong all round abilities rather than excellence in particular areas		NA	•	•			•	103
▲▲ Thorens TD166 VI/UK/RB250	280	A- Refined and articulate sound with well focused imagery, suitable for use with good MM and budget MC cartridges		11.5	•	•			•	103
Thorens TD2001	650	G- Similar to TD320 but much dearer - why? Sound is comfortable but not very detailed		15	•		•		•	91
▲ Voyd 0.5	3368	E Halfway between standard and Reference Voyds with the latter's platter and bearing. Superb finish, colourful and dynamic sound		NA	•	•			•	72
▲ Voyd Reference	5950	E Voyd's flagship, equipped with three substantial motors, a Lexan platter and brute PS. A strong contender for world's best		NA	•	•			•	C91
▲ Well Tempered WTAT	1690	G+ Intriguing/challenging design. Musically it is not ideal, but has a limpid quality and a lack of artificiality that sets standards		7.5	•				•	67

Tonearms

Product	£Price	Comments	Effective mass (g)	Height adjustment	Parallel tracking	Pivoted	Issue No.
▲ Alphason HR100S	490	VG S-shaped arm sounds smooth, but nevertheless reproduces transients with fine attack	10	•	•		C86
▲ Kuzma Stogi Reference	1000	VG Large, solid and well made arm, gives exceptionally clear sound with just a hint of brightness	12	•	•		79
▲ Linn Ekos	1297	VG Superb, state of the art design which builds significantly on predecessor Ittok's strengths	9	•	•		67
▲▲ Moth arm	95	G+ The ultimate budget arm? Refined, detailed, sweet and natural	12			•	60
▲▲ Rega RB300	139	VG Despite its modest price it sets exceptional performance standards and could be used on many high end turntables	11.5			•	60
▲ Roksan Tabriz	190	G+ Targetted at the Xerxes, this is a good alternative to the Rega arms in many cases - a trifle bright	9	•	•		91
▲ SME 309	568	VG Beautifully made and finished, fully adjustable, a highly neutral performer	10	•	•		79
▲ SME Series IV	828	VG Superb engineering and finish with a finely balanced sound, impressive stereo focus and low colouration	10.5	•	•		60
▲ SME Series V	1233	E Excellent in all respects, this arm arguably sets the standard for pivoted arms regardless of price	10.5	•	•		60

Personal messages

Paul Messenger, three times editor of Choice and hi-fi sage, tries to incorporate home cinema surround sound without ruining the hi-fi. Perhaps Dolby Pro-Logic is not as important to the true audiophile as the advertising men would have you believe.



My reference to NAD's little 801MM as a Mickey Mouse speaker in issue 130 has been taken by some readers as referring to the company rather than its product. This is not the case, as should have been obvious from my reference to NAD as a 'well-respected, multi-national hi-fi specialist' in the opening paragraph.

Such distractions aside, few regular readers can hardly fail to have noticed the enthusiasm of hi-fi brands for launching home cinema surround sound products. Good news for us movie buffs but I'm sure I'm not alone in wondering about the implications for dedicated hi-fi enthusiasts.

I know of several people who have quite deliberately set up their TV/video surround sound systems in a separate room from the hi-fi. This is probably the ideal approach, but few have the space required. The extra cost involved is a further powerful disincentive.

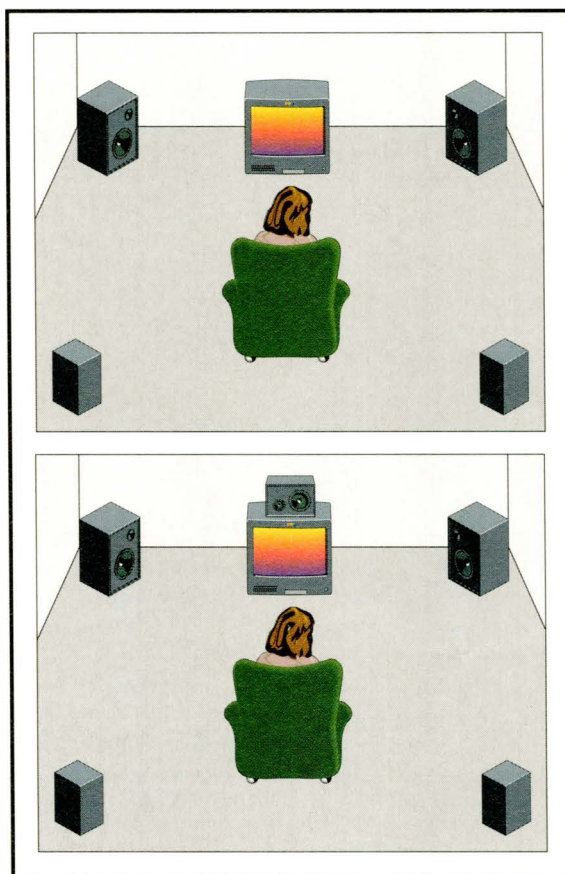
In most households, I suspect the hi-fi and the TV/video systems will have to vie for attention in the lounge, and it has always made sense to feed TV sound into a hi-fi system — providing the TV sits between (and not too close to) the speakers. This is all the more true now stereo sound is available with most TV/video programme sources. There's also the added (if often overlooked) option of using a Hi-Fi Stereo VCR as a high quality audio recorder, capable of up to eight hours of continuous recording at less than 50 pence per hour.

But for those enthusiasts who've already taken the first steps towards audio and video integration, the immediate question must be whether to take the next step of adding some form of Dolby Surround capabilities.

If yes, the second and much more difficult question is how. There's an enormous variety of options. You can have Dolby Surround or Pro-Logic built into processors (of various kinds), amplifiers, receivers, midi systems, televisions, VCRs and satellite receivers. Which way to go will depend on the current state of your various A and V components, (which bit is most in need

of upgrading) keeping half an eye on any ultimate ambitions.

Cooking Dolby Surround has actually been around for some 10 years without exactly setting the market on fire, but the mass marketing of the tutti-frutti Pro-Logic packages this past year or three seems to have been the trigger



that's sending the whole movie sound concept into orbit.

Certainly Pro-Logic circuitry is much better at extracting the phase-encoded surround information from the basic stereomix. But I'm dubious whether its derivation of a centre-front 'dialogue' channel is of relevance to the serious hi-fi enthusiast. From an audiophile perspective, there are far too many contradictions and compromises.

In the first place, serious hi-fi has spent the past 20-odd years ditching as much signal processing impedimenta

Is five channel Dolby Pro-Logic with centre dialogue speaker (bottom) really superior to the less processed Dolby Surround system with only two front speakers, top?

as possible in the quest for the purest sound. Film sound may have much more to do with contrivance than purity, but the idea of adding further replay processing to create an extra centre-front dialogue channel offends my audiophile sensibilities.

Then there's the expense and problems of adding that centre front channel, which ought to have the same power amplification as the main stereo left and right channels, and a pretty similar speaker too. Unless you're rethinking on using a projector television with acoustically transparent screen, the most practical place to put the dialogue speaker is on top of the TV set — a lousy way to provide mechanical stability for any high quality speaker.

The movie business has to use a centre dialogue channel to serve all parts of a large auditorium satisfactorily. There's a cogent argument which states that since movies were made for Dolby Stereo replay, they should be reproduced in full Pro-Logic mode. But pure stereophony is a much more subtle medium for the ideally placed hot-seat listener — as those who've enjoyed many years of BBC radio drama will confirm. Ironically, the one area in which Dolby Pro-Logic is actually superior is the reproduction of the monophonic spoken word.

Serious movie buffs will certainly want to 'do it right' with the whole Pro-Logic caboodle, but audiophiles with top quality stereo systems might well find simple Dolby Surround actually works better. An arrangement I often use to good effect is to take separate audio outputs from the TV and the VCR, feed one to the main hi-fi for a stereo front soundstage, and the other to a Pro-Logic decoder and amplifier to drive the side/rear speakers with a superior separation surround signal.

The bottom line must be that the owner of a top line hi-fi system needn't necessarily spend a comparable fortune to add very satisfactory movie surround sound. Dolby Pro-Logic might be the current flavour of the month, but it's no universal panacea.



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The Critic's Choice

first tests



Stripped-down Rotel amp's a £200 high-flyer

Rotel RA-935BX

Amplifier: £200

For Builds on Rotel's budget amp reputation; detailed and forceful

Against Won't suffer poor source equipment gladly; needs thorough running in to smooth its sound

Verdict ★★★★★

Something of a departure for Rotel, a no-compromise, minimalist amp for £200. Raw excitement is mixed with a tight, hard-hitting bass to create an amp that'll please lovers of a wide range of musical styles. Worth very serious consideration indeed

Is it a hotted-up RA-930AX? Is it a stripped-down RA-940BX? Actually it's neither. The Rotel RA-935BX is a rather different amp from the rest of the company's integrats. There's no phono board for a start, so turntable users will need to look elsewhere, and tone controls are also absent, while under the lid nestles a hefty power supply designed to increase the amp's current delivery capability for greater attack and slam.

Let the amp run in for a few days – a straight-from-the-box '935 sounds bright, harsh and unattractive – and the effect of the big power supply soon becomes clear. The RA-935BX may only deliver the same power (40W per channel) as the pricier RA-

940BX, but the simpler signal paths, allied to the greatly increased clout on offer, make this new £200 amp a considerably more punchy performer. Reviewing the RA-940BX last September, we wondered where all the excitement had gone. But with the new amp, there are no worries on that score – here we've a three-dimensional view of proceedings with none of the '940's "niceness"

If a track sounds lush and warm through the '935, that's because it's the way it's meant to sound. But load up a disc bubbling with energy and the amp drops down a gear and really motors.

Yet while the new Rotel provides weighty, highly mobile bass and crisp midrange and treble, with excellent definition in the upper reaches of drumkits for example, this isn't one of those amps that hurls the lot at you in a relentless fashion. Instead, the primary concern is the music and that's where your attention is focused. But if you want to listen more closely and find out what the bass-player or drummer is doing, the Rotel will give you all the information you're after.

However you're more likely to be hearing all this detail on a subliminal level, as part of an overall delivery of the music that's inher-

ently "right". Noticeable, too, when you listen closely, is the natural soundstage. Whereas some amps in this price band tend either to make the music sound a little "shut-in" or over emphasise certain performers, the Rotel leaves you in no doubt about their positioning, without drawing your attention to what it's doing.

Listen to a solo singer backed by an acoustic band or an orchestra, and there's a natural projection of the vocalist with the backing musicians spread behind. Every word is clear, with little fear of the music swamping the singing. Yet the atmosphere and balance of the whole is preserved. Whether it's Ute Lemper singing Kurt Weill's songs or Eric Clapton's *Unplugged* session, you're listening to the performance, not the recording.

"Load up a disc bubbling with energy and the Rotel amp drops down a gear and really motors"

What's more, the Rotel presents classical music with weight and authority. You wouldn't expect the Rotel to deliver "front row of the stalls" sound pressure levels with just 40W on tap, but within its limits it conveys hefty dynamics without struggling for breath. If you like your classical music on the Wagnerian scale, you should check out Rotel's value-for-money pre-power amps, but at sensible listening levels, the '935 will do very nicely.

Stripped-down it may be, but this Rotel still provides inputs for three line-level sources, two tape decks, plus separate record and listen selectors. The volume control is split for separate adjustment of the two channels and there are two sets of speaker outputs.

To be blunt, the RA-935BX is everything the RA-940BX should have been – detailed, musical and involving. As an alternative to the RA-930BX it makes sense, too – it's just £20 more expensive and the performance is in a different league. True, it won't perk up a laid-back system – it's extremely revealing of what you use as a source – but it has the makings of the perfect foundation on which to build a high-performance set-up without pushing your credit card into meltdown.

Rotel's RA-935BX

plays music as it's meant to be – crisp, detailed and inherently "right". There's no phono board, so rear panel inputs are line-level only



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