

# NEW LOOK! HI-FI CHOICE

£3.10 www.hifichoice.co.uk THE FINEST HI-FI MAGAZINE IN THE WORLD

## Speakers you have to hear!

**BOX WARS!** 13 great designs tested from £250 to £600  
Castle, Mission, Tannoy, B&W, TDL and rivals do battle



**PLUS! WORLD FIRST!**  
Sony Super Audio CD player rated



**ESSENTIAL SUPPORTS**  
Give your hi-fi the lift it deserves



**TOP TUNERS ON TEST!**  
Best models under £400 revealed



**KILLER CAMBRIDGE!**  
The hottest budget amp... ever!

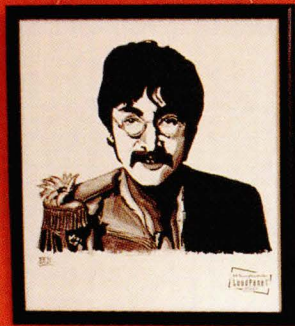
**THE BUYING GUIDE**

3,700 products listed  
Our experts name  
the best hi-fi



SEPTEMBER 1999 BEF 264

**WIN! TANNOY SPEAKERS WORTH OVER £1,500**



YOU CAN SEE  
THE MUSIC NOW



## Look into the face of music

**W**harfedale's new LoudPanel™ creates sound from a flat panel only millimetres thick.

The Wharfedale LoudPanel™ uses state-of-the-art technology to reproduce music everywhere in the room with clarity and naturalness.

The Wharfedale LoudPanel™ can be mounted almost flush to the wall surface or hung in attractive picture frames.

### WINNER 1998 PLASA AWARD



Wharfedale has won the PLASA Award for Product Excellence for its ground breaking LoudPanel technology. The PLASA Award is presented by the Professional Light and Sound Association following judging by professional sound engineers who fully understand the technology of sound systems.

The Wharfedale LoudPanel™ can be painted or covered with favourite picture print - whatever you choose to make it part of your room.

The Wharfedale LoudPanel™  
**see the music now**

Wharfedale  
**LoudPanel™**

Wharfedale International Ltd., Sovereign Court, Ermine Business Park,  
Huntingdon, Cambs, PE18 6WA, England  
Tel: 01480 431737 Fax: 01480 431767

# HI-FI CHOICE

Website Address: <http://www.hifichoice.co.uk>

Dennis Publishing Ltd, 19 Bolsover Street, London W1P 7HJ

ISSUE 193 • SEPTEMBER 1999

## EDITORIAL

● Editor Jason Kennedy  
 ☎ 0171-917 5523 Fax 0171-917 5512  
 ☎ 0171-917 7746. E-mail: editor.hifichoice@dennis.co.uk  
 Regrettably we cannot speak with readers or answer queries on the telephone. Please send a letter, fax or e-mail instead.

● Reviews Editor Tim Bower  
 ☎ 0171-917 7747. E-mail: reviews\_ed.hifichoice@dennis.co.uk  
 ● Art Editor Del Gentleman  
 ☎ 0171-917 7748. E-mail: art.hifichoice@dennis.co.uk  
 ● Production Editor Rachel Phillips  
 ☎ 0171-917 7745. E-mail: edprod.hifichoice@dennis.co.uk  
 ● Staff Writer Lee Dunkley  
 ☎ 0171-917 5523. E-mail: editorial.hifichoice@dennis.co.uk  
 Consultant Editor Paul Messenger • Technical Editor Paul Miller  
 Contributors Richard Black • Jimmy Hughes • Phil Strongman • David Vivian • Phil Clark  
 Photography Chris Foster

## ADVERTISING

● Advertising Fax 0171-917 5555 ☎ 07000 HI-FI ADS  
 E-mail: ads.hifichoice@dennis.co.uk  
 ● Group Ad Manager Rob Debenham ☎ 0171-917 3834  
 ● Senior Sales Executive Andrew Goldsmith ☎ 0171-917 3938  
 ● Sales Executive Clare Smith ☎ 0171-917 3935  
 ● Sales Executive Fiona Beech ☎ 0171-917 3932  
 ● Sales Executive Michelle Frankland ☎ 0171-917 3941  
 ● Business Development Manager Tracey Davies ☎ 0171-917 7647  
 ● Group Sales Director Annette Burns ☎ 0171-917 5515

## PRODUCTION

● Production Fax 0171-580 6430  
 ● Group Production Manager Simon Maggs ☎ 0171-917 7676  
 ● Production Controller Robin Ryan ☎ 0171-917 3885  
 ● Production Manager Lucy Farmer ☎ 0171-917 5664

## CIRCULATION & MARKETING

● Circulation & Marketing Fax 0171-917 7677  
 ● Direct Marketing Director Julian Thorne  
 ● Newstrade Director James Burnay ☎ 0171-917 7810  
 ● List Rental Nerys Church ☎ 0171-917 5663  
 ● Subscriptions David Littlewood ☎ 0171-917 7812  
 ● Marketing Manager Elisabeth Coles ☎ 0171-917 3947  
 ● Marketing Assistant Sarah Anderson ☎ 0171-917 5591  
 ● Reprints Hotline ☎ 0171-917 7647.  
 E-mail: reprints@dennis.co.uk  
 ● Publisher Simon Davies ☎ 0171-917 7718  
 E-mail: publisher.hifichoice@dennis.co.uk  
 ● Publishing Director Eric Fuller

## DENNIS PUBLISHING

● Circulation Director Sean Farmer  
 ● Financial Director Ian Leggett  
 ● Managing Director Alistair Ramsay  
 ● Chairman Felix Dennis

## ● BACK ISSUES – SEE PAGE 129 FOR DETAILS.

Selected back issues are available at £4.00 each (£6.95 overseas) inc. p&p. Call (01789) 490215 to order – all major credit cards accepted.

## ● SUBSCRIPTIONS – SEE PAGE 29 FOR DETAILS

If you have problems with existing subscriptions, contact our fulfilment company on (01454) 620070, (01454) 620080 (fax), or e-mail 'cihotline@aol.com'. Quote your Subscriber Number, which is printed at the top of your subscription address label.

## ● NEW PRODUCT INFORMATION

We welcome information on all new and upgraded products – please send all press releases to the Editor. The magazine is obliged neither to review nor return unsolicited products, and does not accept responsibility for unsolicited copy.

## ● REVIEW REPRINTS

Please use our FactsBack service (p129).  
 Pre-Press Bureau Westside, London W1 Printing St Ives (Plymouth) Ltd.  
 Distribution Seymour Distribution Ltd, 86 Newman Street, London W1P 3LD  
 ☎ 0171-396 8000; fax 0171-396 8002 • Hi-Fi Choice is published 12 times a year by Dennis Publishing Ltd, 19 Bolsover Street, London W1P 7HJ • Company registered in England, number 1138891 • All material © Felden 1999. All rights reserved.

This publication may not be reproduced or transmitted in any form in whole or in part without the written permission of the publishers. While every care has been taken in the preparation of this journal, the publishers cannot be held responsible for the accuracy of the information contained herein, nor for any consequence arising. All judgements have been made in the context of equipment available to Hi-Fi Choice at the time of review. Value for money comments are based on UK prices at press time (which are subject to fluctuation) and only apply to the UK market.

## ● OVERSEAS LICENSING ENQUIRIES

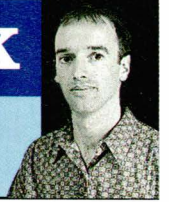
Hi-Fi Choice is available for licensed publication overseas. For further details contact Bruce Sawford, International Licensing Director, on +44 171-917 7658; by fax on +44 171-917 7636; or by e-mail at [licensdir@dennis.co.uk](mailto:licensdir@dennis.co.uk).



Hi-Fi Choice is the UK hi-fi magazine representative of the European Imaging & Sound Association (EISA). Every year EISA honours the finest hi-fi and home cinema products throughout Europe.

# EDITOR'S NOTEBOOK

So Carol Smillie turns up with a camera crew, says: 'We're doing a new show called *Changing Logos...*'



Welcome to the new-look Hi-Fi Choice – well, a new-look cover, at least. Don't worry, we haven't done anything with the inside this time round – it's still the usual melange of group and one-off tests with the occasional technical feature. We've changed the cover to reflect the extra work that has gone into the title in the past year or so. We'll be building on this new design to make Hi-Fi Choice Awards much clearer in high street shops, so making it easier for you to recognise those products that we like. And while the existing BB, Rec and EC logos will continue for this month, prepare to say hello to new ones next month. It's all part of raising our profile and making HFC more accessible and better value for readers than ever.

## EUROBABLE

A couple of weeks ago I spent a few days in a Munich hotel scrapping with my European counterparts over which products should receive the coveted EISA (European Imaging and Sound Association) awards. It's a tough process with a lot of different factors to take into account, the existence or otherwise of pan-European distribution being the main sticking point for most brands.

The Audio and Home Theatre Awards, which we will be publishing next month, do represent products which nineteen magazines from as far afield as Russia, Greece and Portugal managed to agree upon as being foremost in their field. Just getting us all to agree on anything seemed miraculous, but it was amazing how much consensus there was. And while hi-fi kit should always be selected on the basis of personal taste, there's something to be said for using the guidance offered by experts – in this case, an awful lot of them.

## A NEW TARGET

Regular readers will notice a small but not insignificant addition to our reviews roster this month, namely the *Heat Seekers* page. This will contain reviews of new kit that's so hot we can't wait for the next group test to tell you about it. This month, Paul Miller has managed to get hold of an early sample of Cambridge Audio's revamped A500 amp. And he's pretty excited about it, which is not entirely characteristic of the Technical Editor, and could mean that this consistently competitive brand has come up with the goods. The risk with running one-off reviews of gear that will end up in Super or Mega tests before long is that the blind listening panel might not agree with a solo reviewer. So we'll hold off conferring Editor's Choice or Best Buy flags in this section and suggest that those whose interest is piqued by these products to carefully

compare them with formally commended models of a similar price.

## COMPLEX CONNECTIONS

Shortly before this issue went to press I attended a pre-launch event organised by Sharp, the audio and video specialist. This mass market brand has decided to produce a 1-bit digital amplifier and launch it at a high-end price (higher than the anticipated £7,500 asking price on the TACT Millennium, the only serious digital amp currently available).

The amp is a 100 Watt, two-channel design that operates on a similar principle to DSD (Direct Stream Digital), the technology underlying SACD, inasmuch as it operates at a 2.8MHz sampling frequency. What differentiates it from DSD – apart from the fact that it's an amplifier, not purely a conversion system – is the use of 7th order Delta/Sigma noise shaping. Which would make it the perfect amp for SACD when it turns up, or it would if this medium had a digital output capable of streaming DSD to external devices.

The SCD-1, Sony's SACD player due out this Autumn, will not feature a digital output (to avoid it being used to make pirate copies of discs). Sharp's amp will feature a proprietary 13-pin, two-way connection system which it hopes will be adopted by the industry, but that's a big hope.

On a lighter note, it would seem that a format war may well be averted between SACD and DVD-A when Philips and Denon produce combi players at some point next year. This seems like the most rational solution to what was beginning to look like a barrier to the success of either system.

Format wars are bad for everyone and this should avert another one. Now we can look forward to a serious digital audio with renewed enthusiasm.

*Memmedy*

## THIS MONTH'S EDITOR'S CHOICE

In retrospect, it looks like Rotel has been working up to the RCD-991 CD player that Paul Miller is waxing lyrical about this month. It's last two CD players – and amps, for that matter – have been a bit special and they were mere budget designs. Given free rein with a £750 retail price to work within, it would seem that Rotel's designers have been able to take advantage of their previous efficiency and produce a giant slaying machine at a dangerously low price. See p38





**SUPER TEST EQUIPMENT SUPPORTS P40**



# CONTENTS

SEPTEMBER 1999 ISSUE 193

## REVIEWS

### 12 INSTANT SYSTEMS

This month Tim Bower looks at a valve-based instant system from Midland Audio X-change.

### 33 CAMBRIDGE A500

A one-off look at the newest product releases. This month a first look at Cambridge's new top-of-the-range integrated amplifier.

### 35 ADVANTAGE CD1S

A new high-end brand from Sweden. Tim Bower looks at its top-of-the-range CD player.

### 37 COPLAND 402

Valves are back in vogue. And Tim Bower is all aglow with the latest integrated amp from Copland.

### 38 ROTEL RCD-991

Paul Miller looks at Rotel's new giant slaying CD player with selectable digital dither.

### 40 EQUIPMENT SUPPORTS

A Super Test look at ten equipment support stands – Lee Dunkley finds the stands that deliver.

### 52 ANALOGUE TUNERS

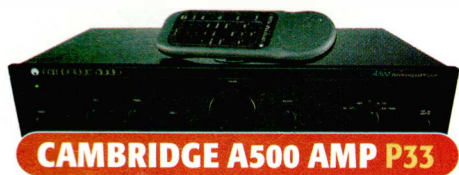
With analogue tuners as popular as ever, Richard Black takes a Super Test look at six models ranging from £120 to £400.

### 64 LOUDSPEAKERS

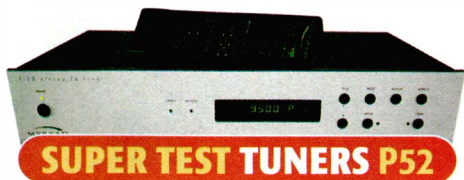
A pretty tasty baker's dozen of bookshelf and floorstanding loudspeakers get this month's Mega Test treatment with the two Pauls.

## MEGA TEST SPEAKERS £250-£600 P64





**CAMBRIDGE A500 AMP P33**



**SUPER TEST TUNERS P52**

**OPINION**

**3 EDITOR'S NOTEBOOK**

This month's happenings and Editor's Choice – plus our new look cover – have you noticed?

**9 PAUL MESSENGER**

Paul remembers John Wright (1939-1999) founder of the loudspeaker brand TDL.

**10 PHIL STRONGMAN**

More rare records are brought to you on Gold CD and virgin vinyl, now with extra ratings.

**15 JIMMY HUGHES**

Blue Peter fans will enjoy this month's tweak from Jimmy. Thick card, scissors, sticky tape and grown-up supervision are the tools required.

**16 PAUL MILLER'S OASIS OF SANITY**

An exclusive report on the first Super Audio CD player to reach these shores. Paul reveals all.

**19 DAVID VIVIAN**

This month David feels the force of the technological dark side. May the music be with you.

**FEATURES**

**6 NEWS & VIEWS**

The very latest technology and new gear is brought to you, along with the experts' thoughts of the day. If it's not hot, it's quite simply not here.

**130 TDK AND KENWOOD COMPETITION & NEXT MONTH**

A chance to get your hands on a stash of top TDK and Kenwood MiniDisc goodies.

**READER PAGES**

**21 LETTERS**

More queries, gripes, worries – and the occasional thank you from those who consume all that is hi-fi.

**23 HELP**

If you have a hi-fi question then write to our audio guru. This month Tim Bownen grapples with your hi-fi quandaries.



**SONY SACD PLAYER P16**



**ADVANTAGE CD PLAYER P35**

**BUYING GUIDES**

**94 PRICE GUIDE**

Hi-Fi Choice's definitive guide to every hi-fi component currently available in the UK.

**106 DIRECTORY**

A complete listing of all currently available hi-fi components reviewed by Choice over the years.

**READER SERVICES**

**29 SUBSCRIPTIONS**

Subscribe to the finest hi-fi magazine in the world and claim your free gift.

**92 READER CLASSIFIED**

A plethora of lovingly pre-owned hi-fi kit is waiting for you to give it a good home.

**129 THE HI-FI CHOICE ARCHIVE**

How to access our archive of reviews and features via back issues, factsback and photocopies.

31

**COMPETITION**

**WIN TANNOY REVOLUTION LOUDSPEAKERS WORTH OVER £1,500**



**PRODUCTS IN THIS ISSUE**

Aavic Furniture A4	41
Advantage CD1S	35
Apollo Soprano	41
Aria S2	12
Atacama Europa	43
Audio Note AN-L	12
Audio Note AN-V	12
Audio Note CDT Zero	12
Audio Note DAC Zero	12
Audiophile Furniture BASE	43
Avid Isosshelf	45
B&W DM 603 S2	77
Blueroom Minipod	66
Cambridge A500	33
Cambridge T500	53
Castle Inversion 15	78
Celestion A Compact	79
Copland 402	37
Creek T43	55
Denon TU-260L MkII	56
Elemental Isotube X4	45
Heybrook Optima	67
JBL Ti200	71
JM Lab Tantal 507	69
Mission 773e	73
Myryad T-30	57
NAD C440	59
ProAc Studio 100	12
Projekt Furniture A4	46
Rega Jura	80
Rotel RCD-991	38
Sonus Faber Concertino	81
Sony SCD-1	16
Sony ST-SE500	60
Sound Organisation Z545	46
Soundstyle Radius SR100	47
Standesign Design 4	47
Tannoy Revolution R2	74
Target R2	12
TDL Nucleus 4	70
Triangle Cometes	75

# NEWS & VIEWS

Tim Bown and Lee Dunkley sort the wheat from the chaff to bring you the top stories.

## NEWS IN BRIEF



**VON SCHWEIKERT RESEARCH** has appointed Disc Emporium Ltd as its UK distributor. Formed in 1995, the company designs and manufactures some unique looking high-end speakers through to home entertainment speaker systems and subwoofers. Prices start from £1,339.50 for a pair of hi-fi speakers, with surround speakers starting at around £795. The 'unlimited performance' VR-6s, shown here, cost £12,500 per pair. ☎ (01438) 816688

**RAZORCUTS**, the UK's first custom CD company, has signed a deal with Britannia Airways to offer personalised CDs in-flight. This service enables passengers to create their own CDs from a range of 200 tracks covering varied musical tastes. Passengers listen on the in-flight entertainment system, select up to 14 tracks and give their compilation a title. This service will cost £12.99. Website: [www.razorcuts.co.uk](http://www.razorcuts.co.uk)



**TEAC** has launched the A-R600 – a budget stereo amplifier designed to complement the recently introduced T-R460 RDS tuner. It comes equipped with seven inputs and delivers a hefty 90 Watts per channel into an 8 Ohm load. Other features include a motorised volume control, microphone mixing with level control for karaoke and a headphone jack. It's available now at £200. ☎ (01923) 819630

**SONY** has produced the first ever 80-minute recordable MiniDisc. Until now the maximum recording length of a MiniDisc has been 74 minutes, but Sony's '80 Extra Long Play' disc means consumers can fit even their longest CD onto a single disc. The additional capacity comes from reducing track pitch and the use of a newly developed magnetic layer. ☎ (01932) 816000

**NAKAMICHI** has entered the DVD race with the DVD-10 DVD-Video player. The machine features a built-in Dolby Digital decoder and 24-bit/96kHz DAC, and costs £800. Also new from Nakamichi is a full in-car range, so if you fancy a car stereo made by this legendary manufacturer

## SACD meets DVD-Audio

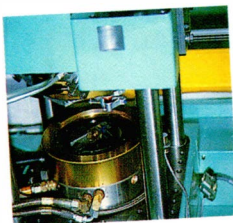


Disc players able to read both SACD and DVD-Audio 'super audio' formats will be with us by Christmas 2000, according to Paul Reynolds, Philips' Manager of Business Development.

The announcement was made at a press conference at Philips' headquarters in Eindhoven, Holland, where the company outlined plans for the high density SACD discs co-developed with Sony. The initial hardware launch will involve high-end players compatible with CD and SACD only, including Sony's £2,500 SCD-1 player already on sale in Japan, and a Marantz player due later this year.

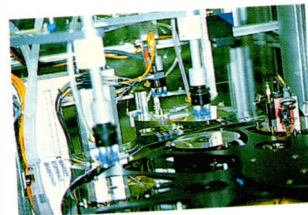
That means SACD and DVD-Audio players will go head-to-head from the start, sparking fears of a counterproductive struggle to rival that of VHS and Betamax in the early 1980s. But during the next 18 months we may see 'universal' players evolve from a number of manufacturers, able to play SACD and DVD-Audio software, as well as CD and DVD-Video.

It was also confirmed that multi-channel will be a part of SACD's future, even though the first and forthcoming second generation players are two-channel only. According to Reynolds, these machines are directed at the staunchly two-channel Japanese audiophile market, but later models will be compatible with multi-channel music SACDs, already in limited production.



**Left, centre and top right: SACD production – standard CD and special high density layers are stamped, moulded and bonded together to form hybrid SACD discs.**

Whether the format will include on-screen clips and graphics like DVD-Audio – biographies and so on – is less certain. These extras are expensive to implement and not consistently used, Reynolds claimed, with the cost



passed on to the consumer, although he admitted Philips was looking at ways in which the discs may be 'enriched'.

Journalists were shown Philips' pilot production line for the discs, and invited to take a sample to prove the process works. Recent speculation had suggested there were problems with the dual layer CD/SACD construction of hybrid SACDs, the discs failing to play back in ordinary CD players as intended. But that would prove disastrous for the format's evolutionary strategy – 'buy

the software now, upgrade the hardware later'. Having tried the disc in a number of players *Choice* can report having found no glitches thus far.

Reynolds would not be drawn on hardware prices, but did say Philips would join daughter company Marantz in player production when key component prices fall to a suitable level. Disc prices are also uncertain but are likely to carry a substantial premium over standard CDs, with specialist classical and jazz labels first in the running. Whether music industry support can rival that of DVD-A remains to be seen; not surprisingly, recordable SACD is not currently on the agenda. Philips Consumer Electronics ☎ (0181) 689 4444

## KEF's Cresta Run



**KEF** has launched its new entry-level speaker, the £150 Cresta 2. It's a 36.5cm high stand-mounting design, sporting a leather-look baffle with an all-new 25mm silk dome tweeter and a 13cm long-throw mid/bass driver. Its cabinet is described as especially strong and stiff, with 'innovative' internal bracing to cut down coloration.

KEF used its own Reference Series engineers on the project in a bid to regain the entry-level dominance enjoyed during the heyday of its Coda 7 speaker. Sensitivity is rated at 90dB, impedance is 8 Ohms and it's available now in a choice of black or cherry finish. ☎ KEF Audio (01622) 672261



☉ KEF's Cresta 2.

## DAC magic Chord

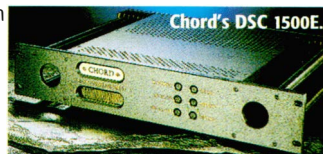


**Chord Electronics** has unveiled its top-of-the-range digital-to-analogue converter, the DSC 1500E. Offering 24-bit/96kHz performance as standard, it is designed to be upgradeable via a series of add-in modules – 192kHz, 384kHz and DSD/SACD boards should be available by the time you read this.


The unit's DAC section incorporates both multi-bit hybrid and delta-sigma technologies, selectable by remote control for direct A/B comparison, and the volume control operates in the analogue domain to prevent any problems with low-level resolution. Superior performance results, according to Chord, with minimal jitter and a claimed dynamic range in excess of 120dB.

Socketry is plentiful, with a variety of optical and electrical inputs and outputs including balanced connectors. It comes finished in either black or silver, with optional wooden side blocks, and it is available now at £4,835.

☎ Chord Electronics (01622) 721444



# Sony's new separates

 Sony has unveiled a raft of new hi-fi separates for the coming year, and MiniDisc takes a starring role. Two new entry-level recorders are on the way – the MDS-JE330 and MDS-JE530, expected to sell at £180 and £200 respectively. Further up the range, the MDS-JB930 enters Sony's mid-market QS line-up at around £300, and the MDS-JA555ES (right) joins the company's upmarket ES selection at approximately £650 – expect a review next issue.

The company's CD player line-up also sees a revamp, with the new entry-level CDP-XE220, CDP-XE330 and CDP-XE530 expected to sell between £89 and £119. Another CD arrival is the CDP-XB930E, heading the QS range at around £300 and featuring a fixed pick-up mechanism and black or silver finish.

Four new stereo models hit the amplifier department – the 55 Watt per channel TA-FE230R, 70 Watt TA-FE330R and 110 Watt TA-FE530R at entry-level,




◀ **The MDS-JA555ES: definitely not an entry-level MD recorder.**

together with a UK Special Edition – the 50 Watt-per-channel TA-FB730R. All bar the TA-FE230R feature remote control, with prices ranging from £100 to £200.

Sony's multi-channel range has been similarly augmented, with two new audio-visual amps – the STR-DE435 and STR-DB930 – and the SA-VE705, a £500 speaker package sporting a subwoofer plus satellites. However, Sony's biggest audio news this year is SACD – see page 16 for a technical breakdown.

☎ *Sony UK (01932) 816000*

## Arcam replaces Alpha 7 CD

 Arcam is poised to replace its entry-level Alpha 7 CD player with a substantially reworked model, the Alpha 7SE. The new model uses a new-generation 24-bit capable DAC from Burr brown, and is claimed to feature improved power supplies and lower levels of jitter. An optical digital output is a further addition, with the increasing use of MiniDisc recorders the inspiration behind its inclusion.

Like the Alpha 7, the Alpha 7SE is fully upgradeable to the company's top-of-the-range Alpha 9 specification. According to its maker, its sound is 'incredibly detailed,



◀ **The Alpha 7SE: more saucy bits and bobs for your £350.**

precise and powerful', good enough to 'help confirm Arcam's position as the UK's leading manufacturer of CD players'. Price is set at £350, £20 more than its predecessor. See next month's issue for a first review.

☎ *Arcam customer support (01223) 203203*

## Son of CD12


 Linn has launched a CD player featuring technology inspired by the £12,000 Sondek CD12. The Ikemi boasts an all-new CD mechanism, including a machined-from-solid aluminium drawer and 'mechatronic' design – all the CD servos, motors, pulleys, belts, optical sensors, decoding circuitry and control software are contained on a single circuit board. This mechanism feeds the digital signal to an 'audio module', which incorporates the DAC, master clock, filters, output circuitry and power supply regulators. D-to-A conversion uses HDCD-compatible Delta Sigma technology at 24-bit resolution, and also features a '2-D' digital signal processing algorithm claimed to minimise jitter.

Analogue connections include both balanced and single-ended RCA, with optical and electrical options on the digital side. Linn says high density surface-mount circuitry is also used. Price is £1,950.

☎ *Linn (0141) 307 7777*



## Rock of Aegis

 Acoustic Energy's Aegis loudspeaker family has spawned a third member. The new Aegis Three now tops the range – a three-way floorstander with a height of 84cm and a price of £350.

The speaker uses the same 13cm metal alloy cone and 25mm fabric dome tweeter found in the Aegis One and Two, and adds an 18cm polypropylene-coned driver for deeper bass. Both treble and midrange units are reflex-loaded through a flared port to the rear, while the bass driver is housed in a separate enclosure and ported at the front.

The cabinet is made from MDF, fully braced, with a spiked plinth for stability, and full magnetic shielding to allow placement close to a TV.

The Three has a sensitivity rating of 90dB and impedance of 8 Ohms, and should hit the shops in the next few weeks.

☎ *Acoustic Energy (01285) 654432*



## NEWS IN BRIEF

of cassette decks, the prices start at £280 for tape and £300 for CD.  
☎ *BBC Distribution (0181) 863 9117*

### NORDOST FLATLINE GOLD II

Following our review of the Nordost Flatline Gold II speaker cable by Richard Black in the July/August edition of *Hi-Fi Choice*, it has been brought to our attention that all Nordost cables, with the exception of the Octava, are made with extruded Teflon® (Fluorinated Ethylene Propylene or FEP), which is a registered trademark of E I DuPont.

*Hi-Fi Choice* fully accepts this is the case and that, as Teflon® has a temperature rating of -65°F to 390°F, Nordost cables fully meet the most stringent fire and building regulations, having passed the UL 910 Tunnel Test.

It has also been brought to our attention that some of the properties of the cable we observed are not typical of Nordost Flatline Gold II and that *Hi-Fi Choice* might have received an untypical sample to test.

In light of this, *Hi-Fi Choice* has agreed to re-test a second sample of the cable in order to verify the findings of the original review, and we will report these findings in a future issue.

**JVC** has launched a new version of its CD-improving xrcd2 technology. xrcd2 is a process used during both mastering and manufacture of CDs, resulting in 'clearer definition, more accurate imaging and higher quality audio than any compact disc before'. You don't need any special gear to get the benefits – an ordinary CD player will do – just look out for the xrcd2 logo printed on the back of CD jewel cases when you're out shopping.  
☎ *(0181) 450 3282*



**PROAC** has produced the Tablette 2000 Signature, an updated version of the standard Tablette 2000. Physical dimensions are similar to the Tablette 2000 but the cabinet is heavier and more substantially damped. In addition, the mid/bass driver is an all-new design unique to ProAc, coupled with a dome tweeter derived from the company's upmarket Response range. The speakers are magnetically shielded for home cinema use and cost £900.  
☎ *(01280) 700147*

**WHARFEDALE** has found a new application for its LoudPanel product, derived from NXT 'flat speaker' technology. The firm has teamed up with student sculptor Anna Hill, contributing to her project a horizontal LoudPanel which plays while holding a film of water. The creation, which is called 'Foetalspace', is intended to recreate a womb-like experience. Nice.  
☎ *(01480) 447700*

**MORDAUNT-SHORT** owners who acquired speakers before the company's recent takeover by Audio Partnership should contact the following address for service and spares: Lockwood Audio, Imperial Studios, Maxwell Road, Borehamwood WD6 1WE.  
☎ *(0181) 207 4472*

## NEWS IN BRIEF

**MANA ACOUSTICS'** hi-fi supports make their TV debut on Channel 4 this August. An episode of the *I Wish I Thought of That* series features the Mana Reference Table – a Choice Best Buy – and its inventor John Watson. *The Miracle Table* is scheduled to go out on August 11th at 3.30pm.

☎ (01753) 655744



**TOSHIBA** has introduced three new models to its DVD range. The SD2109B replaces the SD3107B at £400, while the SD3109B and SD9000B (above) arrive at £500 and £800 respectively. 24-bit/96kHz audio DACs are featured, and the two costlier models include Dolby Digital decoders built-in.

☎ (01276) 62222

**TANNOY** has formed the Electronic Cinema Alliance to promote 'e-cinema' – the concept of 'film without film' via the digital distribution of movies. In a few years, films will arrive in the form of DVD discs or via satellite link-ups, bypassing the need for celluloid. Tannoy is keen to get in on the cinema-install act, saying that 'excellent picture quality needs excellent sound'.

In a further development, the lads from Lanarkshire claim top dance DJ Pete Tong loves Tannoy speakers. Tong is quoted as saying: 'With Tannoys at home and in the recording studio, I can be sure of the best sound quality wherever I am.' Who are we to argue? 'Cos Pete Tong got power! Nuff said, innit.

☎ (01324) 623742



**TAG MCLAREN** Audio has launched the first audio cables to feature in its Cables AvantGarde range. The F3-10 Series comprises the F3-10-ANA analogue interconnects (£145), F3-10-DIG digital interconnects (£90) and F3-10-SPK speaker cable (£180/1m pair plus £72 for each additional metre). A more high-end set of cables is expected to follow shortly.

☎ (0800) 783 8007



**TRON** has introduced a new valve-based phono preamp. The Retro (above) can be configured for moving magnet (MM) or moving coil (MC) cartridges and carries a £4,000 price tag. Also new is the Type PX25 single ended stereo power amplifier. Using the 'famous' PX25 and producing five Watts of power. Price is £6,150.

☎ (01895) 833099

# DVD-Audio Pioneers



Pioneer is poised to launch two DVD-Audio players in January 2000, with prices starting at £1,000. Both machines are classed as 'DVD-Universal' – which means that they will play DVD-Video discs and CDs as well as the forthcoming CD-beating DVD-Audio format.

Pioneer's first generation will begin with the DV-828A at £1,000, considerably less than Sony's first SACD player, given a Japanese launch at £2,500 in May this year. It will be joined by a more upmarket model, the DV-AX10 at £3,000, also due for a January launch.

Pioneer is the second major company to announce its first generation DVD-Audio plans, hot on the heels of Panasonic/Technics. Both companies plan to support their machines with a range of high performance 'DVD-Audio Ready' partnering gear – Pioneer has the C-AX10 digital preamp (£3,000), M-AX10 four channel power

amp (£2,000) and S-AX10 100kHz bandwidth speaker (£3,000 each) waiting in the wings.

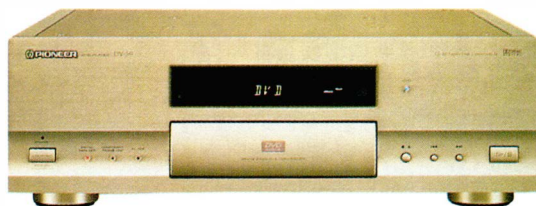
According to Pioneer's John Bamford, DVD-Audio holds a vital advantage over Sony/Philips' rival SACD format – DVD-ROM drives are replacing CD-ROMs in the computer industry, with a logical knock-on effect in the audio world. 'Sony may be big, but it's not as big as Bill Gates,' he said. However, given the future arrival of DVD-Audio/SACD combination players (see story page 6), such debate may prove unnecessary, depending on music industry support for either format.

Pioneer is not about to abandon its market-leading position with DVD-Video players, despite its incoming DVD-Universal machines. The second half of this year sees two models joining the range, the £300 DV-525 (replacing the DV-515) and the all-new £450 DV-626D.

Also new from Pioneer is a £300 CD-RW recorder, the PDR-509. Additional features include digital recording volume and an audio buffer to make individual track compilation easier. DVD-RW is also on the agenda for the year 2000, but Pioneer has admitted enormous legal issues regarding copyright are currently blocking production. Finally, five new multi-channel amps are set for launch this year, with prices ranging from £200 to £1,300, including two THX Ultra-specified models.

☎ Pioneer High Fidelity (GB) Ltd (01753) 789789

## ☛ The DV-AX10: a 'DVD-Universal' player due out in January.



# The Best Preamp in the World?



Mark Levinson claims unparalleled performance from its new Reference No.32 preamp. It's the first preamp to feature in the US brand's flagship Reference range since its inauguration a decade ago, and follows the company's fine tradition in this area – its first product was also a preamp, launched in 1972.

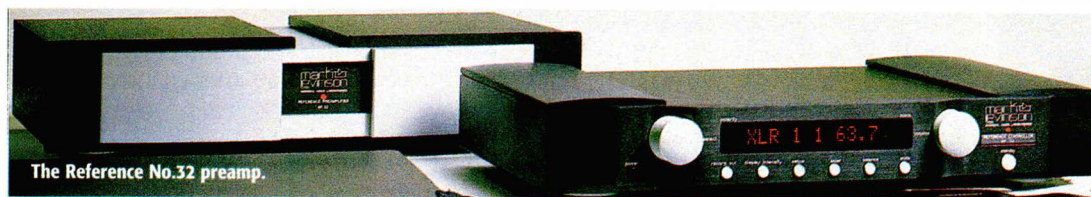
The new preamp's uncompromising architecture is split into two aluminium castings, one containing the power supply and control circuitry, the other housing the preamp itself. Thus, delicate audio circuits are separated from any part that generates 'noise'.

Two custom built, fully isolated AC power supplies deal with control functions and audio circuitry, while the

voltage gain stages' DC supply is derived from an AC source generated within the amp itself. Further decoupling is performed by internal aluminium barriers, and a sophisticated microprocessor control adjusts volume, signal routing and other switching functions.

Much is also made of a new material called Arlon 25N. Used for the circuit boards, its 'superb dielectric properties' are considered central to performance. Inputs stretch to eight, three balanced XLRs and five single-ended RCAs, with two pairs of each socket type also used for its main outputs. And the price of such excessive preamp engineering? £14,495 exactly.

☎ Path Premier (01494) 441736



## Technical support for DVD-A



Technics is to support its forthcoming DVD-A players with a range of amps and speakers. Following the £3,000 SU-C3000/SE-A3000 pre/power amp, reviewed in *HFC* 188, comes a more affordable 'DVD-A Ready' stereo pre/power combination – the SU-C1010/SE-A1010. Three integrated models are also in the offing. All four amps contain Technics' noise-reducing 'Silence Technology'.

This year's 'DVD-Audio Ready' speaker from Technics is the SB-M800, a three-way floorstander featuring both

front and rear-firing drive units. It also sports a new graphite dome tweeter, which is claimed to extend up to 100kHz – significantly higher than average and in-line with DVD-Audio's superior frequency response.

Panasonic UK (01344) 862444





## TDLs get the cream



Two new floorstanding speakers are on the way from Buckinghamshire-based TDL. The smaller of the two is the G20, a 72cm high model with a single 18cm glass fibre mid/bass cone and a 25mm soft dome tweeter. Sensitivity is rated at 87db, impedance is 8 Ohms and they cost £380 per pair. The larger G30 features the same drivers but packs two mid/bass units into its 87cm high cabinet, giving deeper bass, greater power handling a higher sensitivity of 90dB. Price per pair is £500.

Both speakers use reflex transmission-line loading, a technique TDL used successfully in its previous RTL range – a folded chamber is incorporated into the cabinet to load the bass. They're available in black ash, cherry or rosewood-effect cabinets and deliver the 'midrange performance expected of high-end products', TDL claims. ☎ TDL (01628) 850111



TDL's G30 floorstanders: £500-worth of deeper bass.

## Walrus grabs Amazon



Two turntables from German brand Amazon have been introduced to the UK by London-based Walrus Systems. The Model Two costs £1,600 and is made almost entirely from Perspex. It features a DC motor and switchable speed change, and is supplied without a tonearm. Its big brother, the Model One, has its motor detached from the main unit and powered by rechargeable batteries. Price is £2,500.

Walrus is also introducing a speaker brand to the UK – Australia's NotePerfect. First product to feature is the Symphony, a three-way floorstander finished in piano black. Its bass unit is active, powered by a built-in amp, and an additional rear-firing tweeter is adjustable for soundstage tweaking. Price is £5,495 per pair.

☎ Walrus Systems  
(0171) 724 7224



The Model Two.



## PAUL MESSENGER

Remembering John Wright (1939-1999)

I was very saddened to hear of the death of John Wright, the founder and until recently proprietor of loudspeaker brand TDL. Because of his natural modesty and gentlemanly mien, it's easy to underestimate the contribution he made to British hi-fi since the mid-1960s.

The relatively recent TDL chapter was just the final phase of a long and distinguished career which encompassed an wide range of different roles, from inventor to speaker engineer and from reviewer to businessman.

In a very real sense John was a 'bridge', between the 'first generation' British companies founded in or before the 1950s and the 'new wave' which got going towards the end of the 1970s. One of his strengths was an ability to combine solid engineering traditions with a forward-looking approach.

I first met him around 1970, when I attended my first hi-fi show as a youthful enthusiast. The hit of the show for me was the Goldring stand, where a huge pair of speakers were delivering awesome bass. John patiently explained they were prototype 'transmission line' designs which he hoped would go into production soon. The fact that I can still remember the experience 30 years on proves the considerable impact of what became known as IMF Monitors, setting a new high-end benchmark which did much to raise the status and profile of British hi-fi speakers around the world.

John's hi-fi activities had started well before that. Both parents taught music, and while John was an accomplished pianist and organist, he developed a similar passion for the gramophone and the challenge of reproducing recorded music, his wide-ranging part time hi-fi activities gradually taking over from his work as a teacher.

During the 1960s he was involved with transducers at the front end of the hi-fi chain, his Audio & Design operation developing a highly regarded pickup arm (which used mercury contacts to avoid lead-out wire torque), and the original vacuum record cleaning machine which is still made under the Keith Monks brand.

☐ TDL updated the transmission line tradition with the Studio line; then came the more affordable RTL series.



The business breakthrough came in the 1970s with those large transmission line loudspeakers, made by TDL, using Elac drivers and marketed under the IMF Electronics brand. But John's enquiring mind and enthusiasm for the whole subject spread across a much broader stage. His journalistic activities influenced

many people (including yours truly), and he wrote seminal articles and reviews on loudspeakers for magazines such as *Hi-Fi News* and *Hi-Fi Sound*, and covered phono cartridges and arms for *Gramophone* for many years.

In 1980 he left IMF to get involved in the research programme which developed the Ambisonics surround sound system alongside prominent audiophile academics such as Michael Gerzon and Peter Felgett. Although the consumer world wasn't then ready for yet another surround sound format, the Ambisonics principles and techniques of soundfield encoding are still highly regarded by the professional sector today.

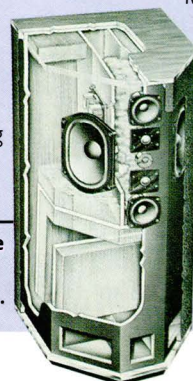
John subsequently returned to the Elac/TDL operation, and when Harman purchased Elac in 1989, he arranged a management buyout of TDL. First came the Studio line, which updated the transmission line tradition with newly developed metal diaphragm drivers, and then the highly successful and more affordable RTL ('reflex transmission line') series, which cleverly anticipated the trend towards budget floorstanders.

That anticipation was typical. Even though John viewed modern marketing methods with a certain detached cynicism, he somehow always managed to be one jump ahead.

If I asked a provocative question, his answer would probably be even more challenging, and invariably delivered with a twinkle in the eye. Above all, I'll remember his open-mindedness and readiness to at least consider new ideas.

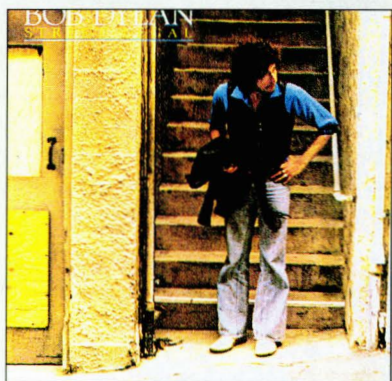
Mention some tweak, and the chances were he'd already tried it for himself, but he never dismissed even unlikely suggestions out of hand.

Always the gentleman, one of his final acts was to sell TDL to the very experienced Gordon Provan in February this year, in order to ensure the continuity of the company and its workforce.



## PREVIOUSLY UNHEARD

**Phil Strongman** digs out rare and classic tracks appearing on CD or virgin vinyl for the first time. Go strut your funky stuff...



### **BOB DYLAN** Street Legal - remixed

Dylan remixed? Well, no, this late 70s piece has NOT been transformed into a 'rinsin' Rampling remix in-a-jungle stylee' but has, instead, been tweaked by original producer Don de Vito. And a fine job he's done too, since the Hammond-laced *Changing of The Guards*, the touching *Is Your Love In Vain?* and the building choruses of *Baby Stop Crying* sound explosively good. All done with 2in masters and 24-bit desks making this – like the gold and the Mana Acoustics' discs – evidence of how the CD format is finally showing its full range, just as its end seems in sight.

Columbia CD

**Music** ★★★★★ **Sound** ★★★★★

### **STEPHENWOLF** Steppenwolf/The Second

Like all BGO issues, this double is taken from the studio tapes, thus sounding better than previous reissues. The fivesome still had a foot in the garage in '68, but that energy – and the occasional honky-tonk piano – only adds to the raw, bluesy allure of *Hootchie Kootchie Man*, the hypnotic *Your Wall's Too High* and, of course, the evergreen rocker *Born To Be Wild*.

BGO CD

**Music** ★★★★★ **Sound** ★★★★★

### **JONI MITCHELL** Blue

Another 24k slice of DCC gold, this time of Ms Mitchell's timeless 1971 set. A breezily freewheeling album – even the vulnerable cuts like *Little Green* and *California* have a certain pace – and female vocals and acoustic guitar have rarely sounded better than those recorded on the mobile *This Flight Tonight*.

DCC from Vivante

**Music** ★★★★★ **Sound** ★★★★★

### **VARIOUS** Stax Funk 2/Best of Jazz Funk

The Stax CD is, they claim, the 'deepest, dirtiest funk known to man' and they're not far wrong. Gems include Isaac Hayes' *Do Your Thing*, Jean Knight's risqué *Do Me* and Steve Cropper's brilliant instrumental *Funky Broadway*. *Jazz Funk*, meanwhile, has 156 minutes of smoother pieces from Tania Maria (*Come With Me*), Weather Report (*Birdland*) and Tom Browne (*Funkin' For Jamaica*).

Stax-Ace / Global TV

**Music** ★★★★★ **Sound** ★★★★★

### **POSITIVE FORCE** We Got The Funk

PF backed up the Sugarhill Gang on the pioneering *Rapper's Delight* but weren't rappers themselves – the party-time title hit and irresistible *It's A Shame* were the only hits they had. For hardcore soulboys. One of a dozen classic Sugarhill reissues.

Sugarhill/Castle CD

**Music** ★★★★★ **Sound** ★★★★★

### **PETER & GORDON** Peter & Gordon

This has mono and stereo versions of the folk duo's debut *World Without Love* collection and features the bittersweet *Pretty Mary*. The Seekers' *Seen In Green* and the Hollies *Sing Dylan* have been given the same Prism SNS Noise Shaping treatment.

EMI

**Music** ★★★★★ **Sound** ★★★★★

## Musical Fidelity parades new-look amp



Musical Fidelity has launched a new integrated amplifier combining high-end performance and stylish looks usually associated with models at nearly twice the price. The company's reputation for its no-compromise approach to design and build quality is echoed throughout the A3 and reflects the total performance philosophy behind the product.

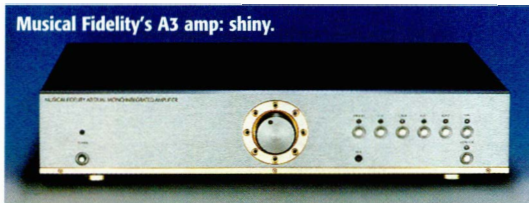
The A3's stylish silver facia is manufactured from high-grade brushed-aluminium and is adorned with finely machined source selection buttons and a volume control knob. In contrast, the inserts are 24-carat gold-plated brass secured with high quality Allen screws.

Delivering a claimed 85 Watts per channel, the A3 is a dual mono design with separate power transformers for each channel providing improved stereo imaging. To enhance fine detail resolution the A3 has separate power supplies provided for the preamp stage and the remote control receiving circuits.

The A3 comes with a wide range of inputs including a phono input for both moving magnet (MM) and moving coil (MC). A preamp output is also provided for bi-amping upgrades.

Musical Fidelity says the A3 will be available towards the end of August and will retail at about £800.

Musical Fidelity Ltd ☎ (0181) 900 2866



## Ruark's Log entry



Ruark takes its first step into the increasingly popular active sub-woofer market with the launch of the Log-Rhythm, which is designed to complement its home entertainment packages as well as being suited to integration in other quality systems.

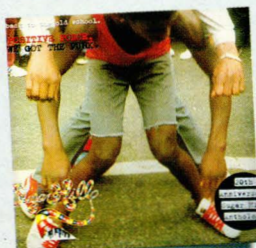
The cabinet is constructed from heavily braced 25mm MDF and finished in a slate grey textured paint with optional clip-on veneered side panels.

A closed-box design, the Log-Rhythm is rated at 100 Watts RMS and employs a 30cm long-throw driver. Two selectable frequency ranges are available, giving 20 to 120Hz and 20 to 240Hz for hi-fi or theatre modes respectively. Automatic standby is selected when an input signal goes undetected for more than two minutes. Isolation feet are provided for a cleaner, more coherent reproduction of deep bass with custom support cones being available optionally.

Optional clip-on side panels are available in cherry, natural oak, black oak, rosewood and walnut real-wood veneers. Yew and beech veneers are available by special order.

Prices start from £750 with clip-on veneered side panels costing an additional £75.

Ruark Acoustics Ltd ☎ (01702) 601410



ultimate statement

Full 4 way system • 5th generation Uni-Q® technology • 15" dual suspension LF driver • individually selected crossover components  
3 dedicated separate enclosures • 25mm braced MDF construction  
bespoke gold plated hardware • fine veneer and lacquer finish

Designed on computer • fine tuned by ear • hand built by music lovers

REFERENCE SERIES MODEL 109  
THE MAIDSTONE



# WAY to go

Here's a valve-based system, recommended by the Midland Audio X-change shop in Kidderminster. **Tim Bown** finds it a stress-busting X-perience.

## THE SYSTEM

Audio Note CDT Zero CD transport	£399
Audio Note DAC Zero DAC	£369
Aria S2 valve amp	£995
ProAc Studio 100 speakers	£749
Target R2 speaker stands	£320
Audio Note AN-V interconn.	£220/1m
Audio Note AN-L cables	£177/3m pair
<b>TOTAL COST</b>	<b>£3,229</b>

**B**uying a hi-fi isn't like buying a kettle. If you want something to boil water, you look at price, maybe style, then you buy the one that suits. Simple. But if you want a set-up that plays music, a set-up that really does justice to the beauty of sonic expression, you've got to put in some legwork first.

The questions are many. What kind of sound are you after? Which kit fits your budget and offers the kind of performance and facilities you need? Which components work well together, and which would particularly suit your listening environment? One man's dream system is another man's nightmare, and the only way to be sure is to listen, listen and listen again before the decision is made.

This regular feature has a specific aim: tap into the knowledge of a different dealer

every month by setting a system challenge. The dealer knows what's stocked, and from that stock what works (and sells) well together, and so can offer valuable insights into what makes a good hi-fi system. Ultimately, it serves to show the huge variety of system-building philosophies available to the punter, and can unearth some gleaming gems in the process.

## THE MIDLANDS GETS A GO

'Go on, recommend us a system,' we dared Midland Audio X-change. 'Something interesting, something you think we might like.' The guys scurried away, put their heads together and came back with a choice of three set-ups, all different in their philosophies. Valve or solid state, integrated or two-box,

floorstanding or standmount – plenty of variety, but a common thread links them all.

Some people like to mix kit of different character and hope they meet in the middle; our friends in Kidderminster believe that the more effective path towards synergy is to find gear of clearly compatible

philosophy, then stick to it. It might mean you get a very obvious sonic signature, but it's the safest way to ensure everything pulls in the same direction.

Of the three systems on offer, we chose the one you see before you partly because of its more attractive price point – it has serious aspirations without costing the earth – and partly because we were keen to hear the results. Not that we expected many surprises – valve technology is used extensively, which gives an immediate impression of its likely nature, and when you factor in the choice of speakers you get a strong picture of where it's heading... to the Land of Sumptuous Sound.

## VALVES 'N' THINGS

To regular readers with an eye for detail, this set-up's electronic constituents might look familiar. The CD player is from Audio Note, a striking two-box affair, previously reviewed in HFC 191.

Both its CDT Zero transport and DAC Zero D-to-A converter come clad in alluring, aluminium shoe box-sized cases, fronted with a thick plate and coloured silver or black, yet their individual flavour is more than skin deep – there's a distinct sonic taste, too.

You see, Audio Note believes that most CD players sound rather hard and 'digital', a problem it is absolutely determined to rectify. To that end, the company has seen fit to include an American sub-miniature triode valve, the



6111WA, as part of the DAC Zero's output stage, and the results speak for themselves. Far from hard or harsh, the CDT Zero/DAC Zero combo is smooth and fluid to a fault, letting the music ebb and flow gracefully instead of forcing it down your ear.

But there is a flipside – some musical energy is sacrificed in the name of relaxed presentation, and there's a degree of sparkle missing in the treble. Oh, and make sure you don't lose the remote: it's the only way to use the player.

**"Its constituent parts conspire to weave their laid-back spell, making music stretch and flow with consummate ease."**

Our system's amp is the Aria S2 (reviewed in *HFC* 190), a valve unit with visuals as striking as those of the CD player, although from an entirely different school of design. Its main body has a dark, brooding paint finish, contrasting with a curvy slice of cherry wood fixed to its front panel. Through this wood peep two beautifully machined stainless steel knobs, while four glowing valves sprout from the amp's top – an EL34 pentode and an ECC82 triode for each channel.

In sonic terms this amp's a grower, with a warm and mellifluous nature that spells valve with a capital V. Music slips and slides from its innards like a gently lapping tide, and while it tends to wash over detail in the process, its all-enveloping flow presents a seductively romantic, rose-tinted view.

For the speakers, our friendly Midlands dealer has chosen a pair of Studio 100 stand-mounters from ProAc. It's a well put-together speaker, although a little visually plain next to the aforementioned electronic components, the wood-veneered cabinet featuring a 16.5cm mid/bass driver allied to a 25mm tweeter. It's not a speaker we've reviewed in *Choice*, but in the context of this system it acquires itself well – smooth yet taut, even-handed and unstrained. There are more gripping listens at the price,

but its balance is well suited to the ethos of this set-up.

For speaker stands we turn to those veterans of specialist support at Target, whose four-pillar R2 supports do sturdy work beneath the ProAc's. And the entire system is completed by wires from Audio Note – AN-V interconnects and AN-L speaker cables are an engaging choice, if a touch pricey.

All in all, this collection of kit shares much in ethos, but does that guarantee a well-balanced system? Not necessarily. In this case, it really depends on which side of the sonic fence you're sitting.

### SOUND QUALITY

With power up and valves aglow, our tube-tickled system produces a sound that oozes more than it drives. All three of its main constituent parts conspire to weave their laid-back spell, making music stretch and flow with consummate ease. Sit back, stretch out and dive into the music's warm rush; let it soothe your soul until you slip towards the warm hands of sleep. Such is the degree of relaxation this system evokes – its power to relieve stress is potent indeed.

Naturally enough, for a system of such soothing persuasion, its ability to rock yer socks off is compromised by its gentler musical outlook. Bass is a little flaccid – although the overall tone is rich enough to ensure it's far from lightweight – and while treble is sweet and generally intelligible it also lacks some 'air' and sparkle. Pace and drive aren't the watchwords here, and neither is detail; if you want a system that will highlight every instrumental and acoustic nuance, you'll find it considerably lacking.

But if you're the kind of person who sits cross-legged on the smooth and dreamy side of the sonic fence, and are after a stereotypical valve-type sound, this system could well prove your passport to paradise.

Its midrange is wonderfully effusive, endowed with space, grace and poise, able to convey instruments and voices with a fine sense of texture. It's highly coherent, there's no sign of strain at reasonable volume levels, and with the right music it casts a charming spell.

The right music? Many will warm to its fluid charms with classical material, and the way it handles voices will appeal to those who enjoy a well-recorded vocal. With the silver tonsils of Sara K on test, for example, honey positively dripped from the ProAc's drive units. It does a good job with smooth forms of jazz, too, although when the pace hots up it begins to drag its feet.

It's less successful with driving rock and dance, as you'll have gathered, but even discs from these genres had their moments during review. Swathing strings and tinted acoustics from Echo and the Bunnymen's latest album, fat and spacey chords from Underworld's *Beaucoup Fish* disc – all sounded beautiful. Until the beats kicked in, or should I say they didn't.

### CONCLUSION

This is not a jack of all trades system. It's very smooth, mellifluous and consummately laid-back. It lacks the energy and bite to be classed an all-rounder, as adept with searing rhythms as with a string quartet, but its stress-free delivery should suit those seeking a sound that soothes.

### VERDICT

**SOUND** ★★★★★

**SYNERGY** ★★★★★

**VALUE** ★★★★★

**PRICE** £3,229.00

📖 A valve-based system with strengths and weakness typical of the breed. At times it's gorgeous, and it's realistically priced to boot, but its sound is more soothing than invigorating.

📞 Midland Audio X-change (01562) 822236

### THE SYSTEM COMPONENTS

#### AMPLIFIER

##### ARIA S2 £1,000

A traditional valve amp through-and-through, complete with esoteric styling and a lush, fluid performance. Delivers 12 Watts per channel and offers four inputs plus a tape loop.

Alternatives: Audio Note Oto SE, £1,200; Copland CSA 28, £1,249; Electrocompaniet EC1-2, £995; Musical Fidelity X-A100R, £999.



#### CD PLAYER

##### AUDIO NOTE CDT Zero/DAC Zero £768

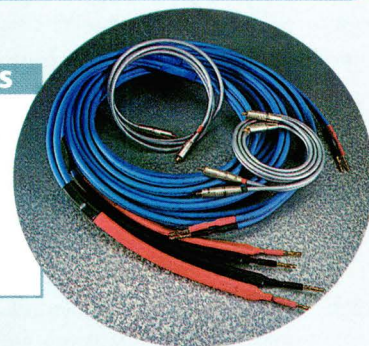
A compact two-box player with gorgeous looks and a smooth-flowing sound. Not exactly a sonic firecracker, though – more of a smooth operator.

Alternatives: Arcam Alpha 9, £800; Cyrus DAD3Q, £898; Musical Fidelity X-Ray, £799; Roksan Caspian, £895.



#### CABLES & SUPPORTS

We used AN-V interconnects (£179) and AN-L speaker cable (£29.50/m) from Audio Note, and R2 speaker stands (£320) from Target. All were recommended by Midland Audio X-change.



#### SPEAKERS

##### PROAC Studio 100 £749

Large-ish standmounters with an attractive and even-handed sound, and lovely midband voicing. Sensitivity is measured at 88dB/W, and impedance is 8 Ohms.

Alternatives: B&W CDM1SE, £600; Celestion A1, £899; Dynaudio Audience 50, £577; PMC TB1, £482.



# MINIDISC SYSTEM WITH HIGH SPEED DIGITAL RECORDING

## DESIGNED BY SHARP, INSPIRED BY FERRARI



The MD-M3H stand is available as an optional extra.

As a brilliant digital recording and playback medium, MiniDisc has raced forward in popularity. With its compact design, editing features and convenient operation, it's by far the best audio format.

Now though, with the new Sharp MD-M3H MiniDisc Micro System, we've really pressed the accelerator.

With unique High Speed Digital MD Recording, it's twice as fast as anything else.

It also leaves the rest standing in features and styling.

High gloss finish two-way speakers and a powerful 20W/CH RMS (10%THD) combine to deliver dynamic Surround Sound.

While an RDS EON Tuner with Radio Text facilities, 3 mode preprogrammed graphic equaliser and X-Bass (extra bass) system completes the impressive performance.

But what else would you expect from Sharp, the Formula 1 in MiniDisc.

For more information, including your nearest stockist, ring Freephone 0800-262958. You can also visit our website at [www.Sharp-world.com](http://www.Sharp-world.com)



**HIGH SPEED**  
DIGITAL RECORDING

**SHARP**  
digital



WIDE SCREEN TV



LCD VIDEO PROJECTOR



DVD



VCR



VIEWCAM



INTERNET VIEWCAM



PERSONAL MINIDISC

# JIMMY HUGHES

Here's one Jimmy made earlier – and remember to ask your mum for help with the scissors...

**N**atural tonal quality is self-evidently an important aspect of sound recording and reproduction. The ideal is a smooth, open tonal balance that sounds pure and uncoloured – a wide, flat frequency response with no obvious peaks or troughs. Yet while all this is beneficial sonically, it's my belief that you pay a price in terms of clear pitch definition – if the sound is too open, the music lacks focus and body.

Very old recordings, especially those taken off shellac 78s, can often display a surprising degree of clarity and definition despite the frequency range being limited. The tonal balance might be slightly peaky and forward, but this simply serves to focus the sound and bring out detail and articulation in the music. Of course, it could be argued that such detail is being enhanced through exaggeration, but even so, clarity is improved.

**“We all have ideas about what constitutes a good sound, and for me it's being able to hear every detail clearly. I want to hear all the dynamic nuances and subtle changes of tone colour.”**

Most loudspeaker designers aim for an open, uncoloured tonal balance, and to this end drive units are mounted flush with the front baffle and the edges of the cabinet are kept smooth and free from physical impediments – all very laudable. Yet I maintain an excessively open tonal balance can decrease one's involvement in the music, making it sound 'white' and washed-out.

For years, I've preferred to cowl my speakers to 'darken' the tonal balance and improve pitch definition and focus. We all have ideas about what constitutes a good sound, and for me it's being able to hear every detail clearly. I want to hear the pitch of voices and instruments cleanly delineated, along with all the expressive dynamic nuances and subtle changes of tone colour that give a performance its individuality.

A system that offers clear differentiation of pitch values is invariably interesting to listen to. Musically, it communicates. The sound has colour, flavour, texture and is focused and articulate. You don't have to strain to listen – everything is audible. When two or more instruments play, it's easy to follow their individual lines



○ It's easy to cowl your speakers – *Blue Peter* style, all you need is thick card, scissors and sticky tape (although it doesn't have to be double-sided).

continuously, rather having your attention drawn towards whoever's playing loudest.

Of course this isn't the only criterion by which to judge a hi-fi system or a recording, but it works for me. It's what I look for because it gets you closer to the truth of a piece of music and a performance. It brings out the personal, human element in music and performance – the quirks, the idiosyncrasies, the foibles. It's the opposite of something that's shapeless and bland.

It's perhaps strange that sacrificing a little tonal openness improves these qualities, but there you are. When voices and instruments are more solidly focused in space, things sound more real and colourful rather than ephemeral and bland. The music communicates and expressive details in the playing make sense – there's logic and meaning behind each phrase and every single note.

It's easy to cowl your speakers! *Blue Peter* style, all you need is thick card, scissors and sticky tape (not necessarily double-sided). Extend the outer boundaries of the speaker cabinet so that the drive units are slightly enclosed. The aim is to narrow the dispersion of the sound and thus focus it more.

The degree of enclosure can be varied according to taste. In my case, using Impulse H-1s, I've cowed the treble and midrange drivers at the top and sides to a depth of about 15cms. The bass unit is cowed on one side only, to a depth of about 5cms – if I increase beyond this, the bass gets too heavy.

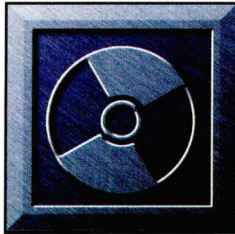
Cowling subjectively seems to strengthen the low frequencies, making the bottom end fuller and more powerful. But watch out – too much cowling makes the bottom end thick and lumpy. Naturally, individual speakers will respond differently. So experiment with the depth of cowling, and see what sort of differences can be heard as you change the degree of coverage.

Listen for a sense of pitch in instruments and voices. Pick a recording of a string quartet that starts with a slow four-part chord – each player drawing the bow over a string. Ask yourself if the individual pitches of each note are rendered clearly, or whether the pitch is rather indeterminate. Heard live, the quartet would have real body and texture – the 'flavour' of each string would be clearly audible.

However, when this combination of instruments is reproduced by a mediocre hi-fi system and nothing much is happening rhythmically and dynamically, the music can easily sound boring. Why? Because the sound lacks substance and tonality. You get the rasp of the bows, but not the pitch of the strings. The music sounds uneventful, lacking in interest. The sound has no flavour, no colour.

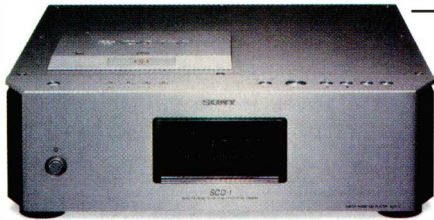
Try strummed acoustic guitar. If the percussive noise of the plectrum striking the strings dominates, the pitch of the notes that make up a chord will be difficult to hear. The sound may be impressively crisp and open, but can you tell exactly what chords are being played? Any tweaks to your system that makes the pitch of the notes more audible will also make the music more communicative. Promise!

In writing this, I'm not advocating a departure from true hi-fidelity. I'm simply pointing out that a slavish acceptance of low coloration at all costs has its price. But don't take my word for it – get the scissors and card out and see what you think. Audio Nirvana could be just a few snips away...



# PAUL MILLER'S OASIS OF SANITY

**Just how super is Super Audio CD (SACD)? Paul Miller has the first player in the country and he can't wait to tell you all about it.**



**I**n the race to establish a new, higher standard for music reproduction, DVD-Audio with its extended 96kHz sample rate (theoretically up to 192kHz) and potential for 24-bit resolution has made all the running. In this exclusive feature, *Hi-Fi Choice* takes the first practical look at the competing system from Sony and Philips – Super Audio CD – including the first independent measurements of the format, aided by a Japanese (110V) sample of Sony's SCD-1 Super Audio CD player.

The *Choice* team has had the opportunity to hear this player on several occasions, where its pin-sharp imaging and faultless reproduction of the most complex acoustics was never less than astonishing.

Having auditioned the SCD-1 for more than a week in my own system, I feel that it readily bested the performance of any conventional CD or DVD player that I've experienced at home. And this takes into account the fact that both 96kHz/24-bit DVD-Audio and SACD are typically shown-off with appropriate 'demonstration software'.

Naturally, a full assessment of the SCD-1's sound quality and its likely success as a music format will have to wait until the 240V UK version is launched later in the year but, for now, our exclusive access to this player allows us to demonstrate what puts the 'Super' into SACD.

○ Sony's SCD-1 above is due to be launched this autumn for around £2,500.

The SCD-1, like all future SACD players, accommodates existing CD discs, most CD-R software (but not CD-RW), SACD discs and the special hybrid discs that comprise a sandwich of both CD and SACD material. Unlike existing DVD software, however, hybrid SACD discs can be replayed on current CD players which successfully read the CD layer 'through' the high-density SACD layer.

### CAPACITY CONTRASTS

SACD is a very high density format, squeezing up to 4.7Gb of data into a single layer. There's space reserved for both two-channel stereo and six-channel surround with talk of a dual-layer SACD sandwich disc that'll expand its data capacity to 8.5Gb.

As we'll discover, the nature of SACD data is very different from that used by DVD (which also accommodates video for movie reproduction), so the two formats are fundamentally incompatible. DVD is thus far primarily a video carrier and appears destined to dominate the home cinema market. Nevertheless, because audio may also be stored using CD's linear PCM format (see *Oasis*, *HFC* 187), the vastly increased data storage capacity of DVD lends itself perfectly to the extended 96kHz sampling and 24-bit coding accuracy of modern digital recording hardware.

Remember, when the 44.1kHz/16-bit CD standard was embodied some 20 years ago in the Red Book, that represented the practical limit of the technology of the day. By contrast, SACD is a high-end audio oriented alternative to CD that benefits from the technology of the late 1990s.

### DIRECT STREAMING

SACD, according to its Scarlet Book definition, stores the audio (music) information in a form called DSD or Direct Stream Digital – a high-speed, digital bitstream where the density of the data pulses represents the amplitude of the analogue waveform.

This is known as PDM, or Pulse Density Modulation, and is a technique used by true 1-bit DACs. All that's needed to

capture using bitstream-style DACs (analogue to digital converters).

These converters typically run at very high sample rates (64x44.1kHz = 2.8224MHz) but with just 1 bit of resolution. This yields just 6-7dB of dynamic range across the entire sampled bandwidth (half the sample-rate, or 1.4112MHz) which is way behind the 96dB possible with 16-bit coding or the theoretical 140-odd dB with a 24-bit accuracy.

A technique known as 'noise-shaping' is used to squeeze as much of the excess noise as possible to higher, inaudible frequencies, thereby recovering 100dB or more dynamic range through the audio spectrum (up to 20kHz or so).

We discussed noise-shaping in relation to the TACT Millennium digital amplifier in *HFC* 178, but I'll cover these technical issues in my *Oasis* next month as part of a timely look at bitstream-style DACs.

As you can see from the block diagram (Fig 2), this noise-shaped 1-bit data must be down-converted from 2.8224MHz/1-bit to the 44.1kHz/16-bit linear PCM format used by CD.

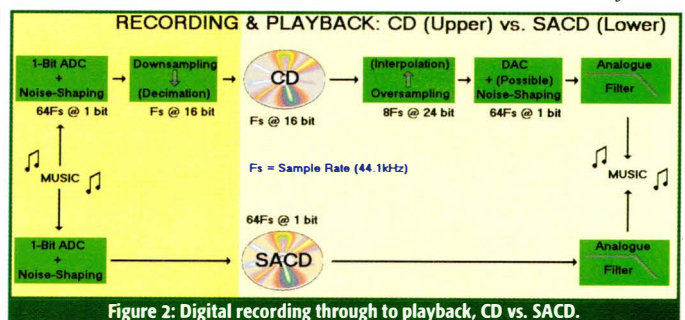
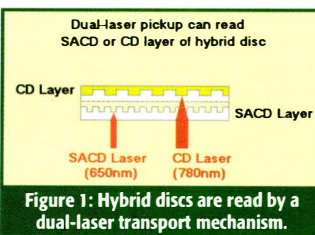
Down-conversion is achieved using a decimation filter, which is the opposite of the oversampling filter used in modern CD players.

Naturally, down-conversion from 2.8224MHz/1-bit to 96kHz/24-bit linear PCM would, in turn, be appropriate for the high-specification DVD-A format. SACD, by contrast, encodes this noise-shaped 1-bit data direct-to-disc, thereby

**"Noise-shaping is used to squeeze as much of the excess noise as possible to higher, inaudible frequencies, thereby recovering 100dB or more dynamic range through the audio spectrum."**

recover the original music waveform is a gentle, analogue, low-pass filter. No digital filtering of the type required by compact disc's familiar linear PCM code is required by Super Audio CD.

In practice, Sony/Philips is simply taking advantage of the fact that many modern digital recordings are initially





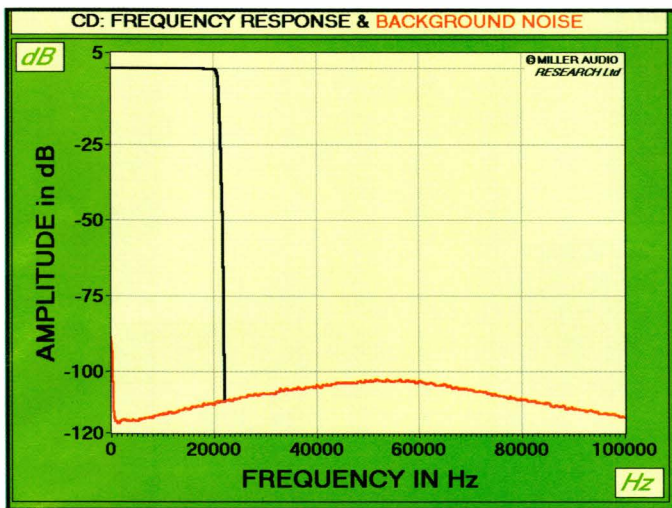


Figure 3: CD's 44.1kHz sample rate forces a steep cut-off in response above 20kHz.

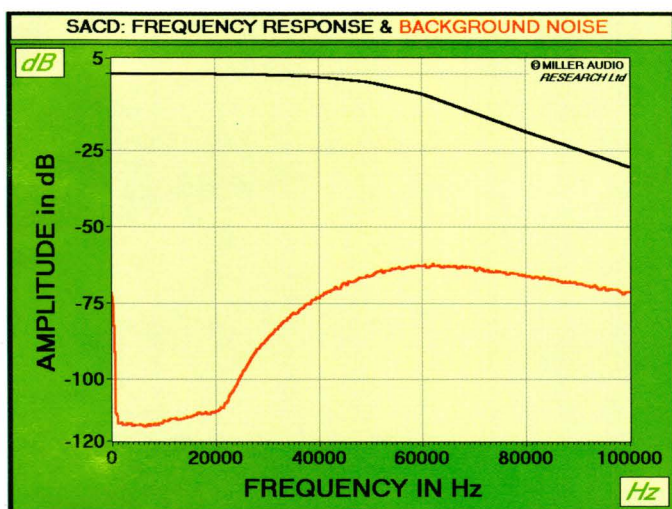


Figure 4: SACD's response extends well beyond audibility at the expense of extra (ultrasonic) noise.

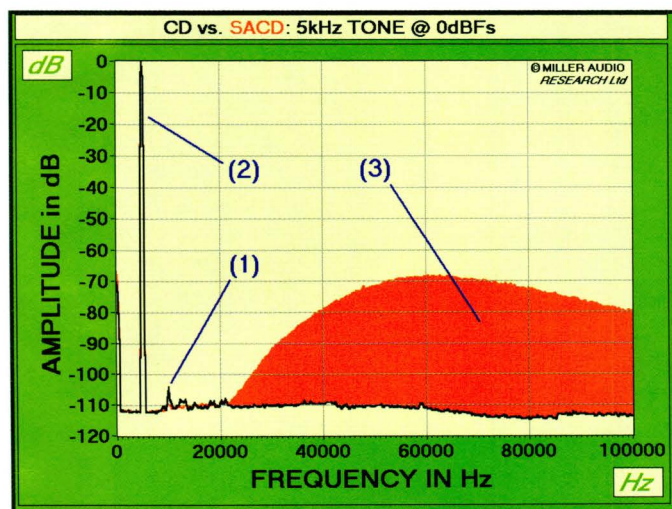


Figure 5: SACD offers lower distortion than CD but the splurge of ultrasonic noise is still less than ideal.

avoiding both the technical and subjective repercussions of down-conversion.

Similarly, because the relatively low 44.1kHz sample rate of CD causes digital 'images' or reflections close in to the audioband (at 44.1kHz, 88.2kHz, 132.3kHz for

instance), oversampling must be employed in the CD player to push the images out to far higher frequencies. For the full story on oversampling, please refer back to *Oasis* in *HFCs* 188 and 189.

Either way, this is another step avoided by the inherently

high sample rate of SACD. The subjective repercussions of ripple, the abrupt discontinuity in phase and extra quantisation noise are all avoided by SACD not having to rely on a digital filter during replay.

**REAL WORLD PERFORMANCE**

Because an SACD recording is not down-converted to CD's 44.1kHz sample rate, its response extends far further and is able to capture ostensibly important, ultrasonic details, that would otherwise be lost. Figure 3 demonstrates the real-world performance of a state-of-the-art bitstream CD player. The abrupt but necessary cut-off in its frequency response (black

**"The subjective repercussions of ripple, the abrupt discontinuity in phase and extra quantisation noise are all avoided by SACD not having to rely on a digital filter during replay."**

trace), achieved by digital filtering, is obvious beyond 20kHz while the very low but 'curved' noise floor comes courtesy of its additional noise-shaping.

**ULTRASONIC NOISE**

In practice, the response of the SACD player is not determined by its sample rate but by the characteristics of its analogue filter. Sony recommends a -3dB point of 50kHz or 75kHz as two possible alternatives, with a very gentle fifth-order roll-off thereafter.

Figure 4, taken from the SCD-1, shows the 50kHz filter in action (black trace) while the relatively large 'bump' of ultrasonic noise (red trace) comes directly from the noise-shapers used by the ADC at the point of recording.

The manner in which noise is 'scooped-out' of the first 20,000Hz to achieve a good dynamic range in the audioband is clearly depicted. SACD's *Scarlet Book* specifies that the total energy of this 'bump' must not exceed

-20dBfs, where 0dBfs is the peak output level of the player. We'll discuss the subjective impact of this noise on the performance of amplifiers and loudspeakers in a future *Oasis*.

**DISTORTION**

The very best of today's CD players achieve a performance that exceeds the basic 16-bit specification of the Red Book. In Figure 5, the second harmonic distortion (1) of our test tone (2) lies at just 0.0006 per cent while that for the SACD player is lower still at 0.0003 per cent (red trace).

Theoretically, distortion and noise should be lower still. But, as we discussed in relation to so-called 24-bit CD players (see *Oasis*, *HFC* 187), the ultimate limit is posed by the associated analogue stages and not the digital technology itself. So, although SACD could offer a dynamic range around 120dB, I measured closer to 105dB for the SCD-1. Meanwhile, the shape and level of ultrasonic noise (shaded, 3) depends on the order of noise-shaping used by the ADC during recording.

All these factors combine to determine the 'real-world' performance of SACD – a performance we'll be covering with great interest in future issues of *Hi-Fi Choice*.

**Do you have a subject matter for the *Oasis*? Please contact Paul Miller via e-mail on MILLER\_AUDIO\_RESEARCH @compuserve.com**

**GLOSSARY**

**ADC OR ANALOGUE-TO-DIGITAL CONVERSION:** The process by which music signals are first sampled then represented in binary form through quantisation.

**BINARY OR DIGITAL WORD:** A number composed solely of 0s and 1s. A 16-bit binary word is 16 digits long. As each digit can be a 0 or a 1, there are 2<sup>16</sup> (65,536) possible permutations from 0000000000000000 to 1111111111111111.

**DAC OR DIGITAL-TO-ANALOGUE CONVERSION:** The process by which recognisable music is reconstructed from binary data.

**PCM OR PULSE CODE MODULATION:** The code used by CD whereby the music signal is described using discrete steps at uniform intervals.

**QUANTISATION:** The association of a binary word or number with the voltage (level) of an analogue waveform during the interval of one sample.

# CYRUS



For further information please contact: Cyrus Audio, Huntingdon PE18 6ED  
Tel: +44(0) 1480 451777 Fax: +44(0) 1480 432777  
Email: [info@cyrusaudio.com](mailto:info@cyrusaudio.com)

# DAVID VIVIAN

**It can be difficult to resist the power of the technological Dark Side. But will you go with Kenobi or Vader?**

**H**aven't been to see the movie, wouldn't even dream of buying the t-shirt but, somehow, I've ended up with the video. *Star Wars Episode One: The Phantom Menace* is sitting in my VCR two months before the film's UK cinema release. A friend of a friend bought it for a few dollars on the street in New York and thought I might like a copy. DVD by the end of the year? Big deal.

What we're talking about here is (at best) a second-generation bootleg originated from a tape made by a camcorder in a theatre of unknown quality – though presumably with the manager's consent, because the camera's obviously on a tripod that clears the paying punters' heads.

The colour's a bit washed-out and the sound in mono and echoey but, from a purely technical standpoint, dialogue is intelligible and picture definition just about watchable. Dolby Digital EX it ain't. (Actually, you could argue that the grainy quality helps the feeling of authenticity of what is, after all, a prequel: given that Darth Vader is just a cute, blonde-haired kid, still shinier SFX seem strangely anachronistic.)

The question is – and I think it's a question with particular relevance to the hi-fi experience – should I have watched it? Wouldn't I have been better off waiting for the full-on, widescreen, seven-channel extravaganza? That way the maximum impact of the special effects and the multi-channel soundtrack would have made a lasting impression, whereas the grotty video could only be disappointing.

It's something film critics bang on about all the time – some films don't translate to the small screen. You need the 'bigness', the scale, the volume.

Maybe you do. Then again, to make an honest judgement, maybe you don't. Mine is that, stripped down to its bare bones, and give or take a few exciting set pieces and comedy side-kick Jar Jar Binks, *The Phantom Menace* is depressingly shabby. Liam Neeson doesn't look at all comfortable as a Jedi master; Ewan McGregor, playing the young Obi-Wan Kenobi, may deliver lines with what he hopes is the perfect enunciation of a young Alec Guinness (who, of course, played the old Obi-Wan in the original film), but the results are laughable.

And that's to say nothing of the thudding script and clunky plot development. As a story and crafted entertainment, twenty-two-year-old *Star Wars* is light years ahead.

But George Lucas knows it's the technology, as much as the content, that seduces. He is the man behind THX, after all. More channels, more power, more bass, more dimensionality. No doubt he'd argue that it

**“It's an interesting paradox – but by no means a reliable rule of thumb – that the more effort that goes into the production values, the worse the music that's being produced.”**

all adds to the magic of the experience. I'd argue that, at worst, it's an attempt to blur the distinction between art and artifice.

The same danger lurks at the heart of hi-fi. I can't remember how many times I've bought a CD because I thought it would sound good on my hi-fi rather than for the quality of its musical content.

It's an interesting paradox – but by no means a reliable rule of thumb – that the more effort that goes into the production values, the worse the music that's being produced. Think of Windam Hill, of all the jazz fusion fluff churned out over the years by GRP ('The digital master company') and of the endlessly meaningless displays of twelve-string acoustic guitar virtuosity so highly regarded by the specialist 'audiophile' labels. Stunning stereo, dynamite dynamics, ballistic bass, crap content.

Great music is great music, period. It will sound great on the cheapest transistor radio. You'll tap your feet, whistle along, do whatever you do when a piece of music has connected and you're enjoying it. Tunes, harmonies and rhythm are the truly important things. If they don't hit the emotional spot that's the end of it. Fancy production and high resolution reproduction won't improve matters one iota – only draw attention to themselves.

The problem, as I see it, occurs when the beauty of the reproduction becomes an end in itself and starts to drag you away from the reason you invested in a decent hi-fi: to better appreciate and enjoy music.

What that music should be, of course, is ultimately a matter of personal taste. All I'm saying is beware of the trap. Hi-fi can dress-up dress in an alluring way that more modest media doesn't. I suppose it's a bit like *The Force*. It can go two ways: good or bad. Kenobi or Vader. So just close your eyes and let go. Reach out and touch the music. Nothing will help you enjoy it more than a good hi-fi system. The feeling will be with you. Always.



Images courtesy of 20th Century Fox © Lucasfilm

The Arcam Alpha 10 amplifier "redefines the meaning of excellence," but it still can't make a decent cup of tea.



My son says the Arcam Alpha 10 integrated amplifier is the world's most advanced modular amplification system. As you'd expect, it's wonderful for music, however it is its flexible upgrade capability that has really caught the imagination of customers and reviewers alike. This allows the Alpha 10 to be upgraded as further technological advances are made. How nice.

It can be transformed into a state of the art home cinema system adding DAVE, that's the Digital Audio Video Entertainment module. Very sophisticated. This module provides Dolby Digital, Pro Logic and DTS decoding. Add a matching Alpha 10P three channel power amplifier and every movie soundtrack is just like being at the pictures. Lovely.

Or, if you'd rather hear your favourite music all round your home, you could install MARC, that's the Multi Area Remote Control module. It wasn't expensive and it means TIM, that's my son, Totally Into Music, can listen to what he calls music, anywhere in the house. The Arcam Alpha 10 may redefine the meaning of excellence, but it's just like my Tim when it comes to making tea. Absolutely useless.

ARCAM, Pembroke Avenue, Cambridge CB5 9PB, England. Tel: (01223) 203203 [www.arcam.co.uk](http://www.arcam.co.uk)  
Canada - Emerald Audio Resources, Tel: (905) 880 7170. USA - Audiophile Systems Ltd., Tel: (317) 849 7103

Dolby, Pro Logic are trademarks of Dolby Laboratories Licensing Corporation. DTS is a registered trademark of Digital Theatre Systems Inc.

**WHAT HI-FI?**  
★★★★★



**ARCAM**  
HI-FI WITH A FUTURE

# LETTERS

Hi-Fi Choice's very own 'points of view' page, where you, the reader, can express your opinions!

## LETTER OF THE MONTH

### PIONEERING SPIRIT

Having recently purchased a Pioneer DV-414 DVD player, I found your review of the virtually identical DV-515 in issue 190 very informative. I also noted your admonition that 'electrical digital interfaces usually outperform the optical alternatives'.

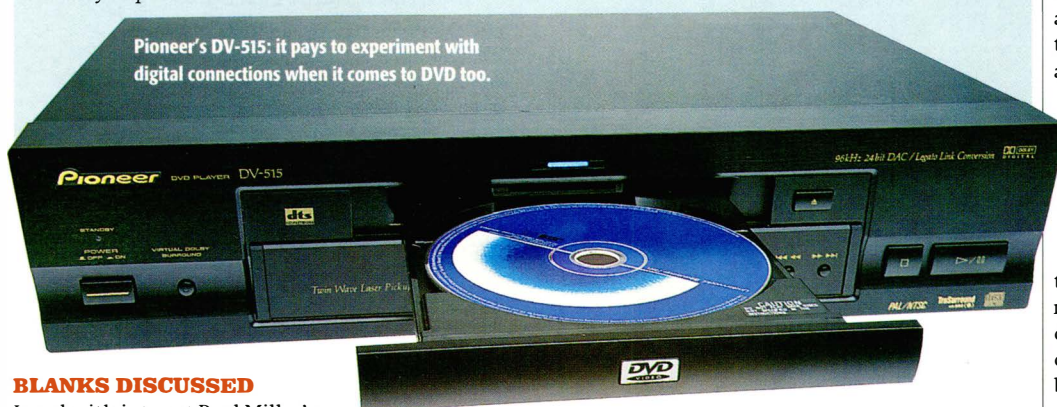
In setting up my DV-414 I found that my Musical Fidelity X-24K 'locked onto' 24/96 discs faster with a Toslink connection (Kimber Opti-Link) than with any of various coaxial digital cables. Extended listening revealed that the DV-414 also sounded better with the Toslink connection for CDs, CD-Rs and DADs.

This is the first time in my experience that a Toslink connection has sounded superior to a coax one in combinations of equipment stretching back 15 years.

My theory to explain the above is that the DV-414 has a very cheap pulse transformer in its coax circuit that is degrading performance. Do you have any ideas on that?

Bernard A Engholm, Carlsbad, California

*The Editor replies...* You're the first person we've heard from who has experimented with digital connections on DVD players and your findings are intriguing. One possible reason for the relatively good performance of the optical connection could be that this interface is free from RF interference, something that plagues most DVD players quite severely. It's unlikely that the DV-414's Toslink output is of any higher quality than the coax output, so that seems a less likely culprit.



Pioneer's DV-515: it pays to experiment with digital connections when it comes to DVD too.

### BLANKS DISCUSSED

I read with interest Paul Miller's article on CD-R discs in issue 191, and was extremely surprised by the results.

As blank CDs have fallen in price in comparison with DAT tapes, the industry is fairly quickly moving to using CD-R as a medium for mastering. As far as it is concerned, there is (or has been) no difference in sound quality achievable through using different brands of disc. The reasoning for this is as follows:

1) Computer back-up to CD-R is bit perfect. Any failure in the construction of the disc would result in data errors. As a computer CD-R works in the same way as a hardware equivalent, audio CDs are reproduced in the same way.

2) A vast majority of discs come from the same production line, even though they may be packaged differently. Many people (myself included) use unbranded discs because they are cheaper.

I am very sceptical about your findings. What of comparing the waveforms of discs on a computer? What of listing the

actual binary information off these discs for comparison? If a CD player can identify its numbers correctly, then it really does not matter what type of 'protective layer' or 'dual coating' these discs possess. It really is a case of 0s and 1s.

If what you are proposing was true, then the quality of the actual master recordings would vary depending on the brand used. Where DAT tape was previously used, it would be comparable to achieving varying results depending on the choice of tape.

Furthermore, as the CD-R is also used to back up each studio recording session as a digital archive, then the quality of these back-ups would vary too, again depending on the brand used.

I would encourage further exploration of this area, and continue to have an open mind on the subject. Your findings, if true, would certainly shake up the recording industry.

Russ Hurley, Wimbledon

*The Technical Editor replies...* As regular readers will be aware, I have explored the analogy between binary data destined for computer applications and that used to describe audio waveforms in previous issues of HFC. Simply put, this is an analogy that stretches only so far.

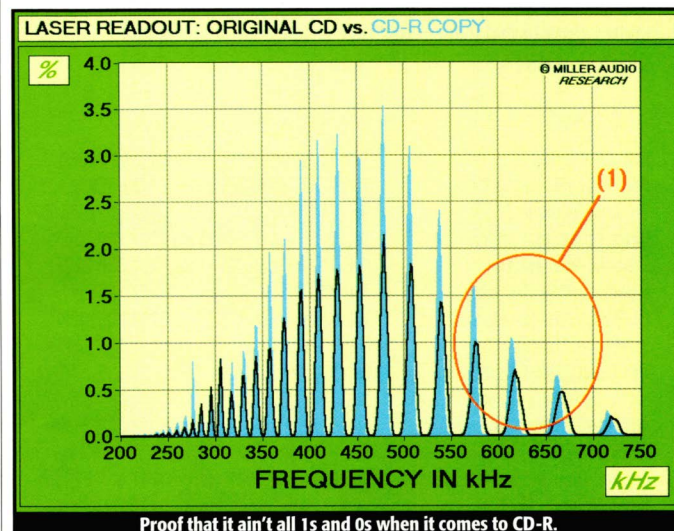
It is a popular misconception that if a data storage medium (CD-R, DAT or hard drive) offers the 100 per cent data integrity required by a PC, for example, then the same medium will offer perfect and indistinguishable copies of digital audio.

Computers are only concerned with recovering all the data (the 1s and 0s) in the right order and with no bits missing. If bits do go missing, the program will most likely fall over.

Digital audio data, by contrast, must be delivered in order, intact and at precisely timed intervals. If data is recovered in a DAT, MD or CD player intact but shifted in time, it causes a specific and very audible distortion once the 'jittered' data is converted back into analogue form by the DAC.

Computers don't operate in the analogue domain and are not concerned with jitter unless the time-shift is so huge that it overlaps successive bits of data.

Similarly, my CD-R article demonstrated that while maintaining full data integrity, the mechanical representation of that data may still differ from disc to disc. Take a close look at the graph below and specifically at the area circled by (1). Here we can clearly see that the short pit run-lengths (blue) on the CD-R copy are shifted to the left - that is, are longer than they were on the original, black histogram. Similarly, the long pit-run lengths (far left hand side of graph) are shifted to the right and so are slightly shorter than those on the original disc.



Proof that it ain't all 1s and 0s when it comes to CD-R.

# Perfect Partners

Now, on their 25th anniversary ATC have set up the perfect partnership at a never to be repeated price.



SCM10s (in a choice of rosewood, yew or walnut), powered by the SIA2-150 Stereo Integrated Amplifier for **ONLY £2,550.00** including VAT (current recommended selling price £3,223.95). This special offer applies while stocks last and is strictly first come, first served. Sounds tempting?

"The SCM10 deserves to be regarded both as a compact professional monitor and a music-lover's home speaker. It avoids distortion at all levels, maintains its smooth unpeaky response over the whole working spectrum and has an unusually wide polar pattern. In short, it really comes close to that ideal of neutral transparency which is high fidelity's reason for existence." - John Borwick of Gramophone

#### Available from the following premier studios:

Lakeland Home Music, Penrith.	Tel: 017684 86235	Fax: 017684 86066
Radlet Audio, Hertfordshire.	Tel: 01727 855577	Fax: 01727 858727
Signals, Ipswich.	Tel: 01473 622866	Fax: 01473 622866
Robert Taussig, London.	Tel: 0171 286 1728	Fax: 0171 266 2365
Grandix, New Maiden.	Tel: 0181 336 0012	Fax: 0181 336 2703
Manders Hi Fi, Grimsby.	Tel: 01472 351391	Fax: 01472 351591
English Audio, Hereford.	Tel: 01432 355081	Fax: 01432 354302
Studio 99, London.	Tel: 0171 624 8855	Fax: 0171 624 5315
The Cornflake Shop, London.	Tel: 0171 631 0472	Fax: 0171 436 7165
Nicholas Hi Fi, London.	Tel: 0181 852 5780	Fax: 0181 852 0453
Audio Reflections, Wakefield.	Tel: 0113 252 8850	Fax: 0113 252 8850
Walrus Systems, London.	Tel: 0171 724 7224	Fax: 01 71 724 4347
Decibel Distribution, Glasgow.	Tel: 0141 334 3660	Fax: 0141 334 3660
Audio Images, Sheffield.	Tel: 0114 273 7893	Fax: 0114 275 5371

## Aria. A new way to look at hi-fi support.

Introducing the Aria Modular Hi-Fi Support System. It can change the way you look at your components. Build up separate vertical shelves. Or link units side by side. Either way, Aria lets you vary shelf heights to suit your components.

Start with a Base Pack and go from there. There's no limit to the number of ways you can build it up. Not only does Aria give you more flexibility than any other hi-fi support system, it also provides positive sound deadening and decoupling benefits. With black tubular steel legs. Grey tinted glass or black MDF shelves. And adjustable carpet-piercing spikes.



I want a good look at the Aria system. Please send me a brochure

Name \_\_\_\_\_

Address \_\_\_\_\_

Post code \_\_\_\_\_

# APOLL

HI-FI FURNITURE

**Our components improve yours**

Castle Works, High Street Tipton,  
West Midlands, DY4 8HL  
0121 520 5070/1432



# HELP!

Tim Bown is here to help sort out your hi-fi horrors.

## LETTER OF THE MONTH



Having spent £500 on a Marantz DR 700, I'm finding it extremely difficult to buy blank CD-R discs. Dixons and Currys did carry the ten-packs of Philips CD-R discs but now they tell me they can no longer get hold of them. Have I paid for an expensive white elephant? What use is a CD-recorder if blanks aren't available?

And another thing: why are CD-Rs only produced in a 74-minute format? Some of the albums I have run to 83 minutes, so why can't we have a choice of recording time with CD-Rs as with cassette tapes?

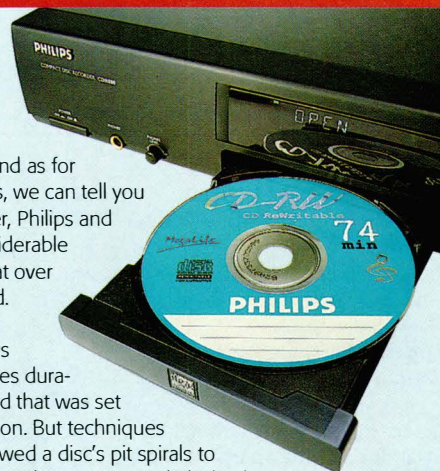
*Peter Cruttenden, Lancashire*

This is a bit strange. Philips can see no reason for a disc shortage – all Dixons stores, for example, should be fully stocked with blank CD-Rs from Philips and other brands, sold both singly and in packs of ten. They can only surmise you caught the store at a bad moment, when demand had

### Philips CD-R.

exceeded supply. Certainly, we've had no problems tracking down discs in the high street. And as for your white elephant fears, we can tell you that main movers Pioneer, Philips and Marantz are putting considerable muscle behind the format over the next year and beyond.

Now to your second question. Like CD-Rs, CDs were limited to 74 minutes duration owing to the standard that was set at the format's inauguration. But techniques were developed that allowed a disc's pit spirals to be lengthened, giving CDs a longer potential playback. The same thing was true of CD-Rs – until now. Eighty minute discs are emerging, which should be enough to record all but the longest CDs.



### GET A JAMO LEATHER CD WALLET!

Every issue, the reader whose letter is our Query of the Month will receive one of these stylish, leather CD wallets, courtesy of those lovely people at Jamo Loudspeakers.



## HOME IMPROVEMENTS



My system consists of a Marantz CD-65IISE CD player, Pioneer F-656 tuner, Sony TC-KE4000S cassette deck, Arcam Alpha 7 amp and Tannoy Mercury S speakers on Target stands. I use Cable Talk Monitor 2 interconnects, and recently added some Straightwire Quartet speaker cable. Although I'm pleased with the improvements the cable has made, the treble does harden up during complex pieces and I'm sure the bass could be improved. Have you any suggestions, bearing in mind I want to maintain the overall tonal presentation? My room is 5mx3m.  
*K. Goringe, Swindon*

First, make sure all the electronic components are properly supported. Placing them on a purpose-built stand really tightens up their sound. If you don't own a rack, check out our group test in this issue – at the time of writing, prior to the test's



Townshend's Seismic Sink. ◉

completion, the Standesign Design 5 (£190) seems like a good bet.

It's also well worth investigating isolation platforms and/or 'feet' to place under the equipment. Prices vary from less than a tenner for a basic set of feet to several hundred for the likes of Townshend's Seismic Sink – you get what you pay for, but all should help focus the sound.

You should also experiment with speaker position. Pull them away from walls and try increasing the amount of toe-in, so they're firing across you. You could also try swapping your interconnects for Straightwire Chorus (£40), which may be a bit less 'hard' in the treble. Only if this fails should you consider going the whole hog and changing a major component; if that's what it takes, look at the speakers first.

## WIRE ME?



I have a Technics SL-PG490 CD player, Denon PMA-250SE amp and JPW ML510 speakers, biwired with dual runs of Gale XL315 speaker cable. I think the detail of its performance could be improved, perhaps by changing the cable. Would changing the run of cable to the speaker's treble terminals do the trick? I can afford £2.50/m on a single run of cable, or £5/m if you think it's worth replacing the cable with a new bi-wire set. I'm considering Cable Talk Talk 3.1, QED Qudos or Audioquest F14.

*Angelo, via e-mail*

A cable change would up your system's detail quota, but first, what interconnects are you using between CD player and amp? If they're the in-the-box freebies, swap 'em for something like QED's excellent value Qnect 2s (£30).

With the interconnects sorted, you can then turn your attention to speaker cable. It's generally safest

to use two runs of the same cable for bass and treble in bi-wired systems to maintain a consistent character, but there's nothing to stop you experimenting with changing one cable only. We didn't get on well with QED's Qudos, although it can work well in some systems, but both the Cable Talk (£2.25/m) and Audioquest (£2.20/m) come recommended.

Try a run on the tweeter terminals first, which should improve the high frequency detail, and if you like the results change the mid/bass cables. However, you may find your JPWs respond better to a single run of good cable at £5/m. QED's Qudos Silver is considerably better than its silverless counterpart, and could prove the best bet overall.



QED Qudos Silver. ◉

## "THE SOUND OF EXCELLENCE"

For 30 years Jamo, Europe's largest loudspeaker manufacturer, has been offering creative solutions for hi-fi and surround sound. Millions of people around the world have chosen Jamo products for their combination of technical excellence and the best in Scandinavian design. To find out why you should be choosing Jamo, call free on 0321 300316 for a free information pack. Lines are open 24 hours a day, every day of the week. All callers will be entered for our free draw to win one of 10 exclusive leather CD wallets every month. Don't forget to mention Hi-Fi Choice when you call.



# Jamo®


Call Free 0321 300316 and WIN

<http://www.jamo.co.uk>

**INDIE SCHMINDIE**



◉ The Orelle SA-100 should grab indie kids young and old.

 My main system consists of a Rega Planar 2 turntable with a Linn K9 cartridge, a Rotel CD 820, Cyrus One amp and Musical Technology Harrier speakers, bi-wired with Linn K20 cable. Interconnects are Campaign Audio Black Argent Silver.

I've decided I now need a new amp to get the most from the Harriers. I've drawn up a shortlist: Densen Beat B100 MkII,

**"I've decided I now need a new amp to get the most from my Musical Fidelity Harrier speakers."**

Musical Fidelity X-A1, Myryad MI120, Orelle SA-100/100RX and Primare A20 MkII.

Would the Arcam Alpha 9 or Naim Nait 3 also be worth considering? I might need a separate phono stage, too.


I will audition these amps, but I'd also welcome your input as to which is most suited to my needs. I listen to all kinds of music, but mainly indie/rock, and my room is 4x5m.

*Philip Boyd, Belfast*

The Cyrus One was a cracking little amp in its day, and still performs well against the best current models below £500, with a real forte for detail and imaging. But it can lack 'oomph' sometimes, particularly with speakers of low-ish sensitivity like your Harriers. From that point of view, and given your musical preferences, you may well find a change of amp beneficial.

Your shortlist includes some fine amps; you're bound to find something you like, but we'd edge towards the Densen or the Orelle. Either should work well with your set-up, and both exude the kind of rhythmic grip and panache perfect for an exhilarating indie/rock experience, combined with real 'hi-fi' subtlety. You'll be stagediving from the sofa before you know it!

**BANGING BEATS (MAN)**

 I'm thinking of changing my amp but I can't make up my mind. At the moment I've got a JVC AXR-742 BK Dynamic Super A, into which go a Technics SL-PG480A CD player and JVC TDV-662 tape deck. My speakers are 4 Ohm Harman/Kardon LS-0500. I've been looking at the Yamaha AX-492, which has the same 85 Watt power rating as my JVC, but will it be able to thump out my music as well?

All I listen to is classic rock and drum 'n' bass.

*Bryn Abbott, Ipswich*

Right, Bryn. First you've got to decide why you want to change your amp. Is it to 'thump' out your music as well as your existing one does, or do you want a tangible sonic improvement?

If your answer is the former, stick with what you've got and go buy a rack-full of CDs instead. However, if

you plump for the latter, we can definitely be of help.

Certainly, you won't find many £220 amps with more powerful ratings than the 85 Watt Yamaha. What's more, its sonic character is actually pretty good – smooth and substantial, able to convey the kind of scale that'll suit your chosen forms of music.

However, a little more speed and snap wouldn't go amiss. In the same kind of price range, audition it against several from this lot: Harman/Kardon HK-630 (£230), NAD C340 (£270), Creek Audio 4330 (£280), Sony TA-F448E (£250) and Pioneer A-407R (£230). They don't kick out the same kind of power as the Yamaha, but remember there's more to an engaging performance than simply piling up the Watts, and all should be able to drive your speakers at realistic volumes without difficulty – even with the most vicious drum 'n' bass.



◉ The Yamaha AX-492.

**HINTS & TIPS**



Many enthusiasts leave certain parts of their hi-fi system powered up all the time. The aim is to ensure each component is fully warmed up and ready to deliver peak performance. CD players, DACs, phono stages and tuners are all fair game. But amplifiers? Maybe not. Certainly, if you've a power hungry monster that runs hot there are sound economic reasons for not leaving it on 24 hours a day. But even with small, cool-running amps there are dangers. Supposing a fault develops and the output stage goes DC – you'll come home to fried loudspeakers, as well as fried amp! Preamps are a different matter, and usually benefit from being run continuously (some tube designs excepted). Luckily, many power amps seem to need little or no time to warm up – certainly, less time than many preamps – so changes during the warm-up period are minimal.

**DECISIONS, DECISIONS**



My system includes a Nakamichi DR2 tape deck, Audiolab 8000A amp and Epos ES11 speakers on Epos stands. Interconnects are van den Hul The First, and speaker cables are Chord Flatline Twin biwire.

I want to upgrade either the amp or speakers and I have a budget of £800. I listen to a wide range of music from Alanis Morissette to Queen, and I like the natural, warm sound of the DR2 but would like to add some additional clarity. Could you give

me some suggestions about what I should audition?

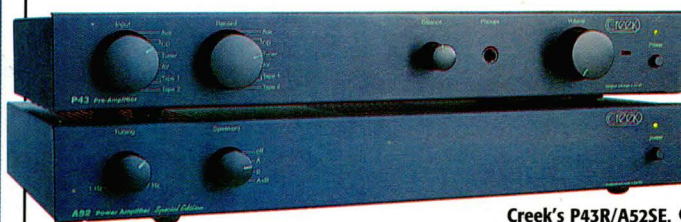
*Raymond Robinson, Kamsgate*

Tough choice, Raymond. Both your amp and speakers are pretty good components, and the only way you can really make the decision is to listen to some reputable examples of each until you really fall in love with one. But if you want my opinion – and it all comes down to taste – I'd err towards keeping the Epos and changing the Audiolab. The ES11 is a very capable standmounting speaker, with a precise and rhythmic

character that can be truly beguiling when matched to the right amp.

So, replacement amp options. Epos always used to recommend Naim amps, and we've certainly heard some great results with Naim/Epos in the past, so check out the Naim Nait 3 (£575) or a pre/power combo like the NAC92R/NAP90 (£1,080). Also try Creek – the P43R/A52SE pre/power is a great £849 partnership and should work well with Epos. It's also well worth checking out the likes of Densen and Crimson when it's time to audition.

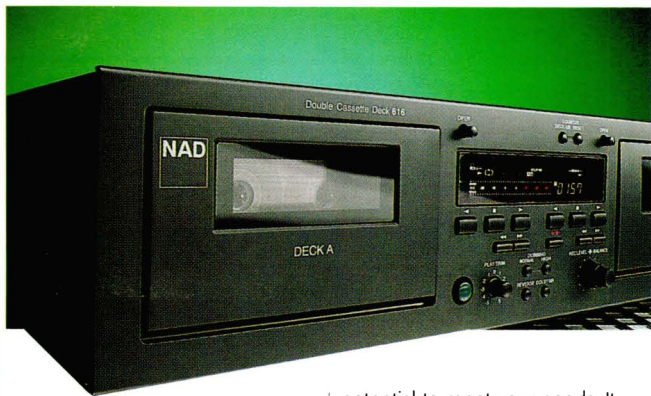
Whatever you choose, ensure it's sited on a good purpose-made hi-fi support, along with the rest of your kit, and be certain your choice will last you through future component upgrades – no doubt it won't be long before you decide to upgrade your speakers, too. Such is the allure of the hi-fi pursuit...




◉ Creek's P43R/A52SE.



**BREAKING THE TAPE**



 I want to buy one last cassette deck before they disappear forever! Please give your opinion on the following: Pioneer CT-W616DR, Yamaha KX-W421 and NAD 616. *Richard Sudbury, Canada*

So, our Canadian friend, it would appear you're partial to a spot of tape-to-tape dubbery. Of the twin decks you mention, only one has been tested within the pages of *Choice* – NAD's 616. Unfortunately it didn't do too well, its 'basic features' and 'unstable transport' counting against it.

To be honest, the latter point is more directed to twin decks in general than to the NAD in particular, and there isn't a twin model in existence that can match a good single deck at a similar price in audiophile terms.


However, though it's never received a full-on test in this mag, the Pioneer CT-W616DR has the

potential to meet your needs. It incorporates what was probably the final significant development to hit analogue cassette decks – Pioneer's digital noise reduction. From my limited experience with the deck it's surprisingly effective, and it would probably be the one I'd buy if I was in the market for a twin tape deck.

However, as this is likely to be the last cassette deck you'll ever buy, have you considered getting a pair of single decks instead of a twin-cassette? You'll get better general level of performance from a machine like Technics' RS-AZ7 (£270) or Yamaha's KX-580SE (£250), and you could hook it up to a more affordable model, such as Aiwa's AD-F450, for tape-to-tape activity.

One last thing. Cassette deck legend Nakamichi is back in business in the UK, and we've heard that there are some new models coming, so it might be worth keeping 'em peeled.

**EXIT STAGE 3?**

 I have a problem with my ailing Micromega Stage 3 CD player. It has developed a fault of skipping 18 minutes and 20 seconds into any CD I play – for the second time! The distributor is willing to repair it for around £100, and upgrade it to a Stage 6 for a further £200.

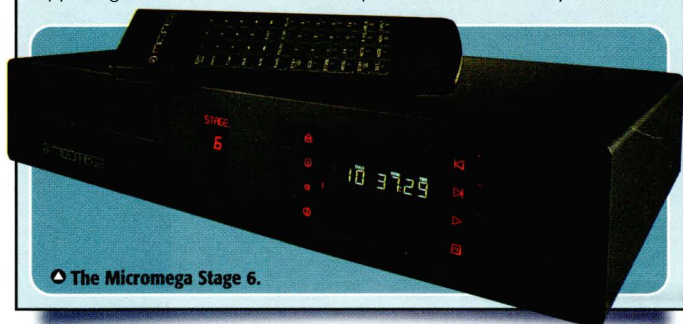
The thing is, I now find the Micromega's sound a little too warm and the midrange slightly recessed. I can't gauge the effects of the offered upgrade or the reliability of the repair, so should I spend the £300 on a new CD player? It seems a shame to downgrade from a £900 machine to a £300 one; or has CD technology moved on so far that the £300 level is now comparable to the Micromega? *Chris Vaughan, London*

Yours isn't the first such problem we've heard in relation to Micromegas, Chris. The company has been responsible for some fine CD players, but some its machines have had long-term reliability problems. If you get it repaired it could happen again and there's another

complication – at the time of writing (early July), Micromega's UK distributor, Surrey Sounds, appears to have vanished without trace, leaving the brand's UK future open to speculation.


However, if the alternative to repair is a new player at £300, we'd advise you to save a bit more. There are some surprisingly capable entry-level machines around, but you won't get one to match your Micromega. Wait until you've got £500 or £600 plus to spend, then audition players from the likes of Arcam, Marantz, Sony and Pioneer, and see if you think they're a step forward. If not, wait until you can afford something that really improves on what you already have.

In the short-term, it's probably best to bite the bullet and pay the £100 for repair (do try cleaning the lens first, though, with an Allstop-style cleaning disc). The repaired player should keep you going for a while, and the Stage 3 is a perfectly decent £900 machine. But don't go for the upgrade – apart from the reliability issue, the improvement in performance isn't really worth it.



▲ The Micromega Stage 6.

**SO MANY PLAYERS, SO LITTLE TIME**

 I'm still on my first CD player, a Philips 450 I've had for years. It continues to serve me well even now, but I feel a hi-fi upgrade is long overdue. So which player would you recommend between £300 and £400, with a sweet treble and good bass weight? There are so many to choose from! My set-up consists of an

Audiolab 8000A amp and Musical Technology Harrier speakers, with Cable Talk cable. *Brian Luke, South Harrow*

That are some great value players that fall within your budget. Sony's CDP-XB920 is an obvious candidate at £300, a UK special edition we described as 'stunning' in *HFC* 191. But Sony has just announced plans to replace this model with the CDP-XG930E, tweaking its construction in the process. This player should be imminent by the time you read this, so look out for it.


Another top option is Rotel's RCD-971, a £350 player that sounds far more refined than it looks. You should also listen to the Arcam Alpha 7 at £330 and Marantz CD-63II KI Signature at £400, both extremely popular models that'll slot well into your system, and if you can stretch to £460 it's well worth shortlisting the Pioneer PD-S505 Precision.

Give as many of these as you can an audition, with your own amp and speakers, or at least a close match. You're sure to find something that suits.

◆ Rotel's RCD-971: sounds far more refined than it looks.



**HINTS & TIPS**

 The ultimate source components are CDs and LPs, so it's worth buying good ones! With classical music, you've usually a wide choice of different versions on various labels. And while it's the performance that counts, great sound and great playing aren't mutually exclusive. With rock and jazz each album (compilations aside) is unique. So if you want Dylan's *Blonde on Blonde*, there's (usually) but one choice. But don't assume that. Often, seminal albums are reissued in remastered form with greatly improved sound. Extra tracks may be added, and presentation substantially enhanced. It's worth doing a little homework to see if a favourite album has been reissued in a superior edition. In some cases the improvement may be tiny, but in others the difference will be huge. Your system can only sound as good as its source material, so buy the best!

**HAVE I BEEN ROGERED?**



I've just bought some Rogers LS55 speakers for £299, then discovered Rogers has gone bust! They sound fine, but they're obviously old stock and I can't find any reviews. Three questions: have I fallen for a scam? Are these speakers well regarded by reviewers? If I get the chance, should I swap

them for a Rogers Quintet package? Excuse my ignorance, but I don't know whether home theatre set-ups are meant for audio or just cinema.

*Nick Rufford, London*

No scam, Nick. The LS55 is a fairly well regarded speaker from a once-renowned speaker company, a model particularly noted for its midrange in its day (though a touch suspect in the bass and treble). The company has indeed gone under and the LS55 is no longer current, so the store was undoubtedly selling off old stock. But you got your pair for a good price – a few years back they were selling for £430. As long as you're happy with the sound, there's really no need to fret.

The answer to your last question is no, unless you're planning to use your system to watch movies via a VCR or a DVD player. For that you'd also need a multi-channel amp, but as it appears you want your system for a music system it's best sticking with the two-channel pair you've got. But in the future that might well change – the onslaught of DVD brings with it the likelihood of an increasing number of multi-channel music titles, for which you'll need a five-speaker package like the Quintet.



**WEAK LINK**



My current system consists of a Marantz CD-63II KI-Signature, Audiolab 8000A and 8000SX amps in bi-amp configuration, JPW ML-510 speakers, Cambridge Pacific interconnects and Gale XL 160-2 speaker cable. It sounds excellent with acoustic music but slightly loses it with more complicated pieces, while rock music can sound lean and lacking in weight. I want to add weight without losing detail, so it performs well with a variety of music.

The speakers are the obvious weak link and I've been thinking of replacing them with Monitor Audio MA 702 PMC, Celestion A Compact or ProAc Tablette 50. It needs to be a bookshelf model, able to work in a 3x3m room – which would complement my system best?

*Paul Sharpe, Nottingham*

Your speakers certainly are the weak link, Paul! There's no harm in spending least on your speakers, but matching an (admittedly strong) £130 contender with a top £400 CD player and over £1,000 of bi-amplification is... well, let's just say you're not making the most of the electronics at your disposal.

Of the speakers you mention – all of which are good – we'd incline towards the Celestion A Compacts,



**◉ The B&W CDM15E.**

reviewed this very issue. They're an extremely capable small speaker, able to make a sound much bigger than their size would suggest and suitable for small to medium-sized rooms and a range of music. The ProAc's are also worth an audition, though their brand of music making is a little more laid back. We'd also recommend Dynaudio's Audience 40 and 50, but their lack of a bi-wire facility counts them out for your purposes. B&W's CDM15E is definitely worth a listen, though.

You should also look at your cable. An upgrade to wires like van den Hul D102 MkIII interconnects (£70) and four runs of QED Qudos Silver speaker cable (£5/m) would sharpen things up considerably.

**HINTS & TIPS**



Most loudspeakers have their various drive units arranged symmetrically on the baffle, usually in a straight line, one above the other. So it doesn't matter which speaker's on the left or right.

However, in some cases the drive units are off-centre and the speakers are supplied in mirror-image matched pairs. So which speaker goes on the left and which on the right?

One arrangement situates the drive units on the inside edge, the other places them on the outside edge. The latter enhances stereo width, giving increased separation between left and right channels. However, this may result in a weakened centre image and indistinct stereo.

The alternative possibility has the drive units on the inner side, and usually produces a more cohesive and tightly focused sound. As always, experiment and see which sounds best to your ears.

**FLOOR IT**



I need a suitable pair of speakers to replace my 25 year old

Mordaunt-Short MS400s, which have recently suffered a deterioration in sound. I use a Rega Planar 3 turntable and an Arcam Alpha 5 amp, and play mainly rock music in a fairly small room. I have £350 to spend on a pair of floorstanding speakers, which must be able to operate with only a foot of space between them and the wall.

*Colin Martin*

No doubt this issue has already been of use to you, Colin, given that our Megatec throws up at least one firm candidate. Mission's 773e is £50 over-budget but suits

**◉ The Dynaudio Audience 40.**



your needs almost to a tee – an attractive and practical floorstander with strong all-round performance. You should also listen to KEF's Q35 (£350), a speaker that's been around for a while but remains a popular choice, and also tends to work well with Arcam amps. B&W's £350 DM305 is worth a gander, too.

Although you say you want floorstanders, it would be a mistake to dismiss stand-mounters out of hand – you may not find them so aesthetically pleasing, but they may be the best option for your 'fairly small' room. Have a listen to the B&W DM602 S2, Castle Isis and, stretching your budget a little, Dynaudio Audience 40. You'd need to site them on a decent pair of entry-level stands, like Atacama's SE24 or Custom Design's R/S 300, both at £70.

**ANYTHING'S EPOS-SIBLE**



I want to upgrade my system. At the present time I'm listening to a Sony CDP-597 CD player, Marantz ST-48 tuner, Marantz PM44SE amp and Mission 731 speakers on sand-filled Foundation Sterling stands. I listen to all kinds of music in a 6x4m room.

I'm now in a position to change things quite drastically, and I'm after a system that will entertain me for many years to come. I want to start by replacing the Marantz amp with a Naim

Nait 3, which I recently heard along with a Rega Planet and Linn Keilidh speakers. A lack of funds prevents me from buying the whole system, but I can pick up some second-hand Epos ES11s from a friend for £200. Would they thrill like the Linns, with great bass and timing?  
*Benjamin Reed, Kent*

The Naim Nait 3 is a fine way to begin your upgrading, Benjamin, but it needs some careful partnering to ensure your system gels. As far as the CD is concerned, the Rega Planet is a great choice – its sonic philosophy is similar to the Naim – and when funds permit it would make a fine upgrade from your Sony.

But for now, if you can't afford the Linn speakers you liked so much with the Naim, the Epos ES11s would make a fine choice. They work well with Naim gear, and the partnership should be fast, vivid and rhythmic, and no slouch in the timing department. They won't deliver the same bass weight you encountered with the Linns, but as a £200 option they more than make up for it in other areas, assuming the pair you've found are in good condition. Your existing stands should work fine with the Epos, but make sure you invest in cables worthy of your new gear – speaker cables in the £5-£10/m region would be sensible.



Epos ES11s: £200 to you, Ben.

**A MATE FOR TIDDLES**



Audio Analogue's Puccini amp.



I have a pair of TDL RTL 3 speakers which are 18 months old, and I'm thinking about replacing my amplifier with a Creek 4330R and my CD player with a Marantz CD63II KI-Signature. I mostly listen to modern pop, like Oasis and Lenny Kravitz. Do you think all three would be compatible, or do you have other suggestions for a budget of £1,000?  
*Paul Bougourd, Guernsey*

Your speakers are easy to drive and major on scale and weight, which makes them a fine choice for your preferred musical flavours, but they can be a little harsh in treble. You therefore need an amp that won't over-emphasise this trait, and the gutsy Creek should fit the bill nicely.

You should also listen to the Audio Analogue Puccini (£450) and Musical Fidelity X-A1 (£479), which don't have remote control, and the Arcam Alpha 9 (£500), which does.

We've got equally few quibbles with your choice of CD player, Paul – the Marantz is certainly one of the better sub-£500 designs, and its smooth nature won't upset the fairly

**“Your speakers are easy to drive and major on scale and weight, but they can be a little harsh in treble. You therefore need an amp that won't over-emphasise this trait.”**

boisterous TDLs. You should definitely try to audition some alternatives, though, with the likes of Pioneer's PD-S505 Precision (£460), Arcam's Alpha 8 (£520) and Sony's CDP-X3000ES offering strong opposition.

**NEW COUNTRY, OLD PROBLEM**



I'm a Portuguese audiophile in the market for a good system – CD player, tuner, amp and floor-standing speakers. I enjoy listening to smooth, calm music from the independent pop, blues, 'meta-country' and world fields, with examples ranging from Tindersticks, Smog, Lambchop and Cowboy Junkies to John Lee Hooker, James Cotton and Keith Jarrett. I want to spend about £1,800 including cables. Any suggestions?  
*Luis Roma Castro, Portugal*

Nice range of music, Luis. With the serious, soulful 'new country' styles

you like listening to, detail and presence are hugely important. Stick them through the wrong system and it can all sound rather bland, but get it right and you'll be up all night, captivated by CD after CD.

So, where do you start? We'll give you some suggestions of components at the right kind of price and you can arrange some auditions to find a combination that suits.

First, CD players. Listen to models in the £300-£500 region, like the Sony CDP-XE920E (£300), Rotel RCD-971 (£350), Marantz CD-63II KI-Signature (£400), Pioneer PD-S505 Precision (£460) and Musical Fidelity E624 (£500). When you've pinned down one you like, check

out some amps at a similar price: the Arcam Alpha 8R (£380), Pioneer A-300R Precision (£400), Audio Analogue Puccini (£450), Musical Fidelity X-A1 (£470) and Sony TA-F300ES (£499) all make a case for themselves.

As for floorstanding speakers, Mission's £400 773e is a top candidate considering your criteria, as is Dali's 606 (£400). But don't simply dismiss standmounters out-of-hand – try to audition the Dynaudio Audience 40 (£400) or 50 (£577), as well as Celestion's A Compact (£600); they might just change your perceptions.

For a tuner, choose between Creek's T43 MkII (£399) and Pioneer's F-504RDS Precision (£300). That should still leave you with two or three hundred quid for decent cables and supports. Happy listening!



◉ The Musical Fidelity E624 CD player.

**HINTS & TIPS**



Although 'Anytime is Tweak Time', the best time to make changes and improvements to your hi-fi system is when you are positively unhappy with the sound.

Not vaguely dissatisfied about things in an 'I wish it could sound better' way, but positively focused on what's wrong. When you clearly know exactly what is wrong with your system, it's a great deal easier to be certain about what sounds right and what constitutes an improvement in performance.

It's easy to be fooled by upgrades and improvements that are anything but in the long run. The road to hi-fi heaven is littered with false turnings; it's all too easy to take a wrong path and not realise you've done so until it's too late to do anything about it.

By all means tweak when you feel like it. But to do so out of boredom can spell trouble – you need to know exactly where you're going to have a chance of getting there, so beware of directionless tweaking.

# Krell's CAST of Angels

Academy Advancing High  
Performance Audio & Video  
Golden Note Awards '98  
Krell KPS 25s — Audio  
digital source design  
Krell FPB 650M — Solid-state  
electronics design



## feel the HEAT

**“Don't say I didn't warn you”**

ABSOLUTE SOUNDS  
HOME CINEMA  
SOUND AND VISION  
FROM THE EXPERTS

Krell Full Power Balanced solid-state amplifiers have re-written audio history; their Current Mode Gain is a faster, more linear method of amplification achieved with gain stages operating in the current not the voltage domain. With fully regulated outputs, pure Class A operation, true balanced configuration for a cleaner, more secure relationship between the loudspeaker and the amplifier, Sustained Plateau Bias II, direct coupled signal paths and full complementary circuits the FPB amplifiers are at the 'bleeding edge' of music technology.

Available in 600, 300 and 200-watt outputs each stereo power amplifier (FPB 600c, FPB 300c and FPB 200c) uses output devices manufactured exclusively for Krell by Motorola. These amps are musical, fast and incredibly strong with an unprecedented level of speed, current drive and musical accuracy. Fred Kaplan, reviewing the FPB-300 in *Fi* magazine (Feb 1999) wrote of "an uncanny blend of grace and power". FPB monoblocs in 650, 350 and 250-watt configurations (FPB 600mc, FPB 350mc and FPB 250mc) are available in handed pairs. Of the mighty FPB650m monoblocs Martin Colloms wrote, "(they) define the present art of power amplification". If you think the 7500 watt into 1 ohm delivery of an FPB650m is impressive consider the 400 lb plus weight and 16,000 Volt Amperes of power that defines the Krell Master Reference Amplifier — the largest most powerful amplifier ever designed for use by audiophiles. Its 'six digit' price a pair reflects an unprecedented engineering achievement.

Current Audio Signal Transmission (CAST) is simply a better way to connect Krell components. CAST is featured on all FPB amps and top-of-the-range Krell components and means the characteristics of interconnects simply do not matter. CAST works hand-in-hand with Krell Current Mode to eliminate the effects of interconnect impedance and cable length. CAST means easier installation and more precise sound.

Natural partner for the FPB range is Krell's KRC-HR High Resolution Remote Controlled Preamp offering uncompromised audiophile sound with ease of operation. Digital logic circuits operate gold-contact relays for positive switching with absolute signal integrity. Power supply and gain stages are refinements of classic Krell Class A complimentary circuits with extraordinary levels of transparency and resolution.

The Krell Playback System KPS 25sc is the new reference standard integrated transport/digital processor/analogue preamp that beats the performance of separates. Its integrated fully balanced Class A preamp is among the finest Krell has ever produced. Small wonder that the KPS 25s has been receiving rave reviews like Robert Harley's in *Fi* magazine (Sep 1998) — "a masterpiece of aesthetic design, functionality and musical performance. To see, touch, and hear the KPS 25s is to want one. Don't say I didn't warn you." Home Cinema audio has to date been dominated by relatively inexpensive, mass-market systems. Audiophiles have not been impressed. So Krell has determined to bring the best audio and video together in one seamless experience — HEAT or High End Audio Theater.

Supporting Krell's outstanding KAV-S Home Cinema Director (Dolby Pro-Logic, THX, DTS, and AC-3) are Krell AV amplifiers — a range of 100 watt per channel multi-channel amplifiers (the KAV-500/3, /4 and /5), the 2, 3 and 4-channel amplifiers can be extended with an optional add-on channel (the KAV-500 Rail).

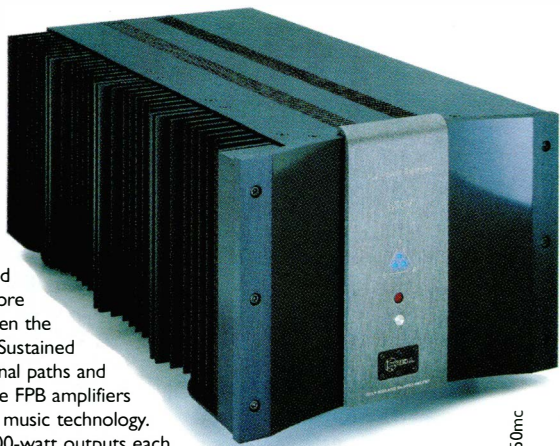
The KAV-300i — Krell's first integrated amplifier — an integrated two-channel 150 watt design has been cleaning up awards around the world. This fully discrete, wide-bandwidth, low-feedback design features full Class A dual mono output stage. Its supplied remote control gives access to the basic functions of Krell CD players. For a more powerful integrated consider the new KAV-500i while Krell now offers the ultimate convenience of an audiophile receiver — the KAV-300r — with Theater

Throughput for easy Home Cinema integration. Matching CD players are available. The KAV-300cd, featuring HDCD, 2 x 20 bit Burr-Brown DACs and Class A direct coupled output stages with both balanced and single ended outputs, is now joined by the KAV-250cd.

The KAV-250a stand-alone power amplifier offers 250 watt at £3145; a matching preamplifier — designated KAV-250p is available at the fantastic price of £1999 — with one balanced input, one tape loop and three single ended inputs one of which can be configured as a Theater Throughput.

Joining the KAV team is an affordable and versatile two-channel, bridgeable 150-watt amplifier — the KAV-150a.

To discover where Krell components can work for you — contact Absolute Sounds.



FPB 650mc



KPS-25sc



**Absolute Sounds**

58 Durham Road, London SW20 0DE  
Tel (020 8 971 3909) 0700 ABSOLUTE  
Fax 0181-879 7962  
Email info@absolutesounds.com  
http://www.absolutesounds.com

NEW! LOW PRICE

# AMAZING NEWS

## How to claim your 3 trial issues and qualify for massive savings

### SUBSCRIBE WITHIN 7 DAYS AND:

- Guarantee your lowest ever subscription rate
- Save over 30% on the shop price
- Get 3 trial issues with absolutely no obligation
- Take advantage of your RISK FREE offer
- Get FREE magazine delivery



### CLAIM 3 TRIAL ISSUES - RISK FREE

This is a RISK FREE offer because if you're not totally satisfied with Hi-Fi Choice you won't pay for it. You can write to cancel your subscription and get a full refund at any time during your 3 trial issues - no questions asked. These trial issues will be yours to keep whatever you decide.

### NEW! LOWEST EVER PRICE

Hurry... subscribe today and you'll pay just £12.47 for six issues of your favourite magazine. That's a massive saving of over 30% on the shop price.

**ACT NOW TO CLAIM YOUR 3 TRIAL ISSUES**

## HI-FI CHOICE MASSIVE SAVINGS SUBSCRIPTION FORM

YES! Please start my low price subscription to Hi-Fi Choice from the next available issue. I understand that this is a RISK FREE offer and if I'm not totally satisfied I can write to cancel my subscription and get a full refund at any time during my 3 trial issue period - no questions asked.

OR  I am already a subscriber, please extend my subscription with this special offer.

### DETAILS PLEASE COMPLETE IN BLOCK CAPITALS

Mr/Mrs/Miss	Forename
Surname	
Address	
Postcode	
Daytime phone	Email

### YOUR CHOICE OF PAYMENT

Complete section **1** Cheque or **2** Credit /Debit Card

### YOUR SUBSCRIPTION

6 issues  UK £12.47  Europe £18.49  World £24.25

**1**  I enclose a cheque made payable to: Dennis Publishing Limited

**2**  Please charge my:  Visa  Access/Mastercard  AMEX  
 Switch (Issue No. )

Card Number

Expiry date

Signed  Today's date

Please tick if you do not wish to receive details of further special offers from companies other than Dennis Publishing Ltd

✉ **Hi-Fi Choice, Subscriptions Department, FREEPOST WD7, Bristol BS32 0ZZ. (No stamp required)**

☎ **CALL THE CREDIT CARD HOTLINE NOW: 01454 620070**

Overseas readers please return to: Hi-Fi Choice, Subscriptions Department, Bradley Pavilions, Bradley Stoke North, Bristol BS32 0PP. UK.

# CAPTURE THE ESSENCE

...the essence of a live performance, the passion... the power... the excitement. You just can't beat it!

But you can come close, that's why you own a hi-fi system. That's also why you need to use the very best cables you can afford, because only then, can you be sure that your system is being allowed to work to it's full potential.

We at QED recognise that the only way to ensure the best results, is to **insist on an unparalleled level of signal accuracy.** To prove this, we undertook one of the most comprehensive studies ever undertaken, on how and why cables effect system performance\*. Not that you need to worry about the technicalities, all you have to do is enjoy the results!

\* A summary of this research "The Genesis Report" is available on request.

For a colour brochure on the full product range call us now on (01276) 451166

## QED

QED Audio Products Ltd,  
Ridgeway House, Ridgeway Close,  
Lightwater, Surrey GU18 5XU  
Fax:(01276) 452211  
Email:panic@qed.co.uk  
Internet:http://www.qed.co.uk

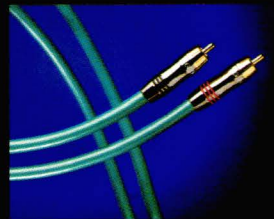


The very best in Hi-Fi Cables and Accessories for over 25 years

### Qnect 4S

"...solid performance with particularly good bass."

Price from £60.00/pair



### Profile 4 x 4

"This is incredibly good value cable, revealing clarity and depth of image that is downright stunning. We recommend the QED unreservedly."

Price around £9.00/m



WHAT HI-FI?



### Qnect Silver Spiral Price from £78.00/pair



OCT 98

WHAT HI-FI?



"Music is presented in a natural and unforced manner... Silver Spiral excels in detail and dynamics...If your looking for an interconnect...Silver Spiral deserves to be at the top of your shopping list."

### Qnect 2 Price from £27.00/pair



AUGUST 98

Home Entertainment  
EDITOR'S CHOICE



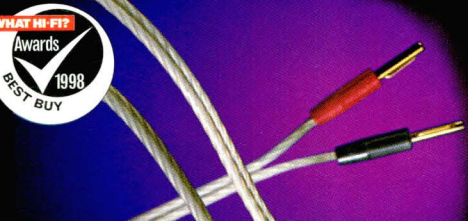
MARCH 98

"Qnect 2 was one of the best-liked cables in the test. Qnect 2 fully deserves a Best Buy."

"Great price, great cable, well made. Nifty name, neat plugs. Five stars. Next..."

WHAT HI-FI 5 star review MARCH 98

### Qudos Silver Price around £4.95/m



MAY 98

WHAT HI-FI?



"...what a fabulous little cable this is! Insightful, involving and able to dredge out even the smallest of details, ...In a sensibly-priced system (say, £1000 or so) it's a bargain."

# COMPETITION

## D'YA WANNA REVOLUTION?

Answer our simple questions and you could win one of five pairs of Tannoy speakers.

**T**his month's prize giveaway comes from those generous guys at Tannoy. *HFC* has secured five pairs of loudspeakers from the Revolution range to give away.

● **FIRST PRIZE** – a pair of the newly introduced Revolution R3s worth £550. The 'big brother' of the range, the R3 stands at just over a metre tall and employs a twin mid/bass configuration with two 165mm drivers and a 25mm soft dome tweeter. This elegant floorstander can be mass-loaded, providing additional stability and improved bass control.

● **SECOND PRIZE** – a pair of Revolution R2s – winner of this month's prestigious Best Buy award in our loudspeaker Mega Test (see p74). Worth £350, the R2 is an extremely competitively priced floorstander with twin 130mm main drivers and a 25mm soft-dome tweeter. As with the R3, the R2 can be mass-loaded to improve stability and bass control.

● **THIRD PRIZE** – one of three pairs of Revolution R1s (see *HFC* 187). The 'entry-level' model of the range, this compact bookshelf speaker employs a 130mm bass/mid driver unit with a 25mm soft dome tweeter and retails at £200.

All models come finished in a sumptuous cherry real-wood veneer.

So, put pen to paper and get your entry form in the post to us today.



### HOW TO ENTER

Answer the questions below by circling the correct answers, then fill in your name, address and daytime telephone number in the spaces given.

#### The Questions

What is the name of the range of speakers in this month's prize giveaway?

- a) Revolving
- b) Revolution
- c) Mercury

What is the name of the model newly introduced to the range?

- a) R1
- b) R2D2
- c) R3

Post this entry form to:

*Hi-Fi Choice* Competition (CHFC908A)  
Bradley Pavilions, Bradley Stoke North, Bristol BS12 0BQ

All entries must arrive by First Post, Thursday 9 September 1999.

Please remember to tell us whether you are over 18 years of age.

Name \_\_\_\_\_

Job Title \_\_\_\_\_

Company Name \_\_\_\_\_

Address (inc. postcode) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Day-time Telephone Number \_\_\_\_\_

Please tick here if you are under 18.

Please tick here if you do not wish to receive further

information on other products or services.

Please tick one only of the following:

Are you a current subscriber? OR

Are you a regular reader? OR

Are you an occasional reader?

#### COMPETITION RULES

- 1) The Closing Date for the Tannoy Competition is First Post, Thursday 9 September 1999.
- 2) Winners of the Tannoy Competition will be judged from all correct entries submitted, and drawn at random after the Closing Date given in 1) above.
- 3) All winners will be notified by post.
- 4) The Editor's decision is final and no correspondence will be entered into.
- 5) The Tannoy Competition is not open to employees of Dennis Publishing Ltd, Tannoy or their suppliers, agents or associates.
- 6) We regret this competition is open to UK residents only.
- 7) No cash alternatives will be offered.
- 8) We reserve the right to substitute alternative prizes with equal value to these shown, in the unlikely event of stock being temporarily unavailable.
- 9) By entering the competition, you agree to be bound by the rules.
- 10) All entries must be on this official entry coupon. If you do not wish to cut your magazine, you may send a photocopy of the page instead. Please note: only one entry form per household.

CHFC 908A

If you don't wish to cut up your copy of *Hi-Fi Choice*, please photocopy this coupon.

# ROKSAN *Caspian* at Musical Images



## *Classic Designs. Timeless Audio.*

**ROKSAN** Caspian is on permanent demonstration at all four branches of Musical Images. Experience the very finest in audio at the UK's premier Hi-Fi and Audio Visual dealer.

*'An exceptionally refined system that provides a fair measure of excitement and thrills'*

REVIEW OF CASPIAN AMPLIFIER, CD PLAYER & ROKONE SPEAKER SYSTEM, WHAT HI-FI, JANUARY 1999

*'The Caspian is a terrific amp - a real class act. It combines a strong technical ability with a rare addictive feel for music making'*

*'To be brutally honest the integrated amp is superior to most bi-amp combos...two Caspians are dynamite. They could end your amp wanderlust for good'*

REVIEW OF CASPIAN AMPLIFIER, HI-FI CHOICE, NOVEMBER 1998

*'It is gloriously vivid and involving sound; looks the bizzo too'*

REVIEW OF CASPIAN CD PLAYER, WHAT HI-FI, AUGUST 1998, ★★★★★

*'Makes a Rockin Upgrade'*

REVIEW OF ROKSAN POWER AMPLIFIER, WHAT HI-FI, DECEMBER 1998, ★★★★★

With twelve demonstration suites, the widest choice of top products, professional staff that can advise on every requirement and a dedicated installation and interior design team, at Musical Images we offer the complete service.



MUSICAL IMAGES  
BEST INSTALLATION  
OF THE YEAR  
HOME CINEMA CHOICE  
AWARD WINNER 1998

**all around the M25**

**Edgware Branch**  
Musical Images  
173 Station Road,  
Edgware,  
Middlesex HA8 7JX  
Tel: 0181 952 5535

**Hounslow Branch**  
Musical Images  
45 High Street,  
Hounslow,  
Middlesex TW3 1RH  
Tel: 0181 569 5802

**Covent Garden Branch**  
Musical Images  
18 Monmouth Street,  
Covent Garden,  
London WC2H 9HB  
Tel: 0171 497 1346

**Beckenham Branch**  
Musical Images  
126 High Street,  
Beckenham,  
Kent BR3 1ED  
Tel: 0181 663 3777



e-mail: [sales@musical-images.co.uk](mailto:sales@musical-images.co.uk)



Open Sundays

MUSICAL IMAGES IS AN AUTHORISED MAIN DEALER FOR OVER 100 LEADING MANUFACTURERS



# CAMBRIDGE AUDIO A500

It might not have supermodel looks, but the latest Cambridge amp's still a big-hitter. Paul Miller puts it through its paces.



Sufficiently hot off the press that it missed the deadline for last month's amplifier group test, Cambridge's new top-of-the-range model has proved well worth the wait. Of course, where Cambridge's owner, the Audio Partnership, is concerned, 'top-of-the-range' rarely means unaffordable.

In this case, the new A500 replaces an earlier incarnation of the same name (tested in issue 186) and sells for the same asking price. It's as well to know that your £200 is being spent on a belt-and-braces approach to sound quality, because the A500 is certainly not designed to sell on its looks.

In practice, it uses a similar pre-amp stage, tone and balance circuit (with a 'direct' option) together with a very new power amp section, power supply and - importantly - full compatibility with Cambridge's SRC-01 system remote control.

Inputs are provided for four line sources, one of which will accommodate an MM-equipped turntable if the optional (£20) phono stage is fitted. A higher-sensitivity MC stage may be produced if there is sufficient demand. Two tape or MD decks can be hooked up, the latter feeding one tape out and a

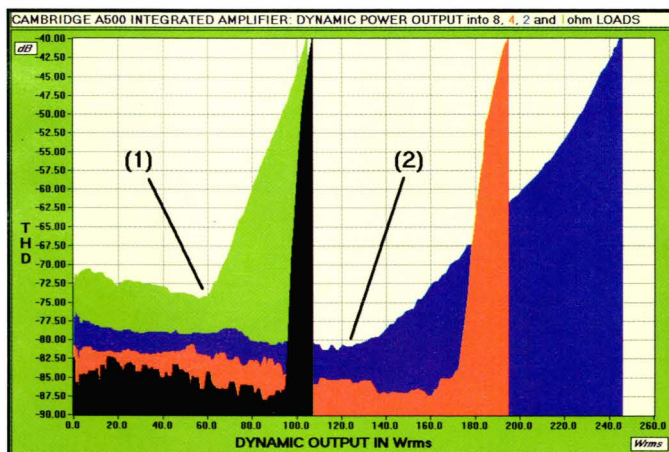
pre-out facility via the amp's volume control. Double sets of screw-down 4mm binding posts are another nice touch, if only to satisfy the demands of bi-wireable loudspeakers.

## YOU WANT POWER?

But what of the new power amp stage? This employs the special, thermally-reactive Sanken power transistors already used to good effect in this season's MF and Kenwood (TRAITR) amplifiers.

**"The A500 sounds very much more sophisticated and mature than its primitive livery might suggest."**

Cambridge rates its new baby at 50 Watts/8 Ohms, but it'll really deliver some 75 Watts, increasing to 107W, 195W, 246W (11.1A) and 105W (10.2A) under dynamic (music-like) conditions into 8, 4, 2 and 1 Ohm loads, respectively. Current-limiting begins at about 8A, and this can be seen on the dynamic power plot by the upward trend in the blue 2 Ohm trace (2) and green 1 Ohm trace (1), beginning at 120W and 60W, respectively.



In practice, this means the A500 will have a better stab at driving almost any partnering speaker than 90-odd per cent of its competition at this price. It's aided by a low 0.03 Ohm output impedance and low distortion (just 0.002 per cent, midband) that remains remarkably constant across the amp's entire dynamic range.

Technically, there is little to complain of - the A500 proves compatible with a wide variety of loudspeakers and budget CD players. Just steer clear of any esoteric models with outputs in excess of 3V and let the A500 do its business.

And what a business it does. I had the opportunity to pitch the A500 under blind, level-matched conditions against stiff competition from NAD, Rotel and Marantz where its expressive sound and sense of musical occasion raised more than one surprised eyebrow.

This amplifier has a naturally loud but engaging sound with a 'zip' that highlights the edge of strings and the pitter-patter of percussion, achieving a good sense of sparkle without becoming either wearing or unnaturally aggressive.

Moreover, it's one of those rare beasts that sounds great right out of the box. Models like the Rotel RA-971 really only achieve their full potential once they've been left to 'cook' for a day or two. By contrast, the A500 reveals its particular combination of openness, transparency, drive and attack almost from the moment its power LED lights up.

More than one listener suggested that the A500 recovered a more realistic sense of musical ambience than might be anticipated from a budget amp. So, whether we listened to rock or classical CDs, we enjoyed the performance as a whole rather than be drawn by the dominant role of a lead vocalist or the

## ○ The A500 gets into its stride almost from the moment the LED lights up.

string section of an orchestra, for example.

I hesitate to employ phrases like 'timing', but the A500 does encourage the feeling that performers really are 'playing together' - a strong sense of synchronicity, if you like. Once again, this is all bound up in the even-handedness and uniformity of its performance which concentrates on the big picture and not just the strengths, for example, of a colourful midband.

Indeed, the A500 sounds very much more sophisticated and mature than its primitive livery might suggest - which is one very good reason why it was pitched into an *un sighted* listening test! So, if you're looking for a new budget amplifier that must double up as a visual focal-point in the room, then Cambridge's A500 will, likely as not, find itself scratched from the short list.

If, however, you consider the prospect of some thrilling music, alive with energy and detail, to carry greater weight in your decision-making process, then you'd be dafter than the proverbial brush not to check out the A500.

## VERDICT

SOUND	★★★★☆
BUILD	★★★★☆
VALUE	★★★★☆
PRICE	£200.00

■ A very versatile, powerful and compatible amplifier that looks set to dent the pride of established models in the £200 sector. Look out for our next group test for the final show-down!

### ■ ONE YEAR GUARANTEE

✉ Audio Partnership, Richer House, Hankey Place, London SE1 4BB.

☎ (0171) 940 2200

# Natural Beauty

Loudspeakers from Vienna Acoustics

Turntables from Pro-ject

Music from Austria

Distribution by Henley

Your Hi-Fi system should be as pleasing to the eye as it is to the ear.  
Spoil yourself with the latest affordable masterpieces from Austrian craftsmen



MAHLER



CLASSIC CHERRY



PERSPECTIVE



CLASSIC



BACH



HAYDN

Distributed in Great Britain by HENLEY DESIGNS LTD  
The Old Coach House, The Street, Crowmarsh Gifford, Wallingford, Oxfordshire, OX10 8EH  
TEL: 01491 834700 Fax: 01491 834722

# A CLEAR Advantage

Advantage is a new high-end brand invading these shores from Sweden.

Tim Bowne prepares to pillage its top-of-the-range integrated CD player, the CD1S.

**W**hat wonderful timing. Here I am, sitting in my listening room, limbering up for a days reviewing by scanning through the sports pages of my preferred daily paper. Wimbledon's in full swing and a CD player from an unknown Swedish high-end brand lands cheekily on my doorstep. Its name? Advantage CD1S. If it can pull a sonic ace out of the bag it'll be game set and match.

Actually, Advantage isn't entirely unknown. It's a new name to these shores, but we've had a brief encounter with one of its products before. In *HFC* 189, our system of the month included the Advantage A300 power amp (£2,250).

But now the brand takes centre stage. The CD1S is its top-line integrated CD player, built upon a Pioneer stable platter mechanism and featuring heavily customised circuitry. Unfortunately, Advantage appears to be something of a covert operation – information is scarce, but here's what we do know.

Digital-to-analogue conversion is performed by Burr-Brown's highly-regarded 1702 20-bit unit, allied to single-ended class A circuitry with mosfet drivers in the analogue section. Every IC is isolated by capacitors, with substantial damping for the transformer and motor parts, and mechanical/electrical shielding throughout. Much is also made of the player's jitter-reduction circuitry: it's a proprietary circuit that won't react to modulation, and it's similar to clocking... but isn't. Beyond that, no one's telling.

The player's remote control is satisfyingly solid, housed in a custom-made casting. Layout could be better, though – the right buttons don't always fall to finger easily, and controls on the player's fascia are limited to 'play' and 'open/close'.



Output socketry features balanced and unbalanced analogue connections, with AES/EBU, coaxial and optical Toslink for digital hook-up. For best results, hook directly to a power amp via the balanced outputs use the player's highly-specified digital volume control to adjust loudness.

## SOUND QUALITY

Listening began with the CD1S hooked up to a Densen B-200 preamp, with a pair of B-300 power amps driving Wilson

**“This unit needs four to five weeks of break-in time,’ says a warning note packed in with the player. Gulp!”**

benesch ACT Two speakers. All electronics were sited on Mana supports.

Initial results were pleasing, if not riveting. Its sound was smooth and supple, with good weight to the bass and no sign of ‘digital’ harshness. But it was quite soft and two-dimensional for a player with such a hefty price tag.

Thing is, it had only been powered up for about 24 hours prior to my first listen, and it turns out to need rather longer: ‘This unit needs four to five weeks of break-in time,’ says a warning note packed in with the player. Gulp! Thankfully, its UK distributor says about five days should be sufficient for serious listening, so I let the

player lie for a while, returning a few days later.

From the first few bars of Thievery Corporation's *2001 Spliff Odyssey*, things were looking up. The sound was more solid, with crisp beats, spacious ambience and a better defined soundstage. Alongside the rest of the system, the CD1S showed the impressive frequency range this disc can deliver – light, airy ambience and deep, burrowing bass. From there, My Bloody Valentine's *Loveless* showed it has guts, Portishead's *Dummy* displayed its talent with an expressive female vocal and Liszt's *Waldehrauschen* conveyed its ability to play rapid piano notes in a natural and unfussy manner, without blurring.

But I still wasn't being thrilled. I hooked up Wadia's excellent £3,000 W830 CD player for a comparison and my initial feeling was in favour of the American machine. It sounded more compelling with greater snap and drive, but the more I listened, the more I came to appreciate what the Advantage was doing.

What it lacks in dynamics alongside the talented Wadia it makes up for in other ways – slightly more even in the bass, a touch cleaner in the treble and more coherent in the midband. Its charms are of real significance; it's just not as obvious in the way it goes about things.

For example, on the first play, Paul Weller's track *Stanley Road* sounded more rhythmic and engaging on the Wadia. But repeated plays highlighted the depth of the Advantage's ability, picking out subtle

○ The Swedish Advantage, more useful in the listening room than on court.

detail more clearly. Dual-layer piano riffs were better defined, cymbals cleaner and lead guitar a touch more ‘in balance’. Impressive stuff.

As the test continued, I moved from the Densen amp to Copland's valve-based CTA 402 and my regard for the CD1S remained, its sound melding with the Swedish amp's ‘valvey’ flavour. I switched back to the Densen, this time by-passing the preamp and hooking directly to the power amp, using the player's variable output to adjust volume. The improvement was marked.

It's a shame I was unable to hear the player with fully balanced connection – I couldn't get hold of a suitably equipped amp in time. But I've got one coming next week – a real heavyweight from Plinius. I can't wait.

## CONCLUSION

The CD1S is a top-notch CD player. Its charms are subtle, but give it time – and before long you'll find it irresistible.

## VERDICT

SOUND	★★★★★
BUILD	★★★★☆
VALUE	★★★★☆
PRICE	£3,995.00

■ A CD player of some stature. What it lacks in dynamics it makes up for in subtlety and flow.

■ ONE YEAR GUARANTEE

☎ Zentek Music (01892) 539595

"Let no one **IMAGINE** that in  
owning a recording he has the  
**music.**"

John Cage, 1961



### The new Naim CDS

Because ultimately, if you  
don't own the right  
playback equipment, you'll  
never hear the real sound.



naim **audio**. World Class Hi-Fi

[www.naim-audio.com](http://www.naim-audio.com)  
+44 1722 332266

# VALVE Values

**Have you heard? Valves are back in vogue (again). Tim Bowers tests the CTA 402, the latest valve amp from Copland.**

I'm all aglow. This month I've got a strong case of the valves coursing through my system; if the complete tube-based set-up tested on p12-13 isn't enough, here's a new valve amp from Swedish electronics specialists Copland. And it's really rather good.

If you still doubt the viability of valves in the modern era, perched as we are on the cusp of an all-digital millennium, give this a listen and prepare to eat your preconceptions. You see, it's all in the music.

Transistor designs banished the 'ancient' art of valve amplification to a specialist niche long ago, but there's still an unmistakable quality to the way a valve thoroughbred presents the music you feed it.

This is a hefty example of the breed, standing 17.3cm tall and weighing in at 23kg. Its innards are encased in a steel housing, fronted with a silver alloy plate from which five identically-sized knobs protrude.

Copland likes these knobs – they even feature on its CD players – and although they contribute to a smart house style, they're a bit confusing at first – you'll find yourself constantly squinting at the tiny print that states each one's function... and all you wanted was the volume control!

The amp's designers have made a conscious effort to create a valve-based model with broad appeal, and it shows under the hood. It's not a single-ended triode design, often considered the best by the traditionalists, instead using two EL34 pentode valves per channel, favoured for practicality and power.



The output stage features high-bias ultra-linear (push-pull) operation, which runs very close to class-A but generates less heat and produces more power, so Copland reckons it gives the best of both tube worlds.

The 402 replaces the ten-year-old 401 in the company's portfolio, and is more of a redesign than a mildly rehashed upgrade. Power has been upped from 26 to 35 Watts by raising capacitor size and increasing

**"It's got an excellent on-board phono stage – a few spins of my trusty Gyrodec with a Reson cartridge proved its worth."**

power supply voltage to the output valves, while two double triodes in the output stage (in place of one) serve to raise gain.

Circuit layout has also been refined, the moving magnet phono stage improved and full remote control is now supplied – although the remote's receptive microprocessor can be entirely switched out, leaving only the audio circuit active for optimum performance.

Even putting the remote aside, this amp

is considerably less 'hair shirt' than your average, traditional valve design. There are five source inputs, including that phono stage, a tape loop and monitor switch, an accurate balance control and a choice of 4 Ohm or 8 Ohm outputs to your speakers.

It's less fussy in the speaker department than many valve amps, with the relatively high current output and alleged delivery down to 2.5 Ohms allowing it to drive tricky-ish loads without great difficulty.

## SOUND QUALITY

Subjective testing of the 402 took place over several days, with a variety of equipment hooked through its circuits. As sources, I began with two very fine CD players – Wadia's 830 and the Advantage CD1 (under test in this very issue).

At the other end I used three pairs of speakers: ProAc's standmounting Studio 100s, Mordaunt-Short's floorstanding Performance 860s and Wilson benesch's towering ACT Twos, a highly revealing speaker which continues to be an excellent tool for review.

Some might hear the Copland's sound as falling awkwardly between two stools; the manufacturer would prefer to describe it as a useful qualitative hybrid of valve and solid state traits, and I'm inclined to agree.

It doesn't supply the same honeyed flow and oceanic soundstaging of a top single-ended triode design, but it does convey the inherent musicality, smoothness and texture.

What's more, it does so while minimising some of the typical sonic drawbacks of a valve amp: bass is comparatively taut and

**⚠ Beware the tiny-print labelling – it's made to make your eyes water...**

well-extended, and music is conveyed with fine energy and ambience. For me, high calibre, solid state amps remain the best all-rounders for my varied music collection, as adept at kicking out the dance rhythms as conveying a whisper of solo violin. But I find much to admire in valve-based sound, and the Copland delivers an alluring mix.

Compared on-test with Densen's capable B-200/B-300 solid state pre-power partnership (£1,800), the Densen wins in the bass and rhythm departments, but the Copland is cleaner and more coherent, accompanied by a comparatively twinkle-toed vibrancy in the midrange.

And it's got an excellent on-board phono stage to boot – a few spins of my trusty Michell Gyrodec with a Reson Recca MM cartridge proved its worth later in the test.

## CONCLUSION

This a distinctive product: a valve amp flexible in both facilities and sound. Give it a listen, even if you're a valve sceptic. It might just get you glowing.

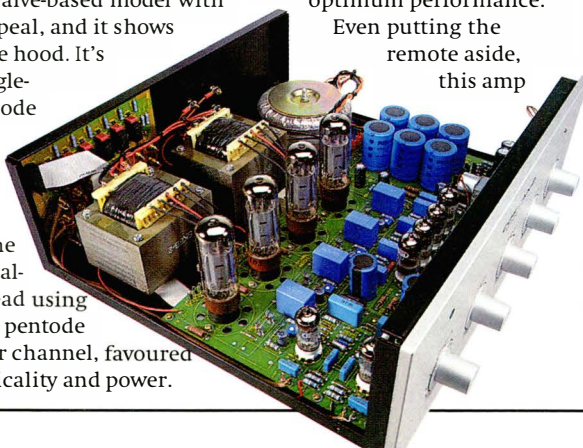
## VERDICT

<b>SOUND</b>	★★★★☆
<b>BUILD</b>	★★★★★
<b>VALUE</b>	★★★★☆
<b>PRICE</b>	<b>£1,698.00</b>

Fully conveys musicality and texture while minimising some of the typical drawbacks of a valve amp.

THREE YEAR GUARANTEE (THREE MONTHS FOR THE VALVES)

Absolute Sounds Ltd (0181) 971 3909



# DITHER Ye Not

Does Rotel's new heavyweight CD player pack much of a punch? **Paul Miller** finds out.

**H**i-Fi Choice issue 184 paid witness to Rotel re-establishing itself as major force in the CD market with its £350 RCD-971 player. Not content with peppering the opposition, Rotel has unveiled its biggest gun yet – the £750 RCD-991 – with the obvious intent of landing a musical shell among the affordable 'high end' elite. And, as we'll discover, this heavyweight has an unusual addition to its armoury of features.

The RCD-991's imposing architecture is new to these shores, but will be familiar to German and US audiophiles who experienced its lookalike predecessor, the RCD-990. As before, the company has provided both single-ended (phono) and balanced (XLR) analogue output options with a switchable digital output should you wish to use an external DAC, CD-R or MD recorder, for example.

A comprehensive display and track calendar sits above the CD drawer while all functions – save for track skip, play and pause – are relocated onto the RR-D93 remote handset. Here you'll find direct track access along with the usual random, program and repeat play modes.

Alongside the main display is another, single-digit display which has the distinct appearance of being 'tacked-on' afterwards. This indicates the level of digital dither, selected from the front panel and applied during playback (see box).

## UNDER THE BONNET

The RCD-991 marks a state-of-the-art implementation of Burr-Brown's 20-bit PCM63P DACs. Jitter is low at 210psec and completely free of low-rate, PSU-induced or noise-like jitter, which might otherwise

compromise its stereo imagery. Decoding for Pacific Micro-sonics' HDCD software is also provided as an integral part of the PMD-100 8x oversampling digital filter (see *Oasis*, HFC 182, for a more detailed explanation of HDCD).

This filter affords a superb rejection of digital images and ultrasonic noise (see figure one below), promising broad compatibility with a wide variety of amplifiers.

The highest grade version of these DACs, meanwhile, ensures very low distortion (just 0.0025 per cent at -30dBfs) with errors in low-level linearity below 1dB over a full 100dB dynamic range.

This really is about as good as it gets using existing 20-bit technology, while the analogue

**"This really is about as good as it gets using existing 20-bit technology, while the analogue output section is equally 'bullet-proof', even including the +6dB gain scaling required by HDCD."**

output section is equally 'bullet-proof', even including the +6dB gain scaling required by HDCD.

Lower-cost implementations of this filter (including the Rotel RCD-951 and RCD-971) will typically scale HDCD's extra headroom in the digital domain but this fails to optimise the dynamic range of the DAC with standard (non-HDCD) recordings.

Less well known is the fact that this HDCD filter may be operated with or without an external microprocessor. Implemented in the former manner, Rotel's engineers have accessed the PMD-100's internal dither circuit. Modes 1-6 employ increasing levels of an ultrasonic (30-80kHz) dither while mode 7 uses a low-amplitude dither with what's known as a triangular PDF (Probability Distribution Function). Please see the 'Dither' box for more details.

Rotel's RCD-991: gives you the full whack, plus a bit of a surprise extra.

## LISTENING TESTS

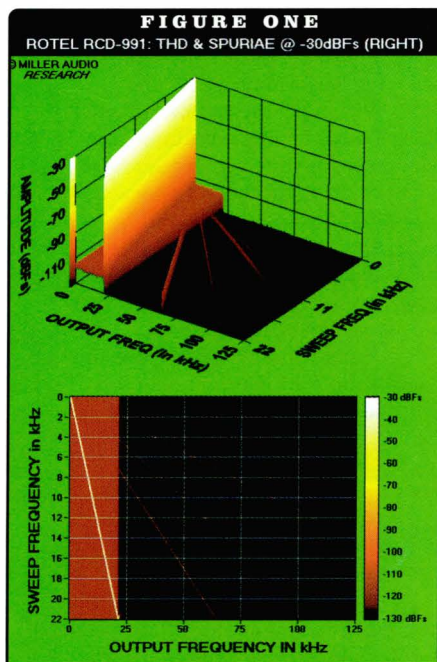
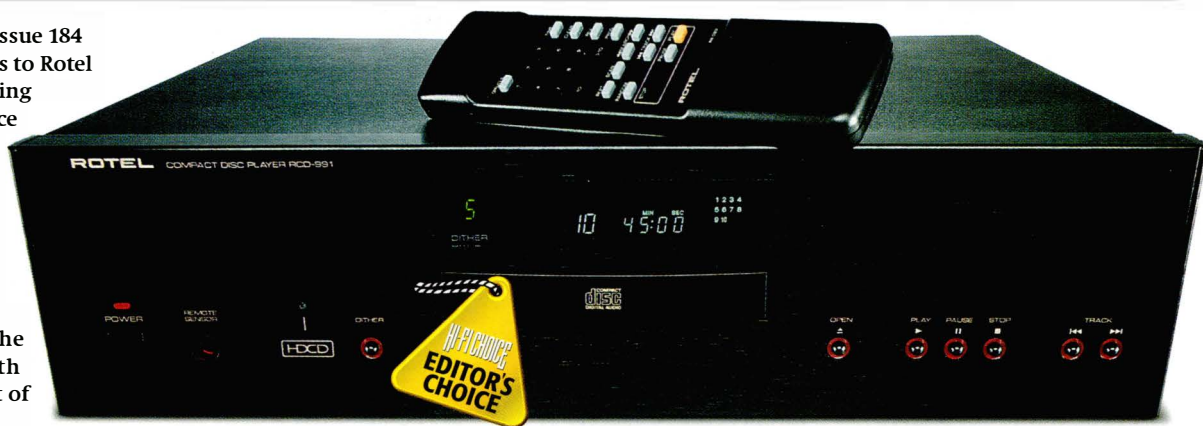
Our panellists' ears were warmed at the outset of our listening session by an extended turn from our reference Theta Data Basic/DSP Pro progeny combination before the RCD-991 – or player 'X' to our panel – was selected behind closed doors. As ever, my thanks go to our blind but diligent panellists: Roger Batchelor (Denon), Kevin Edwards (Talk Electronics) and Mark Hockey (Kenwood UK).

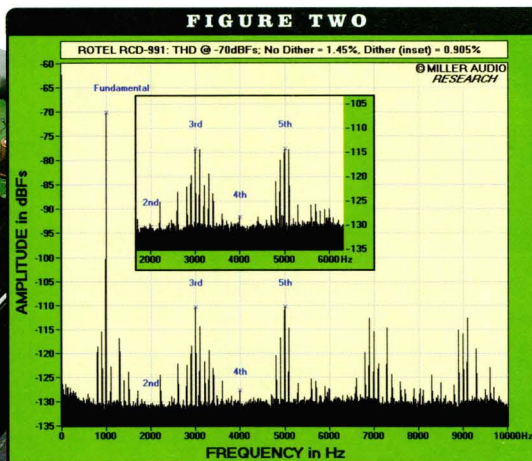
Initially, our listeners appreciated the warm but clean and incisive bass that provided a crisp foundation to the likes of Christy Moore's *Reel in the Flickering Light*.

But things proved a little less smooth and civilised through mid and treble, as Christy's natural sibilance was exaggerated, a lisp that was underscored by an unwelcome splash of percussion.

This coloration might not have dampened the jaunty and enjoyable storytelling atmosphere of the track as whole, but we would rather have not have listened 'through' this extra hardness. 'After all,' one listener said, 'this was a studio recording, not a folk-club PA system.'

In similar fashion, the player fairly rampaged through Whiskeytown's *Strangers Almanac*, the drummer attacking the drums in a fashion quite at odds with the softer 'padding' heard with our reference combination.





**“Exactly why the RCD-991 was not engineered with dither mode 4 as a ‘default’ is totally beyond me, particularly as the proof of the musical pudding is also clearly evident in the lab.”**

In the event, we really wished for something in between, not killing the music’s natural gusto but neither fraying our nerves. ‘It’s the difference between a vocalist singing his heart out rather than yelling into the microphone,’ mused one panellist.

To this end, repeat auditions with Pacific Microsonic’s dither options proved a godsend. Dither settings 1-3 provided a mild restraint of the RCD-991’s raunchy disposition.

Bill Morrissey’s *You’ll never get to Heaven* sounded marvellously open and expressive, the strong and confident bassline driving the big sound forward, even if the brass still betrayed a hint of extra aggression.

But it was dither setting 4 that transformed this player. Subtle textures that weren’t even hinted at with the Bill Morrissey track using dither setting 1, now filled the scene with added and realistic colour, from bass right the way through treble.

Drums sounded cleaner and more resonant, the double bass and snare drum more believable, just as his voice returned to its smoky norm,

tempered by a couple of shots of bourbon. The brass and percussion now recovered its lazy familiarity, achieving a mellow pace of its own rather than something forced.

Without drastically changing the overall presentation, the tonal balance and colour of the music was now simply so much easier on the ear, relaxed and natural sounding. With an unmistakable, unhurried ease infused into its performance, the RCD-991 was brought smartly in line with the Theta combination – ‘You’ve just added £1,000 on to its price tag,’ said one listener. All this by the simply introducing a soupçon of ‘digital noise’.

**VERDICT**

Just when we thought that Rotel’s RCD-991 might emerge

as an over-cooked version of its cheaper RCD-971 model, a careful exploration of its dither facility taught us otherwise.

In standard mode, the RCD-991 can possess a hint of roughness and hardness that’s almost perfectly ameliorated with dither engaged, restoring the sort of diction, clarity and subtlety that’s evidently comparable with the costliest CD references.

With the correct dither engaged, this CD player is clearly perfectly capable of an exceptional performance. So exactly why the RCD-991 was not engineered with dither mode 4 as a ‘default’ is totally beyond me, particularly when the proof of the musical pudding is also clearly evident in the lab.

My advice? Just make sure that the extra little window reads ‘4’ before you reach to press ‘play’!

**DITHERING ABOUT DIGITAL**

In *Oasis*, HFC 187, we looked at how analogue music is first sampled and then quantised into a series of 16-bit numbers, or ‘words’. With 16 bits of resolution at its disposal, the CD format describes the level of one sample after another (each musical sample is like a snapshot in time) using one of 65,536 (2<sup>16</sup>) binary numbers.

This seems like a lot of numbers, but the full range is only available for the loudest musical sounds. Quieter sequences have a progressively smaller batch of these numbers to call upon, so their precise level is less accurately described. This ‘guesstimation’ leads to what are called quantisation errors and explains why distortion increases with quieter rather than louder sounds in (linear PCM) digital audio.

The lower the signal level, the greater is the impact of these errors until they are no longer random but generate grim, odd-order distortion harmonics of the signal itself. Digital dither, a ‘mathematical noise’, is used to ‘confuse’ these errors once more and trade a reduction in the appearance of the distortion harmonics for an equivalent increase in background hiss. Because the hiss or noise is

spread over a wider area than a single distortion harmonic, its effect is far less obnoxious. All this is achieved within Pacific Microsonic’s PMD-100 digital filter.

In practice, the PMD-100’s ‘Mode 7’ (low-amplitude Triangular PDF) dither is better suited to life with bitstream-style converters and has little or no effect on the RCD-991’s performance. Instead, errors in its multi-bit PCM63P converters are more readily linearised by the weighted ultrasonic dither modes 1-6.

The middle setting, mode 4, offers a reduction in distortion of about 4-5dB at -60dBFS to -80dBFS. Figure two (above) shows this by the reduction in amplitude (height) of odd-order (3rd, 5th) distortion harmonics at low signal levels when dither is applied (inset graph). For clarity, the 2nd, 3rd, 4th and 5th distortion harmonics are identified by blue markers.

Interestingly, because Pacific Microsonic introduces its own high-frequency dither during HDCD encoding, it’s non-HDCD software that really benefits from this ingenious facility.

**VERDICT**

<b>SOUND</b>	★★★★★
<b>BUILD</b>	★★★★☆
<b>VALUE</b>	★★★★★
<b>PRICE</b>	<b>£750.00</b>

Rotel has a winner on its hands with the RCD-991, by taking advantage of the variable dither options in its filter it has produced a giant slaying player.

**TWO YEAR GUARANTEE**

Gamepath (01908) 317707



# SUPER TEST

## EQUIPMENT SUPPORTS

Lee Dunkley looks at ten racks that could be considered a significant component upgrade.

### THE CAST LIST

Aavik Furniture A4	£350.00	p41
Apollo Soprano	£275.00	p41
Atacama Europa	£239.99	p43
Audiophile Furn. Base	£615.00	p43
Avid Isosshelf	£1,100.00	p45
Elemental Isotube X4	£849.00	p45
Projekt Furniture A4	£214.95	p46
Sound Organisation Z545	£160.00	p46
Soundstyle Radius SR100	£280.00	p47
Standesign Design 4	£189.90	p47

**H**i-Fi racks prefer to be called 'equipment supports' in audiophile circles. But whatever you call them they're just somewhere to store your collection of hi-fi components in an orderly and attractive manner, nestling unobtrusively in your living room – right?

That's probably the opinion of the uninitiated, to whom the thought of spending hard-earned cash on a flashy equipment support will, at the very least, cause raised eyebrows. It might even be perceived as 'showing off'. To make matters worse, showing off your tastes in hi-fi furniture is, sadly, unlikely to impress your

peers. What could possibly be the point? The point is isolation.

I'm fairly new to the subjective differences between equipment supports, and have approached this Super Test with a reasonable amount of scepticism. Until very recently, for instance, I had been content to stack components on top of one another supported by a reasonably cheap, but robust, Ikea shelving unit. Sound familiar? Of course what you mount your hi-fi system on isn't of any great importance – unless you're interested in getting the best sound out of it.

A hi-fi system will work whether it's sitting on a carpet with components piled on top of one another or on a cheap coffee table, although you're unlikely to be getting the best sound quality out of your kit. Along with speaker cables, interconnects and speaker stands, dedicated hi-fi furniture is acknowledged as being one of those vital ingredients in achieving the best sound from your system (although furniture is apparently considered a derogatory term by true devotees).

The idea behind these isolation system products is that hi-fi equipment is extremely sensitive to vibration. Minute vibrations can interfere with electronic components, making the error correction circuits on a compact disc player, for example, work harder, subsequently degrading the sound quality.

It can be just a tiny amount of movement, generated by your loudspeakers or cars passing outside. Even vibrations generated by a component's transformer can have a harmful effect on the resulting sound quality.

Ironically, your equipment generates most of these vibrations in the first place. So in effect, a



**“Ironically, your system generates most of the harmful vibrations. So in effect, a good stand will protect your hi-fi from itself.”**

good equipment support stand will protect your hi-fi from itself.

You might think all support stands would give the same result.

But just as they all carry their own unique styling, they also have their own sonic characteristics. After installing a good support and resting your system on it you should expect to hear qualities like extended treble, improved stereo focus and reduced muddle in the midrange, plus deeper, faster bass. There should be a greater sense of presence, image solidity and three dimensionality, but without noticeable emphasis on any specific part of the audio band. Ideally, the listening experience will be more vivid, entertaining and, above all, real.

Ten support stands feature in this Super Test coming from some respected names as well as a few more unfamiliar ones. Prices start from a very affordable £160 ranging up to a serious £1,100. And they're all different.

### HINTS & TIPS



**SET UP:** It pays huge dividends to make sure

your equipment support is level and tightly bolted together. Use the feet or spikes and a spirit level to make the rack level in both front/rear and side to side respects. Tighten all nuts and bolts using spanners rather than pliers, but in the case of wooden stands be careful not to over-tighten as this can loosen threaded inserts.

**CABLE ROUTING:** It pays to keep mains power cables away from signal cables, whether they be interconnects or speaker leads. If the rack has its own cable tidy system use that for the signal cables and clip mains cables away from the cable tidy using plastic ties. If there's no tidy system clip mains cables to one leg of the stand and the signal leads to another.

**EQUIPMENT PRIORITIES:** There are no hard and fast rules about what goes where, but components that run hot, like amplifiers, should be placed above cooler items.

### HOW THE TESTS WERE DONE

**T**he ten equipment supports stands featured in this test were subjected to both quick-fire and longer term comparisons. Each stand was used to support a NAD S500 CD player accompanied by either Densen Beat B-200/Beat B-300 or ECA Vista/Lectern pre/power amp combinations, PMC TB1 and Audio Note AN-J loudspeakers were employed and connected via Kimber Kables. A range of music, including REM, Mozart's *Piano Sonata*, Weber's *Clarinet Quintet* and the Paula Cole album *This Fire* was used to assess each support's potential.



# AAVIK Furniture A4

**D**enmark is a big producer of hi-fi equipment, with a strong export market in the UK led by the likes of Jamo and Dynaudio. The latest Dane to find its way to these shores is Aavik. A relative newcomer, the brand makes equipment support stands in single, double and triple-width designs. If the trend towards Scandinavian-inspired home

decor is your thing, the Aavik A4 with its light-wood and aluminium styling is bound to fit in. The stand looks like a conventional modular design but is in fact secured by three tension rods clamping the shelves together. Aavik says in the event of an additional shelf being required it will supply replacement rods to the new length.

A three-legged design, each shelf here is supported by aluminium spacers, two to the front and a third larger, cylindrical spacer at the rear which acts as a conduit for hiding unattractive interconnects or mains cables. Feeding them through can prove rather awkward, though.

Aesthetically, the design is modern, fresh and pleasing with each shelf beautifully sculpted in a tapered design with a smooth, rounded back. Its lines are clean and smooth, the 21.5cm shelf spacing provides plenty



**“As you’d hope from a product that looks this good, it sounds good, too. Tonally, the presentation is well balanced, providing a full and open soundstage.”**

of space, giving even the bulkiest of power amps room to breathe.

The A4 is available in several real wood veneer finishes, and there is a cheaper B4 version available in a black lacquered finish. Assembly is straightforward and intuitive, although some instructions are provided should the task prove challenging.

### SOUND QUALITY

As you’d hope from a product that looks this good, it sounds good, too. Tonally, the presentation is well balanced, providing a full and open soundstage. Bass is tight and authoritative, although occasionally I felt the presentation had a tendency to sound a bit muddled and confusing on the

more up-tempo tracks. The scale of the classical tracks was well portrayed revealing the individual instruments characteristics and the ambience of the recording. Treble was smooth if a bit recessed and perhaps lacked some detail at higher frequencies, and there was a slight forwardness with some material. **LD**

### VERDICT

<b>SOUND</b>	★★★★☆
<b>BUILD</b>	★★★★★
<b>VALUE</b>	★★★★☆
<b>PRICE</b>	<b>£350.00</b>

**A mid-priced, stylish support stand that won't break the bank – or your back when lifting it in to place. Sound quality lives up to its great looks but falls slightly short of the best on test here.**

### TWO YEAR GUARANTEE

✉ CSE, Unit 9, Centre Park Holdings, The Airfield, Tockwith, York YO5 8QF  
☎ (01423) 359054

### SPECIFICATIONS

■ Overall height (inc. floor spikes)	80.5cm
■ Usable shelf height	21.5cm
■ Usable shelf width	47cm
■ Shelf Material	Wood veneered MDF

# APOLLO Soprano

**Y**ou might think the price tag for a product with such a ‘high’ name would be equally as grand, but you’d be wrong. This four-shelf unit comes in at well under £300. The name might also conjure images of stylish Italian design. Wrong again.

At this competitive price, the Soprano equipment support stand

doesn’t exactly sing out to you with its looks alone.

A classic modular design, the Soprano has 6mm thick smoked glass shelving supported by real wood legs. Additional shelves can be purchased for the inevitable expansion of your hi-fi system and simply built on to the existing unit. The shelf modules are connected

by passing rods through holes in the four corners of the glass. A plastic clamp holds the glass in position while screwing the leg sections into the rods sandwiches the glass shelf and gives the stand its rigidity. The spacing between the shelves gives about 18.5cm of ‘headroom’.

### SOUND QUALITY

The Apollo support exhibited satisfactory

**“The Soprano is a capable stand with a distinctive sound that might well suit some tastes. But it’s not going to get up and grab you.”**

characteristics musically. The REM track sounded spacious and atmospheric but lacked a certain precision in its presentation.

Similar characteristics were exhibited with the Mozart, in which a slightly uninformative presentation failed to reveal the recording’s full potential, mainly because of its lack of high frequency detail. The Paula Cole track displayed an almost new spatial dimensionality to its sound and – dare I say it – was a little phasey with a relaxed quality about its presentation that was unfamiliar to me.

The Soprano is a capable stand with a distinctive sound that might well suit some tastes. But it’s not

going to get up and grab you – either for its looks or its sound. In this extremely competitive mid-price market it doesn’t quite match some of the best on test.

Its sound is good, but might make you see things a little differently with revealing equipment. **LD**

### VERDICT

<b>SOUND</b>	★★★★☆
<b>BUILD</b>	★★★★☆
<b>VALUE</b>	★★★★☆
<b>PRICE</b>	<b>£275.00</b>

**Average looks and uninspiring sonic performance don't bring this stand out from the crowd. At this price point there are better sounding equipment supports in this group.**

### THREE YEAR GUARANTEE

✉ Apollo Hi-Fi Furniture, Zenith Crown Ltd, Tipton Road, Dudley, West Midlands DY1 4SQ  
☎ (0121) 520 5070

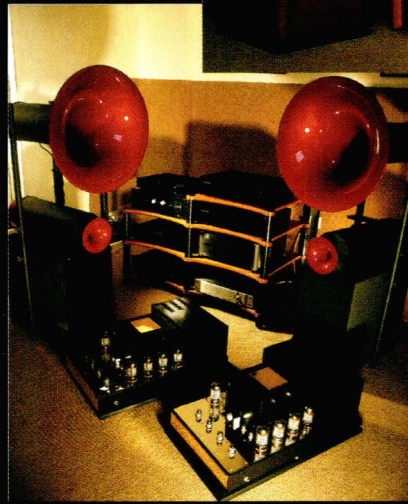
### SPECIFICATIONS

■ Overall height (inc. floor spikes)	68.5cm
■ Usable shelf height	18.5cm
■ Usable shelf width	45.5cm
■ Shelf Material	Toughened smoked glass





# Sounds of Music



- ◆ The best range of Hi Fi separates anywhere ◆
- ◆ 1 months home trial exchange system ◆
- ◆ Free delivery and installation ◆
- ◆ 6 demonstration rooms and easy parking ◆
- ◆ Interest free credit & most credit cards ◆



**FOR SERVICE AND ADVICE - WE CAN'T BE BEATEN !**

**Agencies include:**

Avantgarde, Argento, Audio Synthesis, Advantage, Audio Physics, Apollo, Audion, Audio Note, Audio Research, Audio Analogue, Anthem, Altis, AVI, ATC, Alon, Acoustic Energy, Atacama, Artemis, BCD, Base, Balanced Audio Technology, Bow, Bose, Convergent Audio Technology, Chord, Copland, Cadence, Cable-Talk, Churchill, Copulare, Dunlavy, DAC, Eggleston-Works, Electrocompanient, Eikos, FM Acoustics, Genesis, Graham, Graff, Goertz, Goldring, Gershman, Hales, Harbeth, Helios, Hovland, Jamo, J M Labs, Koetsu, Krell, KEF, Klipsch, Lumley, Lyra, L.A.T, Lavardin, Musical Technology, MIT, Magnum, Magnum Dynalab, Micromega, Marantz, Martin Logan, Mitchell, Musical Fidelity, Neat, Nordost, Nottingham Analogue, Opera, Optimum, Ortofon, Orelle, Orchid, Osborn, Plinius, Promenade, PAD, Passlabs, Pro-ac, Pink Triangle, Primare, QED, Quad, Reference 3A, Rockport, Ruark, Rel, Roland, SME, Shure, Sequerra, Sennheiser, Sonic Link, Soundstyle, Sonic Frontiers, Sendor, Sonus-Faber, Stands Unique, Target, Trilogy, Tannoy, Totem, Talk, Transparent, Transfiguration, Triangle, Unison Research, VAC, Woodside, Wisdom, Wilson, Wilson Benesch, Wadia, XTC, XLO, YBA, Zingali.

10-12 Chapel Place, Tunbridge Wells, Kent TN1 1YQ  
 Tel: 01892 547003 / 616383 Fax: 01892 616517

# ATACAMA Europa

This range of equipment stands is available in three, four or five-shelf varieties for hi-fi supports and two or three-shelf options for its A/V supports. An attractive design, the Europa

picks up on the prevailing trend for combining natural and high-tech materials. It is styled with fine wood-veneered shelving and aluminium sheen-finished spacers – our sample came in an oak finish.

Assembling the unit couldn't have been easier. Steel thread-rod run the height of the unit and screw directly to the underside of the top shelf – the unit is assembled upside-down. With aluminium spacers sandwiched between each shelf, the unit is clamped together by finally screwing on the steel feet at the base of the unit.

Despite its fairly substantial looks and considerable weight the table wasn't exactly rigid – even after checking for tightness.

The sample supplied for our test came supplied with a 15cm spacing for two of the shelves and a larger, 20cm spacing for the bottom shelf to accommodate larger components.

### SOUND QUALITY

This support stand seems to convey a warmer, more rounded sound no matter what hi-fi equipment you sit upon it. The REM track sounded stronger, with a more tuneful and solid bass giving an energetic but unforced portrayal. The scale of the piano and strings on the classical tracks sounded fuller and more rounded.

Perhaps occasionally the bass did tend to get a little muddy and bloated, but ultimately the stand has a rather endearing quality. If you need to tame an overly bright CD player this could well be the stand for the job. The Europa is a stylish performer with an agreeable sound – and great value at the price. **LD**



### VERDICT

<b>SOUND</b>	★★★★☆
<b>BUILD</b>	★★★★☆
<b>VALUE</b>	★★★★☆
<b>PRICE</b>	<b>£239.99</b>

Stylish looks with an agreeable full-bodied sound. A great stand at the price with the versatility for additional shelves plus an eight-shelf version.

#### ONE YEAR GUARANTEE

Atacama Audio Supports, Sambell Engineering Ltd, Winston Ave, Croft, Leicester LE9 3GQ.

(01455) 283251

### SPECIFICATIONS

Overall height (inc. floor spikes)	67cm
Usable shelf height	15cm and 20cm
Usable shelf width	48.6cm
Shelf Material	Wood veneered MDF

# AUDIOPHILE FURNITURE Base

This equipment support really stands out from the crowd. A bit of a space oddity, the three-legged Base is finished in matt black and wouldn't look out of place on the set of the original *Star Wars* movie – aboard the Death Star. Darth Vader could store his light sabre in

the cut-outs that line the back of the unit (although they are intended to be cable tidies)...

The Base is a modular design that can be expanded as your hi-fi gear grows. Three different shelf heights are available to take equipment up to 27cm, which should be sufficient for even the largest of power amps. Different widths are also available. Assembly is

simplicity itself – with the spacers screwing in to each shelf, you're up and running in no time at all.

The Base's patented vibration control Baseboards sit on top of each of the shelves. A recognised stand-alone product in their own right, the Baseboards come in a range of sizes.

This rather novel isolation system uses compliant beams supported by feet and bonded to the platform by a

**“Three different shelving heights are available to take equipment up to 27cm, which should be sufficient for even the largest of power amps.”**

elastomeric strip, the latter acts as a damper.

### SOUND QUALITY

Base equipment support and standalone Baseboards have been given some spectacular reviews in other quarters of the hi-fi press. At £615 this product comes in at the mid-price point in this group test, but is quite dear in the scheme of things. Having said that, the Base does indeed transform a system's sound and can be considered a significant upgrade.

In our listening test, it exhibited refined, natural detail in the treble which was particularly evident on REM's *Lotus*, giving the track a strident and unforced feel and greater intelligibility. Paula Cole's

*Tiger* came across with excellent bass and a great sense of pace.

Classical pieces appeared tactile and life-like, the delicate character of Mozart's *Piano Sonata* and the rawness of the clarinet on the Weber *Quintet* were revealed in full.

This superb-sounding support is clearly one of the best in this test group. **LD**



### VERDICT

<b>SOUND</b>	★★★★★
<b>BUILD</b>	★★★★★
<b>VALUE</b>	★★★★★
<b>PRICE</b>	<b>£615.00</b>

Rather pricey, with looks that won't suit all tastes. But for an earth-shattering upgrade to your hi-fi system, this one comes highly recommended.

#### NO QUIBBLE GUARANTEE

Audiophile Furniture Ltd, The Square, Forest Row, East Sussex RH18 5ES

(01342) 826262

### SPECIFICATIONS

Overall height (inc. floor spikes)	82cm
Usable shelf height	17.5cm
Usable shelf width	43cm
Shelf Material	MDF

London's premier **international**  
Hi-Fi and Home Cinema Show

# Hundreds and Thousands

of audio products at

THE  
**HI-FI SHOW**

**25-26 September 1999**  
Novotel London West, Hammersmith,  
1 Shortlands, London, UK  
Trade Only, 23-24th September

**PUBLIC OPENING HOURS**

Saturday 25th and Sunday 26th September  
1999, 10am-6pm. Public admission:  
£5.00, or £3.00 if booked in  
advance via the ticket hotline, but  
**FREE to visitors who have the**  
**FREE-ENTRY coupon carried in**  
**the October issue of Hi-Fi News**  
**& Record Review**  
(on sale Friday 3rd September)

**HOW TO GET TO THE SHOW**

The Novotel is served by  
Hammersmith tube Station  
(District, Piccadilly,  
Hammersmith & City lines)  
with frequent services to  
and from Central London.  
Buses serve  
Hammersmith from  
in and around  
Central London.



**Advanced Ticket Hotline**  
**0181-774 0790**

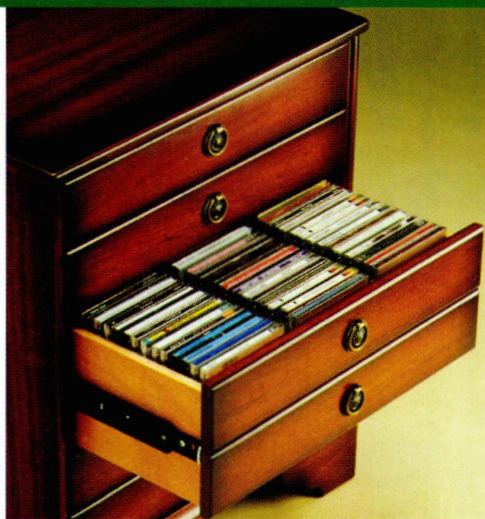
Admission **£5.00 on the door or £3.00 in advance**

**FOR FURTHER INFORMATION CONTACT:**

Janet Belton, Exhibitions Manager, The Hi-Fi Show,  
IPC Music & Sport, Link House, Dingwall Avenue,  
Croydon CR9 2TA, ENGLAND.

TEL: +44 (0) 181-774 0847 FAX: +44 (0) 181-781 1158

**COMPACT DISC STORAGE**



Say goodbye to dusty plastic racks, wobbly towers and unattractive open storage! We manufacture a quality cabinet range offering drawer storage for Compact Discs, Audio and Video cassettes in a variety of styles and wood finishes priced from **£315**, for a unit holding up to **270** discs, inclusive of delivery to your home. Larger sizes are available. For further details including a full colour brochure, please contact us at the address or telephone number (24 hrs) below.

**JOHN AUSTIN FURNITURE LTD.**

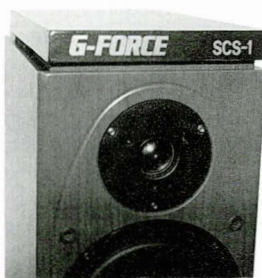
Greatworth Park, Banbury, Oxon OX17 2HB

Tel: **01295 760017** Fax: **01295 760177**

e-mail [jaustin@netcomuk.co.uk](mailto:jaustin@netcomuk.co.uk)

Visit our web site <http://www.uk-piano.org/jaf>

**OPTIMISE YOUR  
SPEAKER'S  
PERFORMANCE**



G-FORCE speaker clamps are engineered to bring out the best from your hi-fi, studio, or stage speakers giving them improved bass extension and pace, much better vocals with crisper treble.

*"powerful bass allied to clear, sweet treble and midband detail highly recommended"*

**True Audio**

**NOW AVAILABLE ON 90 day trial!**

Overall Size (mm)	Weight (kg) Each	Price (Per Pair)		Carriage (Per Pair)
180x110x40	6.25	£68.00	+	£7.50
240x150x30	8.48	£79.00	+	£8.50
290x170x30	11.61	£89.00	+	£9.50
450x250x25	22.06	£129.00	+	£12.00
Made to measure (non returnable)				
Max 450x250	-	£129.00	+	£7.50

**100% SATISFACTION GUARANTEE OR YOUR MONEY BACK**

MAKE CHEQUES PAYABLE TO:

G-FORCE UK, 11 CASTLE VIEW, TATTERSHALL, LINCS LN4 4JD.

PLEASE ALLOW 28 DAYS FOR DELIVERY.

Tel: 01526 344732 Fax: 01526 354949

**NOW ON THE WEB: [www.gforce-uk.co.uk](http://www.gforce-uk.co.uk) with online ordering!!**

## AVID Isoschelf

**A**vid, a Bedfordshire-based firm, is fairly new to the industry. Its Isoschelf stand is still in pre-production form, but sparked interest at the recent Belfast hi-fi show. That's hardly surprising – it's an impressive-looking beast employing a unique, if somewhat elaborate, isolation

control system. The Isoschelf is the only five-shelfer to figure here. Three of the five shelves employ an elaborate vibration isolating system which uses four springs mounted at the corners. The rigid top and bottom shelves are for self-suspended equipment. The suspended isolation shelves sit on

top of the springs, making them independent from the frame. The shelves also have lateral damping for stability.

Each of the springs is independently adjustable once the component has been placed on the shelf. The springs are also interchangeable, allowing for weightier components.

Each of the three suspended shelves is height adjustable along the brushed aluminium leg supports. Extra sprung

**“Finished in what Avid calls a scratch-resistant stone-finish resin coating, the unit looks substantial and is clearly aimed at the enthusiast.”**

shelves will be also available separately. Finished in what Avid calls a scratch-resistant stone-finish resin coating, the unit looks decidedly substantial and is clearly aimed at the enthusiast.

### SOUND QUALITY

This stand does indeed look the business, if a bit tweaky. Our sample arrived assembled, but it still took some time to set up and level things off once equipment was positioned on the shelves.

Sonically, the Isoschelf lived up to its impressive design and looks. Tonally even, it gave a stunning performance. Bass was fast and tight, carrying the music along with drive. The classical tracks appeared to have a greater depth

of scale and seemed more vivid, highlighting the recording's natural acoustical ambience and subtle drawing of breath.

On more rhythmic tracks there was a speedier and well controlled feel. If there really had to be a downside, I'd say that the treble seemed to lack clarity, sounding a touch recessed at times.

LD



### VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** £1,100.00

📖 **The most expensive support stand on test, with high-tech looks and enthusiast's design. A little fiddly to set up compared with most.**

#### ONE YEAR GUARANTEE

✉ Avid, 26 Canterbury Road, Flitwick, Bedfordshire MK45 1TZ  
☎ (01525) 717487

### SPECIFICATIONS

Overall height (inc. floor spikes)	87.5cm
Usable shelf height	Adjustable
Usable shelf width	48cm
Shelf Material	Resin-coated MDF

## ELEMENTAL AUDIO Isotube X4

**E**asily the heaviest unit on test, the Isotube X4 weighs in at 58kg with the glass shelves installed. Even with them removed the unit's still hefty and awkward to move. A four-shelf tubular support, the X4 comes in at £849. You can pay extra for the mass loading, increasing the

weight to 66kg, and then some more for the Reference upgrade which appeared in *HFC* 181.

Manufactured from thick-walled steel and TIG-welded for rigidity, Elemental claims this design produces excellent standing-wave dispersion characteristics.

The Isotube X4 comes in a range of finishes including gold, silver, pewter and bronze.

You can even choose a custom finish to match your home colour scheme. A four-legged all-in-one design, the 10mm thick toughened glass shelves sit on toughened spike isolation units made of hardened nickel plated steel.

The shelves are acoustically decoupled from the framework by bonded zinc/titanium inset discs.

Spacing between shelves is adequate for even the largest equipment with a usable shelf height of 19.5cm.

**“The Isotube X4 demonstrates just how much of a difference a good stand can make. For sheer articulation and detail the X4 is hard to beat.”**

### SOUND QUALITY

The Isotube X4 surpassed all others in this test for its sheer detail, articulation and musical involvement. It gave an outstanding performance of REM's *Lotus*, presenting tremendous separation of layers with sharp, focused imaging. Treble was clear and detailed without being overly metallic or glassy, as can often be the case. Bass sounded tight, with accurate timing carrying the music along. Classical music also came through well. The Weber piece, particularly, seemed more vivid and open, the stand breathing extra life into the recording.

To my mind, the Isotube X4 demonstrates just how much of a

difference a good equipment support stand can really make. For sheer articulation and detail the X4 is hard to beat. But then, it's one of the most expensive models on test at £849. This stand shows just what a good support system can do. Worth every penny as a serious upgrade if you want a detailed and revealing sound.

LD



### VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** £849.00

📖 **The heaviest equipment support stand on test with amazingly detailed and controlled sonic abilities.**

#### ONE YEAR WARRANTY

✉ Elemental Audio, Unit 4c, Highfield Industrial Estate, Camelford, Cornwall, PL32 9RA  
☎ (01840) 211045

### SPECIFICATIONS

Overall height (inc. floor spikes)	90cm
Usable shelf height	19.5cm
Usable shelf width	49cm
Shelf Material	10mm toughened glass

## PROJEKT FURNITURE A4

This cute little unit is the smallest of the ten stands in this test. Our sample was supplied in an oak veneer finish and looks more like a practical storage unit than a purpose-designed vibration isolating equipment support. Other attractive finishes are also available.

A four-shelf, modular design, the Projekt A4 stands at just 56cm

high and is likely to fit well in to almost any home environment. With individual shelf heights of just 15.5cm (although other shelf sizes and heights are available) this model is better suited to more conventional sized equipment.

The Projekt comes flat-packed but assembly is simple – the manufacturer says it purposefully left out assembly instructions to

**“The A4 will certainly tame an overly-bright CD player or pair of speakers. Bass is tuneful, if slightly bloated, presenting a fuller sound.”**

avoid confusion. But if you’ve ever assembled flat-pack furniture, you’ll have no trouble. A series of wooden end supports simply slot into place with locking screws and hey presto – you’re sorted.

### SOUND QUALITY

Compared with the others in this test, the Projekt A4 doesn’t particularly stand out for its looks or its sound quality. It is an extremely competent unit musically, but won’t exactly squeeze the last ounce of detail out of revealing hi-fi equipment.

A no-nonsense support stand, it has a relaxed, almost lacklustre sound. Treble is somewhat soft and lacks the detail that other stands in this group offered. This

shouldn’t be taken as criticism – the A4 will certainly tame an overly-bright CD player or pair of speakers. Bass is tuneful, if ever so slightly bloated, presenting a fuller and more rounded sound. The combination of these two characteristics gives a somewhat laid-back sound but one that’s still extremely enjoyable. **LD**



### VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** **£214.95**

**A cute support stand geared to conventional sized equipment that is likely to blend in to any home. While it isn't the most revealing support in the test, it looks elegant and performs well.**

#### NO FORMAL GUARANTEE

Project Furniture, Unit 7, Aber Park Industrial Estate, Aber Road, Flint, CH6 5EX  
(01352) 732233

### SPECIFICATIONS

Overall Height (inc. floor spikes)	56cm
Usable shelf height	15.5cm
Usable shelf width	48cm
Shelf Material	Veneered MDF

## SOUND ORGANISATION Z545

This is the most affordable support stand on test at £160. With its metallic framework and back-painted glass shelves, the Z545 has an ultra-modern, high-tech look, giving it a surprisingly pricey feel.

A compact and straightforward stand, the slim bent metal upright supports look like inverted Ts. It comes flat-packed and is probably the most fiddly of these supports to put together, requiring a substantial amount of dexterity in

holding the clamping plate while aligning the shelf supports with the screw holes. But if you enjoyed Meccano kits as a child you should have no major difficulties.

The side supports are pre-drilled to accommodate the aforementioned screws and clamping plate that hold the shelves securely in place and give the stand its rigidity. A rectangular tubular steel design, the shelf height spacing can be adjusted to suit your equipment needs. For our tests we chose a uniform

**“It doesn’t exactly produce oodles of detail but is a very likeable performer. Its musical presentation drives the music along with pace.”**

spread, giving a shelf height of 16.5cm each. As well as being the least expensive product on test it’s also the most slender, giving bulkier equipment a hemmed-in feel.

### SOUND QUALITY

The Z545 doesn’t exactly produce oodles of detail but is a very likeable performer. Its musical presentation, for the most part, drives the music along with pace and authority.

Treble comes across smoothly (a characteristic not typically associated with metal and glass component stands). The tight tuneful bass on the Paula Cole track gave the stand its endearing

quality while the Mozart and Weber displayed a subtle, almost delicate touch.

The Sound Organisation comes in at a bargain-basement price. With its high-tech looks and elegant design the Z545 is a good all-round performer only marginally beaten, in this group, by its rivals’ sonic performance. **LD**

### VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** **£160.00**

**Budget price and knock-out looks make this a great value stand. Sounds good, too.**

#### NO FORMAL GUARANTEE

Sound Organisation, 8 Greyfriars Road, Bury St Edmonds, Suffolk, IP32 7DX  
(01284) 701101

### SPECIFICATIONS

Overall height (inc. floor spikes)	73cm
Usable shelf height	16.5cm
Usable shelf width	46cm
Shelf Material	Steel tubular support with back-painted glass



## SOUNDSTYLE Radius SR100

The Radius SR100 has a sophisticated feel to it. With its chrome legs/shelf spacers, shiny black frame and blackened glass it wouldn't look out of place beside a black leather sofa in a trendy loft apartment.

But can style and sonic ability be bought together at an affordable price? Soundstyle has been in the game long enough to know

what people want – the Radius SR100 answers the question with its stylish looks and an extremely competitive £280 price.

The stand supplied for this test has an individual shelf height of about 15cm. However, the company has since announced that the SR100 has been modified and now features a bottom shelf height of 21.5cm. This provides

greater versatility for a larger piece of equipment with other shelf heights remaining the same.

Essentially a modular design, this support is straightforward to assemble. You first insert screw studs into the base at each corner of the rectangular tubular metal framework. The chrome spacers are



**“The SR100 hits the mark with its stylish looks as well as sound quality. Sonic performance demonstrates a fast and accurate bass.”**

then screwed on and the building process begins again. Black back-painted glass shelves rest on rubber bungs inserted into the topside of the cross supports, isolating the shelves from the frame.

### SOUND QUALITY

The SR100 hits the mark with its stylish looks as well as sound quality. Sonic performance demonstrates a fast and accurate bass that is both tight and tuneful. The Paula Cole track feels extremely natural and unforced, with instruments well separated in an impressively wide soundstage.

On classical tracks, the character and acoustic ambience of the recordings are both well preserved making the performance totally

engaging. Tonally it isn't quite as revealing or as detailed at high frequencies as some, but it's smooth and in many ways quite appealing.

Stylish and beautifully finished, the Soundstyle Radius SR100 is a rather sexy performer, handling the music with a high degree of competence and finesse. **LD**

### VERDICT

<b>SOUND</b>	★★★★☆
<b>BUILD</b>	★★★★★
<b>VALUE</b>	★★★★☆
<b>PRICE</b>	<b>£280.00</b>

Stylish looks and a great sounding equipment support stand. Only beaten here by more affordable models – well worth considering.

#### NO FORMAL GUARANTEE

Soundstyle, 8 Greyfriars Road, Bury St Edmonds, Suffolk, IP32 7DX  
(01284) 701101

### SPECIFICATIONS

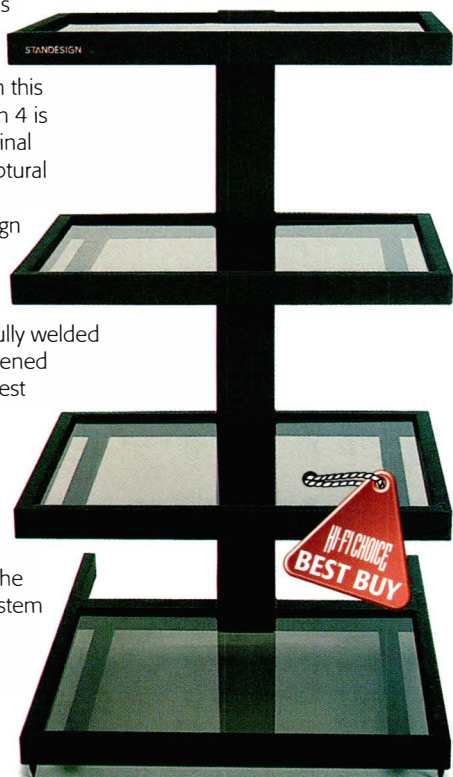
Overall height (inc. floor spikes)	63.5cm
Usable shelf height	15cm
Usable shelf width	49.5cm
Shelf Material	Steel tubular support with back-painted glass

## STANDESIGN Design 4

The Design 4 has a unique style that sets it apart from the rest of the crowd for a couple of rather obvious reasons. First, it has the greatest shelf height of any support in this test. Second, the Design 4 is styled with a sloping spinal column, giving it a sculptural appearance.

Assembling the Design 4 is completed in a matter of seconds straight from the box. An all-in-one, tubular, fully welded construction, the toughened smoked glass shelves rest on adjustably spiked cross-bars. The sample supplied for our tests also came with four wooden shelves finished in black ash. Like others in this test the Design 4 employs a system for tidying away those unsightly cables. The whole Design series is available in a number of specifications, all of which are finished

in an electrostatic, epoxy powder coating, stove-finished to make it hard-wearing.



**“Treble is defined but well balanced, presenting the listener with all the detail but without becoming overly harsh or splashy.”**

### SOUND QUALITY

The Standesign, for the most part, makes for extremely enjoyable listening and is transparent and well controlled.

With its tight, rhythmic bass, most tracks came across with pace and drive. Treble is clearly defined and well balanced, presenting the listener with the right amount of detail without becoming overly harsh or splashy.

REM's Lotus was the only track that gave slightly less favourable results, presenting a defocused image, while classical tracks seemed more open and spacious than on other equipment supports, appearing more forward in their presentation.

The Standesign Design 4 is a hi-fi grandstand and at less than £200 is well worth considering.

It might not quite match the sonic performance of the very best on test here, but its styling and value go to make it an extremely worthy stand. **LD**

### VERDICT

<b>SOUND</b>	★★★★☆
<b>BUILD</b>	★★★★★
<b>VALUE</b>	★★★★☆
<b>PRICE</b>	<b>£189.90</b>

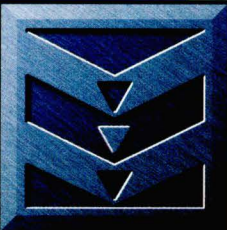
A unique design with good sonic performance. A great value all-in-one unit deserved of its Best Buy status. Cannot be expanded.

#### NO FORMAL GUARANTEE

Standesign (UK) Ltd, 5-6 Blackbrook Business Park, Blackbrook Road, Fareham, Hampshire, PO15 5DR  
(01329) 828202

### SPECIFICATIONS

Overall height (inc. floor spikes)	88.5cm
Usable shelf height	24cm
Usable shelf width	50.8cm
Shelf Material	Steel tubular support with toughened smoked glass or black ash shelves



# EQUIPMENT SUPPORTS CONCLUSIONS

It's difficult to draw too many conclusions about the contribution to hi-fi sound made by an equipment support stand.

If this test demonstrates anything, it's that performance is influenced by many variables including what hi-fi equipment is placed upon and where it is sited in a room.

This review has proved to be a considerable eye-opener for me as far as the complexities of system placement are concerned. Having started out as a bit of a sceptic, I'm now a convert to the sonic improvements a good equipment support stand can make to a hi-fi system.

**"Having started out as a bit of a sceptic, I'm now a convert to the sonic improvements a good equipment support stand can make to a system."**

Selecting the Best Buy and Recommended products has been a tough task and there are a number of very deserved winners. What it comes down to is sound quality and value for money. With this in mind, there are two worthy

Best Buys going to Audiophile Furniture and Standesign.

The Audiophile Furniture Base with its unusual styling and isolation control system is capable of transforming a system's sound. At this fairly substantial price point, the Base can be regarded as a significant hi-fi upgrade.

Meanwhile, the Standesign Design 4, at less than £200, is a superb performer. Its all-in-one design means it doesn't have any expansion capabilities, but its sonic performance is worthy of the status given here.

Recommended flags go to the Aavik Furniture A4, for its sonic performance and Scandinavian

good looks; the Atacama Europa for its stylish looks and full-bodied sound; Elemental Audio's Isotube X4, for its utterly revealing sound; and the Avid Isosshelf for its musical abilities and revolutionary vibration control system.

Choose any of those products and you're sure to breath new life into your system. It's also worth noting that all the equipment support stands submitted for this Super Test gave at least satisfactory performance – those that didn't receive a Best Buy or Recommended tag are only marginally out-performed by subtle differences. There's more to hi-fi racks than you think.

## THE BEST IN THE TEST



**AUDIOPHILE FURNITURE** Base  
Rather pricey, and its looks won't suit all tastes. But for an earth-shattering upgrade to your hi-fi system, the Base comes highly recommended.



**STANDESIGN** Design 4  
A unique design with good sonic performance, this stand is surpassed only by pricier models. Great value. All-in-one design means the unit can't be expanded.



**ATACAMA** Europa  
Stylish looks with an agreeable full-bodied sound. A great stand at the price with the versatility for additional shelves – plus an eight-shelf version.



**AAVIK** Furniture A4  
A mid-priced, stylish support that won't break the bank or your back when lifting it into place. Sound quality lives up to its good looks.



**AVID** Isosshelf –  
The most expensive support stand on test, with high-tech looks and enthusiast's design. May be fiddly to set up, though.



**ELEMENTAL AUDIO** Isotube X4  
The heaviest equipment support stand on test with amazingly detailed and controlled sonic abilities.

## EQUIPMENT SUPPORTS COMPARISON TABLE

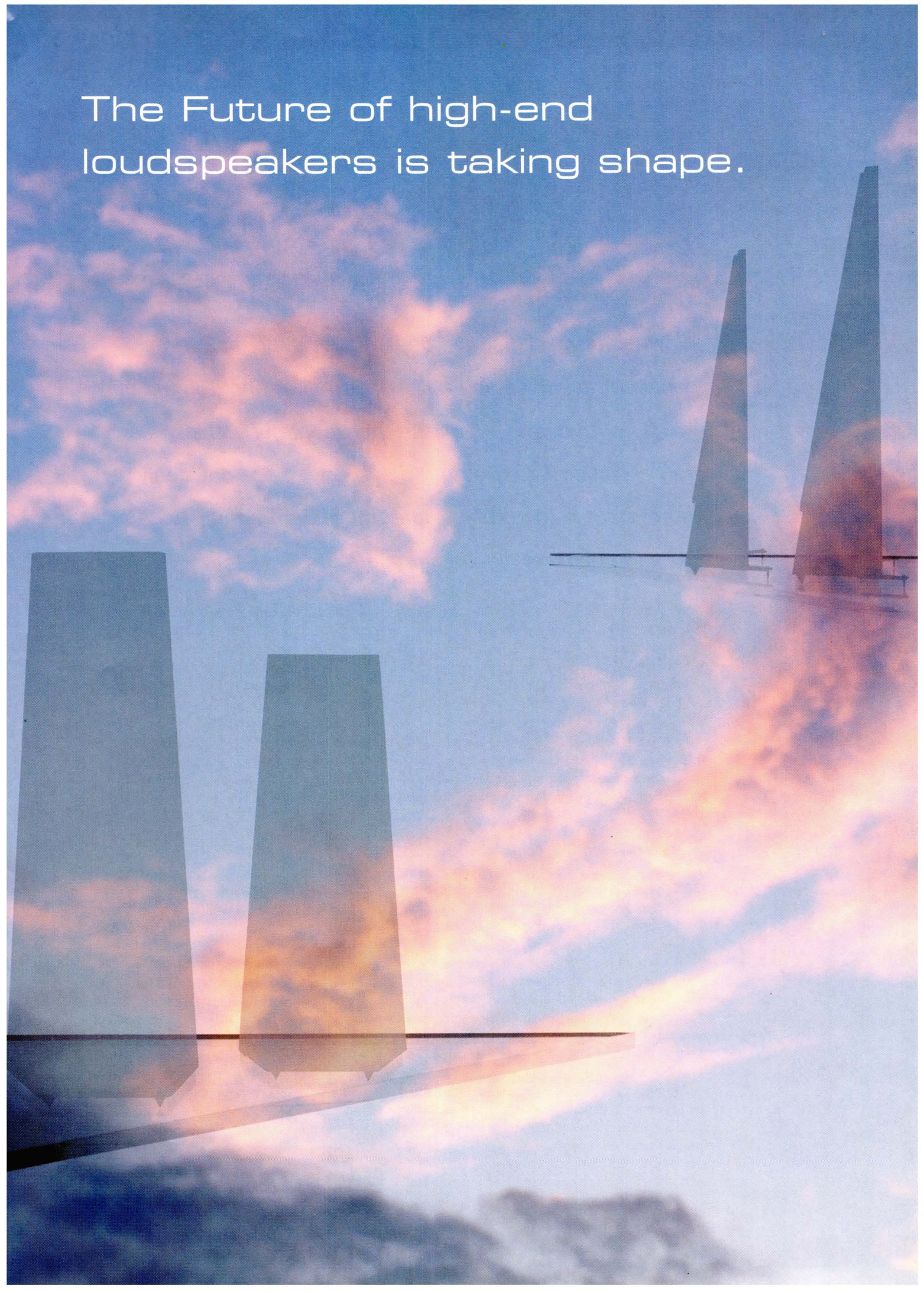
MAKE	AAVIK FURNITURE A4	APOLLO SOPRANO	ATACAMA EUROPA	AUDIOPHILE FURNITURE BASE	AVID ISOSHELF
PRICE	£350.00	£275.00	£239.99	£615.00	£1,100.00
SOUND	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
BUILD	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
VALUE	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
GUARANTEE	2 years	3 years	1 year	??	1 year
TOTAL HEIGHT(CM, INC. FLOOR SPIKES)	80.5	68.5	67	82	87.5
USABLE SHELF HEIGHT (CM)	21	18.5	15 (20 on bottom shelf)	17.5	adjustable
SHELF MATERIAL	wood-veneered MDF	toughened smoked glass	wood-veneered MDF	MDF	resin-coated MDF

## EQUIPMENT SUPPORTS COMPARISON TABLE

MAKE	ELEMENTAL AUDIO ISOTUBE X4	PROJEKT FURNITURE A4	SOUND ORGANISATION Z545	SOUNDSTYLE RADIUS SR100	STANDESIGN DESIGN 4
PRICE	£849.00	£214.95	£160.00	£280.00	£189.90
SOUND	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
BUILD	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
VALUE	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
GUARANTEE	1 year	no formal guarantee	no formal guarantee	no formal guarantee	no formal guarantee
TOTAL HEIGHT(CM, INC. FLOOR SPIKES)	90	56	73	63.5	88.5
USABLE SHELF HEIGHT	19.5	15.5	16.5	15	24
SHELF MATERIAL	10mm toughened glass	veneered MDF	tubular steel + back-painted glass	tubular steel + smoked glass or black ash	tubular steel + toughened back-painted glass



The Future of high-end  
loudspeakers is taking shape.



# Five Stars

Paul Messenger explains why you should visit an independent

*Why use a specialist hi-fi dealer? The short answer is because he knows one hell of a lot more about hi-fi than you do. And if you've gone to the trouble of picking up a specialist magazine on the subject, you're obviously interested in something rather more than a mini system from the nearest electrical superstore.*

You've probably bought this magazine for one of two reasons. You're looking for advice (presumably unbiased and good) on choosing and using your hi-fi system, and/or you're checking out the ads to decide where to go and buy it.

The independent specialist dealer doesn't know everything, and he doesn't know much about you, but if music's an important part of your life, he's the only guy around who's able (and hopefully willing) to help you choose the equipment which will give you the best long term satisfaction.

## **Power of the Press**

Dealers sometimes moan to me about the power of the press, and the disproportionate influence of its 'Best Buy' and multi-star ratings. Well, I've been in the press for twentysomething years, and still feel more ignorant than powerful.

The more I mess around with hi-fi gear, the more I become aware of our lack of real understanding of the subtleties involved, and the more I appreciate the importance of the dealer's skills and experience, in bringing together components so that the whole is greater than the sum of its parts.

We hacks get paid to write words, often about components in isolation, because individual product reviews are still the staple diet of the press. They can sometimes provide a useful guide to the way a product performs, but only under the particular circumstances in which the review was conducted.

The hi-fi reviewer attempts, with varying

degrees of success, to evaluate a particular component, and find something interesting (and hopefully positive) to say about it. That's about the end of it, and it's on to the next product.

The magazine prints the review, and that very process magically confers a measure of authority. Experienced hi-fi enthusiasts, who read reviews over a period of years and try out various products themselves, soon start to realise the limitations of that approach. Some reviews are better than others, but none can get to grips with the real heart of the problem - whether a given product will improve your musical satisfaction, in your system and your room.

## **The Role of the Dealer**

The dealer's role is very different, and potentially much more valuable. He has the chance to talk one-on-one. If he's good at his job, he'll use that opportunity to find out what you as an individual are looking (or listening) for.

His motivation is very different too. Sure he wants to make a sale. That's the lifeblood of any shop. But he also knows that if something he sells really does deliver long term satisfaction, there's a very good chance you'll come back again to see if he can repeat the trick some time in the future.

If you go into a shop and demand a particular CD player, on the basis that it got seven stars (out of five) in last month's magazines, the shop will probably simply take the line of least resistance and sell it to you. (Or switch-sell you to a similar price alternative, if he's fresh out of stock

# For Value

**specialist dealer if you are searching for real hi-fi satisfaction**

of that particular flavour-of-the-month.)

If you go in and say you're looking for a CD player, and want his advice on what to choose, things are liable to become more interesting. The onus is now on the dealer to show what he can do. His first task is to ask the right questions to try and get some idea of what you might be after.

Asking the questions is the easy bit. The real skill comes in using the information to come up with a shortlist of likely contenders, and then conducting a demonstration so that you have a real chance to play a central role in the decision making process.

Putting together a successful hi-fi system might not be as difficult as it was twenty or thirty

*"If music is an essential ingredient in your daily diet, you owe it to yourself to become a member of the discriminating minority."*

years ago, but it's just as easy to make a mess of things. Put the 'wrong' combination of components together and it'll still sound a lot better than any cute little mini system package. It might even rate a five star review. But it won't match the potential of a carefully balanced and properly installed system, and it certainly won't cater for your own particular preferences and personality.

We British are notoriously indiscriminating consumers, at a mass market level at least. The majority of the population don't even bother to drive a car they're thinking of buying, never mind take the trouble to listen to hi-fi equipment.

The majority will therefore end up with hyperstore mediocrity, and hi-fi that's about as tasty as supermarket bread. But if music is an essential ingredient in your daily diet, you owe it to yourself to become a member of the discriminating minority.

You know full well that your music collection is as individual as your wardrobe, and just as

precious too, so it's worth taking the time and trouble to search out the dealer and equipment that will make that collection come alive, and give you a new buzz every time you play your favourite discs.

The independent specialist may not beat the chain store on price, but he continues to thrive in a hostile environment because real hi-fi is so much more than a matter of price. The people who work in these shops are themselves enthusiasts, often with many years of experience in meeting customer's needs, and the very necessary expertise to ensure that the whole thing is properly set up to deliver the best results.

The better the hi-fi, the more important it is to get the fine details right at the installation end of things, but even the least expensive equipment can be made to sound a whole lot better if good care is taken over the fine details - the support furniture, the cabling, the positioning of speakers and so on.

Without expert assistance even high class hi-fi can give mediocre results. With it you'll stand a very good chance of ending up with something rather more than a consumer durable - something which will be a source of considerable pleasure and genuine emotional satisfaction for decades to come.

***I agreed to write this signed piece, irrespective of the specific sponsors, because I believe the independent specialist dealer plays a vital role in giving customers long term hi-fi satisfaction.***

***"The views and opinions expressed here are my own and not necessarily those of Hi-Fi Choice".***

**Paul Messenger**

*The specialist Dealers listed here are professional and enthusiastic. Give your nearest a ring for a demonstration.*

## STAR QUALITIES

value for money	★★★★★★
service	★★★★★★
facilities	★★★★★★
verdict	★★★★★★

### LONDON

#### **N1 GRAHAMS HI-FI**

190a New North Road  
0171 226 5500

#### **SW11 ORANGES & LEMONS**

61/63 Webbs Road, Battersea  
0171 924 2040

#### **W4 MARTIN-KLEISER Ltd**

109 Chiswick High Road  
0181 400 5555

### SOUTH

#### **Ashford, Kent**

#### **SOUNDCRAFT HI-FI**

40 High Street  
01233 624441

#### **Chelmsford RAYLEIGH HI-FI**

216 Moulsham Street  
01245 265245

#### **East Grinstead**

#### **AUDIO DESIGNS**

26 High Street  
01342 314569

#### **Kingston-upon-Thames**

#### **INFIDELITY**

9 High Street Hampton Wick  
0181 943 3530

#### **Lakeside Retail Park**

#### **RAYLEIGH HI-FI**

Dansk International Furniture World  
01708 680551

#### **Rayleigh, Essex**

#### **RAYLEIGH HI-FI**

44a High Street  
01268 779762

#### **Southend-on-Sea**

#### **RAYLEIGH HI-FI**

132/4 London Road  
01702 435255

#### **Uxbridge UXBRIDGE AUDIO**

278 High Street,  
01895 465444

### MIDLANDS

#### **Banbury OVERTURE**

3 Church Lane  
01295 272158

#### **Birmingham SOUND ACADEM**

152a High Street, Bloxwich  
01922 493499

#### **Leicester CYMBIOSIS**

6 Hotel Street  
0116 262 3754

#### **Northampton LISTEN INN**

32 Gold Street, 01604 63787

#### **Shrewsbury CREATIVE AUDIO**

9 Dogpole 01743 241924

### NORTH

#### **Cheadle (Stockport)**

#### **AUDIO COUNSEL**

14 Stockport Road  
0161 428 7887

#### **Oldham AUDIO COUNSEL**

12/14 Shaw Road  
0161 633 2602

#### **Sheffield MOORGATE**

#### **ACOUSTICS**

184 Fitzwilliam St  
0114 275 6048

### SCOTLAND

#### **Edinburgh**

#### **RUSS ANDREWS HI-FI**

34 Northumberland Street  
0131 557 1672

#### **Glasgow STEREO STEREO**

260 St. Vincent Street  
0141 248 4079



# SUPER TEST TUNERS

**Richard Black** tunes into half a dozen fine examples of the radio designer's craft.

## THE CAST LIST

Cambridge T500	£180.00	p53
Creek T43	£399.00	p55
Denon TU-260L II	£130.00	p56
Myryad T-30	£400.00	p57
NAD C440	£200.00	p59
Sony ST-SE500	£120.00	p60

**J**ustifying expenditure on an FM tuner used to be dead easy. For the price of maybe one or two dozen albums you got several years' free radio listening with live concerts, records, speech, drama, sport – you name it.

And of course that's still true, although compared with the price of CDs radio is now cheaper than ever. But there is a new variable in the equation in the shape of DAB, and the question now is not so much 'Should I buy a radio?' as: 'Should I buy FM or DAB?'

At the moment that's not too hard to answer. DAB is expensive (think £800) and coverage is still considerably less than the entire country. Not all stations are on DAB anyway, although the BBC is

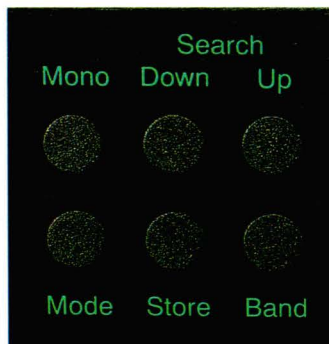


## HINTS & TIPS

Garbage in, garbage out – any tuner, from the cheapest to the most sophisticated, will benefit hugely from a good signal fed to it, and that means the best aerial you can afford or accommodate. If you can't stretch to the ideal of a large roof-top aerial (maybe even on a rotator), but have instead to use the 'T-piece' aerial supplied as standard with almost all tuners, at least spend some time experimenting with its positioning and orientation.

If you suffer badly from interference from car ignition or other people's mains appliances, a ferrite sleeve over the aerial cable and/or audio and mains wires can often help.

Tuners, like other audio sources, work best with decent quality audio leads, and tend to be very slightly microphonic, so careful siting (perhaps on some form of isolation platform) can help.



well in there. And it's possible that DAB quality will improve as companies devise more ingenious data reduction and reconstruction algorithms, as has happened to some extent with MiniDisc.

**"In spite of the crowded conditions on the airwaves it is possible to achieve great quality sound for under £200 with even better performance for a little more."**



Even the most pessimistic estimates of FM's likely service life extend to ten years from now, by which time it is highly likely that a DAB receiver will cost less than half its current price, so basically, if

you buy a budget-to-midprice FM tuner now you can't lose: you'll get the full range of FM stations now and, when you do switch to DAB, you won't have paid more for the two tuners than you would now for one DAB machine.

Anyway, as the tuners in this test amply demonstrate, FM quality has never been so good (well, at the receiving end – I recently heard some tapes from FM Osaka in the 1970s when quality was the the only criterion and compression was unheard-of. It makes yer spit.)

In spite of the crowded conditions on the airwaves it is possible to receive great quality sound for under £200 with even better performance for a little more. A couple of these tuners may even reawaken your interest in AM! What's more, the nifty user convenience features of DAB have been pretty much equalled by the latest RDS-equipped FM tuners, so gadgeteers need not feel too left out. And I think no more justification is required...

## GLOSSARY

**AERIAL (ALSO ANTENNA):** The bit that actually picks up the radio signal. Think of it as analogous to the cartridge in an LP player – yes, it really is that important.

**AMPLITUDE MODULATION (AM):** A way of encoding audio, but it usually just refers to the old Medium Wave and Long Wave bands.

**FREQUENCY MODULATION (FM):** Another way of encoding audio – usually refers to the VHF band.

**MULTIPATH DISTORTION:** If the radio signal from the transmitter has bounced off a lot of objects before it reaches you, a rather objectionable kind of distortion can arise, sounding a bit like a mistracking LP. Solutions include a better (longer) aerial, a higher aerial, or a better tuner.

**RADIO DATA SYSTEM (RDS):** A system for transmitting auxiliary data, including station name and programme type (PTY), along with the audio.

## HOW THE TESTS WERE DONE

**F**irst, each tuner was connected to a local FM generator (a slightly modified Sound Technology unit) fed from a CD player to establish ultimate attainable performance. Next, each was hooked up to a roof-top aerial which receives a good strong signal with low multipath and interference. Finally, an indoor wire aerial was used to see how performance fell off with poor RF signal conditions. Because the tests were done in the South London area it was also easy to check how tuners responded to closely-packed stations on the dial.

Listening took place through my usual EAR/ATC system, with a Revox A76 tuner as reference. Basic lab tests were run on each tuner to check for correct operation.

# CAMBRIDGE AUDIO T500



One of Richer Sounds' 'house brands', Cambridge has received good reviews in *Hi-Fi Choice* for its CD players particularly, doubtless due in no small part to its policy of commissioning designs from leading UK designers, designs which are then built at low cost in contract factories in the Far East.

It's a potent recipe and one which the brand seeks to follow here – the designer this time is Mike Creek. His response to the challenge is based on a fairly new chipset from Philips Semiconductors, designed ostensibly for car radio applications, which offers a high feature count and good performance on both FM and AM bands, enhanced by Creek's use of a few additional circuit tweaks.

As advertised on the tuner's front panel, the principle of 'double superheterodyne' conversion is used: I'm not going to try to explain that in the limited space available here, but basically it means that extra filtering stages are used to improve the tuner's rejection of interference from nearby stations and is therefore, all else being equal, A Good Thing.

On a less esoteric note, features are rather limited but cover the essentials: both MW and LW are covered and there are plenty of

**“From both the external aerial feed and the FM generator signals it extracted a fine performance, with particularly good stereo imaging.”**

presets, 29 each for FM and MW and 6 for LW. The rotary tuning knob can be used to search the band or flick through preset stations, which makes tuning swift and simple. There's a small but neat signal-strength indicator, which indicates full strength at a rather lower signal level than is ideal for quality stereo reception.

If signal level falls the tuner gradually blends to mono in order to preserve some stereo image without undue noise. However, it isn't possible to switch manually to mono. There's no RDS and no remote control, but an optional system remote is available that will also control other Cambridge Audio products.

Build quality is pretty good, although components are clearly cheap commercial grade. As with most tuners, the inside of the case majors on fresh air!

## SOUND QUALITY

With a neutral tonal balance and good clarity and detail, this tuner is capable of very pleasing sound. From both the external aerial feed and the FM generator signals it extracted a fine performance, low in audible artefacts such as distortion and whistles and with particularly good stereo imaging. Its hiss level is low, although not quite the lowest around (but arguably still lower than most radio stations put out).

In the bass it is perhaps just a little weak, lacking some power and extension, but that's not enough to prevent it giving good impact to well-recorded rock tracks and the like – where it tends to show up more is in music with quite subtle bass, which can become rather hard to follow at times.

At climaxes, particularly when there is a lot of treble (cymbal clashes), the sound can become slightly congested, but that's a very common failing in tuners and for the price this one is relatively blameless. Still, because of the tendency of most commercial stations to compress everything to the point where the average signal level is effectively full output, it adds somewhat to the overall tiring effect of such broadcasts.

There's no remote control, but an optional system remote is available.

Stations such as Radios 3 and 4 that still transmit a dynamic range are much more pleasant.

With less ideal reception this tuner scores highly for listenable sounds, both in terms of freedom from interference and absence of background noises with weak signals. With weak stations the performance of most FM tuners varies little, but in the 'grey area' just below full signal strength this one scores highly among budget models. AM reception is better than average, too, particularly in terms of picking out stations on the crowded MW band.

## CONCLUSION

Measured performance is mostly par for the course, although distortion at high frequencies seems to be dominated by oddly high levels of subcarrier breakthrough which could give unpredictable results with some amplifiers, particularly some of the single-ended-triode designs which have very limited slew rate. That apart, this would appear to be a very capable tuner that offers good performance in a wide variety of situations and it can be confidently Recommended.



## VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** £179.95

Very capable tuner suited to good and less good reception conditions.

ONE YEAR GUARANTEE

Richer Sounds, Richer House, Hankey Place, London SE1 4BB

(0500) 101112

## SPECIFICATIONS

Presets:	64
Bands:	FM, MW, LW
RDS:	No

## Play or Record ANY region DVDs on your PAL TV or VCR

### Why wait for European releases?

High quality conversions from NTSC, PAL, SECAM. Simple to use - plug it into your DVD player and the converter does the rest. Works with all video recorders.

- Built-in Time Base Corrector
- Auto colour bar generator
- More memory for fast motion
- Auto input selector



LEKTROPACKS EXCLUSIVE

Digital Standards Converter £499 Order: Miniature Miracle

## Restore Master quality to all your Video tapes

### Superb video copies!



Copymate Video Enhancer £59.95 Order: CM-1

- Also works with Digital Satellite
- Controls for Sharpness & Colour
- Sync button eliminates any instability
- Works with any VCR



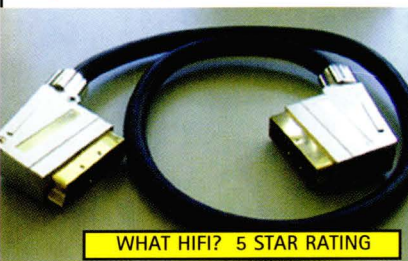
Copymate deluxe Enhancer £149 Order: CM-2

The CM-2 has all the features of the CM-1 PLUS full Colour correction facility - lets you adjust RED, GREEN & BLUE plus Brightness, Contrast & Fade to Black controls. Ideal for all Camcorder enthusiasts.

Eliminates Picture Flashing and Pulsing from Colour to B/W

## Performance-enhancing cables

### Improve your viewing & listening pleasure.



WHAT HI-FI? 5 STAR RATING

Choosing and using the right cable can make all the difference to equipment performance. If you need help and advice about cables and connections Lektropacks free and friendly technical support service is here to help.



### FREE! CABLE GUIDE

- DOs AND DON'Ts OF CABLING
- INTERCONNECTS EXPLAINED
- WHAT YOU NEED FOR AV
- CHOOSING AND USING THE RIGHT LEAD
- OVER 200 CONFIGURATIONS
- 32 HANDY ADAPTORS/CONNECTORS
- HIGH GRADE SPEAKER CABLES

## Watch Satellite or Video on any TV

### No Cables to run



Videosender £99 Order: VS VideosenderPLUS £125 Order: VS+

Watching your satellite movies in bed has never been easier - simply connect the transmitter to the satellite receiver - the receiver to a TV in your bedroom and Hey Presto - crystal clear pictures and pure stereo sound. No fiddly tuning and best of all - no floorboards to pull up or holes to be drilled to run cables. Supplied with all necessary Scart adaptors and leads you'll be up and running in a matter of minutes. The basic Videosender model comprises One Transmitter + One Receiver. The Videosender Plus system allows you to take your satellite remote control to bed with you and change channels as well.

- No Cables to Run
- No Tuning
- 2.4GHz legal frequency
- Up to 200yds. range
- Patented hidden antenna
- Crystal clear picture & sound
- Simple instructions
- All cables/connectors supplied

## Worldwide VCR

### Records, Plays back and Converts all World TV systems



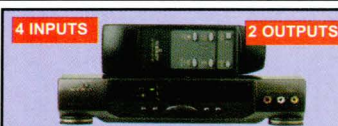
PAL  
 NTSC  
 SECAM

LEKTROPACKS EXCLUSIVE

Transcode DVD, Laserdiscs or Camcorder tapes from the USA, - this amazing VCR will give truly superb conversions. With a full functioning active TBC in full time operation this VCR will let you record virtually anything from anywhere around the globe.



Compact Digital Transcoder £299



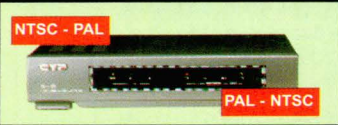
Central AV Control Switch Box £89



10 Way Scart Distribution Amplifier £199



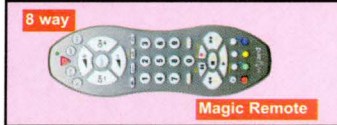
PC to Video Converter £199



Broadcast S-VHS Digital Transcoder £699



Playback NTSC Digital converter £299



Wizard 8 way Pre-programmed/Learning £25



Video to VGA Converter £149



Angel 8 way Programmable Remote £80



2.2 inch LCD TV + FM/AM Radio £99



6.4 inch TFT LCD Monitor £399

FOR THE FULL RANGE OF LEKTROPACKS TOP QUALITY AV ACCESSORIES CALL NOW FOR YOUR FREE CATALOGUE  
**08700 711 911**

## CREEK T43



From the outside, this is a typical Creek product, complete with familiar green lettering and neat, diminutive dimensions. Inside, however, lurks a dead ringer for the Cambridge T500 reviewed in this very same group. Same circuit board layout, largely same parts: over twice the price. What gives?

You could, I suppose, look on this as the 'Special Edition' version of the Cambridge, but that would be slightly missing the point.

Yes, it does in fact use the same Philips 'car radio' chipset, the same circuit board layout and most of the same component values, but whereas in most 'SE' variants only a few of the parts will be changed, here almost every single passive component is of significantly higher quality and/or closer tolerance, including some of the most critical RF parts such as transformers.

The circuit board also appears to be made of a higher quality material and, while at audio frequencies that might sound like so much snake oil, at RF it's everyday engineering. You also get a more solid case, a higher quality mains transformer and a remote control as standard, plus the assurance of each unit having been assembled

❖ **Creek deserves a prize for the most ingenious use of a 7-segment display.**

**“There’s logic in assuming that if a tuner can get a decent signal from a typical car aerial it’ll be flattered by even a simple indoor antenna.”**

and aligned under the watchful eye of the designer. So the higher price must be taken in context (and by the standards of UK-built specialist hi-fi tuners it's not by any means an alarming price, either).

Still, isn't it a bit off to charge £399 for a car radio? The fact is, though, that car radios are probably the biggest and the most demanding market for FM chipsets and it's not surprising that Philips (and other makers) have been targeting their latest offerings on that area.

And from an RF point of view, there's a lot of logic in assuming that if a tuner can get a decent signal from a typical car aerial it will be positively flattered by even a simple indoor wire antenna. So Creek's design appears both practical and pragmatic.

The main features of the T43 are the same as those of the T500 – three bands, with 29 presets on

each of FM and MW and 6 on LW, and a rotary tuning knob that can tune conventionally or scan through presets.

Creek at least gives you the option of switching manually to mono, which in cases of extreme interference (nearby pirate stations being a case in point) can be a welcome alternative to compromised stereo.

I think Creek should also win a prize for the most ingenious use yet of a simple 7-segment display, which serves here to indicate both centre tune and signal strength – admittedly only with 3-segment resolution. A handy remote control is supplied.

#### SOUND QUALITY

OK, so there is some family similarity with the Cambridge – but principally in the good areas. Starting with signals from the FM generator, it sounded as if this tuner just had the edge in low hiss levels, and music came across as more neutral tonally. It also soon became clear that Creek has managed to improve on the bass of the Cambridge, with greater depths being plumbed and considerably more assurance to such difficult sounds as plucked double bass.

Stereo imaging is good both side-to-side and front-to-back, and the sound remains clean when

❖ **The Creek shows good immunity to interference from nearby radio stations.**

loud. Only with delicate, very HF-rich sounds such as orchestral violins and triangle does a hint of mild coloration and dryness creep in to the equation, but this never reaches a level where it would be wearing to listen to.

Rock and pop retain a strong rhythmic drive and vitality, and even on the most compressed stations the sound is less depressing than usual. As RF signal quality fades the audio degrades fairly politely and this tuner shows good immunity to interference from nearby stations, something welcome in pirate-ridden South London! Reception on AM, with a suitable aerial, is remarkably listenable.

#### CONCLUSION

In common with the Cambridge, the T43 seems to have an unusually high level of breakthrough of subcarrier (38kHz), but it doesn't seem to have any serious effect on sound, at least through a decent amp and speakers.

It also has a very flat and wide frequency response and good channel separation – all slightly better than the Cambridge T500. All in all, it offers fine performance for its price and certainly merits a Recommendation.



#### VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** £399.00

Quality UK-made tuner offering classy sound in all areas at a very fair price.

■ **TWO YEAR GUARANTEE**

✉ Creek Audio Ltd, 2 Bellevue Road, Friern Barnet, London, N11 3ES  
☎ 0208 361 4133

#### SPECIFICATIONS

■ Presets:	64
■ Bands:	FM, MW, LW
■ RDS:	No

# DENON TU-260L II



**D**enon's TU 260 was the budget tuner of, well, most of the 1990s, I guess. It was obviously going to be missed, so Denon thoughtfully replaced it with the... TU-260 Mk II.

Late model 260s already had Long Wave, so effectively the only additions to this incarnation are RDS and a nice rotary tuning knob, plus a few more presets.

To Denon's considerable credit, this has been achieved without increasing the price over the Mk I, and you can now have a 260 for less than the price of 10 CDs.

In operation there's little enough between this and most other modern RDS tuners. In automatic tuning mode it finds stations swiftly enough and locks on, in stereo, even if they're very weak: mono operation means selecting manual tuning (which also, as usual, defeats inter-station muting, so don't try this with the volume turned up!)

There's also a very handy 'auto preset memory' function which scans the FM band for receivable stations and puts them into memory, giving very similar user convenience to DAB.

Denon has implemented the full set of RDS features and you can search for stations by type, have traffic announcements come up automatically and view radio text. You can also add titles to stations stored in the memory.

There's little to see internally. The circuitry is based on some

**“One of my favourite bass tests – plucked double bass – showed that the 260 had, by a small margin, the best reproduction in this department.”**

familiar ICs on the top of the board, and some less familiar surface-mounted ones beneath, and seems to follow a fairly conventional layout. Assembly is decidedly 'budget far East', but neat, tidy and robust for all that. The display seems well judged for legibility and brightness and is marked for a 'Remote Sensor' – presumably for the use of a Denon system remote, because none is provided with the 260.

### SOUND QUALITY

It's long enough since I heard an original 260 that I wouldn't care to make detailed comparisons, but little if anything seems to have been lost in the evolution – arguably, the reverse. For a start, this is a very quiet tuner, bearing comparison with any in the group and only just bettered by any I can recall, both subjectively and on measurements.

Its tonal character is very neutral right across the band, and it made a rapid impression for firm, secure and deep bass which helps to

underpin any kind of material from solo violin to rock band with a good rhythmic foundation and a rounded sense of acoustic. Playing (through the FM generator) one of my favourite bass tests – plucked double bass – showed that the 260 had, by a small margin, the best reproduction abilities in this department of all six models tested here.

At the same time it confirmed its natural and believable character – or lack of it! – with solo voices. This also showed to its advantage in drama and talk programmes.

Side-to-side stereo is good, while front-to-back is slightly less so, but still not sorely lacking, and such image distortion as does occur is relatively innocuous collapse towards the centre rather than emphasis on the front or rear.

In loud music the sound remains clean and detailed, apart from some very slight coloration and veiling in demanding textures such as an orchestral climax or massed voices. Ambience and fine detail are well preserved, too, with only a little dryness on delicate sounds like triangle or high notes on a piano.

With an indoor aerial, performance is still good, although in terms of surviving interference and low signal levels this tuner scores less highly than, for instance, the Creek T43. As the signal fades, hiss rises (more a question of its tonality than absolute level, it seems) and the

Little if anything seems to have been lost in the evolution to Mk II status.

sound fairly quickly becomes rougher and lacking in detail, but no tuner will remain perfectly poised if there simply isn't enough RF to work with. AM reception is fair, but sometimes a little prone to whistles.

### CONCLUSION

In the lab, the 260 gave a set of results quite typical of a good modern tuner, with particularly good stereo separation. It's a little microphonic and may benefit from some decoupling beneath it. All things considered it seems to be just as much of a bargain as its predecessor and looks like another classic Best Buy.

### VERDICT

<b>SOUND</b>	★★★★☆
<b>BUILD</b>	★★★★☆
<b>VALUE</b>	★★★★☆
<b>PRICE</b>	<b>£129.95</b>

The return of the all-time favourite, now enhanced with RDS and sounding as fine as ever.

#### TWO YEAR GUARANTEE

Hayden Laboratories Ltd, Hayden House, Chiltern Hill, Chalfont St Peter, Bucks, SL9 9UG  
(01753) 888447

### SPECIFICATIONS

Presets:	40
Bands:	FM, MW, LW
RDS:	Yes, inc. EON

PRECISION AUDIO COMPONENT / AM-FM STEREO TUNER TU-260L II

RDS EON RadioTEXT

PRESET

RDS EON TP RT TUNED STEREO AUTO

EON-TA RT SEARCH / CHARACTER AUTO / MANU

BBC R3 A1

REMOTE SENSOR



## MYRYAD T-30



**A** while back, in *HFC* 184, I reviewed Myryad's MT100 tuner, an unusually smart-looking device selling for £530. The T-30 may not bear all that much resemblance to its dearer sibling, but internally it seems in fact to be much the same device.

While saving £130, the purchaser of the T-30 loses the rotary tuning dial of the 100 and also some of the aesthetic appeal, though the 30 is still by most standards a very smart unit.

The display is a very basic but functional green affair which shows tuned frequency (no RDS or station titling here!) and signal strength on a scale of 1 to 9, with 6 being about what's needed for top quality reception, 7 or 8 entirely comfortable and 9 the sort of level you might get by pointing a large outdoor aerial at a major transmitter half a mile away.

Myryad provides 29 memories and manual selection of mono operation to cope with poor reception conditions. The tuner is FM only. Supplied with the review sample (although normally available as an option, or as standard with Myryad's amplifiers) was a system remote control, which adds direct access to presets via number buttons and dims the display, but has to be assigned to tuner duty first.

**"Component quality shows signs of careful selection, with better parts in the more critical audio positions. It would be hard to fault assembly."**

Inside the unit is a large and particularly clearly laid out and labelled circuit board, with a familiar selection of parts in the radio sections and an audio output buffer based on discrete transistors. Power is supplied from a small toroidal transformer. Component quality shows signs of careful selection, with better parts in the more critical audio positions. It would be hard to fault assembly.

#### SOUND QUALITY

Despite not having been aware of the similarity between this and the MT100, I seem to have made some largely similar notes about subjective performance. To begin with, noise is low but not quite as good as some, with a slightly insistent character.

However, this is seldom as much of a problem in real life as it ought to be, given the dynamic

range (or lack of it) put out by most stations. It's more obvious when listening via the FM generator, where it results in very slight constriction of the sound and lack of detail. With broadcasts received over the airwaves, only in a couple of particularly good Radio 3 live relays was this noticeable.

Otherwise, the T-30 scores highly for tonal neutrality and for its assurance with 'difficult' passages of loud and complex music. Its bass is clear and well extended, with equally good rendition of quiet and loud low instruments, and the treble sails cheerfully up to the frequency limits of the FM system, only slightly duller than CD and in this instance just a little coarsened (no tuner is ever completely flawless in that department).

Front-to-back imaging is a little flattened out but overall there is plenty of detail and instruments fade gracefully and believably into the noise at the end of phrases.

As with the MT100, performance in sub-optimal reception conditions is not quite as good as it gets. At the time of this review one particular pirate station was drifting towards one of the two frequencies on which I can receive Radio 3, and the T-30 was one of the tuners that suffered audible breakthrough due to this, espe-

**o This tuner's high standards of build and finish certainly count in its favour.**

cially when using the indoor aerial. Likewise, music suffered slightly earlier from low RF signal levels than with some other tuners, but then, Myryad is clearly not marketing this tuner as a communications or 'DX' (distant reception) set.

#### CONCLUSION

Measurements on this tuner gave results similar to those from the MT-100 – actually, a few were very slightly worse but probably only due to alignment tolerances. Anyway, its channel separation and distortion are broadly typical of good current tuners, while frequency response tilts down in the treble a little compared with most – this can be beneficial, though, as FM can sound a little spitty due to studio practice and slightly compromised reception.

Overall, although performance is perhaps not outstanding when set against the high standard of current FM tuners, it is good and this tuner's high standards of build and finish count in its favour too: Recommended.



#### VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** £399.95

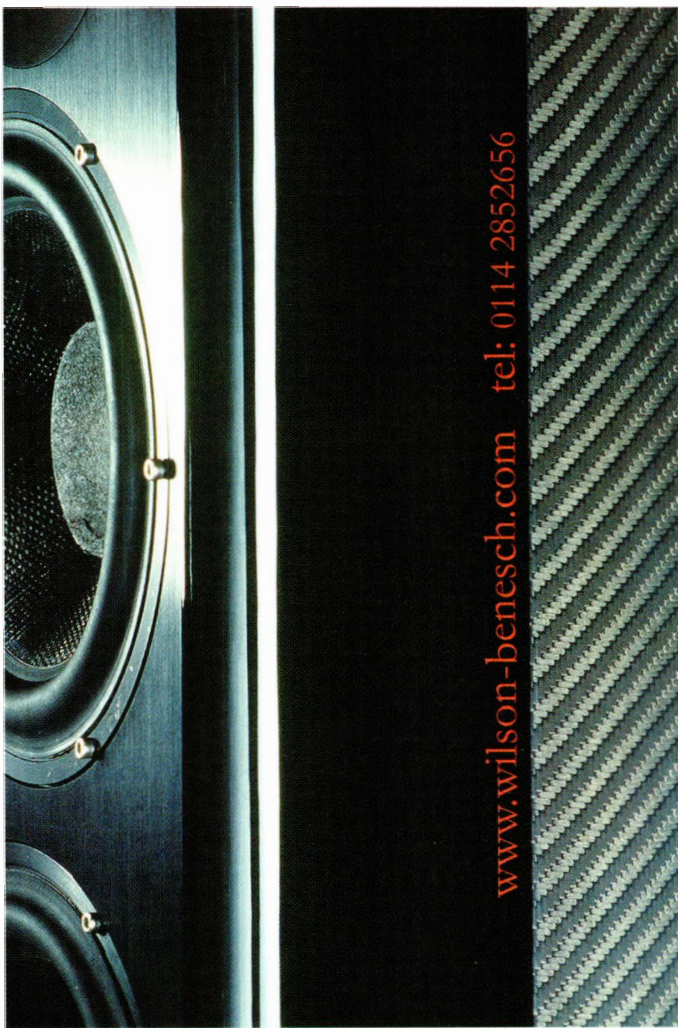
Outwardly attractive product that produces attractive sounds too: capable of very musical performance with a good (preferably external) aerial.

■ THREE YEAR GUARANTEE

✉ Myryad Systems Ltd, 2 Pipers Wood, Waterberry Drive, Waterlooville, Hants, PO7 7XU  
☎ (01705) 265508

#### SPECIFICATIONS

■ Presets: 29  
■ Bands: FM  
■ RDS: No



**Thomas Heinitz Ltd**  
Est 1956

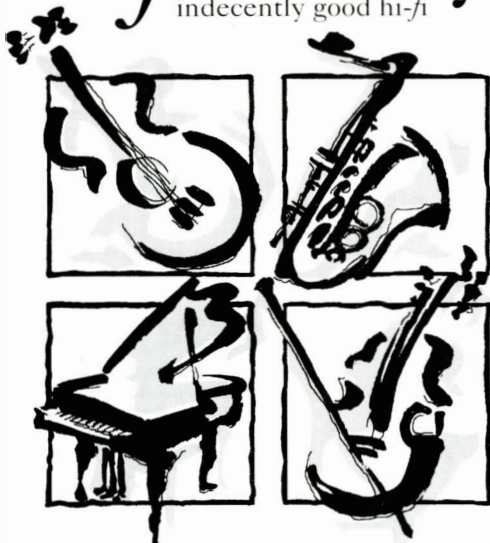
# STOCK CLEARANCE SALE

**25-35% OFF  
CYRUS / B+O  
REGA / NAIM  
STANDS**

Call for Details  
**35 MOSCOW RD, BAYSWATER  
LONDON W2 4AH**  
Tel: 0171 229 2077  
Email: [info@thomas.heinitz.com](mailto:info@thomas.heinitz.com)  
[www.thomas.heinitz.com](http://www.thomas.heinitz.com)

# Infidelity

indecently good hi-fi



### Buying hi-fi should be a delight.

If you would rather choose your new hi-fi in a civilised and relaxed atmosphere from a well-chosen selection of genuine performance equipment, then we are for you. Bring along your own records or CDs, we'll provide the coffee, and hear the difference we can make to your enjoyment of music.

9 High Street, Hampton Wick, Kingston upon Thames, Surrey KT1 4DA

Telephone: 0181-943 3530

CEDIA

Open: Tues - Fri 10.30am - 7pm, Saturday 10am - 6pm.



# DEFINITIVE AUDIO

### DEFINITIVE AUDIO STARTER SYSTEM

"One of the best systems I have heard. At any price." *HFC '98*  
"The Living Voice Auditoriums are so good they may be the last speaker that you buy." *AQ '99*

### AIRSCOUT SYSTEM

"Don't expect to find a better speaker system." *HFC '97*  
"If realism is your aim then this is as close as it gets." *WHF '98*  
"Never will you hear music so free, so real in physical presence." *AQ '99*

## SUMMER CLEAROUT

Part exchanged items for sale:	Sale	New
2 x Vitavox RH330 mid range horns	£ 300	pair
2 x Vitavox AK 157 bass drivers	£ 500	pair
Naim 72 pre-amp	£ 300	(£ 745)
Naim CD2	£1000	(£2000)
Naim CDS	£1700	(£3940)
Notts Analogue Mentor Tonearms	£ 400	(£800)
Notts Analogue Mentor Turntable	£ 1900	(£2600)
Musical Fidelity A220 Int. amp <i>ex-dem</i>	£ 580	(£700)
Musical Fidelity A2 Int. amp <i>ex-dem</i>	£ 380	(£500)
Musical Fidelity A2 Int. amp <i>NEW</i>	£ 400	(£500)
Mana Soundstage - base	£ 100	
Linn Isobarik Stands - per pair	£ 40	
Living Voice Auditorium - Cherry	£ 950	(£1500)
Kelly KT3 loudspeakers <i>NEW</i>	£ 900	(£1850)
Impulse H2 loudspeakers- Mahogany	£1000	(£2500)
Impulse Taus - Maple	£1250	(£2700)
Hadcock special Tonearm	£ 400	(£ 600)
Heybrook Optima l'spkr's <i>NEW still boxed</i>	£ 190	(£ 250)
Carver Platinum loudspeakers	£ 600	(£2700)
Art Audio Quintet Integrated <i>ex-dem</i>	£1250	(£1850)
Art Audio Diavolo 300B single ended	£3000	(£4000)
Ariston RD 80 Turntable (no arm)	£ 100	
Audio Innovations Series 800 Mk1	£ 450	
<i>just fully serviced</i>		
Audio Innovations S800 Anniversary	£ 850	(£1500)
AudioNote P4 Monos	£2500	(£4000)
AudioNote Dac3 Sig	£1700	(£2850)
AudioNote ANV i/connect 2m	£ 250	(£ 500)
Voyd Turntable - Ash	£ 850	(£2000)
Voyd Turntable - Mahogany	£ 850	(£2000)
Helios Model 1 CD player <i>ex-dem</i>	£1000	(£1300)
Michelle Synco Turntable RB 250	£ 170	
<i>plus - Too many second hand interconnects and speaker cables (inc Audio Note Acoustic Precision) to list.</i>		

AMEX - VISA - MASTERCARD

Tel 0115 973 3222 Fax 0115 973 3666

• Living Voice • Border Patrol • Art Audio • SJS Electroacoustics • Wadia • Vitavox • Lowther • Helios • MF • Kelly • Nott'm Analogue • Mystic Mat • SME • WB Ortofon •

# NAD C440



**W**ith its classically understated logo and house colour of matt grey, NAD has maintained a consistent appearance across its range for... well, donkeys' years. That doesn't stop it looking modern, though, and the ovalled display window and smart display within it are as up-to-date, it strikes me, as any of the tuners here.

Also up-to-date is NAD's adoption of RDS, although in rather basic form: you can see programme name and radio text (if broadcast), but there's no EON or PTY. I guess with modern radio chipsets RDS comes almost free and it's just a question of how many buttons the maker wants to add to access the features.

This is a two-band tuner (no LW), with 30 presets. Stored stations can be named if they don't already have an RDS name.

Rather unusually in a budget tuner, tuning is achieved on the FM band in half-step (25kHz) increments, which can occasionally be useful for avoiding interference. However, detuning by half a step often causes more problems than it solves and one ends up listening in mono anyway. Analogue tuners are great in this regard as they aren't restricted to a finite step size, and Yamaha for

**“Rather unusually in a budget tuner, tuning on the FM band is in half-step (25kHz) increments, which can be useful for avoiding interference.”**

one has produced tuners than can step in 10kHz increments.

Anyway, it's there to try, and perhaps more usefully there's also a 'blend' button which reduces stereo separation but significantly improves noise performance, and sometimes interference rejection (depending on the nature of the interference) when signal levels are low. It is also possible to select mono operation manually.

NAD doesn't supply a remote control with this tuner, but there are sockets on the rear for connection via a 'NAD-Link' which allows for control of basic operation via the remote control of a complete NAD system. Inside the case is even more fresh air than usual – like most tuners, this has the essential guts on one small circuit board plus a control board behind the front panel. Components are a familiar

selection of active parts and standard commercial passives, reasonably neatly assembled.

## SOUND QUALITY

Simply stating that this was probably the least successful tuner of this group would be grossly unfair, although in most ways true. But such is the standard of tuners at present, and indeed so similar are many of them, that we're still talking about perfectly acceptable performance.

In fact, in terms of basic tonality, the C440 is a fine performer, with no obvious colorations on most material and good extension at both frequency extremes. However, bass is often a bit woolly and indistinct – it's clearly all there, but can be rather hard to follow, and it doesn't really have the 'get up and dance' feel to it that the best tuners manage to achieve with, say, energetic rock or jazz. By the same token, piano loses some impact and full orchestra sometimes sounds a little imprecise. Voices are well served, though, both solo and ensemble.

Noise is fairly low and unintrusive, but despite that stereo images tend to be rather vague. Fine detail, too, is less good than it might be, resulting in some apparent truncation of transient sounds

○ NAD's house colour appears to have spread to its performance on this test.

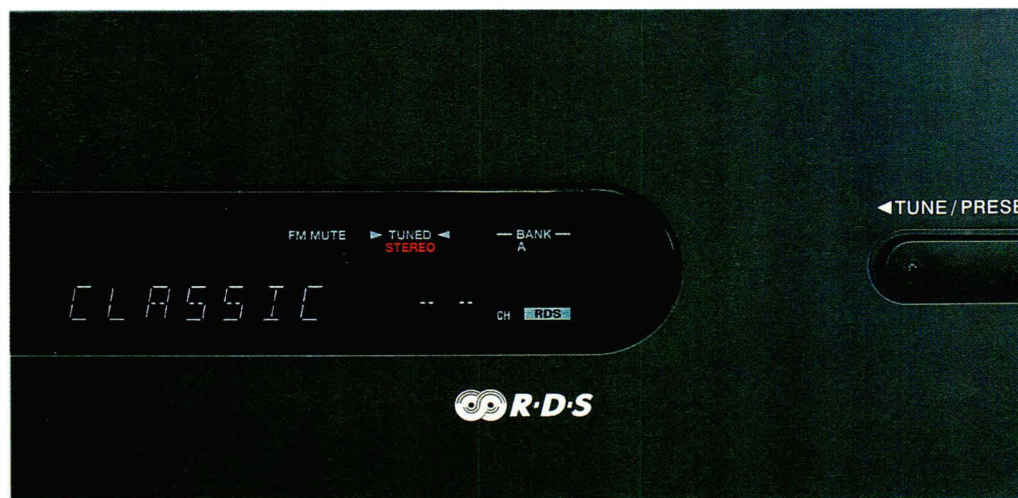
like triangle and vibraphone. Things pick up in loud music, which retains its clarity and poise and does not suffer much in the way of congestion or 'shout' even with troublesome sounds like cymbals. All the same, the sound still seems just slightly bland and unexciting.

As RF conditions worsen, sound degrades fairly politely but with a clear increase in grain and edginess. Immunity to interference is moderate. AM performance is no better than middling, with a rather quacky quality on voices.

## CONCLUSION

There's nothing obviously amiss in the C440's test results – indeed, its distortion in most tests is low although crosstalk tends to show up as a highly distorted signal (not as low as it might be, either) on the 'silent' channel, which may help to explain the vague stereo. It's a fairly middle-of-the-road tuner and perhaps best suited to MOR music, in that it's polite, rather unexciting and certainly unalarming.

No condemnation there, but no swing tags either, I fear!



## VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** £199.95

■ Rather polite sound, a little vague at times. Seldom offends but never excites.

■ TWO YEAR GUARANTEE

✉ NAD Marketing Ltd, Unit 15, Faraday Road, Aylesbury, Bucks, HP19 3RY

☎ (01296) 482017

## SPECIFICATIONS

■ Presets:	30
■ Bands:	FM, MW
■ RDS:	Yes

## SONY ST-SE500



It's a Sony, so it has an extensive catalogue of features. Considering the price, it's hard to think of anything it's left off: things like a second aerial input and switchable IF bandwidth would be asking a bit much even of Sony, I suppose (they come on the dearer ST-SE700).

At base, it's a three-band tuner with RDS and 30 presets and as such runs pretty much head-to-head with Denon's TU260. Like the Denon, it has a rotary tuning knob which can function in either conventional tuning mode (manual or auto) or by skipping through presets, and there's a full set of RDS features.

That means you can search for programmes by type and display information about them, as well as giving priority to traffic reports or emergency broadcasts.

In fact, if you have a complete Sony system of recent vintage, you can hook up the 'EON Control' socket on the tuner to the amplifier so that when a traffic announcement comes up not only does the tuner re-tune but the amplifier switches from whatever source it might have been playing to the tuner.

In addition to normal preset operation, the ST-SE500 will scan the FM band for receivable stations and put them all in memory. Checking all RDS sta-

**"Sony has at least one feather in its cap with this tuner – it's darned quiet. Its noise seems dominated by very high frequencies which intrude less."**

tions by name to ensure that only the strongest signal is stored for each station and arranging them in alphabetical order.

Non-RDS stations can be titled and stored stations can be sorted by various parameters. The preset buttons can also be used for direct entry of station frequency.

Finally, there are various display options, including full or minimal information and full or dimmed brightness, and a notionally calibrated signal-strength meter in addition to the more conventional bar graph.

The calibration doesn't seem to be particularly accurate, but that's much less important than the fact that it at least enables one to ensure that a signal is really strong and not just the 'sort-of-adequate' that most signal-strength meters regard as full scale. Internal construction is unexceptional and based on a fairly standard set of parts.

### SOUND QUALITY

Sony has at least one feather in its cap with this tuner – it's darned quiet. While being objectively only equal best in this group, its noise seems dominated by very high frequencies which intrude less, and one can really hear the difference between continuity studios, for instance, or between continuity and hall ambience in the hand-over from announcer to the performers at the start of a concert relay.

Unfortunately, is then blown to an extent by the tuner's dominant mild congestion and dryness, which in effect masks a good deal of the fine musical detail that the low noise should preserve.

That lack of detail is a consistent drawback and, although it's really quite slight, it does put the 500 at a distinct disadvantage. There's also a small degree of coloration in evidence, which shows up in lumpy and uneven bass and some 'quack' on bright instruments like trumpet and oboe.

In loud music there's some coarseness, too, although with the right kind of music this sometimes shows up less disadvantageously as added excitement. In fact, the sound is generally pretty energetic and lively, quite 'party-friendly'; it's with the more subtle stuff that drawbacks, such as they are, become increasingly apparent.

● The ST-SE500 has conventional or preset tuning, plus full RDS features.

Stereo is on the whole good and quite precise. With weak RF signals, noise starts to climb noticeably before the sound becomes too rough and in fact, from that point of view, this is one of the more successful tuners in this test group – most tuners start to become objectionably noisy at about the same level, but before that point is reached there are often differences in how clean the sound stays as signal levels fall.

Rejection of interference is moderate to good, but the 'pirate radio' test did suggest that other models will provide cleaner performance in very crowded situations. AM reception is listenable but not great.

### CONCLUSION

With a fairly typical set of test results (a small amount of treble loss probably doesn't account for much) this tuner offers straightforward and reasonably satisfactory performance given its price. Whether it looks like good value to you depends very much on your attitude to the features it offers: taken strictly on sound quality it doesn't quite make a formal *Choice* accolade.



### VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** £120.00

■ A lot of features for the money, but sound lacks detail and has some coloration.

#### ONE YEAR GUARANTEE

☒ Sony UK Ltd, The Heights, Brooklands, Weybridge, Surrey, KT13 0XW  
☎ (01932) 816000

### SPECIFICATIONS

■ Presets: 30

■ Bands: FM, MW, LW

■ RDS: Yes, inc. EON

# CONCLUSIONS TUNERS

A small group but a strong one. If anything, FM tuners are on a high and still rising, with models at very modest prices offering strong competition to far dearer designs of not many years ago.

Advanced integrated circuits must take a lot of the credit for that, with the equivalent of hundreds or thousands of individual transistors allowing highly complex circuits that would have been prohibitively expensive in times not long gone. And while complex may not always be better in audio, in radio design you can't have too many transistors to play with!

In fact, it was pretty tempting to recommend all the tuners here, at any rate if they are to be judged by the average standards of the past few years.

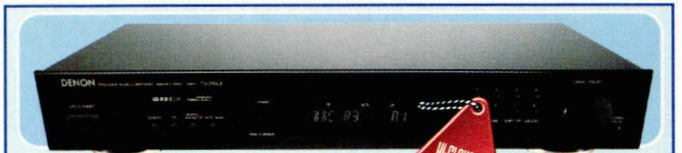
Having used one particular tuner as reference for nearly a decade I can well judge how things have improved: let's just say that when I first got said unit I wouldn't have traded it in for anything, whereas if it were to

**"It was pretty tempting to recommend all the tuners here, at any rate if they are to be judged by the standards of the past few years."**

catch fire tomorrow I would be able to replace it with something of broadly similar attainments for a not very alarming sum.

The last group of tuners we tested in *HFC* left the smaller manufacturers out in the cold in terms of recommendations, but this time around a couple of very attractive units at slightly more modest prices made the grade in the face of stiff competition from the majors.

That's encouraging, because it suggests that even in this cut-throat area there's room for individualist outfits – and why not? After all, it works well enough in the world of CDs.



**BEST BUY**  
**DENON TU-260L II £130.00**

The old rave fave is back, in Mark II guise with full RDS and greatly improved ergonomics. And, praise be, more features means neither less sound nor more money. How could it not be a Best Buy?



**RECOMMENDED**  
**CAMBRIDGE AUDIO T500 £179.95**

Full marks for getting the essentials of a Creek T43 for under half price, and without cutting many corners. One of the best at the price for weak signals.



**RECOMMENDED**  
**CREEK T43 £399.00**

Some nice lateral thinking on parts selection has enabled Creek to produce a tuner which gathers high-class sound from the ether and still competes on value.



**RECOMMENDED**  
**MYRYAD T-30 £399.99**

OK, so on features this beautifully-made unit stands in the shade of the others here, but sound is clear, extended and detailed, especially with a good aerial.

TUNERS COMPARISON TABLE

MAKE	CAMBRIDGE	CREEK	DENON	MYRYAD	NAD	SONY
MODEL	T500	T43	TU-260L II	T-30	C440	ST-SE500
PRICE	£179.95	£399.00	£129.95	£399.95	£199.95	£120.00
SOUND	★★★★☆	★★★★★	★★★★☆	★★★★☆	★★★★☆	★★★★☆
BUILD	★★★★☆	★★★★☆	★★★★☆	★★★★☆	★★★★☆	★★★★☆
VALUE	★★★★☆	★★★★☆	★★★★☆	★★★★☆	★★★★☆	★★★★☆
GUARANTEE	1 year	2 years	2 years	3 years	2 years	1 year
SIZE (HxWxD)	43x8.2x29cm	42x6.6x22cm	43.5x7.4x23cm	43.5x9.5x28cm	43.5x9.2x29cm	43x8x27cm
PRESETS	64	64	40	29	30	30
BANDS	FM, MW, LW	FM, MW, LW	FM, MW, LW	FM	FM, MW	FM, MW, LW
RDS	No	No	Yes, incl. EON	No	Yes	Yes, incl. EON

# "It's a rare combination of superb sound, and terrific value"

**WHAT HI\*FI?**

and only available from these authorised dealers...

<b>ABERDEEN</b> Sevensoaks Hi-Fi 01224 587070	<b>BOURNEMOUTH</b> Movement Audio 01202 529988	<b>CHANDLERS FORD</b> Hampshire Audio 01703 252827	<b>EDINBURGH</b> Hi-Fi Corner 0131 2201535	<b>Huddersfield</b> Huddersfield Hi-Fi 01484 544668	<b>LONDON</b> A&M Electronics 0171 580 1577	<b>MANCHESTER</b> Central Radio 0161 834 6700	<b>OXFORD</b> Audio T 01865 765961	<b>SEVENOAKS</b> Richer Sounds 01732 45673	<b>TAUNTON</b> Mike Manning Audio 01823 326688
<b>ACCRINGTON</b> Cryers 01254 391440	<b>BRACKNELL</b> Suttons 01202 555512	<b>CHELTENHAM</b> Audio T 01242 583960	<b>ENFIELD</b> Audio T 0181 367 3132	<b>HULL</b> The Audio Room Hull 01482 896166	<b>Audio Concept</b> 0181 567 8703	<b>Practical Hi-Fi</b> 0161 839 8869	<b>Oxford Audio</b> 01865 241773	<b>Sevensoaks Hi-Fi</b> 01732 459555	<b>TEWKESBURY</b> Sight & Sound 01684 298109
<b>AYLESBURY</b> Northwood Audio 01296 428790	<b>B&amp;B Hi-Fi</b> 01344 424556	<b>CHESTER</b> Audio Excellence 01244 345576	<b>EXETER</b> Audio Excellence 01392 491194	<b>ILFORD</b> Audio T 0181 855 0915	<b>Francis of Streatham</b> 0181 769 0466	<b>MANSFIELD</b> Techniques 01623 26315	<b>PENANCE</b> E.T.S. 01736 64274	<b>SHREWSBURY</b> Creative Audio 01743 241924	<b>THAME</b> Thame Audio 01484 215431
<b>BANBURY</b> Blinkhorns 01295 259859	<b>BRADFORD</b> Erricks 01274 309266	<b>COVENTRY</b> Frank Harvey Hi-Fi 01203 525200	<b>FALKIRK</b> Hi-Fi Corner 01324 629011	<b>INVERNESS</b> The Music Station 01463 225523	<b>Garland Electronics</b> 0181 200 7676	<b>MILTON KEYNES</b> Technosound 01908 604949	<b>PERTH</b> W.M. Coupar 01738 634809	<b>SHROPSHIRE HI-FI</b> The Hi-Fi Company 01743 232317	<b>THORNTON HEATH</b> AWE 0181 653 3657
<b>BANGOR</b> J & H Griffiths 01248 370655	<b>BRENTWOOD</b> Audio T 01277 264730	<b>CROYDON</b> Audio Tech 0181 680 1177	<b>GATESHEAD</b> Lintone Audio 0191 460 0999	<b>IPSWICH</b> Eastern Audio 01473 217217	<b>Chelsea A.V.</b> 0171 352 2596	<b>MIDDLESEXBOURGH</b> Gison Audio 01642 248793	<b>PETERBOROUGH</b> Audiovision 01753 520244	<b>SOUTHAMPTON</b> Richer Sounds 01703 281311	<b>TRURO</b> E.T.S. 01872 79809
<b>BARKING</b> Hyper-Fi 0181 591 6961	<b>BRIGHTON</b> Hill's Sound & Vision 01271 324384	<b>GLASGOW</b> Glasgow Audio 0141 332 4707	<b>KETTERING</b> Classic Hi-Fi 01536 310855	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>Electra etc</b> 0181 855 8016	<b>MILTON KEYNES</b> Technosound 01908 604949	<b>PLYMOUTH</b> The Hi-Fi Attic 01752 669511	<b>SLOUGH</b> Fraser's Hi-Fi 01753 520244	<b>TUNBRIDGE WELLS</b> Sevensoaks Hi-Fi 01892 531543
<b>BARNSTAPLE</b> J & A Video Centre 01271 324384	<b>BRISTOL</b> Audio Excellence 0117 926 4975	<b>LANCASTER</b> Practical Hi-Fi 01524 39657	<b>KIDDERMINSTER</b> MAX 01562 822236	<b>KINGSTON UPON THAMES</b> James Kerr 0141 226 5711	<b>Francis of Streatham</b> 0181 769 0466	<b>NEW MALDEN</b> Grandix 0181 336 0012	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>SOUTHAMPTON</b> Richer Sounds 01703 281311	<b>UXBRIDGE</b> Uxbridge Audio 01895 465444
<b>BASINGSTOKE</b> Audio T 01256 324311	<b>BRISTOL</b> Paul Roberts Hi-Fi 0117 942 9370	<b>LANCASTER</b> Myers Audio 01524 39657	<b>KINGSTON UPON THAMES</b> James Kerr 0141 226 5711	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Francis of Streatham</b> 0181 769 0466	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WALLINGFORD</b> Astley Audio 01703 337770
<b>BATH</b> Moss of Bath 01225 465085	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BECKENHAM</b> Musical Images 0181 663 3777	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BECKENHAM</b> Musical Images 0181 663 3777	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 01926 888664	<b>Grandix</b> 0181 336 0012	<b>NEWCASTLE</b> Richer Sounds 0191 230 1392	<b>PORTSMOUTH</b> Now That's Hi-Fi 01705 811618	<b>ST. ALBANS</b> Radlett Audio 01727 855577	<b>WARRINGTON</b> Doug Brady Hi-Fi 01925 828009
<b>BEDFORD</b> Richard's A.V. 01234 365169	<b>BRISTOL</b> Richer Sounds 0117 974 3727	<b>LANCASTER</b> Guernsey 01481 722323	<b>KINGS LYNN</b> Martins Hi-Fi 01533 761683	<b>LEAMINGTON SPA</b> Leamington Hi-Fi 019					

# One of Life's affordable luxuries . . .



## Hi-Fi Choice

(December '96)

Cable Talk Studio 2  
Sound \*\*\*\*\*

## THE VERDICT

▲ Tonally, dynamically and rhythmically a truly first-class cable

▼ Very little to criticise.

Price: £65 (1m pair)

## Home Entertainment

(August '98)

Cable Talk Studio 2  
Verdict \*\*\*\*\*

▲ . . . handles music & video sound with equal aplomb . . .

▼ . . . the cable is excellent & can be used almost anywhere.



# Cable Talk

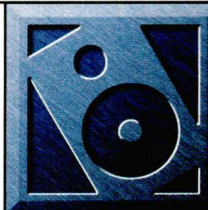
Interconnects & Speakers Cables

For further information please write, telephone or fax to  
Cable Talk, Unit J, Albany Park, Camberley, Surrey GU15 2PL

Tel (UK only): FREEPHONE 0808 100 6868 or Tel : (+44) (0)1276 686717 Fax : (+44) (0)1276 686353  
Quoting HFC 06/99

# ON TEST!

# SPEAKERS



Want to make some serious noise but on a fairly tight budget? **Paul Messenger** (listening tests) and **Paul Miller** (lab tests) take a baker's dozen new loudspeakers to task.

## GLOSSARY

**BALANCE:** Most loudspeakers have a characteristic frequency balance which results from emphasising some parts of the audio range and/or de-emphasising others.

**BASS:** The lowest three octaves of the audio band – hence 'low bass' refers to the bottom octave (20-40Hz); 'mid-bass' the middle octave (40-80Hz); and 'upper bass' the 80-160Hz octave.

**BI-AMP (SOMETIMES TRI-AMP):** Loudspeakers equipped with separate access terminals to each drive unit can be driven by separate (matching) power amplifiers for each driver.

**BI-WIRE (SOMETIMES TRI-WIRE):** Loudspeakers with separate access terminals to each driver can be driven by separate cable runs between the power amp and each driver.

**CROSSOVER:** A simple electrical network which divides the full bandwidth signal received from the power amplifier, apportioning appropriate parts of the spectrum to the various drive units.

**DRIVE UNIT/DRIVER:** A transducer which converts electrical energy into acoustic energy, eg main driver, tweeter.

**FREQUENCY RESPONSE:** The range of frequencies, from low to high, which a loudspeaker will reproduce.

**IMPEDANCE:** The complex electrical load that a loudspeaker presents to the amplifier which is driving it.

**MAIN DRIVER:** A drive unit which reproduces both bass and midrange frequencies.

**MIDRANGE:** The middle three or so octaves of the audio band, where the ear is most sensitive, covering the approximate frequency span from 160Hz up to 1.5kHz.

**NETWORK:** see Crossover.

**PRESENCE:** Critical section of the band between midrange and treble.

**SENSITIVITY:** The relative loudness generated for a specific voltage input.

**TREBLE:** The top end of the audio band, eg above 3kHz.

**TWEETER:** Treble driver.

**WOOFER:** Bass driver.

## THE CAST LIST

<b>B&amp;W DM 603 S2</b>	<b>£550.00</b>	<b>p77</b>
<b>Blue Room Mini Pod</b>	<b>£249.00</b>	<b>p66</b>
<b>Castle Inversion 15</b>	<b>£425.00</b>	<b>p78</b>
<b>Celestion A Compact</b>	<b>£600.00</b>	<b>p79</b>
<b>Heybrook Optima</b>	<b>£259.00</b>	<b>p67</b>
<b>JBL Ti200</b>	<b>£400.00</b>	<b>p71</b>
<b>JM Lab Tantal 507</b>	<b>£295.00</b>	<b>p69</b>
<b>Mission 773e</b>	<b>£400.00</b>	<b>p73</b>
<b>Rega Jura</b>	<b>£450.00</b>	<b>p80</b>
<b>Sonus Faber Concertino</b>	<b>£599.00</b>	<b>p81</b>
<b>Tannoy Revolution R2</b>	<b>£350.00</b>	<b>p74</b>
<b>TDL Nucleus 4</b>	<b>£299.00</b>	<b>p70</b>
<b>Triangle Cometes</b>	<b>£359.00</b>	<b>p75</b>

Overlapping somewhat with our last group test, this thirteen-strong group occupies the lower middle ground for hi-fi loudspeakers, eschewing the sub-£200 budget sector and instead covering the territory from £250 up to £600 per pair. Somewhat arbitrarily, this is further subdivided into three price groups, Group A covering models below £300, Group B those between £300 and £400, and Group C those from £400-£600.

Price discrimination makes plenty of sense when comparing

CD players or amplifiers, but is much less useful when it comes to loudspeakers. Indeed, I'd go further, and suggest that a group of loudspeakers of a similar size and shape but different prices are quite likely to have a similar overall performance envelope – far more similar than any of our price-band groups which mix different sizes and/or configurations.

Take a glance across our thirteen models and the obvious stereotypes stand out clearly enough. The four medium-sized standmounters (JM Lab, JBL, Triangle and Castle) have a great deal in common, but find themselves spread across all three price groups. The price differences actually have much less to do with the drive units than whether the surface finish is vinyl (JM Lab, Triangle) or real wood (JBL, Castle), and whether the box is an unusual shape (Castle).

Defining the size of a speaker isn't entirely straightforward, either – it's not purely box size that matters. Indeed, the most useful factor for discriminating between loudspeakers is probably the main

(or bass) driver cone size. Obviously the bass loading technique will play a part, but nowadays reflex-ported enclosure seems to be almost universal (something of which I don't entirely approve, but that's another story). Every one of our thirteen is reflex-loaded system.

Manufacturers tend to specify drivers according to frame size, but this makes it much harder to compare single and multiple arrays because the actual diaphragm area is considerably smaller than the frame, and the surround which terminates the cone edge makes very little net contribution.

The smallest of this issue's contenders is the baby Celestion, with a cone area of around 50cm<sup>2</sup>, while the Blueroom and Sonus Faber are 20 per cent larger at 64cm<sup>2</sup>.

The larger standmounters fall between 95cm<sup>2</sup> (Castle) and 125cm<sup>2</sup> (JM Lab), overlapping with the less well endowed floorstanders like the Heybrook. Out there on its own, by a factor of nearly 3:1, is the B&W.





1) Blueroom Minipod p66, 2) JBL Ti200 p71, 3) Triangle Cometes p75, 4) JM Lab Tantal 507 p69, 5) TDL Nucleus 4 p70, 6) Heybrook Optima p67, 7) Rega Jura p80, 8) Tannoy Revolution R2 p74, 9) Mission 773e p73, 10) Castle Inversion 15 p78, 11) B&W 603 S2 p77, 12) Celestion A Compact p79, 13) Sonus Faber Concertino p81.


**GROUP A £249-£300**
**GROUP B £301-£400**
**GROUP C £401-£600**

**HINTS & TIPS**

The rules for getting the best out of a pair of speakers are much the same whichever models are involved. Standmounters require proper stands to ensure stable support and get the drive units the same distance off the floor as your ears. (Choice of stand can have a big influence on the sound.) Floorstanders should have spikes fitted carefully – this is a potential weak spot in cheaper models. Finding the right place to put the loudspeakers (with respect to the room walls) is just as important. Our reviews include suggestions, but every room is different, so do experiment. And don't forget to use decent speaker cable.

**SPEAKERS GROUP A**
**£249-£300**

Apart from costing less than £300 per pair, our Group A speakers have precious little in common.

Down towards the bottom end of the price band, the Blue Room Minipod is as much of a fashion statement as it is a loudspeaker – but don't make the mistake of underestimating its capabilities.

The other standmounter, from JM Lab, with classy drivers in an economical box, is an altogether more muscular affair.

So, too, are the two floorstanders, from Heybrook and TDL, which will not only supply plenty of welly, but will also avoid the cost of accessory stands.

Blueroom Minipod	c.£249.99
Heybrook Optima	£259.00
JM Lab Tantal 507	£295.00
TDL Nucleus 4	£299.95

**SPEAKERS GROUP B**
**£301-£400**

Group B is another mixture of standmounters and floorstanders, which will again disturb the relative value side of the equation.

Three of these models (JBL, Mission and Tannoy) feature real wood veneer finish, which is another factor to bear in mind when trying to assess relative value for money.

On sheer elegance grounds, the advantage would seem to lie with the floorstanders, although the large main drivers used by the standmounters do give them a rather more purposeful air than the twin driver arrangements adopted by the floorstanders.

JBL Ti200	£399.99
Mission 773e	£399.90
Tannoy Revolution R2	£349.90
Triangle Cometes	£359.00

**SPEAKERS GROUP C**
**£401-£600**

As one moves further upmarket to Group C, so the choice becomes wider. The two floorstanders, from B&W and Rega, are likely to offer better value and bass performance, the B&W leading on muscle, while the Rega has the real wood box.

But the three standmounters each offer their own very distinctive style and presentation package to persuade you to part with your money. The loudspeaker is inevitably a very visible and intrusive part of the lounge, so aesthetics are likely to play a vital role in the selection process. Frankly, the more variety we have, the better.

B&W DM 603 S2	£550.00
Castle Inversion 15	£425.00
Celestion A Compact	£599.00
Rega Jura	£450.00
Sonus Faber Concertino	£599.00

## HOW THE TESTS WERE DONE

The unsighted listening tests were carried out in a room a little larger than average – 5.5x4.2x2.6m (LxWxH) – but not excessively so. The speakers are installed one pair at a time behind an acoustically transparent curtain, and positioned according to the results obtained from a series of sinewave sweeps taken in the room itself across the listening arc. Each presentation takes roughly half an hour, covering a broad range of music on vinyl and CD sources.

Care is taken to try to match the relative volume of each loudspeaker, although differences in frequency

balance, bass extension and room drive unavoidably get in the way. Grilles are removed if possible to take account of the mild influence of the curtaining.

The tests were spread over two days, including repeat presentations. Hands-on listening was also carried out over two weeks, allowing ample opportunity for more experimentation in positioning and alternative ancillary components.

The main reference system used for the blind and hands-on work consisted of the usual collection of Mana-supported Naim and Linn components: Linn LP12 turntable, Naim ARO

tonearm, Linn Arkiv 2 cartridge, Naim CDS CD player, NAT01 tuner, NAC52 preamp and NAP135 power amps. Speaker cables were NACA5 and interconnects black SNAIC, speaker stands were primarily Kudos S100s.

**THE LISTENING PANEL**

Our thanks to the participating panellists: David Inman (Castle); Russell Kauffman (Morel, Densen); Danny Haikin (Grahams); Keith Haddock, and Gary Mardell (Gamepath).

**WHAT MUSIC DID WE USE?**

Music used during the testing included excerpts from the following albums:

**MASSIVE ATTACK** *Mezzanine* (Virgin)  
**JONI MITCHELL** *Mingus* (Asylum)  
**CHEMICAL BROTHERS** *Brother's Gonna Work It Out* (XDUSTCD 101)  
**LYLE LOVETT** *I Love Everybody* (MCA)  
**CAMBRIDGE SINGERS/RUTTER** *There is Sweet Music* (Collegium COLCD 104)  
**VILLA-LOBOS/STOKOWSKI/STADIUM SYM ORCH NEW YORK** *Uirapuru* (Everest/DCC Compact Classics LPZ-1003)  
**RICKIE LEE JONES** *Traffic from Paradise* (GEF24602).  
 BBC Radios 3 & 4 were also used extensively during the hands-on work.

# BLUEROOM Minipod

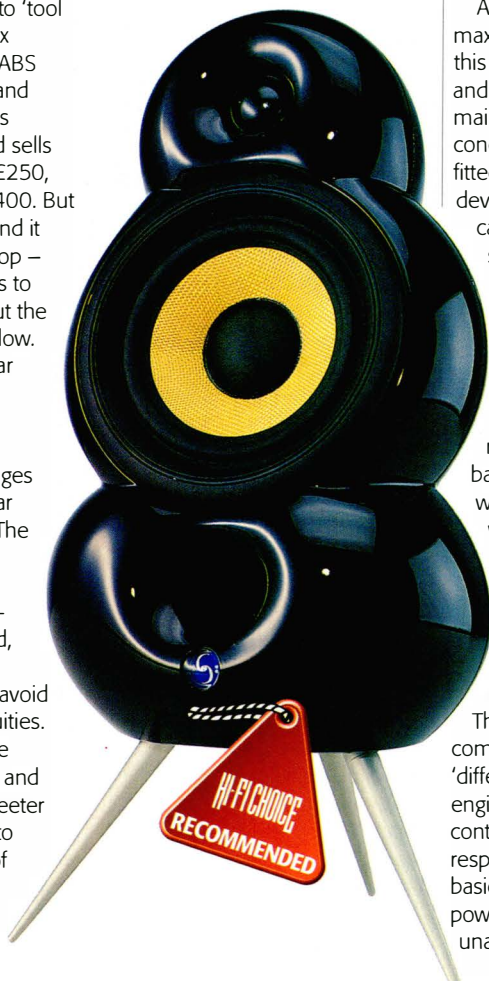
The coolest and most outrageous looking speaker on planet hi-fi, the Minipod first appeared a number of years ago, when the brand started out as a B&W spin-off operation. The now independent Blueroom (which also operates a record label) is re-introducing the Minipod – and at a much lower price than before.

Thanks to the decision to 'tool up' and make the complex enclosure from moulded ABS plastics, rather than the hand fabrication of the fibreglass originals, the new Minipod sells for a relatively affordable £250, instead of the original's £400. But I'm not sure you'll easily find it down at your local hi-fi shop – the initial marketing plan is to use the Internet. Check out the website at the address below.

Looking like a teddy bear from the front, or a giant beetle from the rear, the curvaceous enclosure has powerful acoustic advantages over the regular rectangular box, both inside and out. The varying dimensions and curves mean that internal standing waves and reflections will be well dispersed, while on the outside the curves around the drivers avoid any baffle-edge discontinuities.

The new version is more sensitive than the original, and uses a silk fabric dome tweeter in place of a metal dome to improve the ruggedness of this grille-free design. The high-gloss 'two-pack' acrylic painted finish is

available in silver, white, blue and black. There's a very clever tripod foot arrangement, which allows some tilt adjustment, and an optional wall bracket is being prepared. Not only is the speaker itself more environmentally friendly than before, but it has a radical inflatable packaging system which is also re-usable as a backpack (I'm reliably informed).



**“It’s a very clean-sounding speaker, and delivers a wonderfully spacious and ‘out of the box’ stereo soundstage.”**

Although the thinwall enclosure maximises the internal volume, this is still a small loudspeaker, and uses a small, port-assisted main driver with 90mm Kevlar cone. A single pair of terminals is fitted – high class spring-loaded devices quite able to take fat cables or 4mm plugs. Not surprisingly, there's no grille provision, but the three-leg support is very neat and stylish, with a largish footprint clearly intended for shelf-mounting.

Not surprisingly, the in-room responses show limited bass output below 100Hz, which indicates that close-to-wall mounting is mandatory – a bit of a shame maybe, as wall reflections will tend to interfere with the potential midrange smoothness.

## SOUND QUALITY

The Minipod has no direct competitors in this group, and the 'differentness' of its enclosure engineering might well have contributed to a rather uneven response from the panel. The basic lack of bass weight and power was a fundamental and unavoidable limiting factor, and it

was clearly struggling with our larger-than-average listening room, but it should deliver a fuller balance in smaller rooms.

In other respects it did well. It doesn't have a particularly dynamic sound, but does have a refreshing freedom from the usual 'wooden box' character which is endemic with conventional small box loudspeakers. It's a very clean-sounding speaker, and delivers a wonderfully spacious and 'out-of-the-box' stereo soundstage.

## CONCLUSION

One should not dismiss the Minipod as a joke. Of course it is a joke, but a very good one, the punchline being that it works rather well, and can show most of its competitors a few things about freedom from boxiness as well as style. In the final analysis, it does lack muscle and is an obvious candidate for adding a subwoofer (Blueroom's working on one), but within inevitable price/size constraints the Minipod deserves a Recommended flag. **PMe**

## VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** c.£249.99

**The coolest looking speaker on planet hi-fi can show its competitors a thing or two about freedom from boxiness.**

### ■ ONE YEAR GUA ANTEE

Blueroom Loudspeakers, 6c Littlehampton Rd, Worthing, West Sussex BN13 1QE

(01903) 260033

Web: www.minipod.com; www.blueroom.co.uk

## THE LAB REPORT

Blueroom's use of plastic mouldings lend the Minipod a very low diffraction enclosure, while a built-in top-to-bottom tilt achieves passable time-alignment. Sensitivity is high at 90.3dB (re. 2.83V/1m) but the enclosure isn't perfectly secure and joint-related buzzes are evident under dynamic conditions at 96dBA. THD increases quickly beyond this level, almost immediately exceeding 3% through the midrange. Bass alignment, meanwhile, is expertly judged with a very clean port resonance at 72Hz augmenting the fourth-order bass roll-off to deliver a lean 63Hz in-room limit.

The in-room third-octave responses tell the same story: a lively midband, depressed presence

region (3-7kHz) and a particularly energetic treble from 8kHz onward. As the 130mm Kevlar bass/mid unit (similar to one used by B&W) crosses over to the 25mm silk-dome tweeter at 2.5kHz, there's an obvious peak in its response and this may serve to emphasise the shallow that follows.

Off-axis, the same trend is evident although there's inevitably less energy in the high treble.

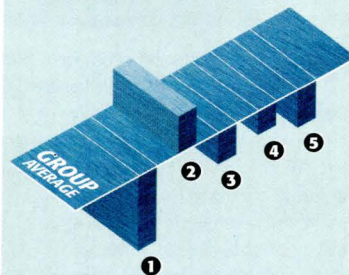
The Minipod could be a handful to drive, with its tough 7.5 Ohm average impedance and upper bass/treble minima of just 3.8 Ohms. MF's Elektra piano-black series of amps, for example, would prove a good aesthetic match with sufficient bottle to boot. **PMI**



## HOW IT COMPARES

A lightweight, lively and sensitive performer from a similarly colourful enclosure. Not a pushover to drive, however, and do avoid high sound levels if the plastic cabinet is not to join in!

- |   |                    |      |
|---|--------------------|------|
| 1 | EASE OF DRIVE      | -50% |
| 2 | RELATIVE LOUDNESS  | 25%  |
| 3 | MAXIMUM LOUDNESS   | -20% |
| 4 | AUDIBLE DISTORTION | -15% |
| 5 | BASS EXTENSION     | -35% |



## SPECIFICATIONS

SPECIFICATION	CLAIMED	MEASURED
■ Sensitivity @ 1m/2.83V	90dB	90.3dB
■ Impedance (Nominal/Mean)	4 Ohm	7.5 Ohm
■ Estimated Bass Extension	65Hz	63Hz

# HEYBROOK Optima

One would be hard pushed to describe Heybrook's Optima as a good-looking speaker. Purposeful is, perhaps, a better adjective, and cost-effective certainly applies – this compact floorstander costs a very reasonable £259.

You get a lot of speaker for your money here, no question, although the build is strictly budget-econobox and the sharp-edged, vinyl-wrapped cabinet looks rather simple and crude compared with the typical fare of this group. The drivers are simply surface-mounted, too. The total weight, 9kg, is rather light for a floorstanding design, but a fair reflection of the modest price.

A straightforward two-way with port-loading to augment the bass, the shape is rather squat and dumpy, but for at least two perfectly good reasons – partly to accommodate the single, decent-sized main driver, and partly to ensure good overall stability, with a good fore-and-aft footprint and low centre of gravity.

Said main driver has a 120mm diameter cone, while the tweeter uses a small 14mm dome/annulus diaphragm. Twin terminals permit bi-wire or bi-amp options, and are mounted fairly close to the floor.

The room responses are quite impressive through the

bass and midrange. The bottom end is well aligned for free-space siting, but some wall reinforcement can be accommodated without generating too



**“There’s a soupçon of dynamic tension here, plus a degree of bass weight, scale and drive that’s rare as hen’s teeth at this price.”**

much excess. The midband is unusually smooth for a speaker of this type, right up to 1.8kHz, but then output falls off. The overall treble level is comfortably below average, and not too smooth.

## SOUND QUALITY

Comfortably the favourite model in this price band’s listening tests, the Optima seems capable of mixing it with rather more expensive designs. Even though the sound has its cosmetic deficiencies, there’s at least a soupçon of dynamic tension here, plus a degree of bass weight, scale and drive that’s as rare as hens’ teeth at this sort of price.

The Optima’s weak spot lies in its rather dull balance, as output from the little tweeter struggles – and ultimately fails – to keep up with that generated by the decent-sized main driver.

That situation isn’t helped by the fact that both drivers are mounted significantly below the ear level of a typically seated listener, so the image lacks both height and any real sparkle or air. Add in slightly ponderous tendencies and a degree of bass thickening – more likely a function of the enclosure itself than the

drive unit or tuning – and the net result is definitely on the dark side of neutral, especially when reproducing speech.

But the bottom line is that it communicates well, times well and knows how to boogie – all of which adds up to a fun loudspeaker, warts ‘n’ all.

## CONCLUSION

The Optima might be ugly duckling of our test group, but that’s no reason to dismiss it out of hand. It’s too much of a mixed bag to be regarded as a great loudspeaker, and the treble in particular is notably weak. However, it does deliver the bass end with a weight, smoothness and enthusiasm that many more expensive rivals can’t match.

Don’t expect a sophisticated sound from this stubby little floorstander, but in terms of delivering the most bang for your bucks, the Optima will take a lot of beating at anywhere near this price. **PMe**

## VERDICT

SOUND	★★★★☆
BUILD	★★★★☆
VALUE	★★★★☆
PRICE	£259.00

**A dumpy ugly duckling of speaker with a heart of gold. Deserves a better tweeter, but knows how to boogie and communicates well.**

### TWO YEAR GUARANTEE

Audio Group International, Langage Science Park, Plymouth, Devon PL7 5HJ.  
(01752) 333800

## THE LAB REPORT

Like the Rega Jura, Heybrook’s Optima is an intermediate-sized box – too large for a bookshelf location and yet smaller than the ‘average’ floorstander. In a typical situation, your listening axis will be some 20cm above the top of the box where the in-room response looks to be at its flattest through upper bass, mid and lower treble. As I’ve noted with other Heybrook speakers (see HFC 187), the axial response shows a sharp notch at 6kHz which broadens into a depression as the listening axis is lowered.

There’s also a significant dulling of its response off-axis and this is perhaps fortunate, judging by the very ragged treble output exposed by a narrowband analysis. Midrange

and treble distortion, too, is very high at 3%, when many speakers typically achieve between 0.1% and 0.5%. A cone misterrmination is evident at 1kHz, well before the notional 4kHz crossover point.

And yet the Optima is not without redemption. At 90.8dB/1m, the speaker is very sensitive and able to make the most of relatively low-powered (30W or so) amps. Neither is the speaker load overly taxing with an average 9.6 Ohms and minimum of 4 Ohms at 250Hz.

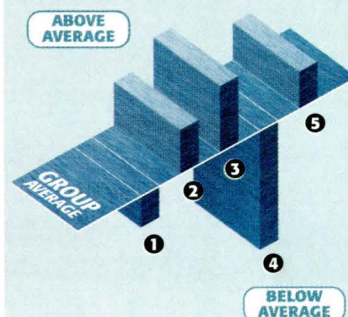
Bass alignment is also very good and free of ‘peakiness’, with both driver null, impedance minimum and reflex port tuned to a sensible 41Hz, dragging in-room extension to 45Hz or so. **PMI**



## HOW IT COMPARES

Good bass extension and high sensitivity are the key plus points in a design which is otherwise hamstrung by a poor HF response and significant levels of upper midrange/treble distortion.

1 EASE OF DRIVE	-20%
2 RELATIVE LOUDNESS	30%
3 MAXIMUM LOUDNESS	45%
4 AUDIBLE DISTORTION	-80%
5 BASS EXTENSION	25%



## SPECIFICATIONS

SPECIFICATION	CLAIMED	MEASURED
■ Sensitivity @ 1m/2.83V	90dB	90.8dB
■ Impedance (Nominal/Mean)	6 Ohms	9.6 Ohms
■ Estimated Bass Extension	45Hz	45Hz

# SME

## MODEL 20/2



The quality and performance of our precision pick-up arms and turntables has been acknowledged with over twenty national and international awards. Illustrated is the 3-speed Model 20/2A, the last turntable you will ever need to buy! This comes equipped with the acclaimed Series V, 'the best pick-up in the world' and can enable you to realise, perhaps for the first time, the full potential of your conventional record collection. Our arms and turntables cover a wide range of applications. Please ask us to send you details:

**SME LIMITED • STEYNING • SUSSEX • BN44 3GY • ENGLAND**  
**Tel: 01903-814321 • Fax: 01903-814269**

## SUPRA®

### Interconnects

EFF-ISL analogue "Best Buy" - Hi-Fi Choice, 04/99

EFF-IXLR balanced (XLR/XLR)

EFF-ID co-ax digital (phono/phono)

EFF-IV 75 ohm video (phono/phono)

DAC-X analogue (phono/phono)

DAC-XLR AES/EBU digital (XLR/XLR)

ZAC Fibre optic (TosLink) NEW for 1999



### Speaker Cables

Classic Series: 2.5mm, 4mm, 6mm (NEW) & Quattro 4 (bi-wire),

Ply Series: 2.0, 3.4 (low inductance) & 3.4S (shielded - NEW)

LINC Series: 2.5mm and 4mm (shielded)

**AUDIOVECTOR**

**Loudspeakers for 1999**

Entry level C Series

C1 bookshelf "over-riding musicality" - Hi-Fi News 05/99

C2 floorstander "Recommended" - Hi-Fi Choice 05/99  
 (finishes: Beechwood, Black Ash, Cherry & Rosewood)

### And the UPGRADEABLE M Series

M1 (from £759/pr - "worth consideration" - Hi-Fi World 08/98)

M2 (from £1399/pr - "Recommended" - Hi-Fi Choice 07/98)

M3 Signature (from £2499/pr) - Active upgrades (from £1495)

(veneers: Beechwood, Birds-eye Maple, Black Ash, Cherry & Rosewood)

5 year transferable guarantee on all Audiovector speakers

Post to: Glaive Limited, Unit 7, Wren Industrial Estate, Coldred Road, Maidstone, ME15 9YT. Tel/Fax: 01622 66 40 70. Web: www.glaive.co.uk

Please send me info on: Supra cables  Audiovector

Name: .....

Address: .....

.....

Post code: ..... HFC9907



## It costs the same to get it right as it does to get it wrong

*At the Listening Rooms, we pride ourselves on matching your needs with exactly the right equipment, whatever your budget, and because we only stock the best, that's what you'll get.*

*What you'll also get is sound professional advice and a chance to relax and listen to some of the world's finest Hi-Fi equipment.*

- 35 years combined experience.
- Two Fully equipped listening rooms.
- Home installation service.
- Multi-room design and installation.
- 2 years Parts and Labour guarantee.
- Home cinema surround-sound
- Export and Credit facilities.

0% FINANCE SUBJECT TO STATUS

- ACOUSTIC ENERGY • ARCAM • AUDIO RESEARCH
- AUDIOLAB • AURA • BOSE • CELESTION • COPLAND
- CYRUS • DENON • EPOS • HARMAN KARDON
- JBL • KEF • KRELL • LINN • MARANTZ
- MARTIN LOGAN • MERIDIAN • MICHELL • MICROMEGA
- MISSION • MONITOR AUDIO • MUSIC FIDELITY X SERIES
- NEAT PETITE • PINK TRIANGLE • PIONEER • PROAC
- QUAD • REL • ROGERS • SME • SONUS FABER
- STAX • THETA • WILSON AUDIO • YAMAHA



161 Old Brompton Rd. London SW5 0LJ.  
 Tel: 0171-244 7750/59. Fax: 0171-370 0192  
 Monday - Saturday 10am - 6pm.  
 Nearest Tube: South Kensington or Gloucester Road

# JM LAB Tantal 507

This French speaker specialist is well known in export markets around the world, but is a comparatively recent arrival on the UK scene – widely regarded as one of the toughest markets of all to crack. So far, things seem to be going well – the two most recent examples to come *Choice's* way both distinguished themselves.

The Tantals are among JM Lab's more affordable ranges, but that still places them comfortably above the true budget sector in this country. The compact, floor-standing Tantal 515 scored itself a Best Buy rating last November (see issue 183), so this smaller, standmounted 507 would seem to have plenty going for it,

**“Even the humble Tantal has versions of the famous ‘inverted dome’ tweeters, with 25mm titanium diaphragms.”**

especially because some of the components are very similar.

The 13-litre or so enclosure is the classic ‘medium bookshelf’ size, finished here in a rather prosaic vinyl woodprint. Like B&W, JM Lab focuses first and foremost on the engineering content rather than the cosmetics.

The manufacturer's main claim to fame is its drive unit technology, and even the humble Tantals have versions of the famous ‘inverted dome’ tweeters, with 25mm

titanium diaphragms. The relatively large bass/mid driver uses a specially damped 125mm paper cone in a cast chassis with generous magnets.

Compared with the drivers, the enclosure looks rather ordinary, although the neat, moulded slot-shaped front port is an attractive detail, as is the fact that the drivers are flush-mounted so that everything looks tidy. A single pair of terminals is fitted.

The in-room far-field response traces indicate that close-to-wall siting is likely to be beneficial here, to fill in

some extra midbass to match the rather strong upper bass and lower mid output. While there are similarities between the 507 and the 515, this smaller model has a warmer, duller and ultimately less neutral overall balance, as well as less bass extension.

## SOUND QUALITY

Although the 507 didn't disgrace itself on the listening tests, it didn't exactly distinguish itself either, and certainly didn't stand out the way

its bigger brother did. One panellist singled out the quality of the top end for particular praise, but there were also some more general complaints that the sound was a little ‘small’ in scale, weight and imaging.

The midband is a bit boxy, with some ‘cuppy and quacky’ colorations, and while the sound has decent drive and momentum – that good size main driver clearly makes its presence felt – the bottom end never quite

managed to get its act together for us. Massive Attack had too much tendency to thud, and was a little too light on the ‘massive’ bit.

Dynamics are quite expressive, but the overall balance is just a bit shut in, leading one panellist to complain that he ‘couldn't hear a word!’ In mitigation, the track concerned was Finnish in origin, but the point was nevertheless well made.

## CONCLUSION

JM Lab's Tantal 507 isn't a bad little speaker. Its high quality drive units give it a good heart with plenty of drive and a good measure of dynamic expression. But the bottom end alignment didn't match our listening room too well, and the result lacked the open neutrality of its bigger floor-standing 515 brother. **PMe**



## VERDICT

SOUND	★★★★☆
BUILD	★★★★☆
VALUE	★★★★☆
PRICE	£295.00

Competent enough all round, this compact standmounter has a good heart and sweet treble, but sounds a bit ‘small-boxy’ too.

### THREE YEAR GUARANTEE

Sound Image UK Ltd, 52 Milton Road, East Sheen, London SW14 8JR  
(0181) 255 6868

## THE LAB REPORT

If your preference is for the ‘loud’ in loud-speaker, then JM Lab's 507 is the best bet in this category. Sure enough, its 90.2dB sensitivity (re. 2.83V/1m) is fractionally behind Heybrook's Optima but the figure increases to 91.1dB if the span is increased from 200Hz-20kHz. Here, both its slightly over-heavy bass (150-300Hz) and bright treble (7-15kHz) make their presence felt.

The bass alignment is also slightly suspect, for while the reflex ‘slot’ is tuned to the -6dB point of the bass/mid driver at 63Hz, this is half an octave higher than the 43Hz null (and impedance minima of 3.8 Ohms). This may contribute to the reported boxiness.

Big swings in both impedance and phase angle occur through

bass (3.8 Ohms to 34 Ohms and +/-52 degrees, respectively) and upper midrange (3.8 Ohms to 40 Ohms and +45/-50 degrees, respectively).

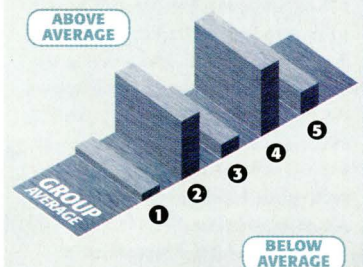
Even though minima of 3.8ohm were recorded, these big swings push the average load up to 13.9 Ohms, making the 507 seem easier to drive than perhaps it really is. An additional swing in both phase and impedance occurs immediately after the 3kHz crossover where a notch in its response marks the inverted, titanium dome tweeter taking over, and suggests the system integration could be improved. Fortunately, any ultrasonic resonances are well controlled and distortion, at just 0.15 per cent, is very low indeed. **PMI**



## HOW IT COMPARES

Low distortion and high sensitivity do not guarantee a flat or neutral sound as the bright treble and emphasised bass of the Tantal 507 serves to demonstrate.

1 EASE OF DRIVE	5%
2 RELATIVE LOUDNESS	40%
3 MAXIMUM LOUDNESS	10%
4 AUDIBLE DISTORTION	45%
5 BASS EXTENSION	15%



## SPECIFICATIONS

SPECIFICATION	CLAIMED	MEASURED
■ Sensitivity @ 1m/2.83V	90.5dB	90.2dB
■ Impedance (Nominal/Mean)	8 Ohms	13.9 Ohms
■ Estimated Bass Extension	62Hz	45Hz

# TDL Nucleus 4

It's not easy carrying out a dispassionate review of this speaker in the same week I find myself writing an obituary of TDL's founder (see p9). But the late John Wright sold TDL to Gordon Provan in February this year, thus ensuring the brand's continuity, and Gordon has ambitious plans for further developing this well respected specialist name.

TDL's original reputation was based on large, floorstanding, transmission-line loudspeakers, but recently it has been focusing more on the budget sector, first with the 'reflex transmission line'

**"With the speakers mounted well clear of the walls, the in-room far-field responses showed a very well judged bass alignment."**

RTL series and now with the still more affordable, and rather more conventional, Nucleus models.

This floorstanding Nucleus 4 is the largest and most expensive of four Nucleus models, which include the little standmounted Nucleus 2 that was reviewed and Recommended in *HFC* 187. The 4 carries a £299 price tag, which is pretty competitive for a twin main driver floorstander, although in fact there's also a floorstanding Nucleus 3 with just one main driver, at only £199.

Although it falls into this price band, the Nucleus 4 is one of the

largest and heaviest speakers across the whole group test. It's fashionably slim, with nicely post-formed edges around the front panel. Vinyl woodprint surfaces are pretty inevitable (there's a choice of black or rosewood as well as the supplied cherry), and the edges might have been better finished.

The spike fixings could be more secure, but the footprint is generous enough to confer decent mechanical stability. A separate cavity in the base allows extra mass to be added to aid stability and provide some cabinet damping.

Operating as a two-way, port-loaded at the rear, both the surface-mounted main drivers have 100mm diameter doped paper cone in moulded plastic frames, while the flush-mounted tweeter has a 19mm soft fabric dome. A twin-terminal block permits bi-wire/-amp operation. With the speakers mounted well

clear of walls, the in-room far-field responses showed a very well judged bass alignment, with fine ultimate extension and a welcome freedom from midbass excess. However, things looked less satisfactory further up the band.

The Nucleus 4's cross-over region transition looks much less smooth than the equivalent trace with the simpler Nucleus 2, showing a quite pronounced presence suckout between 1-3kHz, plus a peak at around 3.5kHz.

## SOUND QUALITY

Although the Nucleus 4's fine scale and weight was appreciated, the sound quality as a whole was considered rather disappointing, with complaints of a rather 'soft' sound which lacked the necessary excitement to engage the attentions and involvement of the listeners.

The dull presence and slightly obvious treble are the main problem, especially with voice reproduction, which has some

pinched, nasal and 'cuppy' colorations, plus a degree of 'fizz' or 'spitch', which puts back some superficial clarity but is ultimately – to a greater or lesser extent – irritating, depending on the listening material and level. The bass end has ample weight and impressive smoothness, but doesn't seem to have the sort of drive and purpose needed to make the most of dance music.

## CONCLUSION

Although the Nucleus 4 offers good material value for money and a notably even and extended bass delivery, a lack of presence energy leaves voices a bit shut in and coloured, and robs the music of excitement and involvement. Indeed, in contrast to the fine performance of the small two-driver Nucleus 2, it aptly illustrates the greater difficulty of managing the transition and integration between a twin main driver arrangement and a single point-source tweeter.

PMe



## VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** £299.95

■ A handsome and very inexpensive floorstander with fine bass alignment but a pronounced lack of presence and excitement.

■ GUARANTEED FOR LIFETIME OF ORIGINAL PURCHASER

✉ TDL Electronics, PO Box 98, High Wycombe, Bucks HP10 9SH

☎ (01628) 850111

## THE LAB REPORT

Although there is some emphasis on the presence region (through the 3kHz crossover point), the Nucleus's overall outlook is perhaps slightly treble-shy and this, in turn, reduces its overall sensitivity from the claimed 90dB to something closer to 89dB (re. 2.83V/1m) in practice. With a conservative 100W rating in mind, peak music levels around 104dBA should be achievable in-room.

Either way, I was disappointed to see this character exaggerated off-axis, with the mid and treble falling more sharply away to expose this 3kHz region more acutely. Distortion, is much more even-handed, around 0.6-0.7 per cent from 100Hz-10kHz and suffering no perceptible increase



The two 130mm bass/mid units are reflex-loaded via a rear-mounted port that's tuned to 30Hz. Though this tuned frequency is perhaps a little too low, it is perfectly aligned with both the driver null, phase and impedance minima which also lie at 30Hz.

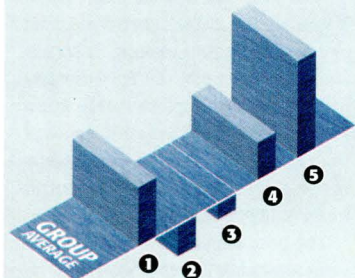
This and the controlled roll-off of the drivers themselves avoids a peaky bass response though, what I presume is a strong quarter-wave pipe resonance at 215Hz, mars what would otherwise be a very clean, textbook bass alignment.

A 'blip' at 215Hz also appears on phase, impedance and nearfield responses though the speaker load, overall, represents a safe bet for

## HOW IT COMPARES

An 'amplifier-friendly' loudspeaker with dips in impedance no lower than 6 Ohms, moderate sensitivity, deep bass but a potentially lacklustre treble that will lack bite and clarity in some systems.

1	EASE OF DRIVE	40%
2	RELATIVE LOUDNESS	25%
3	MAXIMUM LOUDNESS	-45%
4	AUDIBLE DISTORTION	25%
5	BASS EXTENSION	65%



## SPECIFICATIONS

SPECIFICATION	CLAIMED	MEASURED
■ Sensitivity @ 1m/2.83V	90dB	89.0dB
■ Impedance (Nominal/Mean)	8 Ohms	11.6 Ohms

# JBL Ti200

JBL is the biggest name in speakers worldwide, and active in every conceivable market niche (except the seriously cheap). Here in Europe it has three ranges aimed at the hi-fi listener – the near-budget LX series, this new mid-market Ti series, and a still newer and more upmarket Ti-K series.

The Ti200 is the least expensive of three models in the series. All are finished in a highly polished real wood veneer and share similar drive unit technology. For the £400 charged here you get a good sized two-way stand-mount, while the other two are three-way floorstanders at £549 and £649.

A solidly built, real wood veneered and generously specified large standmounter doesn't look like a bad £400 proposition, although it's no obvious bargain, especially if you have to add the price of good stands. Still, there's plenty to be said for a configuration which encourages the use of a decent size main driver and avoids the acoustic complexity of multiple arrays.

The vital statistics here include a flush-mounted 120mm diameter coated paper cone main driver with a moulded frame (preferred to electrically conducting metal), plus a new 'third generation'

variation on JBL's familiar 25mm titanium dome tweeter. The rear panel carries two pairs of terminals plus a generous port. The whole thing weighs in at a hefty 9kg, which is as much as one floor-stander in this group – evidence of the Ti200's substantial cabinetwork and bracing.

The port is tuned to a highish 50Hz, which is not ideal as it's close to a major mode of the listening room. Consequently, the in-room responses



**“The whole thing weighs in at a hefty 9kg, which is evidence of the Ti200's substantial cabinetwork and bracing.”**

showed a heavy midbass output even with the speakers on high stands well clear of walls.

Elsewhere the balance is encouragingly flat overall, if decidedly uneven *en route*.

## SOUND QUALITY

All the panellists got a chance to hear the JBL, some on two occasions, and the results could have been more consistent. Taken overall, it would seem the Ti200 is a mixture of strengths and weaknesses which more or less balance out, and which elicit various degrees of praise and criticism from different listeners.

It has a quite generous and big sound, dynamically speaking, which contributes to an attractively punchy delivery. The balance is essentially neutral, and attractively open, too. But at least two of our panellists were not comfortable with the top-end character, which does seem a shade obvious, and

another commented that the bass was more thump than weight, even though it propels the music along with gusto and enthusiasm.

The midband, too, has plenty of life and good communication skills, and is better than most at sorting out the dynamic contrasts and shadings of a complex mix. But it does also suffer from some boxy colorations, and there isn't the 'hear-through' transparency of some rivals.

## CONCLUSION

In truth, the Ti200 is a bit of a 'mixed box'. Its heart is in the right place, and it knows how to rock and roll, but its accents can sound a little uncouth, especially with delicate acoustic material.

I guess that the decision on whether to go for it or not will be a matter of your personal preferences. This is certainly a very good looking speaker, selling at a very realistic price, and with more than its fair share of fun factor built-in.

PMe

## VERDICT

SOUND	★★★★☆
BUILD	★★★★☆
VALUE	★★★★☆
PRICE	£399.99

Tasty and very substantial standmounter knows how to rock and roll, but can sound uncouth on more delicate material.

### ONE YEAR GUARANTEE

Gamepath Ltd, 25 Heathfields, Stacey Bushes, Milton Keynes, Bucks MK12 6HR  
(01908) 317707

## THE LAB REPORT

A narrowband analysis of the Ti200's response shows some unwelcome peakiness at the 3kHz crossover point and a slightly raised treble once its titanium domed tweeter gets into its stride. But a third-octave in-room response suggests this might not be so objectionable because the trend is remarkably smooth and even, with a gentle loss in treble output as the speakers are toed-inward. In other respects, too, the Ti200 differs markedly from its pro-monitor cousins. The 89.5dB sensitivity puts it head-to-head with the Mission 773e, but its reflex-loading is tuned to a higher 53Hz and is precisely aligned with the driver null, impedance and

phase minima. Its tuning is a high-Q affair too, providing a focused punch to the bass but with a relatively sharp roll-off. In a free-field situation, I would not anticipate a deal of bass below 50Hz.

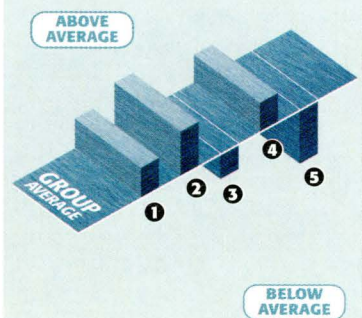
The under-damped bass is also reflected in relatively sharp swings in impedance (5.5 Ohms-41 Ohms) and phase (+50/-46 degrees) through this region. This drags the average impedance to a 'safe' 12.7 Ohms but not all amps will deal with these swings with equal proficiency. Nevertheless, the Ti200 is less current-hungry than its rivals in this group. Distortion, too, is held below 0.6 per cent across the bulk of its range – not exceptionally low, but consistent. **PMI**



## HOW IT COMPARES

A punchy but not especially deep bass is allied with a slightly uneven treble. Sensitivity is pretty good, the load not too demanding and levels of coloration, while moderate, are at least spread uniformly through bass, mid and treble.

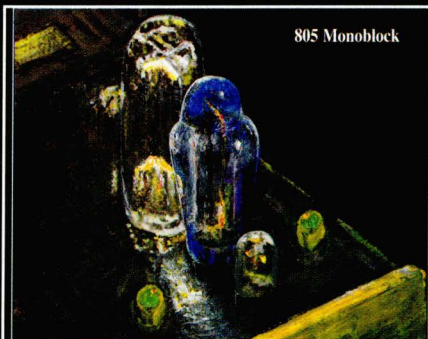
1 EASE OF DRIVE	20%
2 RELATIVE LOUDNESS	30%
3 MAXIMUM LOUDNESS	-15%
4 AUDIBLE DISTORTION	20%
5 BASS EXTENSION	-35%



## SPECIFICATIONS

SPECIFICATION	CLAIMED	MEASURED
■ Sensitivity @ 1m/2.83V	88dB	89.5dB
■ Impedance (Nominal/Mean)	8 Ohms	12.7 Ohms
■ Estimated Bass Extension	60Hz	50Hz

# The Sweetest Feeling CARY SINGLE-ENDED TRIODES



805 Monoblock

The Cary Philosophy Continues with the CAD-805C, the latest version of this breathtaking 50W monoblock, the original and still the best, now featuring the 845 valve coupled to the KR Enterprises 300B XLS. MAGICAL PERFORMANCE WITH NO EQUAL - COMPLETE WITH GOOSE BUMPS. Single-ended dreams become reality at £1895 plus, with the CAD 572 SE monoblocks, which provide an impressive 20W, as do the highly acclaimed 300B LX-20 designs, the integrated 300SEI and the 300SE monoblocks.

**TDS** TRUE DIMENSIONAL SOUND  
RECREATES 3-DIMENSIONALITY

**SHINPY** LIQUID CABLES  
& SPEAKERS

**SOTA** TURNTABLES  
& RECORD CLEANERS

**SOLILOQUY**

SPEAKERS: A SINGLE-ENDED  
INSPIRATION FROM CARY

including a design for the Cary 5W 2A3 monoblock;  
will match amps of 2 to 20W.



Exclusive UK Distributor  
The Audiophile Club

PO Box 6477, London N13 4AY  
Tel: 0208 882 2822 Fax 0208 372 3772  
e-mail: sales@audiophileclub.co.uk  
www.audiophileclub.co.uk



SOLILOQUY 5.3



# TRIANGLE

Audiophile Systems  
Essential Line

"It goes to the top of my wish list... because this level of dynamic drama and time coherence is rare at any price."

(Paul Messenger  
Hi-Fi Choice May '99)



Hi-Fi CHOICE  
BEST BUY



# ZÉPHYR

TRIANGLE UK: AUDIOPHILE CLUB, PO Box 6477, LONDON N13 4AY Tel: 020 8882 2822 Fax 020 8372 3772  
triangle@audiophileclub.co.uk http://www.triangle-fr.com  
AUDIBLE ELEGANCE - Colchester 01206 384247 AUDIO IMAGES - Lowestoft 01502 582853 > AUDIO MATTERS -  
Surrey 020 8255 0572 > INPUT AUDIO - Dukinfield, Cheshire 016 1 339 4072 > KRONOS - Dungannon, NI  
01868 753606 > NORTHWOOD AUDIO - Aylesbury 01296 428790 > RETRO REPRODUCTION - Leith, Edinburgh 0131-  
553 4126 > SAUSBURY HI-FI, Salisbury 01722 322169 > SEVENOAKS SOUND & VISION - London Central 020 7837 7540  
> SEVENOAKS SOUND & VISION - London North 020 8886 2777 > SOUNDS PERFECT - Mawgan Keaton, Cornwall  
01326 221372 > SOUNDS OF MUSIC - Tunbridge Wells 01892 547003 > VAUDIO - Bristol 0117 968 6005

It's good to keep up



with the latest technology.



- Amazon
- ARS Acoustica
- ATC
- Audible Illusions
- Audio Physic
- Audio Synthesis
- Avantgarde
- CAT
- Clearaudio
- DNM
- E.A.R. Yoshino
- Eggleston Works
- Electrocompaniet
- Final
- Graham
- Helios
- JM Lab
- Living Voice
- Morch
- Musical Fidelity
- MVL
- NotePerfect
- Nordost
- Ortofon
- Plinius
- Rega
- Simon Yorke Designs
- Stax
- Sugden
- Transfiguration
- Trilogy
- Van den Hul
- Yamamura Churchill

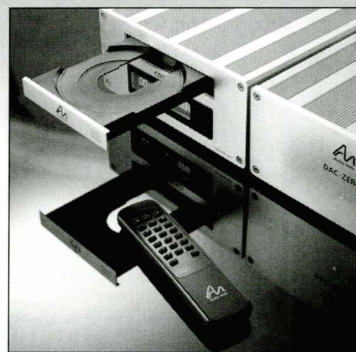
Interest free credit  
on most items,  
subject to status.

## Walrus Systems

11 New Quebec St, London W1 0171 724 7224

fax: 0171 724 4347 e-mail: mail@walrus.co.uk web: www.walrus.co.uk

## Midland Audio X-change



Just some of this months  
secondhand list of  
high-end British and  
American Hi-Fi

Visit our website for a  
complete list

CD Players & DAC'S	Was	Now
Arcam Alpha One CD Player	299	175
Audio Note ANCD2 Valve CD Player (New boxed)	1000	695
Audio Synthesis DAX 2 D/A Converter Balanced	2900	1399
Audiolab 8000CDM Transport	1400	799
DPA SX64 24/96 DAC (New style)	850	625
DPA Little Bit III (4 months old)	325	219
DPA Renaissance 24/96 CD Player (New style)	995	795
Naim Audio CD1 Compact Disc Player	1790	995
Radford/Woodside WS2 CD Player	1200	399
Rega Planet CD Player	450	349
Roksan Atessa DP3T Transport	1295	699
Roksan Caspian CD Player	895	650
Roksan DA2 DAC	595	449
Roksan DP1 Transport	995	399
Sony CDP X33ES CD Player	599	250
Sugden SDT-1 Special Edition CD Player	1499	895
Teac T1 Transport Black	550	299

Ring John Roberts Tel/Fax: 01562 822236

e-mail: sales@midlandaudiox-change.co.uk

Web: www.midlandaudiox-change.co.uk

181 Franche Road • KIDDERMINSTER • Worcs • DY11 5AD



# MISSION 773e

I had an awful feeling of *deja vu* when I unpacked this speaker. Surely we'd done it before, or something very like it? The latter, as it turns out – although thereby hangs a tale, where 'e' stands for evolution. In truth, when Mission launched the 773, someone had maybe got it wrong. A very slim floorstander with just a solitary and necessarily rather small main driver, it simply didn't have enough welly.

Meanwhile, the slightly larger 774, with two main drivers (and an extra £100 on the price) was picking up the plaudits, including a *Choice Recommended* flag in issue 183. So Mission has grasped the nettle and 'evolved' the 773 by the simple expedient of adding an extra bass driver – so the 773e now looks exactly like a 774, only it's slightly smaller and sells for 100 quid less.

One of the best looking speakers here, it's an object lesson in combining high class industrial design with modern manufacturing. The 38mm thick front panel narrows cleverly thanks to heavy chamfering on a combination of real wood and bonded leatherette finishes. This should ensure good rigidity, while sections behind the drivers are routed away to avoid early reflection of rearward radiation.

Beneath an exceptionally neat grille are two small aerogel drivers with 90mm cones, mounted above and below a mechanically decoupled tweeter and backed up by a port. The slim-but-deep shape ensures good fore-and-aft stability, but a moulded outrigger



**“For a speaker which works better when placed quite close to a wall, it has an unusual airy spaciousness and freedom from boxiness, even though the voicing is a bit on the warm and thick side.”**

is fixed to the base at the rear to ensure it doesn't get knocked over from the side.

The 773e might look very like a 774, but there are some significant differences in their room responses. In fact, the 773e has slightly better damped bass, and is therefore rather better aligned for close-to-wall mounting. Further up the band it lacks the 774's midband neutrality, but avoids its over-strong treble and has a rather 'kinder' overall balance which many listeners might prefer.

## SOUND QUALITY

This isn't the most neutral speaker around, and I suspect that its cosmetic deficiencies were largely responsible for the somewhat below average scores in the unsighted listening tests. In truth, the sound is a bit small, a little too warm and shut in, and with a bit of a sting at the top. But one adjusts quickly to balance anomalies, especially when the trends are, like here, quite smooth and progressive.

Behind the balance, the 773e has a rather sweet top end, as well as a generous helping of midband expression and an attractive freedom from boxiness.

The 773e's biggest limitation is, perhaps, the sheer lack of weight and welly in a bass end which has a slightly lifeless quality. But for a speaker which works better when placed quite close to a wall, it has an unusual airy spaciousness and freedom from boxiness, even though the voicing is a little on the warm and thick side overall.

## CONCLUSION

This might not be the cheapest real wood floorstander around, but for sheer design class the 773e sets an exceptional standard.

It isn't the most neutral speaker around either, and doesn't quite match up to the 774's sonic subtlety, but it has a kinder, sweeter balance that many listeners might find preferable, and therefore comfortably deserves its place in the Recommended ranks. **PMe**

## VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** £399.90

Beautifully designed slim floorstander which could be more neutral but still delivers an all-round entertaining sound.

### TWO YEAR GUARANTEE

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

## THE LAB REPORT

Although the 773e looks like a shrunken version of the 774 floorstander with a narrower reflex port (see *HFC* 183 and *Oasis*, that issue), Mission is touting it as a beefed-up version of the 773. Either way, the additional parallel-connected Aerogel bass/mid unit lifts its sensitivity to a very generous 89.5dB – just 1dB shy of the 774 – at the expense of a pretty tough load. An average 7.3 Ohms and 3.6 Ohm minimum suggests Mission's nominal 8 Ohm rating is a little optimistic.

Like others in its series, the 773e betrays a slightly elevated treble, although the characteristic 'Aerogel notch' has finally been addressed by Mission through the preceding

3-5kHz range. Once again, toeing these speakers slightly off-axis does wonders in taming what might otherwise be a slightly bright balance.

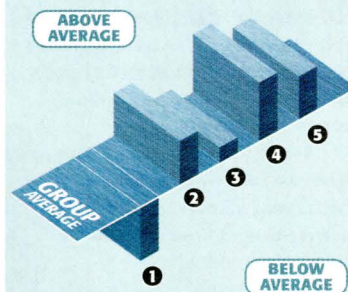
All the problems concerning the 774's bass alignment and spurious resonances emerging from its reflex port, as detailed in my earlier report, are gratifyingly absent here. Importantly, the narrower reflex port is tuned to a slightly lower 38Hz and, with no sign of secondary air-leaks or quarter-wave pipe resonances, gives a clean bass extension down to 45Hz or so. Distortion too, is impressively low at typically 0.3 per cent through bass and midrange (re. 96dBA), suggesting that the 773e suffers lower levels of coloration than its precursors. **PMI**



## HOW IT COMPARES

With most, if not all, of the design oversights now redressed, the 773e emerges as arguably the most technically proficient of the 77-series so far tested.

1	EASE OF DRIVE	-35%
2	RELATIVE LOUDNESS	30%
3	MAXIMUM LOUDNESS	10%
4	AUDIBLE DISTORTION	40%
5	BASS EXTENSION	30%



## SPECIFICATIONS

SPECIFICATION	CLAIMED	MEASURED
■ Sensitivity @ 1m/2.83V	88dB	89.5dB
■ Impedance (Nominal/Mean)	8 Ohms	7.3 Ohms
■ Estimated Bass Extension	50Hz	45Hz

# TANNOY Revolution R2

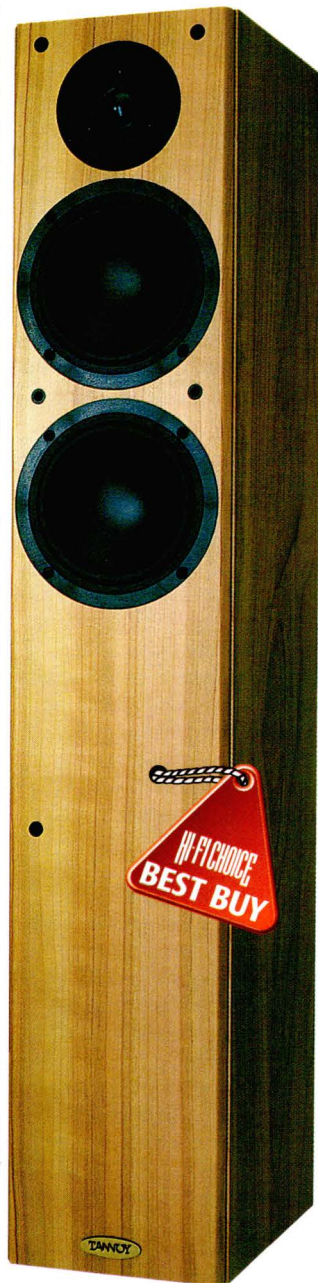
At a recent press seminar convened to launch this and other new products, Tannoy pointed out that ten years ago it had just two ranges of loudspeakers aimed at the hi-fi market. Now there are six, illustrating just how important 'niche' marketing has become in the hi-fi world.

Tannoy's Mercury models have been the big success story of the budget sector during the past couple of years, so the company has now introduced a Revolution series at slightly higher prices, featuring real wood veneerwork throughout, and designed primarily to appeal to music (rather than movie) fans.

The Revolution R1 was the first to appear (*HFC* 187) and is the standmount baby of the range, so now Tannoy is introducing a couple of floorstanders, predictably named R2 and R3. The R2 looks similar to the R1, save for the addition of an extra main driver and the extension the cabinet down to the floor. More surprising, perhaps, is the price, which is very competitive indeed for a real wood finish, twin main driver floorstander.

Tall, very slim and not particularly deep, spikes are supplied but the footprint is rather small so, unless you take up the option of adding extra mass damping, achieving good stability can be tricky. I feel Tannoy should make available some form of optional matching plinth, which would benefit the aesthetics as well as the mechanics.

The bass and bass/mid drivers both have 100mm doped paper



**"It's an outstanding performer – in one sense at least – but, ironically, the reason it stands out is simply that it doesn't stand out."**

cones in plastic baskets, while the tweeter has a 25mm soft fabric dome. Twin bi-wire/bi-amping terminals are fitted.

The 17.5 litre enclosure is rear ported, and foam bungs are supplied to convert to a sealed box alignment if preferred. Our far field in-room measurements show a fine bass alignment with the port active and the speaker clear of walls – indeed, the overall balance is quite smooth and very well ordered.

## SOUND QUALITY

It's impressive enough for a Group B speaker to top the listening test lists on one day, never mind on both, which is what this Tannoy managed to achieve. It's clearly an outstanding performer – in one sense at least – but, ironically, the reason it stands out is simply that it doesn't stand out. It has very little character of its own, and just gets on with doing its understated job of reproducing music naturally and neutrally, without the exaggerations and balance-shifting that most of the competition brings to the party.

Ultimately, it may be just a little too dark and laid back for some tastes, and while the bass has fine

weight and scale, it can sound a bit ponderous at times. Indeed, in hands-on tests I was conscious that, for all its fine manners, the R2 shared the slightly limp dynamics I criticised in the R1.

So while it may not have the most exciting or involving sound around, the lovely midband voicing and a sweet treble are their own reward. It delivers a good sense of scale, free from obvious boxiness and coloration and with fine 'out-of-the-box' stereo imaging.

## CONCLUSION

The R2 proved an altogether better match for our room than the little R1. Fine listening test results are a clear consequence of a beautifully voiced midband and impressive overall neutrality, even though the perspectives might be a little too laid back for some tastes. Add in a very competitive price for a real wood finish floorstander and you have an obvious Best Buy recipe. **PMe**

## VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** £349.90

This bargain price, real wood, slimline floorstander is beautifully voiced and very even-handed, if a bit laid back.

■ FIVE YEAR GUARANTEE

✉ Tannoy Ltd, Kingsbridge House, Padbury Oaks, 575-583 Bath Road, Longford, Middlesex UB7 0EH  
☎ (01753) 680868

## THE LAB REPORT

Despite the greater cabinet volume and additional 130mm long-throw bass driver that distinguishes the floorstanding Revolution 2 from its bookshelf R1 cousin, the former is really no more sensitive at 86.4dB (re. 2.83V/1m).

Excellent power handling enables moderate 104dB (re. 150W) levels to be achieved in-room and distortion only creeps up to 0.7 per cent midband with peaks at 96dB.

Yet the fact remains that Tannoy's R2 is the least efficient box of the bunch, second only to the Sonus Faber overall. Neither is it a doddle to drive with an average load of 7.6 Ohms, minima of 4 Ohms and a broad dip to 6 Ohms or less beyond 3kHz. Fortunately, the R2 is better voiced

than the R1 (see *HFC* 187) by maintaining its uniform midband output through to the treble. Hence the panel's comments regarding its impressive neutrality. Turn the R2s slightly off-axis, however, and the droopy treble that characterised the R1 starts to become apparent again.

The R2 is also reflex-loaded but, as supplied, does not utilise a resistive foam plug. The port output is strong and broadly aligned with the driver null at a little over 30Hz but, as with the R1, there's a thumping great resonant peak at 730Hz to colour the musical picture – something we noted in our February issue.

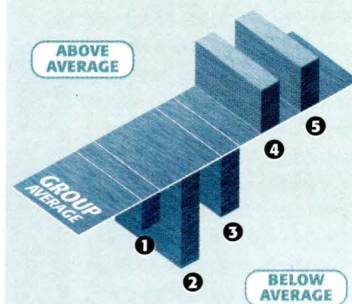
Clearly *Hi-Fi Choice's* distribution isn't all it's cracked up to be North of the border. **PMi**



## HOW IT COMPARES

Some 3dB shy of its competitors in sensitivity, the R2 still benefits from a relatively neutral balance and low distortion even when driven hard. The port coloration should be addressed, however.

1	EASE OF DRIVE	-20%
2	RELATIVE LOUDNESS	-60%
3	MAXIMUM LOUDNESS	-40%
4	AUDIBLE DISTORTION	30%
5	BASS EXTENSION	30%



## SPECIFICATIONS

SPECIFICATION	CLAIMED	MEASURED
■ Sensitivity @ 1m/2.83V	88dB	86.4dB
■ Impedance (Nominal/Mean)	6 Ohms	7.6 Ohms
■ Estimated Bass Extension	44Hz	45Hz

# TRIANGLE Cometes

The second Triangle speaker to be featured in as many Choice speaker group tests, this French manufacturer scored a Best Buy bullseye with its £599 Zephyr II floorstander in issue 190. The new contender featured here is a 359 standmounter called Cometes, which shows a very strong family resemblance, sharing the same slightly quirky styling and using identical looking drive units. At first sight only the smaller standmount enclosure seems to distinguish this model from its sibling, suggesting that the Cometes could follow the Zephyr II's example.

French speakers tend to have their own character and individuality, and none more so than the Triangle models with their unusual pleated-surround main drive units and curious two-tone cabinetwork. The combination of an attractively coloured and convex, curved front panel with a more demure, textured, black vinyl box behind is certainly different, and may or may not be to taste, but to these eyes it looks rather good, helped by the adornment of little brass grille-mounting sockets, though it does have a slightly old-fashioned air.

The same applies to the main driver, an observation which should not be taken as criticism – if anything, the reverse. The modern trend towards

globalisation has tended to 'bland out' individuality, so any significant variations aren't just worthy of note, but deserve positive encouragement. Along with its pleated surround, this Triangle driver has a lovely cast frame, and a 115mm flared paper cone. The tweeter also looks a little unusual, using a rubber moulding to provide some horn assistance. Two pairs of terminals permit bi-wire or bi-amp operation.

Given the apparent close similarity between this stand-mount



**“Along with its pleated surround, this Triangle driver has a lovely cast frame, and a 115mm flared paper cone.”**

Cometes and the floorstanding Zephyr II, one might expect this model to deliver a broadly similar in-room balance, apart from a slightly more restricted bottom end to reflect the different bass tuning. While the latter was clearly evident – the Cometes definitely favours close-to-wall siting to augment its sub-100Hz output – the balance elsewhere looks rather less promising. It's broadly depressed through the upper mid and presence regions, and notably strong in the treble – the sort of balance reckoned likely to appeal more to German than British tastes.

## SOUND QUALITY

It seemed to take a little while to get into this speaker – or perhaps it took a little while for this speaker to get itself properly going. The first impression of a slightly 'boom'n'tizz' balance sets the scene, and this characteristic remained throughout. As a result, the midband is a little too

restrained and the top end a bit too obvious and prominent.

This balance isn't an ideal match for our test system or room, but might suit other circumstances – even a change of cables can make quite a difference. And discounting the balance, this speaker has good qualities, with a notably even-handed, exceptionally lively and expressive midband.

## CONCLUSION

Given that they have so much in common, I find it curious that this Cometes has such a different cosmetic balance to the Zephyr II. I must also conclude that this smaller standmounter is rather less likely to appeal to British tastes – although it might well appeal to valve amp users. But the Cometes still has the righteous midband dynamics which so distinguish the Zephyr II, so it's worth considering, provided care is taken to ensure that both system and listener can handle the bright balance.

PMe

## VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** £359.00

Very communicative standmounter has great midband dynamic conviction, but the very bright top end might be rather intrusive.

### FIVE YEAR GUARANTEE

The Audiophile Club, PO Box 6477,

London N13 4AY

(0181) 882 2822

## THE LAB REPORT

The phrase 'a smidge bright' might have been devised to describe the upward lift in this speaker's response that begins around 3kHz and peaks, some +10dB later, at 16kHz. Unlike the Triangle Zephyr (see HFC 190), toeing the speakers off-axis is no cure, for this encourages a broad midband trough that emphasises bass and treble.

A narrowband analysis reveals a particularly severe cancellation mode at 15.5kHz, presumably caused by use of an obscuring phase plate over its metal-dome tweeter. Harmonic distortion, however, is not perilously high at typically 0.4-0.5% through the dome's passband although, as before, THD is somewhat higher around the 4.5kHz crossover frequency.

The wayward response also influences the speaker's perceived loudness, achieving an 89.9dB sensitivity from 500Hz-8kHz but 91.9dB from 200Hz-20kHz. The bass alignment shows a strong peak just before the driver rolls off (-3dB at 75Hz) while the port has a broad, low-Q resonance intended to 'flesh out' its subjective impact.

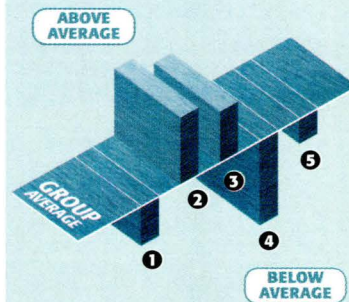
From an engineering standpoint, this ties in with LF impedance minima at 52Hz. The overall load, with an average of 8.1 Ohms, isn't as demanding as Triangle's 4 Ohm spec might suggest but the 3.5 Ohm minimum (at a 'safe' 250Hz) and moderate +/- 40 degree phase angles will still sort the men from the plainly incompetent. **PMI**



## HOW IT COMPARES

A potentially fierce and forward tonal balance marks the Cometes as a very 'characterful' performer that puts sensitivity and sheer gusto ahead of neutrality.

1 EASE OF DRIVE	-25%
2 RELATIVE LOUDNESS	45%
3 MAXIMUM LOUDNESS	35%
4 AUDIBLE DISTORTION	-55%
5 BASS EXTENSION	-15%



## SPECIFICATIONS

SPECIFICATION	CLAIMED	MEASURED
■ Sensitivity @ 1m/2.83V	91dB	89.9dB
■ Impedance (Nominal/Mean)	4 Ohms	8.1 Ohms
■ Estimated Bass Extension	50Hz	48Hz

# HI-FI CHOICE

## The finest hi-fi magazine in the world hits the web!



**HI-FI CHOICE**

- ▶ Search
- ▶ News
- ▶ Reviews
- ▶ Chat
- ▶ Classifieds
- ▶ Mail Order
- ▶ Links
- ▶ Win!
- ▶ The Mag
- ▶ Subscribe
- ▶ Feedback
- ▶ Contacts

**THE MAG**

### CONTENTS

MAY 1997 ISSUE 166

**REGULARS**

**Update**  
Election? Schmelection! We've been to Bristol and we got the news. All the latest from the show as well as locations further afield.

**Instant Systems**  
Alan Sircom gets to grips with a pair of £300 separates systems. The question is, can you get real hi-fi for the price of a telly?

**REVIEWS**

- [Acurus ACD11](#)
- [Aeon Acoustics Linear](#)
- [AMC 3025a](#)

\*Answers at the bottom of the page for those without web access.

### Have you ever wondered...

- 1 Which is the most expensive amplifier in the World?
- 2 How many drive units in the Mission 753 Freedom?
- 3 What is the name of Benz-Micro's most expensive cartridge?
- 4 What is the best CD player for £350 or under?

**Find answers NOW\* at Hi-Fi Choice Online, the fact-packed NEW web-site from the makers of the Finest Hi-Fi Magazine In The World.**

# www.hifichoice.co.uk

Answers:

1 The Audio Note Special is a class A/B 100 watt amplifier, the most expensive commercially manufactured amplifier package in the world. And it's only a couple and... 2 Five drive units in total, four 130mm (100mm) drivers and a 25mm tweeter. 3 Benz-Micro's most expensive cartridge is the Ruby. (Over £1,000 and available from Audioparks in the UK. 4 One of the best value CD players ever made. £300 is the price, the Audio Note CD/SE. (And received in Hi-Fi Choice May issue '00. We'll assess the best copy budget CDs in our December 1997 issue.

# B&W 603 S2

**S**ussex-based B&W is one of the world's biggest hi-fi speaker specialists, thanks in no small part to a large research facility stuffed with engineers who spend their days figuring out different ways of improving loudspeaker performance.

Last year, the new top-of-the-line Nautilus 800 Series models were wowing the market, so now B&W has started to 'trickle down' some of that technology into its more affordable 600 line, which has just graduated to Series 2 status.

As a group, the S2s look almost identical to their predecessors, but feature a number of beneath-the-skin changes – none more so than this S2 update on the 603, in which probably only the external dimensions actually remain the same.

Admittedly, presentation isn't its strongest suit. No-one would describe the 603 S2's shape as stylish, or swoon over its vinyl woodprint surfaces – if you want real wood finish, you aren't going to find it in B&W's 600 Series.

Here the emphasis is on delivering the best performance for the least money, so the accent has been placed firmly on the engineering, and the basic driver dimensions determine the rather dumpy shape.

The price has actually gone up 10 per cent, from £500 to £550, but the S2 603 is now a full two-and-a-half-way design, using a separate, proper bass driver in place of the passive ABR diaphragm used in the original 603.

The cast alloy frame drivers have generous 140mm cones, the familiar Kevlar for the bass/mid unit, and a paper/Kevlar mix with (triangulated) stiffening dust cap/dome for the bass only.



**“If you want real wood finish, you aren't going to find it in B&W's 600 Series. Here the emphasis is on delivering the best performance for the least money.”**

The tweeter is even more radical, viz compact neodymium magnets helping rearward output to be absorbed down a transmission line-type tube several inches long. An increase in sensitivity has allowed the focusing ring used on the previous tweeter to be discarded.

Both the drivers have separate port-loaded enclosures, and B&W includes several foam bungs of different densities, allowing considerable flexibility in adjusting the bass alignment.

Our room responses point towards free space siting, however the ports are used. Either way, the bass alignment and extension is much improved over its predecessor, but the presence region dip (1.5-4kHz) seems rather more exaggerated here.

## SOUND QUALITY

The unsighted listening tests were carried out with both ports open, which at least partly explains why the results were a bit disappointing. The sound was improved in later hands-on experiments using the supplied foam bungs. I settled on blocking

the upper, rear port with dense foam, and the lower front one with 'open cell' foam which merely damps the port effect.

The other reason for the panel's indifference is, I believe, because this is a speaker that likes – or even needs – to be played loud, and to some extent the louder the better. When it came to cranking up the dance music, the 603 S2's bottom-end drive, control and sheer headroom was in a different class from everything else in the test, and it could be driven ever harder without getting aggressive. But the other side of that coin is that the sound is slightly dull and shut in when the system is playing at lower or very low levels.

## CONCLUSION

The new Series 2 603 is a definite and substantial improvement over its predecessor at both the bass and treble ends of the spectrum, but while the new model is a much more effective party animal, its cautious balance seems less happy at low levels. **PMe**

## VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** £550.00

■ A great party animal, capable of being driven seriously loud, but the cautious balance seems less happy playing at low levels.

■ FIVE YEAR GUARANTEE

✉ B&W, Marlborough Rd, Churchill Ind Est, Lancing, West Sussex BN15 8TR

☎ (01903) 750750

## THE LAB REPORT

**T**his box looks rather like the DM603 reviewed back in *HFC 170* and, indeed, the overall system sensitivity is fractionally down at 89.2dB (from 89.7dB), while distortion remains very low at 0.6 per cent (re. 96dBA) through the midrange. The irregularities in its response, particularly through the 4kHz crossover region, remain.

Here the speaker shows a boost to its presence region, followed by a characteristic notch at 6kHz. In a 'domestic' environment, its averaged in-room response demonstrates a fairly uniform upper bass and midrange but shows extra treble energy between 8-20kHz.

Listening on a par, or above, the cabinet tends to ameliorate this

effect, as does toeing the speakers inward by 10-20° (although this, in turn, may aggravate any 'lumpiness' experienced through the bass). Here we discover the real differences, as B&W adds a motor to what was once a 'passive' ABR.

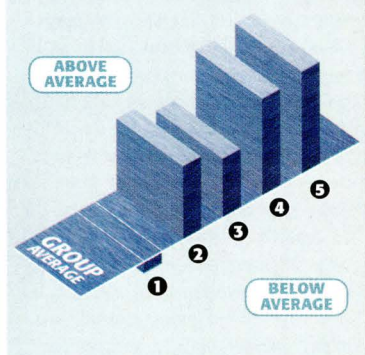
The new, 'active' 120mm bass unit is still reflex-loaded, but the bass alignment is less straightforward. Instead of a clean reinforcement at 48Hz, the S2's port gives a far broader output with two distinct resonances at 33Hz and 65Hz which, naturally, are curtailed by the resistive action of B&W's foam plugs. This also reduces the somewhat 'peaky' nature of the driver's roll-off and provides a more uniform bass output. **PMi**



## HOW IT COMPARES

**A**nother example of proficient engineering from B&W that combines good sensitivity, a moderate load with low levels of coloration. Just control the 603's prodigious bass by plugging those ports!

1 EASE OF DRIVE	-5%
2 RELATIVE LOUDNESS	50%
3 MAXIMUM LOUDNESS	40%
4 AUDIBLE DISTORTION	65%
5 BASS EXTENSION	70%



## SPECIFICATIONS

SPECIFICATION	CLAIMED	MEASURED
■ Sensitivity @ 1m/2.83V	90dB	89.2dB
■ Impedance (Nominal/Mean)	8 Ohms	10.0 Ohms
■ Estimated Bass Extension	37Hz	35Hz

# CASTLE Inversion 15

This Yorkshire-based speaker specialist has led the way in re-popularising real wood veneer during the past decade by producing high quality veneerwork at an affordable premium.

Castle has also proved adept at coming up with loudspeakers which are creatively different from the competition – witness the quarter-wave loading technique and extra upward-facing main driver used in the manufacturer's very successful Harlech and Howard models.

**"It's attractively free from boxiness, the midband is clear and communicative, and the overall balance is pretty well judged."**

Cue the new Inversion series, with three new stereo models for starters, adding a further style dimension which is both distinct and unique. For this review we've got hold of the £425 Inversion 15, which is a good size, two-way ported standmounter (the Inversion 50 and 100 floor-standers are priced at £875 and £1,975 respectively). All of which is evidence that Castle also sees the Inversions as part of a move upmarket – the Inversion 50 replaces the £730 Avon, while the Inversion 100 effectively comes in for the £1,200 Howard.

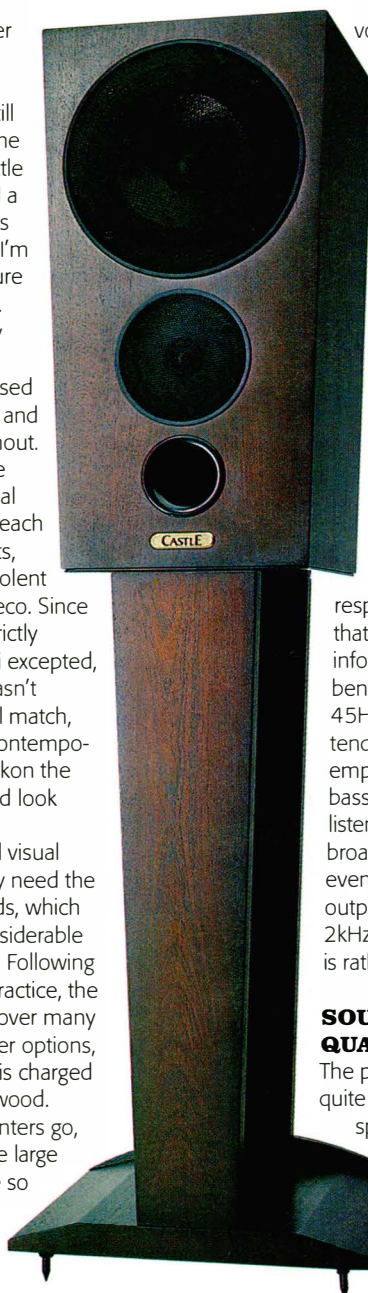
As the name suggests, the speakers look upside-down – the top is slightly wider than the base.

It's only a matter of 3cm taper across a 42cm travel, but it's still very obvious. The result looks a little odd at first, and a couple of weeks down the road I'm still not really sure whether I like it. But it's certainly distinctive, the shape emphasised by sharp edges and corners throughout.

With separate circular individual grilles covering each of the drive units, the effect is redolent of 1930s Art Deco. Since my lounge is strictly Edwardian (hi-fi excepted, of course), it wasn't exactly a natural match, but in a more contemporary setting I reckon the Inversions would look rather fetching.

To get the full visual effect, you really need the partnering stands, which add a not inconsiderable £275 to the bill. Following Castle's usual practice, the prices quoted cover many real wood veneer options, but a premium is charged for yew or rosewood.

As standmounters go, this one's on the large side – the more so because of its shape – and has an internal



volume of about 14 litres. The cast frame main driver has a carbon fibre composite cone, roughly 110mm in diameter, which is reflex-loaded by a front port. The tweeter uses a 19mm polyamide soft dome, and twin terminal pairs are fitted to enable bi-wiring or bi-amping.

The far-field in-room responses indicate that some wall reinforcement will be beneficial, but the 45Hz port tuning tends to over-emphasise a mid-bass mode in our listening room. The broad midband is even, although output dips above 2kHz and the treble is rather restrained.

## SOUND QUALITY

The panel reacted quite positively to this speaker, albeit not unanimously. The consensus seemed to

be that it does most things capably, but doesn't really stand out from the crowd. It's attractively free from boxiness, the midband is clear and very communicative, and the overall balance is pretty well judged, erring a little on the cautious and conservative side of true neutrality.

However, dynamics are a little weak and the sound lacks basic grunt and authority. It doesn't sound quite as big as it looks, and is ultimately a bit lazy, lacking urgency, drive and momentum. The tweeter, too, seems unexceptional when set against the best of the competition today.

## CONCLUSION

The Inversion 15 is easy on the eye, provided its striking aesthetics fit into your loungescape. It's also very easy on the ears too, proving gratifyingly fatigue-free over the long term. While it doesn't set any new benchmarks for performance versus price, it's an all round attractive experience, visually and sonically.

PMc

## VERDICT

SOUND	★★★★☆
BUILD	★★★★★
VALUE	★★★★☆
PRICE	£425.00

An attractive visual and sonic experience, this striking looking standmounter is a good all-rounder, commendably free from boxiness.

■ FIVE YEAR GUARANTEE

Castle Acoustics Ltd, Shortbank Road, Skipton, N. Yorks BD23 2TT  
(01756) 795333

## THE LAB REPORT

The room-averaged response suggests a broad depression from 3-10kHz which might rob the Inversion 15 of some pep and vitality but at least the 'real' 88.7dB sensitivity is a little up on Castle's basic specification. Off-axis, however, even the upper treble falls away more sharply and demands that the speaker be deployed directly on-axis for best (read 'brightest') results.

A narrowband response analysis also shows a broad 'boost' from 750Hz-2.5kHz, immediately preceding the crossover point and overshadowing the depression that follows. Indeed, this abrupt boost from 750Hz onward is sufficiently severe that it not only proved a major feature of the Inversion's LF performance, but also showed as a huge misterrmination on

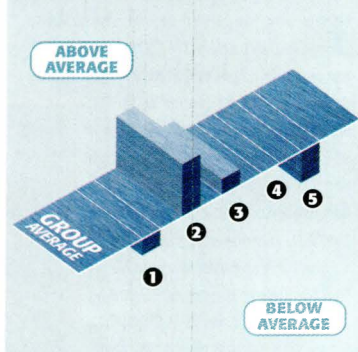
both impedance and phase angle plots. Otherwise, its LF alignment is spot-on with both the port frequency, driver null and impedance dip marrying up at 43Hz and with little extraneous rubbish escaping the port. The swings from 6-52 Ohms in impedance throughout this region are a little lively but the HF minima of 3.9 Ohms (9.1kHz) isn't too tough.

The 150mm carbon fibre bass/mid unit offers 0.6 per cent distortion through the bass, but this increases >1 per cent through the (boosted) midrange. Once the polyamide-domed tweeter gets into its stride, however, distortion drops back again below 0.5 per cent. **PMi**

## HOW IT COMPARES

A lumpy response provides a boost to upper bass/midrange frequencies but begins to look, and possibly sound, a little tired thereafter. Sensitivity is better than expected but low bass is not so extended.

1 EASE OF DRIVE	-10%
2 RELATIVE LOUDNESS	35%
3 MAXIMUM LOUDNESS	10%
4 AUDIBLE DISTORTION	0%
5 BASS EXTENSION	-20%



## SPECIFICATIONS

SPECIFICATION	CLAIMED	MEASURED
■ Sensitivity @ 1m/2.83V	88dB	88.7dB
■ Impedance (Nominal/Mean)	8 Ohms	10.6 Ohms
■ Estimated Bass Extension	50Hz	54Hz

# CELESTION A Compact

As is the practice amongst major brands these days, Celestion has several distinct ranges of loudspeakers, the A-series representing the most upmarket and prestigious. And while an elevated price tag and fancy, high-class real wood veneerwork is no guarantee of superior sound quality, our positive past experiences with the A1 and A2 models (issues 164 and 180) suggests this particular range richly deserves its premium

**“The midband proper is quite expressive, and both the presence voicing and the treble quality are exceptionally clean, clear, classy and sweet.”**

status – and probably explains why this tiny A Compact turned up entirely unsolicited.

I had one or two qualms about putting something so small into a group test where every other sample was at least twice its size, a reservation compounded by the fact that this little cutie is one of the most expensive models in the group. £600 is an extravagant price tag for any sub-miniature speaker, even acknowledging the classy real-wood presentation.

The black curtain used in the listening tests takes no prisoners, and makes no allowances for the size of the loudspeaker, which might appear to disadvantage the

smallest speakers around. That the A Compact survived such scrutiny without trauma would only seem to strengthen the maxim that size isn't everything.

Indeed, the small enclosure has an advantage in cutting box colorations through minimising surface area and ensuring good stiffness, although there are trade-offs in terms of bass extension, sensitivity and power handling with the accompanying small driver.

This A Compact has just a 5 litre internal volume and an 80mm diameter main driver cone, while the bottom end will be further assisted by a 55Hz-tuned port.

The most interesting and, arguably, most important feature, is the way the main driver and tweeter are integrated onto a single complex chassis. This was done to take advantage of new ultra-compact neodymium tweeter magnets and get the acoustic centres of the two drivers as close together as possible, which in turn allowed a very low-profile dialogue speaker to be developed. And the potential advantages of the resulting exceptional mechanical integrity should not be discounted.



some lack of warmth and loss of scale here, and consequently a slightly 'thin' overall character. Dynamics, too, suffer from some lack of punch, but again the effect seems well disguised. The midband proper is quite expressive, and both the presence voicing and the treble quality are exceptionally clean, clear, classy and sweet – as long as it isn't pushed too far.

## CONCLUSION

A £600 sub-miniature isn't going to match the all-round performance of good quality larger design of similar price, but there are those who place 'small' at the top of their list of *desiderata*, and Celestion's A Compact is proof that the sacrifice involved needn't be too great. Provided the room isn't too large, and your tastes aren't too heavy or too loud, this is a really surprising and charming little number.

PMe

## VERDICT

SOUND	★★★★★
BUILD	★★★★★
VALUE	★★★★☆
PRICE	£599.00

Provided the room isn't too large, and your tastes not too heavy or loud, this is a really surprising and charming little number.

### FIVE YEAR GUARANTEE

Celestion, Ecclestone Road, Tovil, Maidstone, Kent ME15 6QP  
(01622) 687442

## THE LAB REPORT

There seems to be some confusion over the Compact's sensitivity as the speaker ID plate says '87dB' while I was told '85dB' over the phone. In practice, a figure of 86.6dB (re. 2.83V/1m) is realistic. This low-ish value inevitably means the 100mm bass/mid unit is struggling at moderate (c.f. 96dB) SPLs where distortion exceeds 1 per cent through the bass and 2-3 per cent as it strives to meet the titanium dome at 3kHz.

Tied in with this is a broad loss in output through the upper midrange and some irregularity in the phase/impedance curve, all centred on the 3kHz crossover frequency. Toeing the speakers inward slightly does help,



although they could sound a little too warm if placed in a tight, bookshelf location. The treble dome is a high quality unit, enjoying less than 0.4 per cent distortion at levels where the bass/mid unit is suffering up to 10x this degradation.

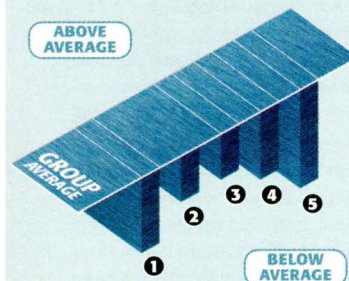
Bass alignment, however, is expertly judged, with the rear-mounted port providing a clean reinforcement at 53Hz that's sufficient to drag the in-room extension close to 60Hz. Not deep then, but free from waffle.

The load, however, is pretty tough with an average 6.7 Ohms and minima of 3.1 Ohms all contributing to a nominal 4 Ohm rating. This might be a small speaker, but

## HOW IT COMPARES

This little speaker is neither especially sensitive nor easy to drive, so it's best partnered with larger amplifiers than its diminutive frame might suggest! The poor barchart values are a reflection of it being pitched against 'bigger boxes'.

1 EASE OF DRIVE	-50%
2 RELATIVE LOUDNESS	-30%
3 MAXIMUM LOUDNESS	-30%
4 AUDIBLE DISTORTION	-45%
5 BASS EXTENSION	-65%



## SPECIFICATIONS

SPECIFICATION	CLAIMED	MEASURED
■ Sensitivity @ 1m/2.83V	87dB	86.6dB
■ Impedance (Nominal/Mean)	4 Ohms	6.69 Ohms
■ Estimated Bass Extension	50Hz	63Hz

# REGA Jura

**R**ega might be considered one of the pioneers of the compact floorstanding speaker movement. Its first commercial loudspeaker, the ELA, was among the first of the breed when it was introduced in the 80s, and this design with its tiny transmission line-loaded main driver is still going strong today.

However, since the 80s the music itself has changed quite dramatically, with the growing influence of dance/techno-type material. While the ELA has a lovely midband which is very well suited to the acoustic repertoire, its tiny main driver does rather run out of puff when asked to reproduce Prodigy or Massive Attack, which is basically why Rega decided to develop the Jura.

Priced at £450, some £48 less than the ELA MkII, it's seen not so much as a competitor as an alternative, the choice for the consumer reflecting his or her taste in music and listening levels. The Jura uses a much larger main driver than the ELA in a simpler, port-loaded enclosure and, to accommodate the former, it has a rather squat and dumpy appearance – albeit nicely decorated in good quality real wood veneer.

The main driver has a generous 130mm paper cone and central phase plug, mounted in a rigid cast basket. The tweeter has a largish 28mm soft fabric dome, and both drivers are neatly flush-mounted into the front panel. Two pairs of rear terminals provide the

bi-wire/-amp option. In contrast to the ELA, which definitely needs close-to-wall bass reinforcement, this Jura's bigger main driver and



**“The Jura put in a pretty strong performance on both listening test days. A major strength is its broad midband neutrality, helped by a fair measure of dynamic grip and tension.”**

40Hz-tuned port has more than ample bass output, and clearly needs to be positioned well clear of walls. Even then the 30-100Hz bass output is a little strong in our listening room, but then, that's all part of the intention.

Elsewhere, the midband is impressively flat and quite smooth, although the treble does become rather focused at 10kHz in the far field.

### SOUND QUALITY

Although it didn't achieve universal approval, the Jura put in a pretty strong performance on both listening test days. A major strength is its broad midband neutrality, helped by a fair measure of dynamic grip and tension, although there was also some criticism that the bass was a little too 'fat' and full and the treble a bit strong.

There is a touch of the 'boom'n'tizz' about this speaker under our listening conditions, a factor which might or might not be to taste, depending on room, system and personal preference. But both top and bottom ends

have good clarity and agility, while the midband is exceptionally communicative.

And although there is just a touch of nasal, pinched coloration, that large main driver really does seem to direct-couple the music to the ears.

The Jura continued to sound better with longer acquaintance – having adjusted to its particular character, one becomes quite attached to its beefy presentation. It proved very easy to listen to long-term, remaining informative at low listening levels and encouraging you to keep listening.

### CONCLUSION

Whereas the ELA has always sound a little lean, the Jura errs just on the full side of true neutrality – we're a picky lot, us loudspeaker reviewers. It certainly delivers what Rega set out to achieve, as far as handling today's bigger beats are concerned, and has cleverly done so without significantly compromising the midband quality.

PMc

### VERDICT

SOUND	★★★★☆
BUILD	★★★★★
VALUE	★★★★☆
PRICE	£450.00

Beefy sounding, chunky looking floorstander sounds very 'direct coupled' to the music, if a touch 'boom'n'tizz' with it.

■ LIFETIME GUARANTEE AGAINST MANUFACTURING DEFECTS

✉ Rega Research, 119 Park Street, Westcliff-on-Sea, Essex SS0 7PD.

☎ (01702) 333071

### THE LAB REPORT

**T**he Jura's reportedly wonderfully neutral midrange is reflected in its flat and even in-room response all the way up to 6kHz or so. But beyond 6kHz, the high treble becomes very enthusiastic, peaking some +6dB above the mean midband output around 12kHz. Ouch! As this remains a feature of the Jura as far as 30° off-axis, it's both a testament to the uniformity of its dispersion and a reminder that you'll not readily escape the 'tizz'. The effect is further reflected in its sensitivity, which registers some 88.3dB from 500Hz-8kHz but 89.5dB from 200Hz-20kHz, enabling clean musical peaks in excess of 105dBA in-room.

Rega uses a paper-coned RR7.2 bass/mid unit, crossing over at 3.5kHz

to a Morel dome tweeter where there's a sharp (but probably inaudible) peak that shows up in a forward, narrowband response analysis. Bass alignment is good although there's some emphasis between 80-300Hz and an obvious cone misterrmination at 820Hz. The driver roll-off is free of 'peakiness' and augmented by a reflex port at 45Hz with a relatively low-Q resonance.

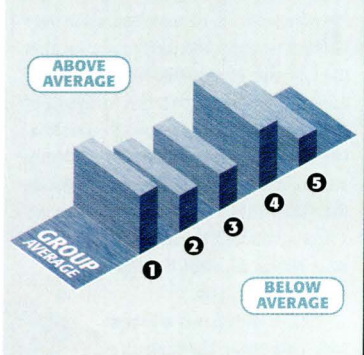
As the easiest load in the group, the Jura is not current-hungry (mean is 13.5 Ohms) but there are big swings (40 Ohms at 2kHz to 4.5 Ohms at 10kHz) that could still aggravate changes in response with some amp/cable combinations. **PMI**



### HOW IT COMPARES

**A** bright and breezy speaker with a neutral-looking midband and fairly good sensitivity/loudness capability to boot. Neither will driving the Jura hard represent a real strain on the amplifier.

1 EASE OF DRIVE	40%
2 RELATIVE LOUDNESS	25%
3 MAXIMUM LOUDNESS	25%
4 AUDIBLE DISTORTION	40%
5 BASS EXTENSION	20%



### SPECIFICATIONS

SPECIFICATION	CLAIMED	MEASURED
■ Sensitivity @ 1m/2.83V	89dB	88.3dB
■ Impedance (Nominal/Mean)	6 Ohms	13.5 Ohms
■ Estimated Bass Extension	50Hz	47Hz



# SONUS FABER Concertino

If you consider Italian sports cars, you think Ferrari. If you consider Italian hi-fi, you think Sonus Faber. It's as simple as that.

But why should you consider Italian hi-fi in the first place? Because, predictably enough, it oozes style and class. And, if this company's reputation is to be believed, it sounds very good as well.

To the best of my knowledge, this is Sonus Faber's debut appearance in a *Hi-Fi Choice* group test. The brand has been available over here for a good number of years, but has always been very much a 'high end' proposition, with prices starting at about £1,000.

**"The Concertino sounds unusually open and impressively neutral. It has decent weight and scale, and sounds notably spacious and unboxy."**

Perhaps times are changing, because this new Concertino is coming to the UK at an altogether less expensive £599 – not exactly a mainstream price, but certainly more widely accessible than previous offerings.

It's a small, two-way, port-loaded, standmounted speaker, in my estimation with about 10 litres internal volume, and therefore just a little larger than the 'standard' miniature size of around 7 litres.

And this is no ordinary cuboid box – far from it. The back might be vertical and the base horizontal, but the front and top are both set at angles, the better to disperse internal reflections and standing waves.

In style terms, the *pièces de résistance* are the fat side-cheeks, fashioned from solid, thick walnut and heavily post-formed around the periphery to soften the lines of the whole speaker. Judging by the four little gilt studs in each face, these side cheeks are bolted on to an inner enclosure.

More controversial, perhaps, is the soft textured leatherette finish, which covers the other four faces. 'And why not?' was my reaction, but others were less charitable. Certainly, the whole build feels very chunky and solid – 6kg is heavy for a speaker of this size.

The main driver has a small, 90mm diameter plastic cone, and a classy cast chassis, and is flush-mounted into the baffle surface. The 19mm fabric dome tweeter is also flush-fitted, and also offset from the enclosure centre line (to spread baffle-edge standing waves). A large port is also integrated with the front baffle. To



as my initial hands-on impressions had been largely favourable. The Concertino sounds unusually open and impressively neutral. It has decent weight and scale, and sounds notably spacious and unboxy. But it also sounded dynamically rather limp, even though the dynamic range is very respectable. The top end sounds just a bit smeary and obvious, as does the port, the latter tending to thicken up lower register textures. Ultimately, it does actually sound a bit small, despite decent bass extension.

## CONCLUSION

In terms of sheer neutrality, the Concertino is probably the best in the test. It has a beautifully judged overall balance, which is a major plus, but the listening panel was overwhelmed on dynamic grounds. Maybe our samples needed more running in. Nevertheless, it's a class speaker, and one that will make Sonus Faber much more widely affordable. **PMe**

## VERDICT

**SOUND** ★★★★★

**BUILD** ★★★★★

**VALUE** ★★★★★

**PRICE** £599.00

■ A beautifully neutral loudspeaker in an Italian suit of clothes. Classy, if pricey.

■ ONE YEAR GUARANTEE

✉ Absolute Sounds, 58 Durham Rd, London SW20 0DE

☎ (0181) 971 3909

preserve aesthetic and acoustic stereo symmetry, the two samples of the pair are mirror-imaged.

One might, perhaps, expect such a small speaker to need some bass assistance from a nearby wall, but Sonus Faber is all about midband refinement, and free-space siting always gives the purer midband. The Concertino delivers a beautifully smooth and flat in-room response, albeit with relatively modest sensitivity and limited sub-40Hz bass output.

## SOUND QUALITY

Somewhat disappointing unsighted listening test results came as something of a surprise,

## THE LAB REPORT

This is a very compact and well integrated speaker design with a smooth bass and midrange response yet, at just 85.5dB (re. 2.83V/1m), it's clearly the least sensitive box in our survey. Although the internal volume is just 10 litres, this still ranks as a low sensitivity bearing in mind the 140mm treated-pulp bass/mid unit is reflex-loaded through a substantial port.

With its average 8.9 Ohm load, the Concertino stays above 6 Ohms below 3kHz and is a safe prospect for most amplifiers, even if you'll struggle to achieve clean peaks much in excess of 101 dBA. Even at 96dBA, distortion exceeds 1 per cent through the midrange under dynamic conditions so

it's difficult to see how, in all honesty, you'll get these speakers to 'rock 'n' roll'.

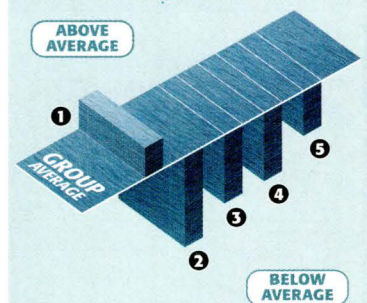
One trade-off against low sensitivity is a deeper bass extension than might otherwise have been anticipated. In this instance the bass/mid driver's -6dB point of 57Hz is augmented by the port resonance at 47Hz, dragging the in-room extension down to a respectable 50Hz. The Concertino does enjoy a neutral bass and mid, but there's a sharp peak around 16kHz as the tweeter gets momentarily out of hand. Toeing the speakers inward slightly should help avoid any 'glassiness' though, in most systems, the Concertino will rarely, if ever, sound hard or aggressive. **PMi**



## HOW IT COMPARES

A subtle and, arguably, a slightly old-fashioned speaker design that puts ease-of-drive and neutrality ahead of high sensitivity and a punchy sound. A sober speaker for very civilised systems.

1 EASE OF DRIVE	20%
2 RELATIVE LOUDNESS	-60%
3 MAXIMUM LOUDNESS	-45%
4 AUDIBLE DISTORTION	-45%
5 BASS EXTENSION	-30%



## SPECIFICATIONS

SPECIFICATION	CLAIMED	MEASURED
■ Sensitivity @ 1m/2.83V	86dB	85.5dB
■ Impedance (Nominal/Mean)	8 Ohms	8.9 Ohms
■ Estimated Bass Extension	55Hz	56Hz

# SPEAKERS

# CONCLUSIONS



## THE BEST IN THE TEST

### BEST BUY

**TANNOY Revolution R2** £349.90  
The 350 R2 stands out from the pack for two clear reasons. In the first place it has real wood veneer at a very competitive price for a floorstander. More important, the panel really liked its very even and neutral sound, even though dynamics are a little understated.

### RECOMMENDED

**BLUEROOM Minipod** c£249.99  
You'll either love or hate the outrageous styling, but it does serve several useful functions, and this £249 miniature has a delicate and transparent sound with little boxiness, although it's also a bit bass-light, too.

### RECOMMENDED

**HEYBROOK Optima** £259.00  
On the basis of its bass and midband performance, this very inexpensive floorstander would have scored a Best Buy. Sadly, the tweeter's pretty naff both sonically and on the test bench, which is the qualification behind this Recommendation.

### RECOMMENDED

**MISSION 773e** £399.90  
In 'evolution' form the 773 is now very nearly as capable as its slightly bigger 774 brother, and costs £100 less. It's a compelling combination of gorgeous styling, real wood veneer, and a very listenable (if not entirely neutral) sound.

### RECOMMENDED

**B&W DM 603 S2** £550.00  
Without question, the speaker in this price group for those who like their music loud. Great bass, wonderful headroom and a delicate top end, but the presence sounds rather 'shut in' when played at low levels.

### RECOMMENDED

**CELESTION A Compact** £599.00  
A pricey sub-miniature at £600, the A Compact has a sound which is even more seductive than its appearance. Delightful midband voicing and a delicate top end are features of a speaker which manages to sound bigger than it looks.

### RECOMMENDED

**REGA Jura** £450.00  
A competitively priced real-wood floorstander, the Jura's character has a touch of 'boom'n'tizz' which is well suited to its intended role. It also has a 'direct coupled' immediacy and fine neutrality through the midband.



**F**eaturing a collection of rather more familiar names than our last speaker group test (HFC 190), British brands are in the majority on this occasion – not that xenophobia played any part in the selection process.

Split almost 50/50 (54/46 for the pedantic) between standmounters and floorstanders, there's plenty of variety on offer and a fair sprinkling of unusual products, including the return of the sublimely outrageous Minipod.

If the editor's looking for a headline, he might contemplate Revenge of the Floorstanders. Over the past year or three I've often pointed out that a good standmounter will usually have the beating of an equivalent floorstander, but on this occasion the situation seems to be reversed. When it came around to dishing out the gongs, most of them went to floorstanders and relatively few to the standmounters.

I'm not sure why it should have turned out that way. I don't think it's part of any trend, nor do I now believe floorstanders have any innate advantage. I reckon that it just happened that we ended up with a rather better batch of floorstanders than standmounters.

However, one clue has to do with the port tuning used by the different models. As mentioned in the introduction, each of these loudspeakers uses port loading, and I'd think the figure is in the high ninety-something per cents for the market as a whole.

## SPEAKER COMPARISON TABLE

MAKE	B&W	BLUE ROOM	CASTLE	CELESTION	HEYBROOK	JBL	JM LAB
MODEL	DM603 S2	MINIPOD	INVERSION 15	A COMPACT	OPTIMA	T1200	TANTAL
PRICE	£550.00	£249.99	£425.00	£599.00	£259.00	£399.99	£295.00
SOUND	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
BUILD	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
VALUE	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
GUARANTEE	5 years	1 year	5 years	5 years	2 years	2 years	3 years
SIZE (WxHxD)	23.5x87x29cm	18x34x17cm	19-22x42x25cm	17x24x21cm	22x88x29cm	21x41x30cm	21x38x27cm
WEIGHT	18.5kg	3kg	7kg	4kg	13kg	8.5kg	6kg
RECOMMENDED PLACEMENT	clear of walls	close to wall	fairly close to wall	quite close to wall	clear of walls	clear of walls	close to wall
ACTUAL SENSITIVITY @ 1M/2.83V	89.2dB	90.3dB	88.7dB	86.6dB	90.8dB	89.5dB	90.2dB
ACTUAL IMPEDANCE (MEAN)	10.0 Ohms	75 Ohms	10.6 Ohms	6.69 Ohms	9.6 Ohms	12.7 Ohms	13.9 Ohms
ACTUAL BASS EXTENSION (-6DB)	35Hz	63 Hz	54Hz	63Hz	45Hz	50Hz	45Hz

There are two reasons for port-loading an enclosure. One is to create extra bass output, the port acting as a tuned resonator (like an organ pipe), energised by the rearward radiation from the main driver cone. The other is to use the port's resonance to counter and hence suppress the main driver's diaphragm/box resonance, which should improve the speaker's power handling (by inhibiting cone excursion).

Power handling isn't the problem it used to be, and getting extra bass boost seems to be the priority today. But resonances are tricky, better avoided and definitely to be treated with caution.

Problems seem to arise when the port resonance is close to a main room mode, presumably because the action of the port is easily inclined to over-excite the room mode. Room modes are a function of a room's basic dimensions, and one reason hi-fi usually sounds better in larger rooms is because the larger the dimension, the lower the mode.

Unfortunately, unless you live in a converted church, barn or warehouse, your floor-to-ceiling height (usually the shortest room dimension) is going to fall somewhere in the mid-bass region. My 2.7m (8ft 6ins) ceiling height creates a major room mode at 55Hz, which can be a help or a hindrance depending on the speaker.

Small miniatures like the Blueroom Minipod and Celestion A Compact derive benefits from the extra mid-bass reinforcement, but with larger speakers the result can easily become rather OTT, especially if port-tuning and room mode are close to each other.

This seemed to be the collective problem with the larger standmounted speakers in this test group, and much less of one with the floorstanders. The larger standmounters from Triangle

(53Hz), JBL (50Hz), JM Lab (48Hz) and Castle (45Hz) all have port resonances between 45Hz and 55Hz. The floorstander port resonances tend to be tuned somewhat lower – Tannoy 32Hz, TDL 30Hz, Rega 38Hz, Mission 40Hz – and tended to avoid the unwanted room mode excitation. The Heybrook is up at 45Hz, but gets away with it because of its high midband sensitivity, while the B&W is also around 45Hz, and rather proved the point by sounding significantly better with its ports partly or totally blocked.

Loudspeaker/room interaction is an unavoidable fact of life, and there's no way the manufacturer can predict the environment in which his speakers will be operated. Flexibility is therefore important, so I particularly welcome B&W's initiative in supplying sets of foam bungs. The dense ones block the port completely, which might be a bit drastic, but I particularly like the very open-cell foam bung, which merely damps the port output. Perhaps other manufacturers might consider following suit?

### BEST BUYS & RECOMMENDATIONS



**BEST BUYS:** Our famous Best Buy swing-tag is awarded to hi-fi equipment which offers an excellent standard of performance at an attractive price. Best Buy winners are superb all-round components.

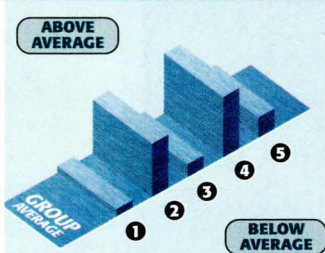


**RECOMMENDED:** Recommended products are first-class audiophile propositions, losing out to Best Buy status only because of a higher price or less competitive overall sound quality.

### UNDERSTANDING OUR BAR-GRAPH MEASUREMENTS

**B**ehind *Hi-Fi Choice's* unique bar-graphs are some of the most advanced measurements made anywhere on the planet. They are provided by our Technical Editor, Paul Miller, using both GPIB-controlled measurement hardware and his own award-winning, PC-based Virtual Instrument software. Each bar-graph value is derived from a weighted statistic of several key measurements and is displayed relative to a notional zero per cent which represents the group average for that particular category.

#### THE BAR-GRAPHS



**1 EASE OF DRIVE:** This is derived from the reactive and resistive components of the speaker load, indicating how tricky it is for the amp to drive.

**2 RELATIVE LOUDNESS:** Speaker sensitivity is measured at 1m with a 2.83V input across third-octave bands 17-29, then weighted according to the human loudness contour to indicate how 'loud' one speaker will sound relative to another.

**3 MAXIMUM LOUDNESS:** This takes into account the speaker's sensitivity, distortion, the maximum useable amplifier power and the effects of placement in an 'average room' to gauge the maximum practical Sound Pressure Level.

**4 AUDIBLE DISTORTION:** This test momentarily raises the output to 96dBa with dynamic signals through bass, midrange and treble. This allows us to more realistically assess distortion.

**5 BASS EXTENSION:** This gives an indication of the likely bass extension in an 'average' room, according to the maker's suggestions for positioning.

### RIVAL BUYS

#### DYNAUDIO AUDIENCE 40 – £400

A remarkably dynamic performer for such a small loudspeaker. Better suited to smaller rooms of, say, about 40 cubic metres in volume, but it didn't do a half bad job in our 60m<sup>3</sup> listening room.

#### JM LAB TANTAL 515 – £495

This compact floorstander has a rather prosaic appearance but delivers a vigorous and communicative performance, although it might be a bit on the bright side for some tastes.

#### MISSION 752 FREEDOM – £578

This delicately voiced two-way floorstander has one of the prettiest suits of clothes around, although some listeners might find it a little bit short of grunt.

#### MUSICAL TECHNOLOGY PM15 – £450

A modern implementation of the classic good-sized standmounter, the PM15 comes with very fine voicing and a luxury finish at a very affordable price.

#### PMC TB1/TB1S – £430/£482

This good sized standmounter uses transmission line-type loading and a meaty main driver to provide a generous sound combined with dynamic literacy alongside a gentle, laid-back balance.

#### ROYD DOUBLET – £485

Twin main driver arrangement in a very compact real wood box gives more life and drive than Royd's smaller models. Fine material value for money.

#### TRIANGLE ZEPHYR II – £599

Oddball appearance, but the Zephyr's unusual high sensitivity main driver supplies fine dynamic tension and vivid excitement with reasonable neutrality, too.

### S P E A K E R C O M P A R I S O N T A B L E

MAKE	MISSION	REGA	SONUS FABER	TANNOY	TDL	TRIANGLE
MODEL	773E	JURA	CONCERTINO	REVOLUTION R2	NUCLEUS 4	COMETES
PRICE	£399.90	£450.00	£599.00	£349.90	£299.00	£359.00
SOUND	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
BUILD	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
VALUE	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★	★★★★★
GUARANTEE	5yrs	lifetime	1yr	5yrs	lifetime	5yrs
SIZE (WXHxD)	17.5x88x26cm	22.5x92.5x26	21x32x29cm	17x94x24cm	20.5x92x31cm	22x40x29cm
WEIGHT	10kg	11kg	6kg	14kg	13kg	8kg
RECOMMENDED PLACEMENT	quite close to wall	clear of walls	clear of walls	clear of walls	clear of walls	close to wall
ACTUAL SENSITIVITY @ 1M/2.83V	89.5dB	88.3dB	85.5dB	86.4dB	89.0dB	89.9dB
ACTUAL IMPEDANCE (MEAN)	7.3 Ohms	13.5 Ohms	8.9 Ohms	7.6 Ohms	11.6 Ohms	8.1 Ohms
ACTUAL BASS EXTENSION (-6DB)	45Hz	47Hz	56Hz	45Hz	35Hz	48Hz



**mike manning  
audio**



110, MIDDLE STREET, YEovil, SOMERSET  
PHONE 01935-479361



54, BRIDGE STREET, TAUNTON, SOMERSET  
PHONE 01823-326688



**IF YOU ARE SERIOUS ABOUT MUSIC**

# SPALDINGS



The South Easts Leading Hi-Fi Company

MON TO SAT 9.00 TO 6.00. TUE 9.00 TO 8.00  
CLOSED WEDNESDAY

352-354 LOWER ADDISCOMB ROAD  
CROYDON  
SURREY CR0 7AF

Tel: 0181-654 1231/2040  
Fax: 0181-655 3922

## PHASE 3 HIFI

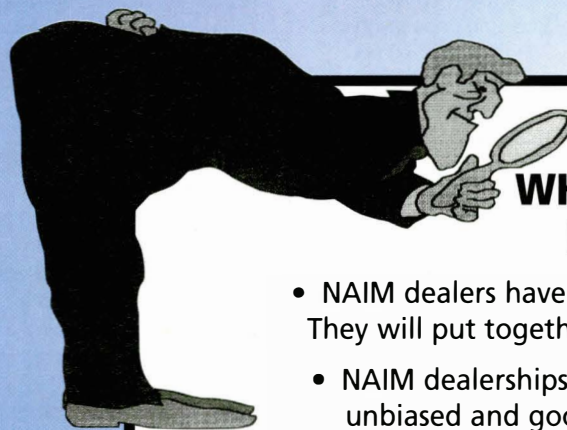


LEADING HI-FI & 'HOME CINEMA' SPECIALISTS

DEDICATED DEMO ROOMS INCLUDING  
A FULL RANGE OF NAIM PRODUCTS  
AVAILABLE

**naim audio**  
FEATURING THE CDS MK2

213-215 TARRING ROAD, WORTHING, WEST SUSSEX BN11 4HW  
TEL: (01903) 245577 FAX: (01903) 505824



## WHY NAIM LOOK F

- NAIM dealers have a passionat  
They will put together for you a
- NAIM dealerships have a frien  
unbiased and good advice or
- Personal demonstra  
the selection of pro
- After sale service either from your  
and receive one of their informat  
you with all their product

*phonography*  
high-fidelity

Turn on to Naim –  
and you'll never turn it off!

Phonography Ltd  
2 Star Lane  
Ringwood  
Hants BH24 1AL  
Tel: 01425 461230  
Fax: 01425 472054

9.30am-5.30pm. Closed Mondays

## Soundcraft Hi-Fi Real Music Systems



*Ecstatic, Happy, Alive, Romantic, Refined, Enthralled, Tearful, Mellow.*  
If your music system has not allowed you to feel these emotions, you should call  
Soundcraft and take some sound advice on improving your life.

**Soundcraft Hi-Fi Ashford**  
**A Top Twenty, Five Star Dealer**  
40 High Street, Ashford, Kent TN24 8TE  
Telephone: 01233 624441 Fax: 01233 640333

audio

naim audio

naim audio

naim audio

## DOUG BRADY HI-FI

*Naim Audio Since 1974*

We keep the full range of Naim CD players and amplifiers on permanent dem. Home trial available too!

**BADA**  
British Audio Dealers Association  
The symbol of security

Kingsway North, Warrington WA1 3NU

**01925 828009**

**Fax: 825773**

e-mail: [doug.brady@dougbradyhifi.com](mailto:doug.brady@dougbradyhifi.com)

Private parking - detailed map faxed or posted

**SOUND ACADEMY**

QUALITY Hi-Fi for the midland

**& Naim Audio**

- Hi-Fi Studios • Home Trials •
- Home Cinema Theatre •
- In House Service Department •
- Mail order available •

Interest free credit available  
(On Selected Items, subject to 20% deposit.  
Written details on request)

**01922 493499**

152a High Street, (Sharing ASDA Car Park) Bloxwich, WALSALL.

**0121 321 2445**

and NOW AT 111 The Parade, Sutton Coldfield, Birmingham

## SAYS IT IS IMPORTANT TO OR A SPECIALIST DEALER

and committed interest in music.  
election of fine sounding audio

lly, knowledgeable staff to give  
choosing and using your hi-fi

on so you can listen to  
ucts before you buy

dealer or direct from Naim. Call Naim  
ve newsletters which will provide  
and company information

**Thomas Heintz Ltd**  
*EST: 1952*

"Established in 1952 Thomas Heintz Ltd Bayswater has supplied audio-visual systems of the highest calibre, selected from some of the finest manufacturers. If you want to enhance your beautiful living environment with breathtaking sound then a visit to our studio is a must. Our friendly staff can help and inform on all matters of home entertainment from servicing, upgrades, multi-room, home cinema or just exceptional sound systems whatever your budget"

35 Moscow Road, Bayswater, London W2 4AH • Tel: 0171 229 2077 Fax: 0171 727 9348  
Email: [info@thomasheintz.com](mailto:info@thomasheintz.com) [www.thomasheintz.com](http://www.thomasheintz.com)

**CYRUS**



THE INNOVATIVE  
AUDIO/VISUAL  
HI-FI RETAILER  
SERVING LONDON  
FROM BATTERSEA

# ORANGES & LEMONS

**0171-924 2040**

61/63 WEBBS ROAD, SW11

**The Sound Gallery**

**NAIM  
STOCKIST  
since 1985**

**HIGH WYCOMBE**  
Bucks HP13 6RN Tel. (01494) 531682  
Fax. (01494) 464770

# Dealer Guide

## BIRMINGHAM



### MUSIC MATTERS

THE AUDIO SPECIALISTS

Our extensive range of products includes the very finest hi-fi and home cinema from Arcam, Audioquest, Audio Research, B&W, Castle, Celestion, Chord, Cyrus, Denon, DPA, Dynaudio, Jamo, KEF, Kenwood, Krell, Marantz, Martin Logan, Meridian, Michell, Mission, Monitor Audio, Musical Fidelity, Panasonic, Pioneer, Polk, Pro-Ac, Project, Quad, REL, Rogers, Rotel, Ruark, Sennheiser, SME, Sonus Faber, Tag McLaren, Tannoy, TEAC, Technics, Theta, Thorens and Yamaha.

A wide range of classical CD's is available at our Birmingham branch.

Open Tuesday to Saturday 10.00 - 5.30. late night (not Stourbridge) Thursday till 7.00



**INTEREST FREE CREDIT ON SELECTED ITEMS**  
APR 0%. Written details on request.  
Licensed Credit Broker.

VISA • ACCESS • SWITCH • AMEX • DINERS

363 HAGLEY ROAD, EDGBASTON,  
BIRMINGHAM B17 8DL.

TEL: 0121-429 2811 FAX: 0121-434 3298

93-95 HOBBSMOAT ROAD, SOLIHULL,  
WEST MIDLANDS B92 8JL

TEL: 0121-742 0254 FAX: 0121-742 0248

9 Market Street, Stourbridge,  
West Midlands DY8 1AB

Tel: 01384 444184 Fax: 01384 444968

10 Boldmere Road, Sutton Coldfield,  
West Midlands B73 5TD

Tel: 0121 354 2311 Fax: 0121 354 1933

Naim...Meridian...Arcam...Tag McLaren...  
Teac...Mission...Stands Unique...  
and much, much more.



**0121 321 2445**

and NOW AT 111 The Parade, Sutton Coldfield, Birmingham

152a High Street, (Sharing ASDA Car Park) Bloxwich, Walsall.

**01922 493499**

**QUALITY HI-FI for the midlands**

• 3 Hi-Fi Studios • Home Trials • Home Cinema Theatre •  
• In House Service Department • Mail order available •  
• Interest Free Credit available

(On Selected Items, subject to 20% deposit. Written details on request)



## BERKSHIRE

# Fraser's

Independent Audio Visual Specialists for over 16 years

Demo Room Available  
Brands include:

- ARCAM • CASTLE • DENON •
- (DENON GOLD) • JAMO • KEF •
- LOEWE • MARANTZ • MISSION •
- MUSICAL FIDELITY • NAD • PIONEER •
- QUAD • REL • ROTEL • SONY •
- TALK ELECTRONICS • TANNOY •
- TEAC • YAMAHA

Unit 35, Observatory Centre, High Street,  
Slough, Berkshire SL1 1LE  
Tel: (01753) 531785

## BIRMINGHAM

### Norman H. Field *Hi-Fi*

Consultants for Home High Fidelity

- B & W
- Denon
- Castle
- Dual
- Mordaunt-Short
- Technics

- Thorens
- Tannoy
- Yamaha
- Kenwood

## NAD

Two-year guarantee  
Private Listening Rooms

---

**HURST STREET**  
**BIRMINGHAM B5 4BJ**  
Telephone: 0121-622 2323

## CHESHIRE

### INPUT AUDIO

Home Demonstrations a speciality (see dealer directory for complete product range)

NEW AGENT FOR AMPLIFIERS BY PAPWORTH AUDIO AND ROTHWELL SPEAKERS AND VERITAS NEW SPEAKERS

### TRIANGLE ZEPHYR ON DEMONSTRATION

Tel/fax 0161 304 7494  
Mobile 0780 1498934  
Evening calls welcome

Enquire about our musical evenings

input For the pleasure of music


## BUCKINGHAMSHIRE

### NORTHWOOD AUDIO

For the Ultimate Hi-Fi Experience

Acoustic Energy, Audiomeca, B&W, Cable Talk, Castle, Chord, Denon, Exposure, KEF, Klipsch, Marantz, Michell, Micromega, NAD, ProAc, Rega, REL, Ruark, System Audio, Talk Electronics & Tannoy and many others

Open 9.30 - 6pm Monday to Saturday  
98 Cambridge Street, Aylesbury, Bucks HP20 1BA Tel: 01296 428790



### Doug Brady Hi-Fi

EST 38 YEARS

Serving the North West with the very best in specialist Hi-Fi.  
CD - VINYL - HOME CINEMA - SYSTEMS £300-£60,000

Most leading makes  
0% Finance on Selected Items  
Mail Order and Home Trial on Interconnects & Cables

**KINGSWAY NORTH, WARRINGTON**  
**TEL: 01925 828009 FAX: 01925 825773**  
**Email: doug.brady@dougbradyhifi.com**  
2miles J21-M6 - Private Parking - Send for map

## HAZLEMERE AUDIO

We offer music lovers the chance to increase your enjoyment of music. Objective advice, comfortable listening rooms, home demonstrations, free installations, exceptional customer service, and some of the world's finest equipment (sound, value & reliability).

Alchemist, Accuphase, A.T.C., Audio Analogue, Basis, B.A.T., B.K.S., Classé, Electrocompaniet, Fanfare, Helios, Mirage, Monrio, Passlabs, Opera, Ortofon, Rockport, Sirius, Sugden, Teac, Trichord, Unison Research, V.P.I.

FOR AN APPOINTMENT (DAY OR EVENING) CALL  
**HIGH WYCOMBE (01494) 865398**

## To advertise, Call Fiona on 0171 917 3932

## CAMBRIDGE



Please refer to dealer directory for further details  
28/30 Burleigh Street Cambridge CB1 1DG  
Phone: 01223 461518 Fax: 01223 576743

# Dealer Guide

## BRISTOL

## ESSEX

**V'audio**  
Hi-Fi Consultants

Home demonstrations and honest advice a speciality, using specially selected equipment from AVI, ALON, ELECTROCOMPANET, HEYBROOK, RUARK, SHEARNE, AUDIO ALCHEMY, OPERA, ORACLE, MICHELL, MARK LEVINSON etc.

Home cinema on demonstration using: DAVIS, HARMAN-KARDON, NAKAMICHI, SONY, SELECO, STEWART SCREENS, JAMO, TRIANGLE etc

Please ring for an appointment  
**36 Druid Hill, Stoke Bishop, Bristol BS9 1EJ.**  
Tel: 0117 968 6005



**Chew & Osborne**

Akai • Alphason • Arcam • B&W • Bang & Olufsen • Cable Talk • Celestion • Dual • Harman Kardon • Kenwood • Marantz • NAD • Onkyo • Pioneer • Roberts Radio • Ruark • Sennheiser • Sony • Tannoy • Yamaha

148 HIGH STREET • EPPING • TEL: (01992) 574242  
26 KING STREET • SAFFRON WALDEN • ESSEX • TEL: (01799) 523728

**GRAYSTON sound&vision**

Comfortable demo rooms  
Free delivery/installation  
Home trials  
Musical evenings  
Excellent credit facilities available

CASTLE ACOUSTICS  
LOEWE  
LINN, THOMSON  
MERIDIAN  
ARCAM, B&W  
BOSTON  
HARMAN/KARDON  
PHILIPS MICHELL  
DENON, ROTEL  
MUSICAL FIDELITY  
ALCHEMIST HARBETH  
KEF REFERENCE  
PIONEER PRECISION

**33 Sir Isaac's Walk, Colchester. Tel 01206 577682**

## CORNWALL

## CUMBRIA

## ESSEX

**Sounds Perfection**

Cornwalls  
Premier  
Retailer

Audio Consultancy  
Home Demonstrations

Tel/Fax 01326 221372  
Mobile 0469 554357

THE VERY BEST IN AUDIO ENTERTAINMENT  
QUALITY SERVICE TO YOUR DOOR

PRIMARE, SUGDEN, TOTEM, SONIC FRONTIERS, MYRAD, TEAC, STANDS  
UNIQUE, BOSTON ACOUSTICS, KELLY SPEAKERS, HENLEY DESIGNS,  
ELECTROCOMPANET, JM LAB, UNISON RESEARCH, AUDIO ANALOGUE,  
TARA LABS.

FOR A FULL LIST OF BRANDS, FIND US IN  
DEALER DIRECTORY  
FOR SERVICE AVAILABLE TO YOUR DOOR 7 DAYS  
A WEEK, CONTACT NIGEL.

WE NOW ACCEPT VISA AND MASTERCARD

**Peter TYSON** ...Setting new standards  
in Hi-Fi retailing!

If you want to see the best brands - want a great deal with the best service and demo included - pay us a visit.

**6 ABBEY STREET, CARLISLE (01228) 546756**

**Rhythms Hi-Fi**

Ripon House, 31 Station Lane, Hornchurch, Essex RM12 6JL  
Tel: 01708 455646 Fax: 01708 455323  
Hi-Fi & Home Cinema Specialists

Your authorised dealer for:

CABLE TALK, IXOS, MARANTZ, MONITOR AUDIO, MUSICAL FIDELITY, PIONEER, SOUNDSTYLE, SOUND ORGANISATION, TALK ELECTRONICS, TANNOY, TDL, TOSHIBA, YAMAHA.

We cordially invite you to listen to the products in our comfortable Hi-Fi lounge.  
We're music Rhythms for beautiful sound and vision without the blues!

## HERTFORDSHIRE

## CORK

MISSION - ARCAM  
CASTLE - B&W  
SONY - TECHNICS - PIONEER  
Main dealers

**O'Callaghan** TV VIDEO HI-FI

62 Oliver Plunkett Street, Cork (021) 279433 Fax: (021) 278511

**The Audio File**

COME AND EXPERIENCE  
HI FI AND HOME CINEMA  
AT ITS BEST

THE AUDIO FILE,  
27 HOCKERILL STREET,  
BISHOP'S STORTFORD,  
HERTFORDSHIRE CM23 2DH  
TEL: 01279 506576  
FAX: 01279 506638  
WEBSITE: www.audiofile.co.uk

ABSOLUTE SOUNDS  
ACOUSTIC ENERGY  
BOSE ■ MISSION  
MILLER & KREISEL  
PMC ■ ARCAM  
DENON ■ SONY  
CYRUS ■ REGA  
LINN ■ NAIM  
TAG McLAREN  
SONY ■ PIONEER  
MISSION  
LOEWE ■ TEAC  
YAMAHA  
KEF ■ CASTLE  
MARANTZ  
PRO AC ■ QED  
SYSTEMLINE  
WHARFDALE  
NAKAMICHI

**Radlett Audio** EST. 1976

THE HIGH-END SPECIALIST SINCE 1978

AE, ATC, Audio Analogue, AVI, BKS, Bow, Bryston, Chario, Copland, Denon, Lyra, Marantz, Mark Levinson, MIT, NottsAnalogue, PMC, Pro-Ac, Proceed, Rega, Ruark, Sonus Faber, Stax, Sumiko, Tag McLaren, Teac, Trichord and more.

**9 Holywell Hill, St. Albans, Herts. AL1 1EU**  
Tel: 01727 855577 • Fax: 01727 858727

## HERTFORDSHIRE

## IRELAND

**ACOUSTIC ARTS**  
AUDIO MULTIROOM HOME CINEMA

FROM THE AFFORDABLE TO THE STATE OF THE ART  
ALL LEADING BRANDS  
ESTABLISHED OVER 20 YEARS  
FOUR DEMONSTRATION ROOMS - TWO CINEMA  
DELIVERY AND INSTALLATION AVAILABLE  
MULTIROOM DESIGN AND INSTALLATION  
HOME DEMONSTRATION  
MAIL ORDER - WORLDWIDE  
5 MINUTES FROM M25 AND M1  
CREDIT - INTEREST FREE & BUY NOW PAY LATER

101 ST ALBANS ROAD, WATFORD, HERTS, WD1 1RD  
Tel 01923 245 250/233 011 Fax 01923 230 798  
E-Mail Acoustic-Arts@FreeNet.Co.UK

STATE OF THE ART

FOR PRODUCT LISTING SEE DEALER DIRECTORY

**HI-FI & TV**

**studio 82**  
HARPENDEN LTD

82 The High Street,  
Harpندن  
Herts AL5 2SP  
Tel: 01582 764246  
Fax: 01582 467022

ARCAM, ATACAMA, AVI, BANG & OLUFSEN, BOSE, CHORD CO., DENON, JBL, KEF, MARANTZ, MUSICAL FIDELITY, MUSICAL TECHNOLOGY, MYRAD, PANASONIC, QED, QUAD, ROBERTS RADIO, SENNHEISER, SOUND STYLE, TANNOY, TARGET AUDIO, TDL, TEAC, TOSHIBA, ETC

Hearing is Believing

**CLONEY Audio**  
30 years of Excellence

55 Main Street,  
Blackrock,  
Dublin.

Tel: (01) 2889449/2888477  
Open: Tues - Sat 10 am to 6 pm.  
Thur - Fri 10 am to 6 pm.

Arcam  
B&W  
Castle  
Meridian  
Classé  
Marantz  
REL  
Tag McLaren  
Jadis  
Living Voice  
Copland  
Yamaha

## KENT

**Home media**  
HI-FI • HOME CINEMA • TV • VIDEO

Come on over and visit Kents newest, and most exciting, Hi-Fi and Home Cinema specialist! Packed with all the latest equipment, comfortable listening rooms and friendly service - you're sure to find the system you've always dreamed of!

24-26 Union Street  
**Maidstone**  
Kent, ME14 1ED  
t 01622 676703

6 High Street  
**Tunbridge Wells**  
Kent, TN1 1UX  
t 01892 525666

**NOW OPEN**

Classified

# Dealer Guide

## KENT

**FD ELECTRICAL DISCOUNT** OPEN 7 DAYS

**SALES & SERVICE** **marantz Technics PIONEER JVC SONY B&W Jamo**

DVD • CD • SEPERATES  
DIGITAL CENTRE  
AT 109 Broadway, Bexleyheath, Kent DA6 7JH  
0181 298 7880  
or Mail Order Hot line: 01474 353000

## LONDON

**O'Brien Hi-Fi**

ARCAM • ANTHEM • AUDIOGRAM • AUDIO RESEARCH • AUDIO TECHNICA • BEYER • CABLETALK • CHORD • CREEK • DENON • JADIS • JEKLIN • MICHELL • MUSICAL FIDELITY • NAD • NAIM • ONKYO • OPERA • PROJECT • QED • REGA • SENNHEISER • SME • SONNETER • SOMIS FABER • SUGDEN • TEAC • THORENS • TRANSPARENT CABLES • UNISON RESEARCH • VIENNA • WILSON

AUDIO ANALOGUE COPLAND KRELL

Clearance / Second Hand / Ex Dem Equipment • Details on request  
**0% Instant Finance Available**  
Written details on request

Demonstration Room • Free car parking • Major Credit Cards  
Personal Export • Mail Order • Installation Service • Repair Facilities  
5 mins walk, Raynes Park BR • 20 mins Waterloo  
5 mins from A3 (Raynes Park B28exit) • 25 mins M25 Junc 10

MARTIN LOGAN  
60 Durham Rd, West Wimbledon, London SW20 0TW  
Tel: (0181) 946-1528 Fax (0181) 946-0331  
Email: obrienhi-fi@iname.com



THE INNOVATIVE  
AUDIO/VISUAL  
HIFI RETAILER

SERVING LONDON  
FROM BATTERSEA

**ORANGES  
& LEMONS**

0171-924 2040

61/63 WEBBS ROAD, SW11

Our fifth flamboyant year

0% Credit Finance available

ARCAM. B&W. CABLETALK. CASTLE. CHORD CO.  
DENON. EPOS. KEF. MARANTZ.  
MICROMEGA. M-SHORT. NAD. NAIM.  
NEAT. QUAD. REGA. ROTEL.  
ROYD. RUARK. SOUNDSTYLE.  
STANDS UNIQUE. YAMAHA.

with more to come

**AUDIO CONCEPT**

27 BOND STREET, EALING W5 2 0181 567 8703

AWIK, APOLLO, ASH DESIGN, AUDIO ANALOGUE, BANG & OLUFSEN, BOSTON, BEW, CABLE TALK, CHORD COMPANY, COSMIC, DENON, DPA, ELAC, EPOS, HARMON KARDON, JBL, KEF, MARANTZ, MISSION, MUSICAL FIDELITY, NAKAMICHI, NAD, NORDOST, ONKYO, ORELE, PRIMARE, QUAD, REL, ROKSAN, ROTEL, RUARK, SONOLINK, SOUND STYLE, STANDS UNIQUE, STRIGHTWIRE, SUPRA, TAG McLAREN, TALK ELECTRONICS, TARGET, TEAC, THORENS, VAN DEN HUL

Two demonstration rooms.

Repairs & Service. Closed Wednesday

## LEICESTERSHIRE

**CYMBIOSIS**  
AUDIO & VISUAL SOLUTIONS

6 HOTEL STREET  
LEICESTER  
TEL: 0116 262 3754

ARCAM • ACOUSTIC ENERGY • CASTLE • CHARIO • CURA  
CHORD CO • DENON • LINN HI-FI • KNEKT • LOEWE  
LUTRON • MUSICAL TECHNOLOGY • NAIM • NORDOST  
REGA • REVOX • ROTEL • TAG McLAREN • WADIA

"Customer care at it's best"

e-mail: shop@cymbiosis.com www.cymbiosis.com

## LINCOLNSHIRE

Lend us your ears and  
we'll blow your mind . . .

Arcam, ATC, B & W, Celestion, Denon, Kenwood, Kef, Marantz, Meridian, Michell, Mission, NAD, Pioneer, Panasonic, Quad, Rotel, Ruark, Sony, Tag McLaren, Tannoy, Teac, Technics, Yamaha and more.

Audition the very best at Lincolnshire's  
premier Hi-Fi dealer . . .

**MANDERS**  
HI-FI LTD.

2-4 EDWARD STREET (Off Pasture St.)  
GRIMSBY. TEL: (01472) 351391

## MIDDLESEX

**AudioVenue**  
Bespoke Audio Visual Consultants

~ ONCE IS NOT ENOUGH ~

**Amplifications & Processors**  
Nu-Vista 300 power amplifier

**DVD Players**  
Pioneer DVD 717

**Projectors & Televisions**  
Dream Vision DLP 500

Hi-End Audio & Home Theatre  
Unbiased Advice & Support  
Export Orders Welcome

Multi-Room Design & Installations  
Part-Exchange Available  
Home Demonstrations

0% credit available. Written quotations on request. Subject to status.  
Tel/Fax: +44 (0)181 707 4849 Mobile: +44 (0)973 471 426  
email: info@audiovenue.co.uk

Ex-Demo equipment available

Ranges available: Audio Analogue • Boston • Bow Technologies • Chario • Diapason • Graaf Michell • Monitor Audio • MRS • Nakamichi • Opera • Parasound • Proceed • Project • QED • REL • Revel • Straight Wire • Stax • Target • Unison Research & other leading components & accessories.

## MANCHESTER

**Central Radio**

1946-1999 53 YEARS OF QUALITY & SERVICE  
30-32 SHUDEHILL, MANCHESTER M41EZ OPEN 9.00-5.30 MON-SAT

Stockists of: Audio Technica, Beyer, Cerwin Vega, Kenwood, Mission, Panasonic, Pioneer, Qed, Sennheiser, Sony, Teac, Thorens, Etc

DEMONSTRATION ROOM "MINI DISK SPECIALIST"  
CALL US IF IT'S NOT LISTED WE'LL BE PLEASED TO HELP 0161 834 6700  
www.sales@centralradio.co.uk

## SCOTLAND

**SOUNDS PERFECT**  
at J D BROWN  
EXCEPTIONAL QUALITY, PROFESSIONAL SERVICE

Arcam, Tag McLaren, Mission, B&W

Ph. 01382 226591 DUNDEE'S PREMIER HI-FI STORE Fax 01382 229994

Technics, Sony, Marantz, Rotel  
FULLY EQUIPPED SERVICE DEPARTMENT ON SITE  
Sounds Perfect at J D Brown, 34 Castle Street, Dundee, DD1 3AF  
EXCEPTIONAL QUALITY, PROFESSIONAL SERVICE



**Loud & Clear**

Glasgow's finest and friendliest  
Hi-fi Store.

520 St Vincent St  
Finnieston, Glasgow  
0141 221 0221

Interest free credit -  
three comfortable demo rooms -  
installation & service - open Tues-Sat 10am-6pm  
Visit us at www.loud-clear.co.uk

\* Naim Audio  
\* Tag McLaren  
\* Rega  
\* Marantz  
\* Musical Fidelity  
\* Monitor Audio  
\* Acoustic Energy  
\* Kef Reference  
\* ProAc

## SURREY

**SPALDINGS** BADA

— THE SOUTH EASTS LEADING HI-FI COMPANY

3 DEMO ROOMS AV., HOME DEMO'S.,  
0% CREDIT, FREE INSTALLATION

KEF • LINN • NAIM • QUAD • ARCAM •  
MISSION • CASTLE • DENON • MARANTZ •  
RUARK • TAG McLAREN •  
MUSICAL FIDELITY • OTHERS

MON TO SAT 9.00 TO 6.00. TUE 9.00 TO 8.00  
CLOSED WEDNESDAY

SERVICE DEPT.  
352-354 Lower Addiscombe Road, Croydon,  
Surrey CR0 7AF

Tel: 0181 654 1231/2040. Fax: 0181 655 3922

## NORTHERN IRELAND

**AUDIO AUDIO**  
HIFI SPECIALISTS

Telephone: 01266 822128/Fax: 01266 822128

ARCAM • REGA • DENON • SUGDEN • ALCHEMIST •  
TOTEM • ACOUSTIC ENERGY • TANGENT • ORTOFON •  
AUDIOQUEST • QED • IXOS • CHORD CO • APOLLO •  
SOUNDSTYLE

Demonstrations by appointment, evening demos our speciality.  
Ask about our FREE customer care package. we can also be contacted in the evening at the above telephone number.

## NORFOLK

**Basically Sound of Norfolk**

STOCKISTS OF LEADING HI-FI

Audio Analogue, Naim Audio, Cable Talk, Chario, Chord Co, Opera Speakers, Denon, Epos, Grado, Heybrook, ProAc, QED, Rega, Royd, Soundstyle, Stax and others.

The Old School  
School Road  
Bracon Ash  
Norfolk NR14 8HG  
Tel: (01508) 570829

0% FINANCE AVAILABLE

## SURREY

Front End Problems?  
contact:  
**The Cartridge Man**

It doesn't have to cost an arm and a leg to get the best - listen to my Koetsu - and - Decca - eater.  
Also agents for Croft, Moth, Hadcock & Michell & E.A.R.  
Valve equipment re-build service available, also Cartridge Man Electronic stylus gauge.

- Plus cartridge re-tipping service  
**(0181) 688 6565**

Classified



# Dealer Guide

## SUSSEX

**BADA**  
BRITISH AUDIO DEALERS ASSOCIATION  
the symbol of security

### PHASE 3 HI-FI

LEADING HI-FI & 'HOME CINEMA' SPECIALISTS  
FOUR LISTENING AND VIEWING STUDIOS

\*EXPERIENCED AND FRIENDLY SALES STAFF  
\*INSTALLATION SERVICE \*CREDIT FACILITIES  
\*HOME DEMONSTRATIONS \*PART EXCHANGE  
ARCAM • B&W • NAUTILUS 800 • CASTLE • CHORD  
ELECTRONICS • DENON • KEF • LINN • LOEWE • MARANTZ  
\*MERIDIAN • NAIM • PIONEER • ROTEL • YAMAHA  
213-215 TARRING ROAD, WORTHING,  
WEST SUSSEX BN11 4HW  
TEL: (01903) 245577 FAX: (01903) 505824

### WORTHING AUDIO

20 Teville Gate, W. Sussex. BN11 1UA  
Tel: (01903) 212133

*The friendly shop with the best sound systems in the South.*

Friendly advice • 3 yr guarantees • easy parking  
Open Mon-Sat 10am-6pm Late night Wed 7:30pm

Agenies include: Dynaudio, Exposure, Marantz, Orelle, Origin Live, Restek, Ruark, Audio Technica, Talk Electronics, Target, TDL, Tripod and many more.

## SOMERSET

### SOUTH WEST ANALOGUE

MICHELL (INC S.E.) • SME • GARRARD  
• NOTTINGHAM ANALOGUE • PRO. JECT • ORTOFON  
• CASTLE • TARGET • UNDERSTAND SUPPORTS  
• TUBE TECHNOLOGY (INC CD PLAYERS WITH VALVES)

**01643 851351**  
Mon-Sun 9am-9pm

## SUFFOLK

gfc audio analogue audiomeca audio physic chord co densen lyra michell nva nordost ortofon aln royd sugden feac trichord and more  
**signals**  
hi-fi for grown-ups  
ipswich 01473 622866 fax 01473 631588  
www.signals-demon.co.uk

## WEST MIDLANDS

BOOTHROYD STUART  
**MERIDIAN**  
Experience the exciting range of Meridian Hi-Fi at the Midlands leading Hi-Fi and Home Cinema store.  
**01203 525200**  
163 Medieval Spon Street, Coventry  
Fax: 01203 631403 www.frankharvey.co.uk



FRANK HARVEY  
HI-FI EXCELLENCE

## WATERFORD

**Sherwoods** WATERFORD IRELAND (051) 872622  
TV AND HI-FI SPECIALIST  
Arcam, Cyrus, Marantz, Pioneer, Tag McLaren, Sony, B&W, Castle, Technics, Acoustic Energy, Denon, Jamo, NAD, Panasonic, Rotel, Tannoy and Yamaha.  
TWO DEMONSTRATION ROOMS  
TRADE-INS WELCOME - FINANCE AVAILABLE

## YORKSHIRE

**York...**  
a great place for...

- Widest choice in the area
- Independent advic
- Qualified staff
- Comfortable dem rooms
- Superb showrooms
- Major car parks nearby
- Insuranc estimates
- Over 30yrs experience
- Servc Dept.
- Delivery & installation
- Part Exchange
- Open 10.30-5.30 6 days

Up to 3 yrs. Interest Free Credit  
deposit only 20% of £500+ for 12 months  
£1500+ for 24 months  
£3000+ for 36 months  
subject to status

PS. if you're making a special trip...it's best to book, weekdays.

Best place in town for Hi-Fi and Home Cinema.

**Vickers Hi-Fi**  
24 Gillygate, York  
Tel. 01904 629659  
High Fidelity Specialists est.1967



**WHEN REPLYING TO AN ADVERT IN THE DEALER GUIDE REMEMBER TO MENTION YOU SAW IT IN HI-FI CHOICE**

### Total customer care

1. Expert, impartial advice on all aspects of audio & video, given by trained staff
2. Products specially selected for quality, performance and value
3. Personal demonstrations - Listen before you buy!
4. A home delivery and installation option - for optimum performance

### Total peace of mind

1. A 10-day purchase exchange programme (returns as new & excluding special orders)
2. BADA's Free extended 2-year Guarantee on all new hi-fi and home cinema separates
3. The option to transfer the Guarantee to any one of 120 BADA members nationwide
4. Deposits safeguarded by the BADA Bonding Scheme



BRITISH AUDIO DEALERS ASSOCIATION

P.O. Box 229 London N1 7UU  
Phone: 0171 226 4044 Fax: 0171 359 7620  
E-mail: bada1@compuserve.com

For further information please see our web site:  
<http://www.bada.co.uk> or ring for our information pack

## REVOX

**REVOX SERVICE** THE MANUFACTURERS AUTHORISED SERVICE COMPANY **REVOX SERVICE**

Correct Revox Spare Parts Pricing  
24 Hour Estimation procedure  
Manufacturer Upgrades and Advice  
Delivery and Collection Service  
Comprehensive Guarantees

Factory Trained Engineers  
Rapid Response Turnaround  
Full Revox range serviced  
Written Technical Reports  
Late Evening Opening

**THE AR TECHNOLOGY LIMITED**  
TTL House, Sheeptick End, Near Lidlington, Bedfordshire, MK43 0SF  
Telephone 01525 841999 Facsimile 01525 841009

## MAIL ORDER

**CARTRIDGES**  
Trade in your old moving coil and save up to 45% off a new one!!

I CAN ALSO SUPPLY: TURNTABLES, TONEARMS, CASSETTE DECKS, CD PLAYERS, DAT, MINIDISC, CDR, LOUDSPEAKERS, HI FI FURNITURE, AMPLIFIERS, TUNERS, ACCESSORIES, BLANK TAPES & DISCS, TEST CD'S, TEST RECORDS, TEST CASSETTES, CABLES, AERIALS, TRACKING FORCE GAUGES, ALIGNMENT PROTRACTORS.

All goods are brand new & boxed with full U.K. guarantees. No ex-dem or ex-display equipment. No grey imports. Delivery is free. Sorry, no general catalogue. Please phone or write for specific details.

IAN HARRISON HI FI (MAIL ORDER ONLY)  
From: 7 MILL HILL, REPTON, DERBY, DE65 6GQ.  
TEL: 01283 702875 9am-9pm including Sundays

Classified

# Dealer Guide

EX-DEM

## AUDIO MATTERS

New, Ex Dem + Part ex. equipment FOR SALE

0181 255 0572 / 0973 436135

	LIST	SALE
Alchemist Forsetti pre + power	£2398	PO.A.
Alchemist Kraken Anniversary Mk II	£599	PO.A.
Anthem CD player (5 star What Hi-Fi) (ex/d)	£1699	£1150
Audiomeca Mephisto CD transport	£2400	£1050
Audio Research D240 MkII	£3500	£1195
Audion Black Shadows 845 valve monoblocks	£4000	PO.A.
Audion Silvernight 300B monoblocks	£2250	PO.A.
Beard P100 pwr. amp	£500	
Chario Academy 1 solid walnut (ex/d)	£1299	£800
Chario Academy 2 solid walnut (ex/d)	£1649	£1100
Conrad Johnson PV10AL Pre	£995	£550
Dynaudio-Contour 1.3 MkII	£1198	£650
Genesis Gen 500 spks in Built Active Bass (ex/d)	£11000	£6499
	<b>SUPERB</b>	
Krell Kav 3001	£2495	PO.A.
Krell Kav 250A	£3149	£2149
Naim 72 pre (MC Boards)	£767	£425
Naim 140 pwr.	£793	£450
Quad 77 int. Carbon	£700	£400
Quad 66 pre & remote	£897	£450
Quad 66 fm	£350	
Quad 606 pwr	£350	
Revox H1 cass.	£1150	£650
Tube Tech Unsis Sig Int.	£2300	£1250
Wazoo Integrated Amp from Bow Technologies now on dem		
<b>A NEW RANGE OF AUDION AMPS ON DEM - THE BLACK SHADOWS 845 TO THE GOLDEN DREAMS - WITH CADENCE ES MK II'S - LISTEN &amp; BE PERSUADED</b>		
On Dem: Alchemist, Anthem, Audiomeca, Audion Valve Amps, Cadence Speakers, Chario, D.P.A., Monarchy, Ortofon, Pink Triangle, Project T.T, Sonic Frontiers, Triangle Speakers, Trilogy Valve Amps, Van den Hull		
VISA/MASTERCARD ACCEPTED		

## HEATHERDALE AUDIO LTD

HEATHERDALE PRE-OWNED GUARANTEED EQUIPMENT. EXPORT FACILITIES AVAILABLE FOR AN UP-TO-THE-MINUTE LIST VISIT OUR WEB SITE: <http://www.hifi-stereo.com>

SPEAKERS	HARMON INTERNATIONAL integrated valve amp	£125
ALC TOWER 7'S	JACOBS J48B Monoblocks	£2995
AUDIONOTE ANESE (Rosewood) F Vener	MC 7050 Power Amp	£695
BEST 107 Mk II Speakers	LUXMAN MCJ500 1708 Stereo Power amp	£1995
CELESTION Kingston speakers with stands, 2 years old	LUXMAN A2001 Power Amp	£495
CASTLE HARLEYS Rosewood	PRIMA 201 Pre-amp with 202 monoblocks MINT/ROCKED (E13000)	£4995
OTTOMO 15 speakers	TECHNICS SU-VESA Stereo Integrated Amp	£395
MPLSLE H5 Speakers	CD PLAYERS & TRANSPORTS	
KEE 103.4 Loudspeakers	AUDICAR 8000 CD player	£595
MARLES & RESNAIS METEOR Subwoofers	ROTEL N6838 CD player	£165
MIRAGE M4 hi speakers (Piano Black) MINT/ROCKED	DACS	
MUSKON 782 Loudspeakers	ALTO CDT III CD Transport EX DEM (E5000)	£3300
NEWTON AUDIO Schwanerle reposed.	California Audioable DAC with AES-FERU & ALTI	£995
ORCHID P111 with stands 3 yrs old (E6000)	MARK LEVINSON 35 DAC EX DEM	£5995
SEARX Tullman II Speakers (Mahogany) 4yrs old	MERIDIAN 203 DAC	£195
SOLARTE A40 Speakers with stands	VAC DAC 22.1 (RDCD)	£895
THIEL 7.2 (Birds Eye Maple) EX DEM	MISCELLANEOUS	
PRE AMPS	AUDIO RESEARCH 2.5mtr Litzlink interconnect	£195
ARCAM Aurora Pre-amp	MANA SOUNDSTREAM	£75
AUDIO RESEARCH L37 Pre-amp	MET 750 Plus speaker cable 6 metre pair	£495
AUDIO RESEARCH SP15 Pre-amp	MET HAS stereo interconnect	£200
AUDIO RESEARCH SP15 reversion A (Black)	NAKAMICH DRAGON cassette deck	£1195
BURMESTER 877 Pre-amp	NAKAMICH DDC7L Cabel (1st ed MINT/ROCKED/MANUAL)	£3995
EXPOSURE 17 Pre-amp	NABAHANCO Condenser	£250
EXPOSURE 21 Pre-amp (with remote) NEW	REVOX PR99 M42 Tape Deck (Trolley mounted)	£1495
FINESTRA Pre-amp (with PSU)	TAC A-33405 tape recorder	£395
MARK LEVINSON 28 Pre-amp with phono stage	TURNTABLES, CARTRIDGES & TONEARMS	
MARK LEVINSON 3065 Pre-amp	AUDIO TECHNICA CS-1M C Cartridge NEW/Used	£275
PASSLER Amph F Pre-amp	CONRAD JOHNSON Model MPT11 Phono Stage	£850
PROLOGUE 18 Stereo amplifier	COULMAND Reference Triable/TSR amp	£8995
EXPOSURE 18 Stereo Power amp NEW	REEL'S Silver Metal Tone arms	£995
	VPI THT TTable/Crash/Spacer car/SP1 arm	£4995
	TUNERS	
	ROTEL KE850 Hi Tuner	£95

WE NOW OFFER 0% FINANCE\* PHONE FOR DETAILS (SUBJECT TO STATUS)

MAIN UK DEALERS FOR THIEL SPEAKERS,

MARK LEVINSON, ABSOLUTE SOUNDS PRODUCTS AND MUCH MORE.

ALL USED CARTRIDGES ARE CHECKED UNDER A MICROSCOPE BEFORE BEING OFFERED FOR SALE.

VISA-SWITCH-MASTER CARD-DINERS CLUB-AMERICAN EXPRESS WELCOME

WE TAKE PART EXCHANGE ON NEW AND USED STOCK & BUY IN FOR CASH

202 Findon Road, Worthing, West Sussex BN14 0EJ

TEL: (01903) 872288 after hours number (0860) 660001 FAX: (01903) 872234

e-mail: [heatherdale@hifi-stereo.com](mailto:heatherdale@hifi-stereo.com)

## ACCESSORIES

### BUILD YOUR OWN LOUSPEAKERS

and pay 1/4 of the price for better sound quality than at your normal Hi-Fi retailer

We have over 30 years experience in designing loudspeakers of the highest quality. We also have a large range of replacement units should your existing loudspeaker cones fail.

Phone for your FREE catalogue

Wilmslow Audio, Dept HFC, 50 Main Street, Broughton

Astley, Leicester LE9 6RD.

Tel: 01455 286603 Fax: 01455 286605

Email: [wilmslowaudio@bt.dial.pipex.com](mailto:wilmslowaudio@bt.dial.pipex.com)

## SPEAKER KITS

### SOUTH COAST SPEAKERS LTD.

Probably . . . . The finest Loudspeakers in the world



Official UK Distributor for Visaton loudspeakers kits/drive units offering excellent performance & unbeatable value.

Design Services to help complete your own project

\* Crossover Design - Tailored to your units and to your specifications

\* Thiele/Small parameters - actual values for your drive units

\* Full loudspeaker testing undertaken - 1w/1m. Phase, Impedance

\* Up-grades & Repairs - Free estimates given

Please call for your FREE loudspeaker information pack & price list.

Telephone: 023 80703221 Fax 023 80778221

or visit our comfortable showroom for a demonstration at:

58 Wilton Rd, Southampton, Hampshire SO15 5SZ

## SUPPORT SYSTEMS



### GRANITE AUDIO SUPPORT SYSTEMS

BESPOKEN DESIGN SUPPORT SYSTEMS MANUFACTURED FROM FINE NATURAL GRANITES

TEL: 0117 974 2013

Email: [granite@globalnet.co.uk](mailto:granite@globalnet.co.uk)  
[www.users.globalnet.co.uk/~granite/](http://www.users.globalnet.co.uk/~granite/)



**PRESTIGE - £2250**  
Designed by Wilmslow Audio  
Imitated by others.

**Don't accept second best.**

Phone today for your free catalogue giving details of our full range of loudspeakers and accessories.

50 Main Street, Broughton Astley, Leicester LE9 6RD

Tel: +44 01455 286603 Fax: +44 01455 286605

E-mail: [info@wilmslow\\_audio.co.uk](mailto:info@wilmslow_audio.co.uk)

Website: [www.wilmslow\\_audio.co.uk](http://www.wilmslow_audio.co.uk)

Additional Demonstration facilities available in Wigan, Lancs.  
Phone 01942 521771 to book your appointment

# Wilmslow

Audio

Classified

MISSION MISSION MISSION MISSION



The Mission 752 Freedom is available at the following authorized dealers . . . .



To advertise on this page please call Clare at Hi-Fi Choice on 0171 917 3935

**THE UK'S BIGGEST & BEST MISSION DEALERS**

<b>BRADFORD</b> Empire Megastore Ingleby Road, Gillington THE NORTH'S BIGGEST ELECTRICAL MEGASTORE TEL: 01274 575000	<b>LEEDS</b> Empire Superstore The Clock Buildings, Roundhay Road, Harehills TEL: 0113 235 1701	<b>WAKEFIELD</b> Empire (EC) Limited 94 Kirkgate, City Centre (Opposite Grand Cinema) TEL: 01924 361736
<b>BRADFORD</b> Clearstone, Rawson Square, City Centre (Formerly Ericks) TEL: 01274 309266	<b>BOLTON</b> Clearstone, Blackburn Road, City Centre (On the A666 Blackburn Road) TEL: 01204 531423	<b>BIRMINGHAM</b> Empire Superstore 21-22 Stephenson Street (Behind New St. Opp. Pullar's Car Park) TEL: 0121 643 0972

**EMPIRE ELECTRICAL SUPERSTORES**  
ELECTRICALLY UNBEATABLE

EXPERT ADVICE  
MASSIVE CHOICE  
THE BEST SERVICE  
LOWEST PRICES  
DEMO FACILITIES

**MISSION RANGE ON DEMONSTRATION**

**COSMIC**  
A world of difference

**OPEN 7 DAYS A WEEK**

WIDE SCREEN, PLASMA & PROJECTION TV - LASER DISC & DVD

OTHER BRANDS INCLUDE: ARCAM • AUDIO QUEST • B&W • DENON • DUAL • JAMO • MARANTZ • MICROMEGA • NAD • PIONEER • QUAD • SONY • TANNOY • TARGET • TDL • TECHNICS • THORENS • YAMAHA

244-256 STATION ROAD, ADDLESTONE, SURREY  
TEL: 01932 854522 FAX: 01932 841615

**Practical Hi-Fi**

0% Finance available on selected items

- ▶ MANCHESTER: 65 Bridge Street - 0161 839-8869
- ▶ PRESTON: 43 Friargate - 01772 883958
- ▶ WARRINGTON: 88 Bridge Street - 01925 632179
- ▶ BOLTON: 33 Knowsley Street - 01204 395789
- ▶ CARLISLE: 106 English Street - 01228 44792
- ▶ BLACKPOOL: 81 Whitegate Drive - 01253 300599
- ▶ LANCASTER: 84 Penny Street - 01524 39657

**Thomas Heinitz Ltd**  
Est: 1952

"Established in 1952 Thomas Heinitz, Bayswater has supplied audio-visual systems of the highest calibre, selected from some of the finest manufacturers. If you want to enhance your beautiful living environment with breathtaking sound then a visit to our studio is a must. Our friendly staff can help and inform on all matters of home entertainment from servicing, upgrades, multi-room, home cinema or just exceptional sound systems whatever your budget."

**CYRUS**

35, Moscow Road, Bayswater, London W2 4AH • Tel: 0171 229 2077 Fax: 0171 227 9348  
E-mail: info@thomasheinitz.com www.thomasheinitz.com

**THE LEAMINGTON HI-FI COMPANY**

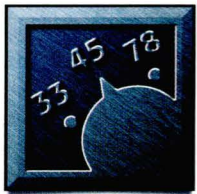
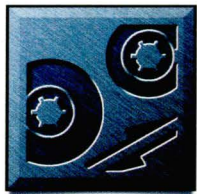
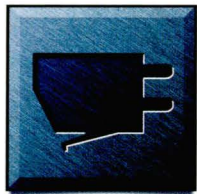
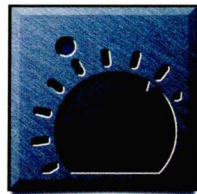
23a Regent Street  
Leamington Spa  
Warwickshire CV32 5EJ

Phone: 01926 888644  
Fax: 01926 887486  
E-mail: thehi-ficompany@dial-pipex.com

**THE LEADING HI-FI SPECIALIST**  
ARCAM AUDIOLAB QUAD MERIDIAN MARANTZ DENON PIONEER YAMAHA NAD MICROMEGA MISSION KEF ACOUSTIC ENERGY CELESTION ATACAMA TECHNICS TRICHORD TDL RELEXOS

Single speaker dem room. We do not use any comparators. We also have full demonstration of projection tv with laserdisc and full prologic systems. Part exchange welcome please phone or e-mail for prices. We have in stock over 200 laserdiscs call for our latest catalogue.

# READER CLASSIFIED



- Acoustic Energy AE1 MkII, black piano lacquer, dedicated stands. 16 months old, boxes, receipt: £750. Chord Legend 2x9m: £100. Call (01527) 577740.
- Acoustic Energy AE109s, rosewood, as new and boxed. (£350), will sell for £200. Call (H) (01344) 301170 or (W) (0171) 806 8604. E-mail: Sam.Hassall@hwgroup.com.
- Alchemist Forseti integrated (remote), £750; Audio Note AN-L speaker cable (2.5m pair), £100. Call Adrian (01443) 422796.
- Alphason 5 shelf [MDF] equipment table, gunmetal grey, £100 (cost £200. Call Terry (0181) 482 0363 (Enfield).
- Arcam Alpha II tuner. Boxed, instructions, £75. Quad FM3 tuner, superb: £75. Call (01202) 481386.
- Audio Analogue Bellini/Donizetti pre/power amps, mint, boxed, £780. Linn Akito arm £150. Call Harry (0181) 926 6916.
- Audiolab 8000A £280, Philips 940 CD player £110, Marantz PM-66KIS £240, Aiwa ADF410 cassette £70, REL Stadium £410. Call (0181) 364 7878.
- Audiolab 8000CD, 8000DAX (24-bit), perfect partners. Mint, boxed. Reasonable offers, call (01423) 881260.
- Audio Note OTO SE, fully revalved, with spares (£1,400) £695. Naim 323K MC boards £30, NAPS PSU £25. Pink Triangle Anniversary, black ash, PSU2, SME V, Ortofon MC25FL, 1 yr old: £2,250. Call (01793) 495140.
- Beard C35 + P45, £675. Audiolab 8000C pre-amp, £145. Nakamichi BX100E deck £90, Linn Mimik Anniv. £440, Linn Majik phono amp £350. All +p&p. Call (01475) 719976 (Scotland).
- Cambridge Audio A3i amp, £110. Systemdek IIX900E, acrylic platter, Origin Live RB300, Linn K9, teak finish, £225. Mission speakers, black, £60. Call (01706) 345418.
- Castle Harlech speakers, as new, light oak. Instructions, boxes and guaranteed, £550. Call (0115) 922 4760 (Notts).
- Chario T100 floorstanders, as new, 8 months old, (£400) sell £200. Call eves (0161)448 7385 (Manchester).
- Ion Systems SPI preamp with X-Pak 2 power supply, includes m/c phono stage. Good cond. Sensible offers please. Call (01952) 406759.
- Jamo Concert loudspeakers: £1,300. Jamo Concert Center: £300. Both mint condition. Yamaha DSPA 1 Gold: £1,000. Call (0113) 240 2043.
- KEF 107 Reference loudspeakers, boxed, walnut. Excellent condition, cost £2,800, will sell for £1,000. Call (01623) 551506.

## ADVERTISE IN HI-FI CHOICE FOR £5\*

To advertise on this page, write your advert in block capitals and send it to: *Hi-Fi Choice*, Reader Classifieds, 19 Bolsover St, London W1P 7HJ. Include a cheque for £5\* made payable to Dennis Publishing Ltd. The advert will appear in one issue only, must be no more than **20 words** (or five lines) long, and **must** include your phone number.

Please ensure your ad is clear and legible (if possible, typed) and give your name, address (if these aren't included in your advert) and daytime phone number in case we need to check anything. Reader Classifieds are for the use

of private individuals only. All Reader Classified adverts will be printed on a first-come, first-served basis, subject to available space, and Dennis Publishing Ltd accepts no liability for the accuracy of the information contained therein, nor any consequence arising from it, nor for any typographical errors.

We reserve the right to amend or refuse adverts at the Editor's discretion and cannot guarantee that an advert will appear in any specific issue.

\*This service is FREE to subscribers, provided that their subscriber number is enclosed.

- Krell DSP Mk2 CD player. Boxed with manuals, mint condition. £1,750 ono. Call (0141) 778 1389.
- Lexicon CP3+ THX decoder (£3,325) £795, Sony SDP-EP95 Dolby Digital decoder (£599) £295, Millennium DTS Decoder (£699) £295, unused. Call (01704) 833601.
- Linn Index 2 speakers, boxed with instructions. Excellent condition and sound, excellent price: £110. Call (01724) 764815 (Scunthorpe area).
- Linn Kan II speakers, bi-wireable, teak, boxed, as new. Shelf or stands. Bargain £250 ono. Call (01329) 287136.
- Linn Keilidh speakers incl. plinths and upgraded tweeter. Boxed, manuals, £325 ono. Kelly KT2 speakers £425 ono. All excellent condition. Call (01759) 373133.
- Linn LP12 Valhalla Akito K9: £250. XTC CDP1: £600. Atacama SE 24S: £35. Atacama 4-tier stand: £50. Call (0151) 494 1107.
- Mana Acoustics CD isolation platform, £70. Transparent Powerlink Plus mains cable, £80. Marantz CD17 KI CD player, £800. Call (01844) 292155.
- Meridian 501.2 (MSR) £500, TDL Studio 1MS plus stands £400, Rotel RB991 (THX) £325, Panasonic A350 DVD £300, oodles of freebies. Call (07801) 079255.
- Meridian 508 24-bit CD, excellent condition, £1,450 ono. 557 amplifier, 4 months old, £850 ono. Call (01784) 240599 (Staines).
- Micromega 2 box CD player, Drive 3/DAC plus AES/EBU interconnect and remotes. As new, boxed, will demo: £850. Call (01525) 714109.
- Mission 751 speakers £125. Philips CD950 player £100. Both mint and boxed, will post. Call (01278) 782622.
- Musical Fidelity E100 amp £425,

- Rega Radio £130, Henley HMC50 phono stage £120. Thorens TD160 £45, Shure M75, Musonic stylus, £15. Call (0161) 633 6130 (eve).
- Musical Fidelity XA-1 amp £295, MF XA-50 monoblocs £280, Cyrus DAD-7 CD player £250, Pioneer A-400X amp £95. All mint, boxed. Call (01803) 865406 (Devon).
- Naim 42 NAP 110 pre/power amp £330 ono. Call (01435) 865535.
- Naim NA-CDS CD player (£3,940) £2,400 ono (boxed). Naim Aro tonearm (£1,195) £850. Linn Trokia cartridge (£788) £145. Acoustic Precision FR1 speakers (£800) £575 ono. Call Tom (0118) 946 1132 (eves) or (0118) 958 5463 (day).
- Naim NAC 82 preamp, excellent condition, boxed, £1,400. Call (0113) 268 2617 (Leeds).
- Nordost Blue Heaven 2.5m: £175. vdH Wind 3.5m: £175. LFD PA2: £600. Illuminati D60: £125. Trichord Black Box: £60. Call (0181) 879 0364.
- Nottingham Analogue Space deck and arm £550, Michell ISO HR phono £475. Call (01454) 857651 after 6pm.
- Pioneer A300R amp, (£200) £99. Pioneer PDS904 CD player (£400) £149. 3 months old, mint condition, combined £225. Call (0115) 952 6418.
- ProAc Studio Two speakers, black ash, stand-mounted (includes Target stands), two-way, VGC and at £350 obo better than anything at twice the price. Call (0171) 715 8374 weekdays.
- Rega Planet, Mira (both remote), Planar 3/Super Bias, all mint/boxed. EL8 speakers £950 (may split). Call (01376) 571458 (Essex).
- Rehdeko RK115 loudspeakers and Domo stands. Excellent condition, worth £2,000 new: £1,000 ono. Call (0181) 380 7396 (eve).
- Rotel RCD945AX CD, remote, £120. Heybrook HB3 Mk2 plus HBS3

stands, black, £200. Thorens TD166 Mk6/UK/250, £195. Call (01926) 740254.

- Rotel 965PBX/Clock 3 £300, Cambridge CD4SE £150, Pioneer A400GTE £200. Spondor BC1s £200, Something Solid HS18 speaker stands £125. Call (01527) 546630 (eves).
- Rotel RCD-971 CD player, three months old, £299. DNM 610/630 pre/monobloc amplifier (£1,400) £850, brand new. Perfect Sound Isolation: £95. Call (01582) 724414.
- Sony CDP-XE900E CD player. Excellent condition, receipt, box, manual, remote: £100 ono. Call (01234) 306921.
- Soundstyle X100 equipment rack. Black, boxed, 4 years old, excellent condition: £110. Buyer collects. Call (01423) 861645 (Knaresborough).
- Speaker cable Audioquest Midnight +. New, boxed, 4m pair, £210 ono. Interconnects Nordost Red Dawn 1m pair as new £180 ono. Call (01795) 538226 (Kent).
- Spondor SPI speakers on Target HJ12 stands £275 ono. Call (01628) 524869 (Bucks).
- Tube Technology Unisis integrated valve amp. High spec valves, 35W. Cost £2,300, accept £1,100. Call (01803) 297691 (South Devon).

## WANTED

- B&W 805 Matrix speakers in mint condition. Call (01844) 292155.
- Musical Fidelity X-Tone, X-Cans, X-LP in good condition, reasonable prices. Willing to collect. Call (01234) 306921.



## BUYING TIPS

Buying secondhand can be a great way to pick up a bargain. A formerly-expensive secondhand component might well prove a better long-term bet than a brand-new product engineered down to a price. Do some research on which brands and products have a good service back-up, so if something does go wrong, you can get it fixed. Unless you purchase from a secondhand hi-fi dealer, you're unlikely to get any warranty. So it's up to you to ensure the fitness of any gear that you buy. Products such as speakers should be less prone to breakdown than amplifiers, and amps should be more reliable than CD players. But any abused component could be troublesome – have a proper dem, and judge the seller as well as the goods!

MISSION MISSION MISSION MISSION

mission products are available from the following authorized dealers . . .



BANG & OLUFSEN and British Hi-Fi Specialists

# MISSION & CYRUS at HiFi Experience

*77 Series Speakers and the complete range of Cyrus Electronics on demonstration inc aCA7 Pre-Amplifier and aPA7 150w Monobloc Amps*

227 TOTTENHAM COURT ROAD, LONDON  
TEL: 0171 580 3535 • FAX: 0171 436 4733  
17 CONISCLIFFE ROAD, DARLINGTON, CO. DURHAM  
TEL: 01325 481418 • FAX: 01325 382982

## INFORMED, INDEPENDENT, EXPERIENCE & ESTABLISHED FOR OVER 17 YEARS

Audio Video Specialists . . . 2 Demo Rooms  
SEE & HEAR THE BEST TODAY

• DVD • THX/AC-3 • PROJECTION • WIDESCREEEN •

• ARCAM • MISSION • DENON • MARANTZ •  
YAMAHA • PIONEER • JVC • SONY • KEF • QUAD •  
REL • NAD • JAMO • TANNOY and lots more

### 0% FINANCE

AVAILABLE ON SELECTED ITEMS

Unit 35, Observatory Centre, High Street,  
Slough, Berkshire SL1 1LE  
Tel: (01753) 531785

AUTHORISED DEALER FOR:

MISSION

# Frasers

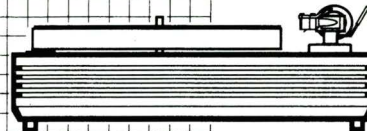
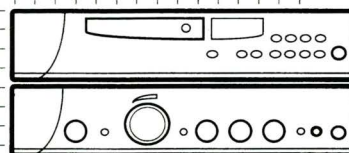
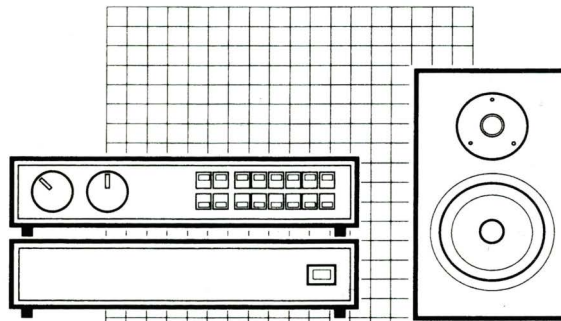
HI FI VIDEO



The facts about those  
really nice people  
at The Sound Gallery

- Formed in 1985
- Easy to approach
- Best products in each field
- Comparative testing
- Depth of knowledge
- Multi-room experts
- AV systems on demonstration
- Home Installations  
(we leave when you're happy)
- Finally, after all these years  
we still love music

The Sound Gallery  
65 Castle Street  
HIGH WYCOMBE  
Bucks HP13 6RN Tel. (01494) 531682  
Fax. (01494) 464770



- AKG ●
- Arcam ●
- B&W ●
- Chord co ●
- Definitve tech ●
- Denon ●
- JBL ●
- Kef ●
- Linn hifi ●
- Linn knekt ●
- Miller & kreisel ●
- Mission ●
- Mordaunt short ●
- Naim audio ●
- Nakamichi ●
- Rega ●
- Sennheiser ●
- Stax ●
- and more..

For a full list of mission dealers call 01480 451777

# HOW TO USE THE BUYERS' GUIDE

## Best Buys, Recommendations & Editor's Choices

**B BEST BUYS:** Awarded to group-tested products which display an unbeatable blend of performance and value for money.

**R RECOMMENDED:** Top performers in group tests: perhaps not the cheapest but possibly more sophisticated than Best Buys.

**E EDITOR'S CHOICE:** More expensive components which exhibit outstanding engineering, industrial design and sound quality.

## Our Three Step Guide to Buying Hi-Fi

The *Hi-Fi Choice Price Guide and Directory* are extremely simple to use, but contain all the information you need to select and buy the perfect hi-fi system. Here's how it works.

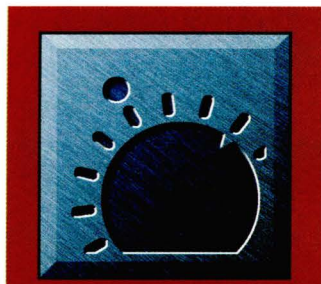
**STEP 1 DISCOVER** which products fall within your budget by using our Price Guide, which starts on this page. The product listing is updated using manufacturers' data every other month, and aims to include every hi-fi component currently available in the UK. (But please fax us on 0171-917 5512 with any omissions!) It is an alphabetical listing divided into different types of hi-fi component, and also into price bands.

**STEP 2 PRODUCTS** whose names are printed in **RED** are those we have reviewed, which you can read about in the Directory (starts after the Price Guide). Here you will learn which items have been singled out for our famous Best Buy, Recommended or Editor's Choice awards, denoting products of exceptional quality and value. The Directory is sorted by product type and listed alphabetically, and the beginning of each section provides essential information about each kind of hi-fi component.

**STEP 3 FIND** your nearest hi-fi store in our Dealer Directory (at the end of the Directory) to book a demonstration of the hi-fi equipment you want to hear. Remember to take your own LPs or CDs!

# DIRECTORY INDEX

ITEM	PAGE NUMBER
<b>PRICE GUIDE</b>	<b>94</b>
<b>REVIEWED PRODUCTS</b>	
<b>INTEGRATED AMPLIFIERS</b>	<b>106</b>
<b>PREAMPLIFIERS</b>	<b>107</b>
<b>POWER AMPLIFIERS</b>	<b>108</b>
<b>CABLES</b>	
<b>ANALOGUE INTERCONNECTS</b>	<b>108</b>
<b>DIGITAL INTERCONNECTS</b>	<b>108</b>
<b>LOUDSPEAKER CABLES</b>	<b>109</b>
<b>CARTRIDGES</b>	<b>110</b>
<b>CASSETTE DECKS</b>	<b>111</b>
<b>CD PLAYERS</b>	<b>112</b>
<b>CD TRANSPORTS</b>	<b>114</b>
<b>DACS</b>	<b>114</b>
<b>DVD PLAYERS</b>	<b>114</b>
<b>DIGITAL RECORDERS</b>	<b>114</b>
<b>HEADPHONES</b>	<b>115</b>
<b>LOUDSPEAKERS</b>	<b>116</b>
<b>SUBWOOFERS</b>	<b>118</b>
<b>STANDS &amp; SUPPORTS</b>	<b>119</b>
<b>TONERMS</b>	<b>120</b>
<b>TUNERS</b>	<b>120</b>
<b>TURNTABLES</b>	<b>121</b>
<b>FACTSBACK SERVICE</b>	<b>129</b>



## AMPLIFIERS INTEGRATED

### KEY

Ⓢ - Number of RMS line-level inputs.

'20W' - Rated RMS output power per channel into nominal load of 8 Ohms.

### UP TO £250

Akai AM1100	Ⓢ	50W	230
AMC 3020	Ⓢ	20W	100
AMC 3025A	Ⓢ	30W	140
AMC 3050A	Ⓢ	45W	170
Arcam Alpha One	Ⓢ	35W	230
Ariston AX910	Ⓢ	30W	80
Cambridge A1 Mk III	Ⓢ	30W	100
Cambridge A1 Mk3 SE	Ⓢ	30W	120
Cambridge As1	Ⓢ	60W	200
Cambridge A500RC	Ⓢ	50W	200
Denon PMA-250SE	Ⓢ	30W	140
Denon PMA-350SE	Ⓢ	50W	180
Denon PMA-535R	Ⓢ	50W	230
Denon PMA-100M	Ⓢ	80W	240
Goodmans Delta 900A	Ⓢ	100W	130
H/K HK630	Ⓢ	40W	230
H/K HK3270	Ⓢ	65W	250
JVC AX-A372BK	Ⓢ	40W	200
JVC AX-R5BK	Ⓢ	45W	200
Kenwood KA-1080	Ⓢ	60W	140
Kenwood KA-3080R	Ⓢ	70W	170
Kenwood KAF-3010R	Ⓢ	70W	180
Marantz PM-48	Ⓢ	50W	150
Marantz PM-57	Ⓢ	50W	200
Marantz SR-47	Ⓢ	40W	200
Marantz PM-66SE	Ⓢ	50W	230
Musical Fidelity E1	Ⓢ	30W	199
NAD 310	Ⓢ	20W	100
NAD C320	Ⓢ	40W	200
NAD 312	Ⓢ	25W	200
Pioneer A-105	Ⓢ	30W	130
Pioneer A-204R	Ⓢ	25W	160
Pioneer A-300R	Ⓢ	50W	200
Pioneer A-305R	Ⓢ	50W	200
Pioneer A-407R	Ⓢ	45W	230
Pioneer A-405R	Ⓢ	45W	250
Rega Brio	Ⓢ	30W	229
Rotel RA921	Ⓢ	20W	100
Rotel RA931	Ⓢ	35W	150
Rotel RA971	Ⓢ	70W	200
Sansui AUX-410R	Ⓢ	50W	150
Sansui AUX-510R	Ⓢ	70W	230
Sherwood AX 4050R	Ⓢ	50W	150
Sherwood AX-7030R	Ⓢ	95W	230
Sony TA-FE210	Ⓢ	40W	130
Sony TA-FE320R	Ⓢ	60W	150
Sony TA-F248E	Ⓢ	50W	200
Teac AE-2000	Ⓢ	50W	180
Teac AR-600	Ⓢ	90W	200
Technics SU-V300	Ⓢ	25W	150
Technics SU-V500	Ⓢ	30W	180
Technics SU-A600 Mk3	Ⓢ	37W	200
Technics SU-V620	Ⓢ	70W	230
Technics SU-A700 Mk3	Ⓢ	45W	250
Yamaha AX-392	Ⓢ	60W	170
Yamaha AX-9	Ⓢ	50W	200
Yamaha AX-492	Ⓢ	85W	220

### £251 TO £500

Arcam Alpha 7R	Ⓢ	40W	280
Arcam Alpha 8R	Ⓢ	50W	300
Arcam Alpha 9	Ⓢ	70W	500
Audio Analogue Puccini	Ⓢ	40W	475
Audiogram MB1	Ⓢ	40W	493
Aura VA-100 II	Ⓢ	70W	350
Creek 4330	Ⓢ	40W	279
Creek 4330R	Ⓢ	40W	355
Creek 5250	Ⓢ	50W	450
Cymbal CA1	Ⓢ	40W	499
Cyrus SL	Ⓢ	50W	398
Denon PMA-735R	Ⓢ	65W	300
Denon PMA-1500R	Ⓢ	70W	500
EMF Audio Sequel	Ⓢ	50W	450
H/K HK650	Ⓢ	60W	330
Kenwood KA-5090R	Ⓢ	65W	300
Magnum IA120	Ⓢ	65W	265
Magnum IA170	Ⓢ	96W	330
Magnum IA170SE	Ⓢ	90W	430
Marantz PM-68	Ⓢ	90W	300

Marantz PM-66 KI Sig.	Ⓢ	50W	400
Micromega Minium Series 2	Ⓢ	40W	400
Monrio Asty	Ⓢ	55W	400
Musical Fidelity E11	Ⓢ	60W	300
Musical Fidelity X-A1	Ⓢ	50W	480
Musical Fidelity A2	Ⓢ	25W	500
Myryad T-40	Ⓢ	50W	400
NAD 314	Ⓢ	35W	260
NAD 317	Ⓢ	80W	470
Onkyo A9210	Ⓢ	40W	260
Onkyo A921	Ⓢ	50W	350
Onkyo A922	Ⓢ	70W	400
Orelle SA-100	Ⓢ	50W	499
Pioneer A-400X	Ⓢ	50W	300
Pioneer A-605R	Ⓢ	80W	400
Pioneer A-300R Precision	Ⓢ	35W	400
Rega Luna	Ⓢ	40W	375
Rega Mira	Ⓢ	60W	450
Shearman 2.5	Ⓢ	35W	499
Sony TA-FB920R	Ⓢ	65W	300
Sony TA-FA30ES	Ⓢ	80W	400
Sony TA-F3000ES	Ⓢ	40W	500
Talk Electronics Storm 1	Ⓢ	50W	500
Teac AH-500	Ⓢ	50W	280
Technics SU-A800D Mk2	Ⓢ	55W	300
Technics SU-A900D Mk2	Ⓢ	70W	400
Thule Audio Spirit IA60	Ⓢ	60W	449
Token K50	Ⓢ	55W	350
Yamaha AX-592	Ⓢ	100W	280

### £501 TO £700

Alchemist Kraken APD6A	Ⓢ	55W	600
Alchemist Nemesis	Ⓢ	80W	700
Audio Analogue Puccini SE	Ⓢ	40W	635
Audio Note Kanji Line SE	Ⓢ	9W	699
Audio Note First integrated	Ⓢ	40W	699
Audiogram MB2	Ⓢ	60W	599
CR Dev CR324se	Ⓢ	150W	569
CR Dev Kalypto	Ⓢ	15W	599
CR Dev CR325	Ⓢ	175W	699
Creek 5250SE	Ⓢ	60W	665
Cyrus IIII	Ⓢ	50W	598
Densen Beat B-100 MkII	Ⓢ	60W	650
Exposure XX Super	Ⓢ	55W	700
Gamma Gemini	Ⓢ	12W	699
H/K HK690	Ⓢ	100W	530
Hi Q Sound MCI	Ⓢ	30W	565
Jolida 202	Ⓢ	40W	695
LFD Integrated 0	Ⓢ	50W	549
Linn Majik (Line)	Ⓢ	33W	650
Lynwood Opal	Ⓢ	80W	685
Magnum IA200	Ⓢ	100W	599
Magnum Class A	Ⓢ	85W	690
Micromega Tempo 1	Ⓢ	50W	700
Musical Fidelity A220	Ⓢ	50W	700
Myryad MI 120	Ⓢ	60W	600
Naim Nait 3	Ⓢ	30W	590
Orelle SA-100RX	Ⓢ	75W	649
Primare A20 Mk II	Ⓢ	70W	600
Quad 77 Integrated	Ⓢ	85W	700
Rose Scion	Ⓢ	65W	615
Shearman Phase 2	Ⓢ	50W	689
Sugden Audition T	Ⓢ	65W	549
Talk Electronics Storm 2	Ⓢ	50W	650
Teac AB-X7R	Ⓢ	50W	700
Thule Audio Spirit IA100	Ⓢ	100W	600
Thule Audio Spirit IA60B	Ⓢ	60W	699

### £701 TO £1,000

Alchemist Nexus	Ⓢ		799
Alchemist Forseti Integrated	Ⓢ	100W	1,000
Arcam Alpha 10	Ⓢ	100W	800
Aria S2	Ⓢ	12W	1,000
Audio Note Oto Line PP	Ⓢ	12W	950
AVI S2000MI	Ⓢ	100W	999
Copland CSA8	Ⓢ	60W	899
Credo IMP702	Ⓢ	70W	850
Credo IMP703	Ⓢ	70W	1,000
Electrocompaniet ECI-2	Ⓢ	50W	995
Exposure XV Super	Ⓢ	55W	800
Exposure RCOXV	Ⓢ	60W	1,000
Holff Audis Signature	Ⓢ	65W	750
LFD 0 LE Integrated	Ⓢ	60W	799
Linn Majik (Phono)	Ⓢ	33W	800
Magnum Class A SE	Ⓢ	80W	795
Marantz PM-17	Ⓢ	60W	900
Meridian 551	Ⓢ	55W	795
Micromega Tempo 2	Ⓢ	70W	900
Musical Fidelity X-A100R	Ⓢ	75W	999
Naim Nait 3 R	Ⓢ	30W	780
Opera Aida	Ⓢ	60W	795
Pioneer A-07	Ⓢ	80W	999
Rega Elicit	Ⓢ	70W	730
Roksan Caspian	Ⓢ	70W	795
Shearman Phase 2 Reference	Ⓢ	50W	799
Sonnesteer Alabaster	Ⓢ	50W	900
Sugden A21a Int	Ⓢ	25W	799
Sugden Audition C	Ⓢ	60W	799
TAG McLaren 60I	Ⓢ	60W	800
TAG McLaren 60IRV	Ⓢ	60W	999
Thule Audio Spirit IA150B	Ⓢ	150W	999

### £1001 TO £2,000

Aria Simply Four P	Ⓢ	24W	1,950
--------------------	---	-----	-------

# HI-FI PRICE GUIDE

Aria Simply Four T	£	11W	1,650
Art Audio Integra		30W	1,499
ATC SIA2-150	£	150W	1,984
Audio Note Soro Line PP		20W	1,200
Audio Note Oto Line SE	£	12W	1,200
Audio Note Oto Phono SE	£	12W	1,500
Audio Note Soro Line SE		18W	1,699
BB Audio BB 30-60	£	30W	1,495
Beam-Echo SA-50	£	50W	1,950
Bow Technologies Wazoo	£	50W	1,795
Bryston B-60	£	60W	1,249
Copland CSA14	£	60W	1,199
Copland CSA28	£	60W	1,249
Copland CTA402	£	35W	1,698
CR Dev Romulus V3	£	35W	1,198
CR Dev Athena	£	38W	1,499
CR Dev Remus V3	£	60W	1,989
Credo LIM 702			1,191
Credo LIM 703			1,249
Densen DM-10	£	75W	1,375
EAR 859	£	13W	1,999
EAR 834	£	40W	1,999
Golden Tube Audio SI-50 MkII	£	50W	1,100
Graaf Venticinque	£	20W	1,790
Jadis Orchestra	£		1,345
LFD Integrated 1	£	65W	1,099
Marantz PM-17K1 Sig	£	60W	1,300
Meracur Intrare	£	60W	1,095
NAD S300	£	100W	1,300
Praecisa Sonoro	£	100W	1,800
Primare A30.1	£	100W	1,500
Restek Fantasy 2	£	100W	1,499
Sonic Frontiers Anthem Integrated	£	25W	1,299
T+A R1200R	£	90W	1,750
Thule Audio Space IA250B	£	250W	1,799
Woodside ISA230 Line	£	30W	1,099
Woodside ISA230 Disc	£	30W	1,249
YBA Integre DT	£	30W	1,650

## OVER £2,000

Adyton Opera	£	50W	2,595
AMP Flux System 2	£	50W	3,000
Ania Simply 845	£	24W	3,195
Audio Note Meishu Line		9W	2,750
Audio Note Ongaku	£	26W	56,000
Audio Research CA50			3,399
Belcanto SET140		40W	4,450
Belcanto Orfeo 30S1		35W	4,500
Cary CAD-300SEI	£	11W	3,995
Conrad-Johnson CAV-50	£	50W	2,495
EAR V20	£	24W	2,495
Electrocompaniet EC1-1	£	100W	2,195
Gamma Rhythm	£	18W	2,499
Gamma Rhythm Ref	£	20W	3,499
Gamma Moment	£	40W	19,999
Jadis DA30	£	30W	2,690
Jadis DA60	£	60W	4,485
Krell KAV300i	£	150W	2,495
Krell KAV300r			3,333
McIntosh MA6400E	£	100W	3,999
McIntosh MA6800E		150W	5,999
Meracur Onesta	£	75W	2,595
Musical Fidelity A1001	£	200W	2,500
Pioneer A-09	£	45W	4,000
Rowland Concentra	£	100W	5,500
Sonus Faber Musica			2,295
T+A R1 500R	£	135W	2,015
Tube Tech Unisig Sig. Int.		30W	2,300
Tube Tech Synergy PPS	£	150W	6,900

## PREAMPS

<b>KEY</b>			
£	(etc)	- Number of line-level inputs.	
Ph		- Phono input fitted as standard	
(may be an option on some other models).			
<b>UP TO £500</b>			

Arcam Alpha 9C	£		400
Aria Simply Phono		Ph	500
Art Audio Minuet			499
Audio Analogue Bellini	£	Ph	495
Audio Note M Zero	£		299
Beam-Echo PP-21		Ph	499
Bryston BP1	£	Ph	438
CR Dev Themis		Ph	349
Creek OBH-9			160
Creek P43/R	£		350
Creek P52	£		499
Cmmson CS610C	£	Ph	450
Cyrus aEQ7	£	Ph	498
Densen DP-Drive/DP-02			375
DPA Enlment phono		Ph	250
EAR 834P		Ph	349
EAR 834L		Ph	449
EAR 834P/MC		Ph	499
Electrocompaniet ECP-1	£		495
Henley HMC50			150
Henley HMC100			150
Hi Q Sound LCP2			149
LFD Mistral Linestage	£		449
LFD LSO Linestage	£		499
Lumley PP70			345
Lumley PP1	£		345

Magnum MP120	£		330
Magnum MP660	£		500
Magnum MP330	£		500
Monrio ADN-N	Ph		295
Monrio Asty L	£		500
Moth 30 Passive	£		149
Moth 30 Phono	£		249
Moth 30 Line stage	£		349
Musical Fidelity X10-D	£		120
Musical Fidelity X1-LP	Ph		130
Musical Fidelity X-PRE	£		200
Musical Fidelity E20	£		400
NAD PP-1	£		40
NAD 114	£		270
NAD 116	£		430
Naim Prefix	£		360
Naim NAC92	£		485
NVA P50	£		350
Parasound P/HP-100	Ph		130
Parasound P/HP-850	£		400
QED Discsaver DS-1	Ph		35
Rega EOS	Ph		398
Rega Cursa	Ph		450
Roksan Artaxerxes 10	Ph		395
Rose RV-23	£		450
Rotel RQ970BX	£		130
Rotel RC971	£		150
Rotel RC972	£		225
Sunfire Phono	Ph		430
Talk Electronics Hurricane 1	£		500
Technics SU-C1000 Mk2	£		300
Thule Audio Spirit PR100	£		400
Trilogy 905	£		375
Trilogy 904	£		375
Trilogy 900	£		499

## £501 TO £2,000

Adyton Chorus	£		1,995
Alchemist Kraken Pre	£		549
Alchemist Forseti Pre	£		999
Alchemist Signature Pre	£		1,499
Aria Feather One	£		795
Aria Mystery Two	£		1,750
Aria Mystery One	£		1,750
Art Audio Headline	£		700
Art Audio VPL	£		741
Art Audio Conductor Phono	£		750
Art Audio VP1	£		952
Art Audio Conductor	£		1,250
Art Audio Conductor Export	£		2,000
Audio Note M1 Line	Ph		550
Audio Note M1 RIAA	£		999
Audio Note M2 Line	£		999
Audio Note Discovery	Ph		1,099
Audio Note M2 RIAA	£		1,995
Audio Prism Mantissa	£		1,449
Audio Research LS8	£		1,490
Audio Research PH3	Ph		1,949
Audio Research LS9	£		1,949
Audio Synthesis Pro Passion	£		595
Audio Synthesis Passion	£		695
Audio Synthesis Passion 8S	£		1,295
Audio Synthesis Passion 8M	£		1,695
Aura CA-200	Ph		700
AVI S2000MP	£		949
AVI S2000MP+P	£		1,199
Beam-Echo SP-21	£		1,116
Bryston 4	£		642
Bryston BP5	£		889
Bryston BP20	£		1,126
Bryston BP-25	£		1,326
Canary Audio CA-606	£		1,295
Canary Audio CA-601	£		1,595
Cary SLP-50	£		995
Cary SLP-74	£		1,795
Cary PH-301	£		1,795
Chord Phono	Ph		1,898
Chord CPA 1800	Ph		1,905
Concordant Exhilarant	£		900
Concordant Exquisite	£		1,950
Conrad-Johnson PV-10AL	£		995
Conrad-Johnson PV-10A	£		1,295
Conrad-Johnson PV-12AL	£		1,990
Conrad-Johnson EF-1	£		1,990
Conrad-Johnson PF-2	£		1,990
Copland CSA303	£		1,099
Copland CTA301 MkII	£		1,249
CR Dev Carmenta	£		659
CR Dev Argento	£		699
Credo CMP004	£		1,246
Credo CMP005	£		1,876
Cyrus aCA7	£		798
Cyrus aEQ7/PSX-R	£		826
Densen Beat B-200	£		1,000
Densen DM-2	£		1,200
DNN 3 Start	£		1,000
DNN 3A Start	£		1,650
DPA Enlightenment pre	£		795
Dynavector L200	£		995
Dynavector P100	Ph		1,495
Dynavector L100	£		1,995
Earmax Pre	£		1,895
ECA Vista S	£		760
ECA Vista HD	£		880
ECA Prisma	£		880
Electrocompaniet EC-4.5	£		1,195

Electrocompaniet EC-4.6	£		1,750
Exposure XIX	£		800
Exposure XVII	£		850
Golden Tube Audio SEP-2	£		990
Golden Tube Audio SEP-3	£		1,995
Graaf WFB Two	£		1,350
Graaf WFB One	£		1,750
Henley HMC200	£		600
Hi Q Sound MCB2	£		545
Hi Q Sound MCL2	£		645
Jadis DPL2	£		1,590
Krell KAV250p	£		1,999
LFD MC1 Phonostage	£		949
LFD L51 Linestage	£		999
LFD MC2 Phonostage	£		1,499
LFD L52 Linestage	£		1,599
LFD LSB Linestage	£		1,999
Linn Wakonda	£		750
Linn Linto	£		850
Linn Kairn	£		1,400
Lumley LV1.5	£		895
Lumley LV1	£		1,150
Lumley PV1.5	£		1,700
Lumley PV1	£		1,700
Matisse Atom	£		1,000
McIntosh C712	£		1,999
Meracur Ingredi	£		925
Meridian 501	£		695
Meridian 562	£		765
Meridian 562V	£		995
Meridian 502	£		1,295
Michell Iso/Lithos	£		599
Michell Orca	£		1,650
Michi RHC-10	£		795
Michi RHQ-10	£		1,150
Michi RHA-10	£		1,150
Micromega Tempo P	£		1,990
Muse Model 3	£		1,500
Musical Fidelity F25	£		600
Myrad MP100	£		1,000
NAD 118	£		650
Naim NAC92R	£		745
Naim NAC72	£		1,080
Naim NAC102	£		850
Quad 77 Pre	£		1,300
Quad 99 Pre	£		998
Rega Hal	£		1,150
Roksan Artaxerxes X/DS1.5	£		1,250
Roksan ROK-L2.5	£		525
Rose RV-23S	£		525
Rotel RC995	£		999
Shearne Phase 6 Pre	£		1,499
Shearne Phase 1 Pre Ref	£		650
Siemel MC20	£		650
Siemel MM20	£		1,599
Siemel TU10	£		1,599
Siemel TR20	£		899
Sonic Frontiers Anthem Pre 1P	£		1,999
Sonic Frontiers Phono 1	£		995
Sonographe SC26	£		549
Sugden Audition Pre	£		1,995
Sugden Masterclass Pre	£		767
Sumo Athena II Line	£		987
Sumo Athena IB/II LS	£		987
Sumo Athena III	£		1,595
Sumo Artemis uP	£		1,630
Sunfire The Classic	£		965
T+A P1200R	£		849
TAG McLaren PA10	£		1,499
TAG McLaren PPA20	£		1,499
TAG McLaren PA20R	£		650
Talk Electronics Hurricane 2	£		900
Talk Electronics Hurricane 3	£		1,550
Talk Electronics Hurricane 4	£		1,900
Talk Electronics Hurricane 5	£		700
Technics SU-C2000	£		699
Thorens TTP-2000F	£		699
Thule Audio Spirit PR150B	£		750
Trilogy 901	£		995
Trilogy 906	£		1,595
Trilogy 902	£		1,000
Tron Retro	£		2,000
Tron Nucleus Phono	£		2,000
Tron Nucleus	£		935
Tube Tech Seer Line	£		1,150
Tube Tech Mac Phono	£		1,970
Tube Tech Prophet	£		1,700
van Den Hul Pre-amp	£		995
Wilson Benesh Stage One	£		949
Woodside SC27 Line	£		1,557
Woodside SC26 Line	£		1,250
XTC PRE-1	£		650
Yamaha CX-2	£		1,199
YBA 3	£		1,199
YBA Integre	£		1,999
YBA 2	£		2,100

## OVER £2,000

Adyton Temper	£		2,495
Adyton Modus	£		2,695
ATC SCA2	£		2,599
Audio Note M3Line	£		2,650
Audio Prism Avanti	£		7,995
Audio Research LS15	£		3,399
Audio Research LS25	£		4,999
Audio Research REF 1	£		8,495
Boulder L3AE	£		2,100

Boulder L5AE	£		3,400
Boulder LSM	£		3,800
Boulder 2010	£		22,000
Canary Audio CA-801	£		3,750
Cary SLP-98L	£		2,595
Chord CPA 2200	£		2,530
Chord CPA 3200	£		3,785
Chord CPA 4000	£		6,675
Conrad-Johnson PF-R	£		2,490
Conrad-Johnson PV-12A	£		2,590
Conrad-Johnson Premier 14	£		3,995
Conrad-Johnson Premier 16LS	£		4,495
Conrad-Johnson Premier Art	£		7,995
CAT SL1 Ultimate	£		14,995
CR Dev Kastor	£		5,950
Credo LPR 001	£		2,995
DNN 3C Primus	£		2,815
DNN 3C Twin	£		2,550
DNN 3C Six	£		3,800
EAR 802/MC	£		5,050
EAR G88	£		2,599
EAR P52	£		9,999
Gamma Era Ref	£		15,999
Graaf GM13.5B	£		7,999
Jadis DPL	£		3,750
Jadis DPMC	£		

## POWER AMPS (CONTINUED)

Arcam Alpha 10P	100W	600	Shearpe Phase 5 Mono	100W	1,598	Gamma Space Ref	18W	7,999	Apertura Model A	⊗	469.00
Aria Power 35	35W	1,500	Sonic Frontiers Anthem Amp 1	40W	1,299	Gamma Aeon Ref	70W	49,999	Argento Copper I/C	⊗	105.00
Art Audio Quintet	15W	1,393	Sonographe SA250	125W	1,195	Golden Tube Audio SE-100	100W	2,495	Argento Silver I/C	⊗	225.00
Art Audio Quintet SE MB	??	1,500	Sonographe SA400	220W	1,695	Graaf 5050	50W	2,100	Art Yam Church 5000	⊗	515.00
Art Audio Concerto	50W	1,669	Sugden Audition Power	??	549	Graaf GM20	60W	2,850	Audio Note AN-A	⊗	18.00
Audio Analogue Donizetti	60W	595	Sugden A21a Power	25W	649	Graaf GM100	100W	4,250	Audio Note AN-C	⊗	35.00
Audio Note The P	40W	550	Sumo Polaris III	164W	950	Graaf GM200	200W	7,500	Audio Note AN-S	⊗	99.00
Audio Note P Zero	9W	599	Sumo Polaris Five	60W	1,975	Jadis DA8	80W	2,990	Audio Note AN-V	⊗	179.00
Audio Note P1	12W	750	Sumo Andromeda III	240W	1,975	Jadis DA7	100W	4,790	Audio Note AN-Vx	⊗	450.00
Audio Note P1SE	12W	999	T+A A1210	90W	875	Jadis JA30	30W	5,180	Audioquest Jade	⊗	30.00
Audio Note P2	20W	1,000	T+A PA1220R	100W	1,445	Jadis SE300B	10W	7,980	Audioquest Turquoise 2	⊗	40.00
Audio Note P2SE	18W	1,499	T+A A1500	140W	1,535	Jadis JA80	60W	9,800	Audioquest Topaz x2	⊗	59.95
Audio Note Conqueror	8W	1,599	T+A PA1500R	135W	1,665	Jadis JA100	100W	10,298	Audioquest Ruby x3	⊗	80.00
Audio Prism Antares	35W	1,695	TAG McLaren 60P	60W	849	Jadis JA200	160W	13,980	Audioquest Quartz x3	⊗	125.00
Audio Research D130	130W	1,890	TAG McLaren 100P	100W	1,099	Jadis JA500	400W	19,990	Audioquest Opal x3	⊗	200.00
Audio Research VT60	35W	1,999	Talk Electronics Tornado 2	65W	600	Krell KAV250a	250W	3,145	Audioquest Emerald x3	⊗	260.00
Aura PA-100	100W	700	Talk Electronics Tornado 3	100W	750	Krell KAV500/2	100W	3,195	Audioquest Lapis x3	⊗	399.00
Aura PA-200	110W	1,200	Talk Electronics Tornado 4	110W	1,100	Krell KAV500i	200W	4,499	Cable Talk Improved 2/CD	⊗	26.00
Aura PA-200 C	100W	1,250	Technics SE-A2000	100W	1,100	Krell FPB200	200W	5,998	Cable Talk Advanced 2	⊗	34.95
AVI S2000MM	150W	1,399	Thorens TTA-2000	30W	599	Krell FPB250m	250W	8,994	Cable Talk Improved 2/Tape	⊗	47.00
Bryston 2B-LP	75W	750	Thule Audio Spirit PA100	100W	600	Krell FPB300	300W	9,500	Cable Talk Monitor 2.1	⊗	50.00
Bryston 3B-ST PRO	150W	1,160	Thule Audio Spirit PA150B	150W	699	Krell FPB600	600W	12,900	Cable Talk Studio 2	⊗	65.00
Bryston 3B-ST	150W	1,160	Trilogy 948	50W	1,895	Krell FPB350m	350W	15,994	Cable Talk Professional 2	⊗	85.00
Bryston THX3B	150W	1,262	Trilogy 948T	22W	1,895	Krell FPB650m	650W	23,800	Cable Talk Broadcast 2	⊗	100.00
Bryston 7B-ST PRO	500W	1,545	Tube Tech Syrinx	45W	1,150	Lexicon 225	250W	2,500	Cable Talk Reference 2	⊗	150.00
Bryston 4B-ST PRO	300W	1,756	Tube Tech Unisis Sig. Pwr	30W	1,900	Lexicon 501	500W	5,000	Cable Talk Signature 2 Gold	⊗	300.00
Bryston 7B-ST	500W	1,815	Woodside SA240	40W	1,199	Linn Klout	80W	2,400	Cambridge Atlantic	⊗	10.00
Bryston THX4B	500W	1,850	Woodside MA100	100W	1,733	Lumley M125	120W	3,750	Cambridge Arctic	⊗	20.00
Bryston THX7B	500W	1,886	Woodside STA50	50W	1,880	Lumley M250	250W	7,500	Cambridge Pacific	⊗	30.00
Canary Audio CA-706	40W	1,695	XTC POW-2	150W	1,450	Magnum Class A mono	180W	2,450	Cambridge Studio Reference	⊗	40.00
Canary Audio CA-708	50W	1,950	Yamaha MX-2	150W	750	Magnum A200SE	275W	3,750	Cambridge Silver Spirit 40	⊗	70.00
Chord SPM 400	100W	1,425	YBA 3 stereo	150W	1,299	Mana Stealth	300W	4,500	Cambridge Silver Spirit 60	⊗	100.00
Chord SPM 600	130W	1,850	<b>OVER £2,000</b>			Mark Levinson 334	125W	5,495	Cardas Audio 300B-Microtwin	⊗	115.00
Conrad-Johnson MV-55	50W	1,995	Adyton Cordis 1.6	120W	3,495	Mark Levinson 335	250W	7,495	Cardas Audio Quadlink-Five	⊗	200.00
Copland CSA515	150W	1,299	Adyton Cordis 3B	280W	12,995	Mark Levinson 336	350W	8,995	Cardas Audio Cardas Cross	⊗	360.00
Copland CTA505	67W	1,899	Aria Smart 845	24W	3,500	Mark Levinson 33H	150W	19,395	Cardas Audio Hexlink-Five C	⊗	530.00
CR Dev Amphion	12W	1,949	Aria Smart 300B	24W	4,250	McIntosh MC150	150W	3,499	Cardas Audio Hexlink Golden-S C	⊗	600.00
Credo PMP 804	80W	1,876	Art Audio Tempo	30W	2,499	McIntosh MC300	300W	3,999	Cardas Audio Golden Cross	⊗	700.00
Creek AS25E	100W	599	Art Audio Quintet SE	??	2,500	McIntosh MC500	500W	8,999	ChordCo Chrysalis	⊗	40.00
Cmsonn CS630C	100W	800	Art Audio Maestro	100W	3,524	McIntosh MC1000	999W	14,999	ChordCo Cobra 2	⊗	55.00
Cyrus aP7	150W	948	ATC SPA2-200PRO	200W	2,056	Meracrus Tentare	75W	2,245	ChordCo Chameleon 2	⊗	90.00
Densen B-300	100W	800	ATC SPA2-150	200W	2,699	Meracrus Cantare	-W	8,995	ChordCo Chorus	⊗	199.00
Densen DM-30	100W	1,200	Audio Note P3	9W	2,150	Muse Model 160 Ser. II	160W	2,290	Connections UK Ultra	⊗	28.00
DNM PA Start	45W	1,000	Audio Note Quest	9W	2,750	Muse Model 150	125W	2,690	Connections UK Midas	⊗	39.00
DNM PA1 Start	45W	1,650	Audio Note Yubi	18W	3,850	Muse Model 175 Ser. II	175W	3,490	Connections UK HD	⊗	46.00
DPA Enlightenment pwr	100W	995	Audio Note Conquest	18W	4,450	Muse Model 300 Ser. II	300W	3,990	DBF Acoustics Black Velvet	⊗	30.00
Dynavector HX75	75W	1,995	Audio Note Tomei	30W	8,500	Musical Fidelity F16	200W	2,500	DBF Acoustics Black Velvet SE	⊗	40.00
Earmax Power	100W	1,895	Audio Note Neiro	70W	11,560	Musical Fidelity F19	300W	4,000	DBF Acoustics Azure SE	⊗	75.00
ECA Lectern S	50W	880	Audio Note Ankoru	60W	14,500	Papworth M100	100W	2,645	DNM-Reson TCC75	⊗	35.00
ECA Lectern HD	50W	1,480	Audio Prism Debut Mk II	35W	2,495	Papworth M200	200W	3,825	DPA Slink	⊗	41.00
Electrocompaniet AW60FTT	60W	1,095	Audio Prism Mana	100W	12,995	Roksan ROK-M1.5	160W	2,250	DPA White Slink	⊗	75.00
Exposure XVIII Super	70W	850	Audio Research VT50	50W	2,950	Rowland Model 2	75W	4,999	DPA Black Slink	⊗	220.00
Golden Tube Audio SE-40	40W	1,100	Audio Research 100.2	100W	3,395	Rowland Model 6	150W	10,999	Ecosse Ref CA1	⊗	65.00
Golden Tube Audio SE-300B MkII	8W	1,790	Audio Research VT100 MkII	100W	4,950	Rowland Model 8T	250W	12,499	Ecosse Ref CS1	⊗	75.00
Graaf Venticinque P	25W	1,425	Audio Research VT200	200W	8,790	Rowland Model 9T	350W	27,999	Ecosse Ref MA2	⊗	155.00
Hi Q Sound MCM	70W	715	Audio Synthesis Desire Decade	200W	2,495	Shearpe Phase 1 Pwr Ref	100W	2,399	Ecosse Ref MS2	⊗	165.00
Jadis DA5	40W	1,749	Beam-Echo DL7-35	30W	3,525	Siemel TA20	50W	2,350	Ecosse Ref US1	⊗	550.00
Krell KAV150a	150W	1,990	Belcanto SET40	40W	3,450	Sonic Frontiers Power 1	55W	2,499	Expressive Tech IC-1	⊗	700.00
Lexicon 212	120W	1,850	Belcanto Orfeo 30S	35W	4,750	Sonic Frontiers Power 2	110W	4,999	Gamma Wow Balance	⊗	799.00
LFD PA1 Powerstage	60W	999	Belcanto SET80	80W	6,750	Sonic Frontiers Power 3	220W	8,599	Goertz M1 Interconnect	⊗	145.00
LFD PA2 Powerstage	75W	1,599	Border Patrol 300B SE	9W	3,995	Sugden Masterclass Power	75W	2,995	GT Audio Intercon	⊗	130.00
LFD PA2M Powerstage	90W	1,999	Border Patrol 300B SE (WE)	10W	4,495	Sumo Model Ten/M	240W	4,200	Harmonix HS-102	⊗	195.00
Linn LK100	50W	650	Boulder 102AE	100W	2,800	Sunfire Load Invariant	300W	2,280	Harmonix HS-101	⊗	265.00
Linn LK240	120W	750	Boulder 102M	100W	3,100	Sunfire Signature	600W	2,600	Henley HSP10	⊗	20.00
Linn AV5105	100W	1,200	Boulder 500AE	150W	4,995	T+A A3000	190W	2,850	Henley HSP50	⊗	35.00
Lynwood Ruby	120W	985	Boulder 500M	150W	5,500	TAG McLaren 125M	145W	2,399	Henley HSP100	⊗	65.00
Magnum MF330	150W	685	Boulder 2060	600W	25,000	Talk Electronics Tornado 5	200W	2,100	Henley HSP200	⊗	95.00
Magnum MF660	125W	825	Boulder 2050	999W	43,500	Trilogy 958T	45W	3,395	Henley HSP250	⊗	150.00
Magnum AS005E	150W	1,485	Bryston THX8B	150W	2,385	Trilogy 958	100W	3,395	Henley HSP50 Flash	⊗	39.00
Magnum AS05E	200W	1,595	Canary Audio CA-304	40W	2,695	Tube Tech Genesis Sig.	100W	4,700	Insert Audio Focus 1.2	⊗	21.50
McIntosh MC7100	100W	1,999	Canary Audio CA-301	22W	2,995	Tube Tech Synergy DMA	150W	6,400	Insert Audio IC100 Mk II	⊗	46.95
Meracrus Ciere	60W	1,095	Canary Audio CA-303	24W	5,495	van Den Hul Power amp	65W	2,500	Insert Audio Image 5.1	⊗	84.95
Meridian 555	60W	750	Cary CAD-572SE	20W	2,495	XTC POW-1	2,250	2,250	Insert Audio Status 3.4	⊗	160.00
Meridian 556	100W	895	Cary CAD-300SE	12W	3,995	YBA 2 stereo	2,200	2,200	Ixos 104	⊗	20.00
Meridian 557	200W	1,400	Cary 300SE Sig	12W	4,795	YBA 1 HC stereo	4,999	4,999	Ixos 1003	⊗	30.00
Meridian 505	160W	1,590	Cary CAD-805	50W	8,995				Ixos Gamma 1002	⊗	39.95
Mitchell Alecto Stereo	50W	1,150	Chord SPM 1000B	200W	2,920				Ixos 103	⊗	45.00
Mitchell Alecto Mono	100W	1,950	Chord SPM 1200B	250W	3,790				Ixos 105	⊗	60.00
Michi RHB-05	100W	1,100	Chord SPM 1200C	350W	4,210				Ixos 102	⊗	100.00
Michi RHB-10	200W	2,000	Chord SPM 1400B mono	350W	8,420				Ixos 101	⊗	150.00
Micromega Amp	100W	1,150	Chord SPM 5000	415W	14,570				Ixos 100.XO3	⊗	150.00
Monrio Asty P	100W	950	Conrad-Johnson MF2250	130W	2,295				Kimber PBJ/Ultraplute	⊗	68.00
Moth Stereo 60	60W	599	Conrad-Johnson MF-2500	250W	3,495				Kimber KC1	⊗	96.00
Moth 30 Mono/100	100W	879	Conrad-Johnson Premier 11A	70W	3,500				Kimber Hero	⊗	110.00
Muse Model 100	100W	1,490	Conrad-Johnson Premier 12	140W	6,900				Kimber Silver Streak	⊗	180.00
Musical Fidelity X-A200	200W	1,000	Conrad-Johnson Premier 8XS	150W	17,000				Kimber KCAG	⊗	390.00
NAD 218THX	200W	770	Conrad-Johnson Premier 8A	275W	17,000				Kimber KCTG	⊗	720.00
Naim NAP140	45W	850	CAT JL1	100W	18,000				LAT International IC-50	⊗	37.00
Naim NAP180	60W	1,090	CR Dev Artemis	35W	4,995				LAT International IC-80 MkII	⊗	58.00
Naim NAP135	75W	1,705	Credo LPO 804	70W	2,456				LAT International IC-100 MkII	⊗	95.00
Naim NAP250	70W	1,705	Credo PMP 155	12W	2,676				LAT International IC-200 Mk II	⊗	151.00
NVA A60	43W	560	Credo LPO 455	49.75	4,975				Lieder Chanson	⊗	



Nordost Black Knight	60.00
Nordost Solar Wind	84.95
Nordost Blue Angel	98.00
Nordost Blue Heaven I/C	150.00
Nordost Red Dawn	300.00
Nordost SPM	825.00
Nordost Quattrofil	1,250.00
Ortofon 7N interconnect	250.00
Precious Metals SS50	50.00
Precious Metals SS55	50.00
Precious Metals SS52	70.00
Precious Metals SS53	90.00
Precious Metals SS100	100.00
Precious Metals SS102	130.00
Precious Metals SS103	160.00
Precious Metals SS104	190.00
Precious Metals SS200	220.00
Precious Metals SS202	290.00
Precious Metals SS203	360.00
Precious Metals SS204	430.00
Prowire Silver	60.00
PAD Elementa	145.00
QED Qnect 2	30.00
QED Qnect 4S	70.00
Roksan ROK-Intercon	75.00
Shinpy Red Devil	80.00
Shinpy Red Star 2	120.00
Shinpy Black Star 2	240.00
Shinpy Pulsar 2	495.00
Shinpy Quasar 2	850.00
Siltech MC2-12	308.00
Siltech MC4-24S	400.00
Siltech FTM-3S	730.00
Silver Sounds SS2	99.00
Silver Sounds SS1	199.00
Silver Tone Ex-Static	35.00
Silver Tone Ex-Fi	95.00
SME S2LB-4	46.18
SME S3LB-4	52.06
SME 4900A	76.83
SME 5900A	102.57
SonicLink Red	25.00
SonicLink Silver pink	35.00
SonicLink Black	50.00
SonicLink Lilac	65.00
SonicLink Brown	70.00
SonicLink Violet	85.00
SonicLink Maroon	125.00
SonicLink Blue Nickel	150.00
SonicLink Vermilion	195.00
SonicLink Red earth	300.00
SonicLink Black earth	450.00
SonicLink Blue earth	695.00
SonicLink Black Rhodium	995.00
Straight Wire Chorus	40.00
Straight Wire Sonata	80.00
Supra DAC-X	60.00
Supra EFF-ISL	80.00
Supra EFF-XLR	90.00
Tara Prism 3	17.95
Tara Prism 5	21.95
Tara Prism 8	25.95
Tara Prism 11	37.50
Tara Prism 22	63.50
Tara Prism CD	76.25
Tara Prism 33-i	88.25
Tara Prism 55	115.00
Tara RSC-CD	138.00
Tara RSC-Prime	170.00
Tara RSC-Ref Gen. 2	229.00
Tara RSC-Master Gen. 2	464.00
Tara RSC-Decade	935.00
Tara The 2	1,170.00
Tara The One	2,230.00
Transparent Cable Musicord	48.00
Transparent Cable The Link	92.00
Transparent Cable Music Link	119.00
Trichord Pulsewire 75	169.00
Vampire Wire CC	24.00

Vampire Wire CCC/II	58.00
Vampire Wire SC/II	98.00
Vampire Wire SC/IV	144.00
Vampire Wire AI/2	259.00
Vampire Wire SL	412.00
van Den Hul Storm	25.00
van Den Hul PBS	50.00
van Den Hul Source HB	50.00
van Den Hul D102 III	69.99
van Den Hul Thunderline HB	130.00
van Den Hul First	210.00
van Den Hul Second	240.00
van Den Hul MC Gold	400.00
van Den Hul MC Silver IT	1,240.00
van Den Hul MC Silver IT Bal	1,560.00
Wireworld Orbit	30.00
Wireworld Solstice II	40.00
XLO Type 150	50.00
XLO Type 0.1	180.00




**CABLES**  
**Digital Interconnects**

**KEY**  
 ☉ - Stranded construction.  
 ● - Solid-core construction.

Prices of interconnects are for a one-metre terminated pair.

Apertura Model B	139.00
Apertura Model A	255.00
Art Yam Church 5000	275.00
Audioquest Digital/Video 1	30.00
Audioquest Digital/Video 2	60.00
Audioquest Optlink X	90.00
Audioquest Digital PRO	100.00
Audioquest Optlink Pro	150.00
Audioquest Optlink Z	180.00
Cable Talk Digital 2	78.00
Cardas Audio Lightning	190.00
ChordCo Codac	38.00
ChordCo Optichord	40.00
ChordCo Prodac	50.00
DNM-Reson DIG100	26.00
DPA Opti-link	20.00
DPA Digi-link	275.00
Ecosse Ref MD2	71.50
Harmonix HS-101DIG	240.00
Insert Audio Dataline 500	24.95
Insert Audio Optic 2.1	29.95
Insert Audio Dataline 700	39.95
Insert Audio Image 5.1	44.95
Ixos 105	25.00
Ixos 106	30.00
Kimber Opti-link	50.00
Kimber Illuminati DV-30	70.00
Kimber Illuminati D-60	325.00
Kimber Illuminati DX-50	350.00
Kimber Illuminati Orchid	750.00
LAT International DI-20-D	79.00
Monster Datalink 100	470.00

Monster Lightspeed 100	47.00
Moth Leyline Datalink	140.00
Nordost Moonglo	155.00
Nordost Silver Shadow	335.00
Precious Metals SD35	20.00
Precious Metals SD100	50.00
Precious Metals SD200	110.00
Precious Metals SD202	145.00
QED Digiflex	20.00
QED Optiflex	25.00
Roksan ROK-Intercon	45.00
Shinpy Digital	265.00
Siltech HF-6	145.00
SonicLink Green	60.00
Supra ZAC	44.95
Supra EFF-ID	45.00
Supra DAC-XLR	45.00
Theta Digital AT&T	550.00
Transparent Cable PDL	199.00
Trichord Pulsewire 75D	75.00
Vampire Wire DI/1	150.00
van Den Hul Source HB	30.00
van Den Hul Videolink	60.00
van Den Hul AES-EBU 110	65.00
van Den Hul First	125.00
van Den Hul Second	130.00



**Speaker Cables**

**KEY**  
 ☉ - Stranded construction.  
 ● - Solid-core construction.

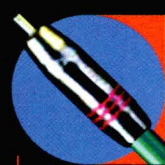
Price per mono metre, unterminated.

Acoustic Energy AESC-C3	11.95
ALR/Jordan QMM	5.00
Apertura Silver	82.50
Argento Copper	60.00
Argento Copper Ref	96.00
Argento Silver	78.00
Argento Silver Ref	360.00
Art Yam Church M2000	470.00
Art Yam Church 5000	795.00
Audio Note AN-D	4.50
Audio Note AN-B	16.50
Audio Note AN-L	29.50
Audio Note AN-SP	150.00
Audio Note AN-SPx	450.00
Audioquest Type 2	3.50
Audioquest F-18	3.60
Audioquest Type 6+	9.00
Audioquest Indigo +	15.00
Audioquest Crystal +	25.00
Audioquest Forest +	75.00
Audioquest Argent +	125.00
Audioquest Clear 3	200.00
Cable Talk Theatre 2	1.50
Cable Talk The Flat One	2.00
Cable Talk Talk 3.1	2.25
Cable Talk Talk 4.1	4.25
Cable Talk Talk 3.1 Biwire	4.50
Cable Talk Concert 2.1	7.00



**Let our experts help with your hi-fi problems. Send your query to 'Help' at the usual address.**

Cable Talk Talk 4.1 Biwire	8.50
Cable Talk Symphony 3	12.50
Cable Talk Concert 2.1 Biwire	14.00
Cardas Audio 300B-Microtwin SC	35.00
Cardas Audio Quadlink-Five SC	59.00
Cardas Audio Cross SC	99.00
Cardas Audio Hexlink-Five SC	109.00
Cardas Audio Hexlink Golden5 SC	175.00
Cardas Audio Golden Cross SC	789.00
ChordCo Carnival	3.00
ChordCo Myth	6.00
ChordCo Legend	15.00
ChordCo Odyssey	17.00
DNM-Reson LSC	6.95
DNM-Reson LSCB	13.95
Ecosse Ref FS2.16	1.75
Ecosse Ref CS2.2	2.50
Ecosse Ref CS2.3	3.75
Ecosse Ref CS2.15	5.75
Ecosse Ref MS2.2	15.00
Ecosse Ref MS2.3	20.00
Ecosse Ref MS2.15	30.00
Ecosse Ref US2	450.00
Gale XL105	1.00
Gale XL189	1.00
Gale XL315	2.00
Gale XL160-2	2.50
Gale XL315-2	3.99
Gamma Wonder Line	99.00
Goertz M1	16.00
Goertz M2	32.00
Goertz Big Boy	64.00
GT Audio Speaker	50.00
Harmonix Harmonic-Strings	30.00
Harmonix HS-1011-1	56.00
Harmonix HS-1015C	88.00
Ixos 607	2.00
Ixos 6004	3.00
Ixos 6003	3.00
Ixos 605	3.00
Kimber 4PR	3.90
Kimber 4VS	9.00
Kimber 4TC	19.60
Kimber 8TC	32.70
Kimber 4AG	394.00
Kimber 8AG	656.00
LAT International SS 800	16.00
LAT International BIWIRE	23.00
LAT International SS 1000	36.00
Lieder Pad	133.00
Lieder Bel Canto	188.00
Lieder Spoor	253.00
Lieder Straat	463.00
Lieder Weg	663.00
Linn K20	4.00
Linn K400	10.00
Linn K600	15.00
Lumley Silver 12/2	35.00
Lumley Silver 14/4	40.00
Mission Duet	1.90
Mission Quartet bi-wire	3.90
Monster XP Clear	2.20
Monster XP Navajo	2.40



# HI-FI CABLES.CO.UK

Online shop for interconnects and speaker cables

You can now buy the cables for your Hi-Fi or Home Entertainment System from our web site on the Internet. The most convenient and affordable way to buy cables and interconnects from leading manufacturers.

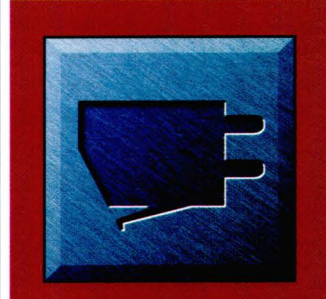
- Discounted prices on all products
- Special deals on award winning products
- Excellent advice on choosing the right cable for you
- Friendly and helpful response to email queries

VISIT OUR SITE AND TAKE A LOOK ROUND OUR ONLINE STORE

## SPEAKER CABLES (CONTINUED)

Monster Superflat Mini	2.75
Monster XP HP	3.70
Monster Original	4.40
Monster New Monster	5.50
<b>Naim NAC A5</b>	<b>5.70</b>
<b>Nordost Octava</b>	<b>3.00</b>
Nordost 4-Flat	9.95
Nordost Solar Wind Bi-wire	27.95
Nordost Blue Heaven Spkr	58.95
Nordost Red Dawn	110.00
Nordost SPM	325.00
<b>Ortofon SPK100</b>	<b>3.00</b>
<b>Ortofon SPK200</b>	<b>5.00</b>
<b>Ortofon SPK300</b>	<b>8.00</b>
Precious Metals SL32	7.50
<b>Precious Metals SL102</b>	<b>10.00</b>
Precious Metals SL34	15.00
Precious Metals SL104	20.00
Precious Metals SL106	30.00
Precious Metals SL108	40.00
Puresonic OFC 7892	1.20
Puresonic OFC 7844	1.65
<b>Puresonic OFC 7845</b>	<b>1.95</b>
<b>Puresonic OFC 7891</b>	<b>2.85</b>
Puresonic OFC 7816	3.75
Puresonic OFC 7832	3.75
Puresonic OFC 7812	3.75
Puresonic OFC 7825	6.95
Puresonic PSOCC 7801	9.50
Puresonic PSOCC 7802	18.00
Puresonic PSOCC 7803	27.00
QED Qudos Micro	1.25
QED Qudos micro 4 core	2.00
QED Qudos 4 core	4.00
QED Qudos Bi-Wire	4.50
<b>QED Qudos Silver</b>	<b>4.95</b>
<b>QED Profile 4x4</b>	<b>9.00</b>
QED Profile Silver 12	15.00
Rega REGA	2.00
Roksan ROK-Speaker	6.00
Shinpy Red Devil	30.00
Shinpy Red Star 2	39.00
Shinpy Black Star 2	62.00
Shinpy Pulsar 2	104.00
Shinpy Quasar 2	208.00
Siltech LS2-45	109.00
Siltech FT-12 MkI	240.00
Siltech LS4-120	549.00
<b>Silver Sounds 12 Gauge</b>	<b>15.00</b>
Silver Sounds 10 Gauge	35.00
Silver Sounds 8 Gauge	75.00
Silver Tone Silver-Sonic	10.00
Silver Tone Silver-Sonic HC	15.00
Silver Tone Silver-Voice	55.00
Silver Tone Silver-Voice Ultra	85.00
<b>SonicLink AST50</b>	<b>1.95</b>
SonicLink AST60	2.50
SonicLink AST75	2.95
SonicLink AST200	5.95
SonicLink AST200x2	10.00
<b>SonicLink S300</b>	<b>18.00</b>
SonicLink S130x2	20.00
SonicLink S300x2	40.00
SonicLink S900	60.00
SonicLink S600x2	80.00
SonicLink Black Rhodium 4	1,000.00
<b>Straight Wire Quartet</b>	<b>8.00</b>
Supra Classic 2.5	2.49
Supra Linc 2.5 Flex	3.49
Supra Classic 4.0	3.95
Supra Ply 2.0	4.95
Supra Linc 4.0 Flex	4.95
<b>Supra Ply 3.4</b>	<b>6.95</b>
Supra Quattro 4x4	8.95
Supra Classic 10	9.95
Tara Prism Extra	1.95
<b>Tara Klara</b>	<b>2.95</b>
Tara Prism Omni	3.95
Tara Prism 2+2	8.20
Tech + Link SPC 79	1.20
<b>Transparent Cable Musicchord</b>	<b>11.00</b>
<b>Transparent Cable The Wave</b>	<b>23.00</b>
Transparent Cable Music Wave	25.00
Vampire Wire SC-384	11.00
Vampire Wire SC-554	15.00
Vampire Wire ST-I	30.00
Vampire Wire SC-1108	30.00
Vampire Wire ST-II	48.00
Vampire Wire ST-III	73.00

van Den Hul Skyline HB	3.50
van Den Hul Snowline	5.00
van Den Hul Skytrack HB	5.50
<b>van Den Hul Gold Water</b>	<b>7.00</b>
<b>van Den Hul Clearwater</b>	<b>7.00</b>
van Den Hul Snowtrack	10.00
<b>van Den Hul CS122 HB</b>	<b>12.00</b>
van Den Hul Cleartrack	13.00
van Den Hul D352 HB	20.00
van Den Hul Teatrac HB	22.00
van Den Hul SCS12	34.00
<b>van Den Hul Magnum HB</b>	<b>38.00</b>
<b>van Den Hul The Wind HB</b>	<b>40.00</b>
<b>van Den Hul Revolution HB</b>	<b>76.00</b>
van Den Hul Revelation HB	120.00
van Den Hul The Third	900.00
<b>XLO Pro 625</b>	<b>4.00</b>
<b>XLO Pro 600</b>	<b>16.60</b>



## CARTRIDGES

**KEY**  
**MM** - Moving-magnet type.  
**MC** - Moving-coil type.  
**UP TO £100**

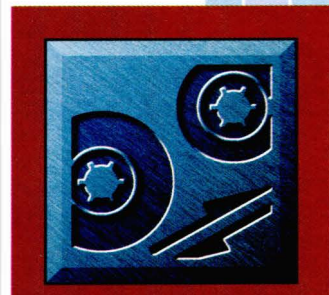
Audio Note IO1	MM	99
Audio Technica AT-91	MM	15
<b>Audio Technica AT-95E</b>	<b>MM</b>	<b>20</b>
Audio Technica AT-110E	MM	28
Audio Technica AT450E	MM	70
Audio Technica AT440ML	MM	90
Benz-Micro MC20EII	MC	70
<b>Denon DL110</b>	<b>MC</b>	<b>90</b>
<b>Denon DL160</b>	<b>MC</b>	<b>90</b>
<b>Denon DL103</b>	<b>MC</b>	<b>100</b>
<b>Goldring Elan</b>	<b>MM</b>	<b>19</b>
Goldring Elektra	MM	29
Goldring 1006	MM	59
<b>Goldring 1012GX</b>	<b>MM</b>	<b>79</b>
<b>Goldring 1022GX</b>	<b>MM</b>	<b>99</b>
Grado ZTE+1	MM	27
Grado ZCE+1	MM	37
Grado ZF3E+1	MM	48
Grado Prestige Black	MM	49
Grado Prestige Green	MM	59
Grado Prestige Blue	MM	69
Grado ZF1+	MM	83
Grado Prestige Red	MM	99
N'ham Tracer I	MM	98
Ortofon OM 3E	MM	16
Ortofon OM 5E	MM	20
Ortofon OM 10	MM	30
<b>Ortofon 510</b>	<b>MM</b>	<b>40</b>
Ortofon OM DJ	MM	50
Ortofon OM 20	MM	70
<b>Ortofon 520</b>	<b>MM</b>	<b>70</b>
Ortofon MC1 Turbo	MC	75
Ortofon Concorde DJ	MM	80
Ortofon OM 30	MM	90
<b>Ortofon 530</b>	<b>MM</b>	<b>100</b>
Pickering TE-15	MM	20
Pickering VE-15	MM	25
Pickering T-E	MM	25
Pickering V15-DJ	MM	28
Pickering TL-E	MM	35
Pickering TL-2E	MM	35
Pickering XV15-625E	MM	50
Pickering XV15-150-DJ	MM	50
Pickering TL-2-S	MM	55
Pickering XV15-7575	MM	60
Pickering XV15-625DJ	MM	60
Pickering XV15-1800S	MM	70
Pickering TL3S	MM	80
Pickering XEV-3001E	MM	95
Pickering XLZ-3500	MM	100
Pickering TL-4-S	MM	100
<b>Rega Bias</b>	<b>MM</b>	<b>39</b>
Rega RB78	MM	39
Rega Super Bias	MM	59
<b>Rega Elys</b>	<b>MM</b>	<b>85</b>
Shure M70BX	MM	21
Shure M92E	MM	22
Shure SC35C	MM	29
Shure M447X	MM	35
Shure M44GX	MM	35
Stanton 500AL II	MM	35
Stanton 500EL	MM	44

Stanton 680AL/X	MM	59
Stanton 680EL/X	MM	74
Sumiko Oyster	MM	30
Sumiko Black Pearl	MM	50
Sumiko Pearl	MM	70
Sumiko Blue Point	MM	100

## OVER £100

Audio Note IO2	MM	139
Audio Note Soara	MC	795
Audio Note IO IV	MC	1,095
Audio Note IOLtd	MC	4,500
Audio Technica AT-OC9	MC	330
Benz-Micro The Glider	MC	600
Benz-Micro Reference	MC	1,100
Benz-Micro Reference Ruby	MC	1,500
Benz-Micro Ruby Open Air	MC	1,600
<b>Denon DL304</b>	<b>MC</b>	<b>200</b>
Dynavector 10X4II	MC	189
Dynavector DV20XH	MC	299
Dynavector DV20XL	MC	299
<b>Dynavector 17D2</b>	<b>MC</b>	<b>450</b>
<b>Dynavector XX-1L</b>	<b>MC</b>	<b>998</b>
<b>Dynavector XX-1</b>	<b>MC</b>	<b>998</b>
<b>Dynavector Te-Kaitora</b>	<b>MC</b>	<b>1,698</b>
<b>Goldring Eroica LX</b>	<b>MC</b>	<b>110</b>
<b>Goldring Eroica</b>	<b>MC</b>	<b>110</b>
<b>Goldring 1042</b>	<b>MM</b>	<b>120</b>
<b>Goldring Elite</b>	<b>MC</b>	<b>220</b>
<b>Goldring Excel VX</b>	<b>MC</b>	<b>525</b>
Grado Prestige Silver	MM	119
<b>Grado Prestige Gold</b>	<b>MM</b>	<b>149</b>
Grado Signature Junior	MM	150
Grado Signature 8M2	MM	250
Grado Signature MCZ	MM	375
Grado Signature TLZ	MM	650
Grado Signature XTZ	MM	975
<b>Grado Reference</b>	<b>MM</b>	<b>995</b>
Koetsu Red T	MC	1,359
Koetsu Red K Sig	MC	1,899
Koetsu Urushi	MC	1,999
Koetsu Signature	MC	2,999
Koetsu Gold PR	MC	5,498
<b>Linn K9</b>	<b>MM</b>	<b>125</b>
Linn Klyde	MC	500
Linn Arkiv	MC	1,000
<b>London Decca Maroon</b>	<b>MM</b>	<b>299</b>
London Decca Gold	MM	319
London Decca Maroon Dp	MM	379
London Decca Gold Dp	MM	399
<b>London Decca S Gold</b>	<b>MM</b>	<b>459</b>
London Decca S Gold Dp	MM	519
London Decca Jubilee	MM	999
Lyra Lydian Beta	MC	599
<b>Lyra Clavis Da Capo</b>	<b>MC</b>	<b>995</b>
<b>Lyra Parnassus DCt</b>	<b>MC</b>	<b>1,895</b>
N'ham Tracer II	MM	310
N'ham Tracer III	MM	410
N'ham Tracer IV	MM	660
<b>Ortofon MC15 Super II</b>	<b>MC</b>	<b>140</b>
<b>Ortofon 540</b>	<b>MM</b>	<b>140</b>
<b>Ortofon MC3 Turbo</b>	<b>MC</b>	<b>150</b>
<b>Ortofon MC25E</b>	<b>MC</b>	<b>200</b>
<b>Ortofon MC25FL</b>	<b>MC</b>	<b>250</b>
Ortofon MC10 Supreme	MC	300
Ortofon MC20 Supreme	MC	450
<b>Ortofon MC30 Supreme</b>	<b>MC</b>	<b>550</b>
Ortofon MC2000II	MC	800
<b>Ortofon MC Rohmann</b>	<b>MC</b>	<b>1,000</b>
<b>Ortofon MC3000 II</b>	<b>MC</b>	<b>1,200</b>
Ortofon MC Jubilee	MC	1,250
Ortofon MC7500	MC	2,000
Pickering TL-3003	MM	145
Pickering XLZ-4500	MM	150
Pickering TL-4004	MM	175
Pickering XSV-5000U	MM	200
Pickering XLZ-7500	MM	200
Pickering TLZ-7500-S	MM	200
Reson Mica	MM	185
Reson Recla	MM	250
Reson Adiore	MM	299
Reson Etile	MC	455
Reson Lexa	MC	1,300
<b>Roksan Corus Black</b>	<b>MM</b>	<b>150</b>
Roksan Shiraz	MC	990
Shure V15XMR	MM	295
Stanton 890AL/X	MM	120
Sumiko BPS	MC	250
Transfiguration Spirit	MC	950
Transfiguration Spirit	MC	950
Transfiguration Temper Supreme	MC	2,250
<b>van Den Hul MM-1</b>	<b>MM</b>	<b>250</b>
van Den Hul MM-2	MM	300
<b>van Den Hul DDT-II</b>	<b>MC</b>	<b>600</b>
<b>van Den Hul MC-10</b>	<b>MC</b>	<b>750</b>
<b>van Den Hul MC-One</b>	<b>MC</b>	<b>900</b>
van Den Hul MC-ONE Super	MC	1,050
<b>van Den Hul MC-Two</b>	<b>MC</b>	<b>1,200</b>
<b>van Den Hul The Frog Low o/p</b>	<b>MC</b>	<b>1,500</b>
van Den Hul Grasshopper IISLA	MC	2,000
van Den Hul Grasshopper IIIGLN	MC	2,800
<b>van Den Hul Grasshopper IIIGLA</b>	<b>MC</b>	<b>2,800</b>
van Den Hul Grasshopper IIICMN	MC	2,800
van Den Hul Grasshopper IIICHN	MC	2,900
van Den Hul Grasshopper IVGLA	MC	3,000
<b>Wilson benesch Matrix</b>	<b>MC</b>	<b>786</b>

Wilson benesch Analog	MC	1,572
Wilson benesch Carbon	MC	1,573



## CASSETTE DECKS

**KEY**  
 ← → - Autoreverse - no need to remove and turn around the tape.  
**3-H** - 3 heads, i.e. separate record and replay heads.  
**UP TO £200**

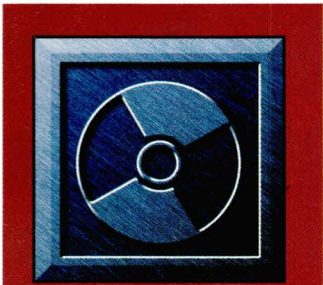
Akai DXW1100	↔	200
Akai DX1200	↔	200
Ariston WX-510	↔	60
<b>Denon DRM-550</b>	<b>↔</b>	<b>160</b>
Denon DRW-585	↔	200
Goodmans Delta 801	↔	130
H/K DC520	↔	200
JVC TD-X372BK	↔	170
<b>JVC TD-R472BK</b>	<b>↔</b>	<b>200</b>
Kenwood KX-W4080	↔	160
Kenwood KX-3080	↔	160
<b>Kenwood KX-W6080</b>	<b>↔</b>	<b>200</b>
Kenwood KX-5080S	↔	200
Marantz SD-455	↔	170
Marantz SD-57	↔	199
Onkyo K 185	↔	200
Pioneer CT-S250	↔	150
Pioneer CT-W205R	↔	160
Pioneer CT-W505R	↔	180
Pioneer CT-S450S	↔	200
Pioneer CT-W606DR	↔	200
Sony TC-KE200	↔	120
Sony TC-WE525	↔	160
Sony TC-KB820S	↔	180
Sony TC-WE725	↔	180
Teac W-416	↔	100
Teac V-615	↔	130
Teac RH-300	↔	160
Teac W-790R	↔	170
Teac W-1050	↔	180
Teac RH-500	↔	200
<b>Technics RS-BX501</b>	<b>↔</b>	<b>170</b>
Technics RS-TR373	↔	180
Technics RS-TR474	↔	200
<b>Technics RS-AZ6</b>	<b>↔</b>	<b>200</b>
Yamaha KX-393	↔	130
Yamaha KX-W521	↔	170
Yamaha KX-493	↔	180

## OVER £200

Denon DRM-650S	↔	230
Denon DRM-740	↔	270
<b>Denon DR5-810</b>	<b>↔</b>	<b>310</b>
H/K TD420	↔	250
<b>JVC TD-V662BK</b>	<b>↔</b>	<b>270</b>
<b>JVC TD-W718BK</b>	<b>↔</b>	<b>300</b>
NAD 613	↔	230
NAD 614	↔	270
NAD 616	↔	300
Onkyo TA 6210	↔	230
Onkyo TARW 211	↔	270
Onkyo TARW 311	↔	320
Onkyo TA 6310	↔	330
Onkyo KR 609	↔	350
Onkyo KW 606	↔	370
Onkyo TARW 411	↔	370
<b>Onkyo K 611</b>	<b>↔</b>	<b>460</b>
<b>Pioneer CT-S550S</b>	<b>↔</b>	<b>250</b>
<b>Pioneer CT-W806DR</b>	<b>↔</b>	<b>300</b>
<b>Pioneer CT-S550S Precision</b>	<b>↔</b>	<b>340</b>
<b>Pioneer CT-S830S</b>	<b>↔</b>	<b>500</b>
Pioneer CT-95	↔	1,000
Rotel RC960BX	↔	230
Sony TC-WE825S	↔	250
Sony TC-KA6ES	↔	550
T+A CC1200R	↔	1,180
Teac W-860R	↔	230
Teac W-6000R	↔	450
Teac V-6030S	↔	550
Teac V-8030S	↔	650
<b>Technics RS-AZ7</b>	<b>↔</b>	<b>278</b>
Technics RS-TR575	↔	280
<b>Yamaha KX-580SE</b>	<b>↔</b>	<b>250</b>
Yamaha KX-W592	↔	280

## HI-FI HELP

Let our experts help with your hi-fi problems. Send your query to 'Help' at the usual address.



## CD PLAYERS

**KEY**  
 ➡ - Multiplayer: can be loaded with more than one disc.  
 □ - Electrical (coaxial) digital output.  
 Many players also include an optical (Toslink) output.

UP TO £250

Akai CD1100	➡	□	200
Akai CDM1200	➡	□	230
AMC CD9			130
AMC CD8A			150
Ariston CDX700			70
Ariston CDC610	➡		90
Ariston CDX710			100
Cambridge CD4	□		150
Cambridge CD45E	□		200
Cambridge CD6	□		250
Denon DCD-435			130
Denon DCD-635			180
Denon DCD-735			230
H/K HD720			200
H/K FL8350	➡	□	200
JVC XL-V120BK			110
JVC XL-V130BK			120
JVC XL-V230BK			140
JVC XL-F116BK	➡		180
JVC XL-F216BK	➡		200
JVC XL-Z574BK			250
Kenwood DP-1080			110
Kenwood DP-2080			130
Kenwood DP-R3090	➡		140
Kenwood DP-R4090	➡		160
Kenwood DP-3080	➡		170
Kenwood DPF-3010			180
Kenwood DP-R6090	➡		200
Kenwood DP-4090	□		250
Marantz CD-38			130
Marantz CC-38			200
Marantz CD-48	□		200
Marantz CD-57	□		200
Marantz CD-67II	□		200
NAD 522			170
NAD 510			200
NAD 524			250
NAD 523	➡		250
NAD 512	□		250
Philips CD711			120
Philips CD721			130
Philips CD751			150
Philips CDC751	➡		180
Pioneer PD-106			130
Pioneer PD-206			150
Pioneer PD-5507			190
Pioneer PD-F606	➡		200
Pioneer PD-M603	➡		200
Pioneer PD-F706	➡		250
Rotel RCD-930AX			180
Sansui CD220			120
Sherwood CD-4030R	➡		180
Sherwood CDC680	➡		180
Sherwood CDC6050R	➡		110
Sony CDP-XE220			180
Sony CDP-M205			110
Sony CDP-M305			140
Sony CDP-XE310			150
Sony CDP-XE520			150
Sony CDP-CE105			200
Sony CDP-XB720E	□		200
Sony CDP-CE315	➡		200
Sony CDP-C325M	➡		200
Sony CDP-CX57	➡		250
Synergy CDJ1210			120
Teac CDP-1120			100
Teac CD-P1820			130
Teac CD-P1440			200
Teac CD-P3450SE	□		200
Teac PD-D2400	➡		200
Teac PD-H500i			240
Technics SL-PC390A			90
Technics SL-PC490A			100
Technics SL-PC590A			120
Technics SL-PD688	➡		140
Technics SL-PD888	➡		160
Technics SL-PS670D	➡		200

Technics SL-MC410	➡		250
Technics SL-PS770D	➡	□	250
Yamaha CDX-393			130
Yamaha CDX-565	➡		170
Yamaha CDX-493			180
Yamaha CDX-9			200
Yamaha CDC-665	➡	□	220
Yamaha CDX-593	➡	□	230

### £251 TO £500

Arcam Alpha 7	➡	□	330
Arcam Alpha MCD	➡	□	450
Aura CD100	➡	□	400
Cyrus dAD1.5	➡	□	399
Denon DCD-835	➡	□	280
Denon DCM-260	➡	□	300
Denon DCD-1550AR	➡	□	350
H/K HD740	➡	□	300
H/K FL8550	➡	□	300
H/K HD760	➡	□	500
JVC XL-Z674BK	➡	□	300
Kenwood DP-R7080	➡	□	300
Kenwood DP-9090	➡	□	300
Kenwood DP-5090	➡	□	300
Kenwood DP-7090	➡	□	400
Marantz CD-675E MkII	➡	□	300
Marantz CC-870	➡	□	400
Marantz CD-631IKI	➡	□	400
Musical Fidelity E60	➡	□	400
Musical Fidelity A2 CD	➡	□	500
Musical Fidelity E624	➡	□	500
Myriad T-10	➡	□	400
NAD 513			290
NAD 515	➡	□	350
NAD 514	➡	□	370
NAD 517	➡	□	400
Onkyo DX 7210	➡	□	260
Onkyo C721	➡	□	290
Onkyo DXC 320	➡	□	380
Onkyo DX 7510	➡	□	400
Onkyo CM 716	➡	□	450
Parasound C/DP-1000	➡	□	499
Pioneer PD-S707	➡	□	300
Pioneer PD-F805	➡	□	300
Pioneer PD-S705	➡	□	300
Pioneer PD-F906	➡	□	350
Pioneer PD-S904	➡	□	400
Pioneer PD-S505 Precision	➡	□	460
Rotel RCD-951	➡	□	300
Rotel RCD-971	➡	□	350
Sony CDP-XB920E	➡	□	300
Sony CDP-XA20ES	➡	□	450
Sony CDP-X3000ES	➡	□	500
Sony CDP-CX260	➡	□	500
Synergy CDJ2010	➡	□	300
Yamaha CDX-993	➡	□	400

### £501 TO £1,000

Acurus ACD11	➡	□	899
Alchemist Nexus	➡	□	600
Arcam Alpha 8	➡	□	520
Arcam Alpha 8SE	➡	□	600
Arcam Alpha 9	➡	□	800
Audio Analogue Paganini	➡	□	750
Audio Note CD1	➡	□	599
Audio Note CDT Zero/DAC Zero	➡	□	768
Audiomeca Obsession	➡	□	999
AVI S2000MC 24 Ref	➡	□	999
Creek CD43	➡	□	599
Cyrus dAD3	➡	□	598
Cyrus dAD3Q	➡	□	898
DPA Renaissance int CD	➡	□	950
Helios Model 3	➡	□	700
Helios Model 2	➡	□	950
Linn Mimik	➡	□	875
Magnum CD2020	➡	□	595
Marantz CD-17	➡	□	800
Micromega Premium 18	➡	□	650
Micromega Premium 10	➡	□	650
Micromega Premium 20	➡	□	850
Monrio Asty PL	➡	□	675
Monrio Privilege	➡	□	995
Musical Fidelity X-RAY	➡	□	999
Myriad T-20	➡	□	600
Myriad MC100	➡	□	700
Orelle CD100eA	➡	□	649
Orelle CD-100eSA	➡	□	999
Pioneer PDS-06	➡	□	550
Primare D20	➡	□	700
Quad 77 Bus	➡	□	700
Quad 77 Mains	➡	□	900
Roksan Caspian	➡	□	895
Rotel RCD991	➡	□	750
Sony CDP-XA50ES	➡	□	1,000
Synergy CDJ1210	➡	□	649
Talk Electronics Thunder 2	➡	□	700
Talk Electronics Thunder 3	➡	□	1,000
Teac VRDS-8	➡	□	600
Teac VRDS-9	➡	□	700
Teac VRDS-25X	➡	□	1,000
Technics SL-P2000	➡	□	1,000
Thule Audio Spirit CD100	➡	□	600
Thule Audio Spirit CD150B	➡	□	699
Trichord Genesis	➡	□	569
Trichord Digital Jukebox 25	➡	□	619

Trichord Digital Jukebox 50	➡	□	669
Trichord Digital J/box 100	➡	□	719
Trichord Revelation	➡	□	819
YBA Special	➡	□	625

### OVER £1,000

Acoustic Precision Eikos	➡	□	1,850
Alchemist Kraken CD	➡	□	1,249
Alchemist Forseti Int.	➡	□	1,249
Alchemist Forseti	➡	□	1,995
Audio Research CD2	➡	□	3,399
Audiomeca Keeps	➡	□	1,500
Audiomeca Talisman	➡	□	2,150
Audiomeca Talisman SE	➡	□	2,300
Cary CD-301	➡	□	2,495
Classe CDP-3	➡	□	1,395
Conrad-Johnson DF-2	➡	□	1,695
Conrad-Johnson DV-2b	➡	□	2,495
Copland CDA-266	➡	□	1,199
Copland CDA277	➡	□	1,649
Copland CDA289	➡	□	1,898
Copland CDA288	➡	□	1,999
Cymbal CDP12	➡	□	1,299
Exposure CD Player	➡	□	1,050
Helios Model 1	➡	□	1,250
Helios Stargate	➡	□	2,250
Jadis Orchestra	➡	□	1,345
Krell KAV250cd	➡	□	2,490
Krell KAV300cd	➡	□	3,599
Krell KPS25s	➡	□	19,995
Marantz CD-17K15	➡	□	1,100
Marantz CD-7	➡	□	3,500
Mark Levinson 39	➡	□	4,995
McIntosh MCD7009	➡	□	3,699
Meracus Tanto	➡	□	1,595
Meracus Imago Player	➡	□	4,495
Meridian 506	➡	□	1,100
Meridian 508	➡	□	1,995
Micromega Solo	➡	□	2,500
Myriad MCD500	➡	□	1,300
NAD S500	➡	□	1,100
Naim CD3.5	➡	□	1,050
Naim CDX	➡	□	2,200
Naim NACDSII/XPS	➡	□	5,625
Oracle CD Player	➡	□	9,499
Pink Triangle Numeral	➡	□	1,049
Pink Triangle Litaural	➡	□	2,200
Primare D502	➡	□	1,500
Proceed CDP	➡	□	3,395
Quad 99	➡	□	1,300
Resolution CD50	➡	□	2,995
Roksan Attessa-DP3P	➡	□	1,495
Shearman Phase 7	➡	□	1,499
Sherwood CD1	➡	□	1,100
Sonic Frontiers Anthem CD1	➡	□	1,699
Sonic Frontiers SFCD-1	➡	□	3,799
T+A CD1210R	➡	□	1,185
T+A CD1220R	➡	□	1,540
TAG McLaren CD20R	➡	□	1,250
Theta Digital Miles SE	➡	□	2,390
Wadia 860	➡	□	7,450
XTC CDP-1	➡	□	1,250
YBA Integre	➡	□	1,250
YBA CD3	➡	□	2,250
YBA CD2	➡	□	3,350
YBA CD1	➡	□	4,500

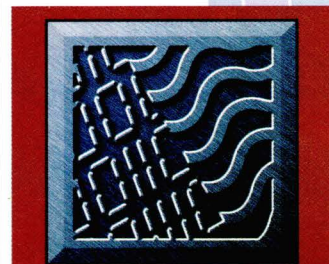


## CD TRANSPORTS

**KEY**  
 □ - Electrical (coaxial) digital output.  
 Many players also include an optical (Toslink) output.

Alchemist Forseti Drive	➡	□	1,100
Altis CDT III	➡	□	4,995
Arcam Delta 250	➡	□	800
Audio Synthesis Transcend Decade	➡	□	3,295
Audiomeca Damnation	➡	□	999
Audiomeca Damnation SE	➡	□	1,100
Audiomeca Talisman	➡	□	1,850
Audiomeca Talisman SE	➡	□	1,999
Audiomeca Talisman DOB	➡	□	2,250
Conrad-Johnson DR-1	➡	□	1,795
DPA Enlightenment Drv	➡	□	775
Jadis JD3	➡	□	1,999
Jadis JDI	➡	□	9,190
Linn Karik	➡	□	1,850
Mark Levinson 37	➡	□	3,995

Mark Levinson 31.5	➡	□	9,295
Meracus Imago	➡	□	3,995
Micromega Drive 3	➡	□	1,000
Micromega Data	➡	□	2,000
Monrio Bitmatch	➡	□	950
Muse Model 5	➡	□	1,800
Muse Model 8	➡	□	3,500
Oracle CD Drive	➡	□	7,399
Pink Triangle Cardinal II	➡	□	909
Resolution VT960	➡	□	3,500
Roksan Attessa-DP3	➡	□	1,295
Sonic Frontiers Transport 3	➡	□	5,999
T+A CM1200R	➡	□	875
TAG McLaren CDT20R	➡	□	1,499
Teac VRDS-T1	➡	□	550
Teac P-30	➡	□	2,500
Theta Digital Pearl	➡	□	1,349
Theta Digital Jade	➡	□	2,650
Thorens TCD-2000	➡	□	999
Trichord Digital Turntable	➡	□	719
Tube Tech Fulcrum	➡	□	1,000
Wadia 8	➡	□	3,195
Wadia 20	➡	□	4,370



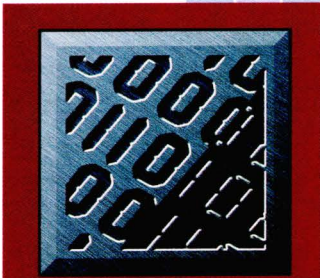
## DIGITAL TO ANALOGUE CONVERTERS (DACs)

**KEY**  
 ④ - Number of digital inputs.

Alchemist TS-D-1	➡	□	300
Alchemist Forseti DAC	➡	□	1,100
Altis Reference	➡	□	4,995
Arcam Black Box 50	➡	□	350
Arcam Black Box 500	➡	□	500
Audio Note DAC1	➡	□	675
Audio Note DAC2	➡	□	1,099
Audio Note DAC3	➡	□	1,750
Audio Research DAC5	➡	□	2,335
Audio Research DAC3 MkII	➡	□	3,999
Audio Synthesis DAX Decade	➡	□	2,795
Audiomeca Elxir	➡	□	799
Audiomeca Ambrosia	➡	□	1,850
Boulder 2020	➡	□	21,000
Chord DSC900	➡	□	1,850
Chord DSC1100	➡	□	2,765
Chord DSC1500	➡	□	4,800
Conrad-Johnson D/A-3	➡	□	1,195
Conrad-Johnson D/A-2b	➡	□	1,990
dCS Elgar	➡	□	8,500
DPA Little Bit 3	➡	□	325
DPA Renaissance DAC	➡	□	595
DPA Enlightenment DAC	➡	□	850
DPA SX128	➡	□	2,000
DPA SX256	➡	□	

## DACS (CONTINUED)

Trichord Pulsar Ser One	1,395
Tube Tech Fulcrum	1,400
Wadia 12	1,530
Wadia 15	3,790
Wadia 64.4	4,750
Wadia 16	7,395
Wadia 7	9,995
Wadia 9	12,790
Woodside DVAC-18	1,499



## DIGITAL RECORDERS

**KEY**  
**MD** - MiniDisc  
**DAT** - Digital Audio Tape  
 - Portable

Denon DMD-1000	MD	300
Kenwood DMF-9020	MD	499
Kenwood DM-7090	MD	500
Kenwood DM-9090	MD	550
Marantz CM635	MD	500
Marantz DR700	MD	600
Onkyo MD-121	MD	450
Onkyo MD 122	MD	700
Philips CDR880	MD	499
Pioneer MJ-D707	MD	199
Pioneer PDR-555RW	MD	480
Pioneer PDR-04	MD	700
Pioneer D-05	DAT	900
Pioneer PDR-05	DAT	1,000
Pioneer D-C88	DAT	2,000
Sharp MD-R1 MKII	MD	180
Sharp MD-R3H	MD	300
Sharp MD-R2	MD	300
Sharp MD-MS200H	MD	350
Sharp MDXV300H	MD	1,000
Sony MZ-R50	MD	1
Sony MDS-S39	MD	1
Sony MZ-R35	MD	1
Sony MZ-R52	MD	1
Sony MDS-JE520	MD	230
Sony MDS-JB920	MD	300
Sony MDS-JA20ES	MD	500
Sony MDS-JA50ES	MD	1,300
Teac MDH500	MD	300
Teac MD-H500i	MD	350
Teac MD-8	MD	600
Teac MD-5	MD	600
Teac MD-10	MD	900
Traxdata Traxaudio 900	MD	399
Yamaha MDX-793	MD	300
Yamaha MDX-9	MD	300



## HEADPHONES

**KEY**  
**'D'** - Dynamic type, compatible with virtually all normal headphone outputs.  
**'E'** - Electrostatic type; generally includes a separate power supply.  
 - Open-back construction.  
 - Closed-back construction.

**UP TO £40**

AKG Rox	D	30
Aural Envelope DX200	D	20
Aural Envelope DX220	D	30
Beyer DT111	D	15
Beyer DT211	D	31

Beyer DT211TV	D	35
Hama SL273	D	20
Hama SL275	D	25
JVC HA-CD88	D	18
JVC HA-D525	D	20
JVC HA-F65	D	20
JVC HA-D626	D	25
Kenwood KPM-310	D	18
Kenwood KPM-410	D	25
KLH KHP201TW	D	21
KLH KHP-300V	D	25
KLH KHP-420V	D	33
Maxell HP-2000	D	20
Pioneer SE-A40	D	20
Pioneer SE-A20V	D	23
Pioneer SE-M250	D	25
Pioneer SE-M350	D	30
Sennheiser HD56	D	18
Sennheiser HD433	D	20
Sennheiser HD400	D	25
Sennheiser HD470	D	35
Sennheiser HD60TV	D	40
Sony MDR-W20G	D	18
Sony MDR-V50	D	18
Sony MDR-ED238ML	D	20
Sony MDR-A34L	D	20
Sony MDR-E848LP/MP	D	20
Sony MDR-V400	D	40
Sony MDR-D11	D	40
Stanton ST Pro	D	25
Technics RP-F200	D	30
Technics RP-HT300	D	40
Vivanco SR200	D	20
Vivanco SR150	D	20
Vivanco SR250	D	25
Vivanco IR5700	D	30
Vivanco IR5800	D	40

## OVER £41

AKG K301	D	80
AKG K240DF	D	100
AKG K222IR	D	100
AKG K401	D	120
AKG K501	D	150
AKG K333IR	D	150
AKG K444IR	D	180
AKG K290S	D	250
AKG K1000	D	700
Audio Technica ATH910PRO	D	80
Audio Technica ATHD40FS	D	120
Audio Technica ATH-M40	D	120
Audio Technica ATH911	D	120
Beyer DT311	D	50
Beyer DT411	D	63
Beyer DT431	D	81
Beyer DT511	D	106
Beyer DT801	D	125
Beyer DT831	D	140
Beyer DT811	D	145
Beyer DT100	D	160
Beyer DT901	D	160
Beyer DT911	D	170
Denon AH-D210	D	45
Denon AH-D350	D	65
Denon AH-D550	D	80
Denon AH-D650	D	95
Denon AH-D750	D	130
Denon AH-D950	D	150
Grado SR40	D	45
Grado SR60	D	79
Grado SR80	D	100
Grado SR125	D	150
Grado SR225	D	200
Grado SR325	D	300
Grado RS2	D	495
Grado RS1	D	695
Hama SL276	D	50
Hama IR Cordless	D	60
Jecklin Float Model 1	D	79
Jecklin Float Model 2	D	99
Jecklin Float ELS	E	399
JVC HA-D727	D	43
JVC HA-W60	D	49
JVC HA-D910	D	65
JVC HA-W200RF	D	75
JVC HA-D1000	D	250
JVC HA-F25	D	699
Koss R/100	D	100
Philips SBC 3396	D	70
Philips SBC HP9000	D	90
Pioneer SE-M550	D	50
Pioneer SE-M750	D	60
Precide Ergo Model 1	D	120
Precide Ergo Model 2	D	140
Sennheiser HD490	D	50
Sennheiser IS 380	D	55
Sennheiser HD495	D	60
Sennheiser HD500	D	70
Sennheiser RS400	D	80
Sennheiser HD570	D	80
Sennheiser HD25 SP	D	90
Sennheiser HD545 Ref	D	100
Sennheiser IS450	D	110
Sennheiser HD265 Linear	D	125
Sennheiser HDC 451-1	D	130
Sennheiser HD250II	D	150

Sennheiser HD565 Oval'n	D	150
Sennheiser HD25-13	D	160
Sennheiser Lucas	D	160
Sennheiser HD25	D	160
Sennheiser HD 580 P'cision	D	200
Sennheiser HD600	D	250
Sennheiser Lucas/HD580	D	260
Sennheiser IS850	D	859
Sennheiser HE60/HEV70	E	998
Sennheiser Orpheus	E	9,652
Sony MDR-605LP	D	50
Sony MDR-ED268LP	D	50
Sony MDR-E888LP	D	55
Sony MDR-IF130K	D	60
Sony MDR-V600	D	70
Sony MDR-F1	D	100
Sony MDR-NC5	D	100
Sony MDR-IF420RK	D	100
Sony MDR-D77	D	130
Sony MDR-IF520RK	D	150
Sony MDR-CD1700	D	200
Stanton DJ Pro 101/101/HB	D	65
Stanton DJ Pro 1000	D	95
Stanton DJ Pro 1001	D	150
Stax SR-001	E	280
Stax SR-Lambda Nova C	E	370
Stax Lambda Nova Basic	E	449
Stax SR-Lambda Nova S	E	450
Technics RP-F800	D	50
Technics RP-HT600	D	60
Technics RP-DJ1200	D	130
Vivanco SR650	D	45
Vivanco FMH 3000	D	50
Vivanco SR750	D	50
Vivanco SR850	D	50
Vivanco FM7980	D	60
Vivanco SR909	D	60
Vivanco SR1000IFL	D	90
Vivanco FM1818	D	99
Vivanco SR2000IFL	D	100




## EQUIPMENT SUPPORTS Hi-Fi Tables

**KEY**  
**4** - Number of shelves.

Alphason SM17	1	49
Alphason VSM17	1	85
Alphason GSM17	1	85
Alphason GMV1P	1	110
Alphason R17/17	3	120
Alphason GMH1P	1	150
Alphason VR17/17	3	190
Alphason GR17/17-A5	4	275
Audiophile Base 01	1	79
Audiophile S4T120	4	280
Audiophile S4T120P	4	560
BCD Model 1006/8	1	795
BCD Model 1000	3	1,250
Custom Design Aspect 650	4	240
Custom Design e'lite E4	4	250
Custom Design Aspect 500AV	3	270
Custom Design Aspect 850	5	270
Custom Design e'lite AV	6	350
Deadrock 701	1	60
Deadrock 802	2	90
Deadrock 703	3	130
Deadrock 705	5	230
Deadrock 704	4	250
Elemental Isotube X1	1	169
Elemental Isotube B5	1	199
Elemental Isotube TS	1	209
Elemental Isotube IS	1	209
Elemental Reference B1	1	329
Elemental Isotube X2	2	379
Elemental Isotube X3	3	489
Elemental Reference BS	1	499
Elemental Reference X1	1	499
Elemental Reference TS	1	549
Elemental Reference IS	1	549
Elemental Isotube X4	4	599
Elemental Reference X2	2	799
Elemental Isotube X4/Ref	4	1,199
Elemental Reference X3	3	1,199
Elemental Isotube X4Rse	4	1,349
Elemental Reference X4	4	1,599
Fi-Rax R4	6	399
Finite Elemente A03 pagode	4	479
Finite Elemente E03 pagode	4	649
Finite Elemente HD03	4	1,995

Frameworks H175	1	139
Frameworks FS1	1	150
Frameworks H500	3	265
Frameworks FT2	2	285
Frameworks FT3	3	350
Frameworks H700	3	355
Frameworks H900	3	389
Impulse Iso-plate		190
JPW 3 Tier	3	80
JPW 5 Tier	5	100
Kudos Audio Corinthian	5	600
Linn K3000		85
Mana Sound Frame		125
Mana Mini Table		150
Mana Power supply table		150
Mana Reference flat top		150
Mana Sound Shelf		175
Mana Sound Stage		200
Mana Sound Table		235
Mana Ref Shelf		325
Mana Reference Table		350
Mana 2 Tier Stand		375
Mana 3 Tier Stand		450
Mana 4 Tier Stand		500
Mana 5 Tier Stand		600
Mana 6 Tier Stand		700
Mana 7 Tier Stand		800
Mana 8 Tier Stand		900
Mission Stance		99
Optimum G2	2	69
Optimum G2/Pedestal	2	99
Optimum G4/Pedestal	5	130
Optimum OPT 3406	3	149
Optimum G5/Pedestal	6	150
Optimum OPT 4906	4	199
Optimum OPT 6606	5	249
Optimum OPT 340	3	249
Optimum OPT 490	4	299
Optimum OPT 440	4	299
Optimum OPT 10206	6	299
Optimum AV 300	3	329
Optimum OPT 700	5	349
Optimum OPT 610	5	349
Optimum OPT 660	4	349
Optimum OPT 1020	6	399
Optimum OPT 1190	7	450
Projekt A3	3	145
Projekt A4	4	190
Projekt A5	5	235
Projekt B3	6	255
Projekt A6	6	280
Projekt B4	6	300
Projekt B Multi	8	340
Projekt B5ii	8	345
Projekt C3	7	375
Projekt D3	12	420
Projekt C5i	8	420
Projekt B5	10	425
Projekt C3iii	11	465
Projekt C5ii	10	465
Projekt D5i	12	500
Projekt C4	12	500
Projekt C3iv	10	510
Projekt D3ii	14	545
Projekt C Multi	9	555
Projekt D4	16	560
Quadraspire Q45 mini shelf	1	65
Quadraspire Q45 shelf	1	65
Quadraspire QKS Cabinet shelf	1	80
Quadraspire QAV shelf	1	130
Quadraspire Q4M mini table	4	250
Quadraspire Q4 table	4	250
Quadraspire Q4SP Table	4	320
Quadraspire QAV table	3	350
Quadraspire QAVSP Table	3	400
Quadraspire QK Cabinet	4	450
Reson DOMOPS	1	195
Reson DOMOWS	1	195
Sound Org Z022	1	65
Sound Org Z021	2	78
Sound Org Z030	3	100
Sound Org Z060	4	120
Sound Org Z038	5	135
Sound Org Z540	4	140
Sound Org Z545	4	150
Sound Org Z560	5	160
Sound Org Z530	3	170
Soundstyle X300	3	180
Soundstyle X305	3	210
Soundstyle X053	4	210
Soundstyle X050	4	210
Soundstyle X6300	3	215
Soundstyle X100	4	230
Soundstyle X6110	4	230
Soundstyle X058	5	240
Soundstyle X310	5	250
Soundstyle X105	3	250
Soundstyle X6053	4	255
Soundstyle X6100	4	265
Soundstyle X6310	3	275
Soundstyle X6058	5	290
Soundstyle X6105	5	300
Soundstyle Finewoods W105	5	320
Stands Unique Isolation Platform	1	52
Stands Unique Sound Support	4	249
Stands Unique Sound Tower	5	289

Stands Unique Compact Sound Supp	4	315
Stands Unique Sound Support 10	4	315
Stands Unique Sound Twr Cabinet	5	369
Stands Unique Ref Wall Support	1	550
Stands Unique Ultimate Tower	10	689
Stands Unique Ref Floor Support	6	799
Target B5	5	175
Townshend Seismic Sink 1-CD		110
Townshend Seismic Sink 1-3D		400
Townshend S/Sink Stand 1-4	4	999
Townshend Seismic Sink Stand	4	1,245
Vibrplane Passive	1	1,895
Vibrplane Active	1	3,600
Wilson Benesch Standard Shelf	1	130
Wilson Benesch Mono Block	1	265
Wilson Benesch Kevlar Shelf	1	270
Wilson Benesch Asside Basic	4	590
Wilson Benesch Asside	4	720
Wilson Benesch Triptych	1	990



**EQUIPMENT SUPPORTS**  
**Speaker Stands**


**KEY**  
60 - Height of stand in cm.

Alphason NCI	60	47
Alphason Akros 1	60	49
Alphason RS1	120	49
Alphason NCI	60	84
Alphason HDS	60	85
Alphason Titan 5	60	125
Apollo Olympus	60	75
Apollo AZ6	66	80
Atacama BD21	56	55
Atacama BD17		55
Atacama BD25		60
Atacama SE16		65
Atacama SE12		65
Atacama SX500		67
Atacama F2		70
Atacama F1		70
Atacama SX600		70
Atacama SL200		70
Atacama SE24	61	70
Atacama SE20		70
Atacama SX700		73
Atacama SL300		73
Atacama TP600		75
Atacama TP500		75
Atacama SE615		75
Atacama SE515		75
Atacama SE415		75
Atacama SL400		76
Atacama SE1000S		80
Atacama R724	60	150
AVF Tower P6144BP	60	35
BCD Model 1010	60	595
Black Box Speaker Stand	100	797
Credo STD 001		284
Custom Design Tri 100	50	50
Custom Design R/S300	60	70
Custom Design M3	55	75
Custom Design M2	55	75
Custom Design M1	55	75
Custom Design Tri 300	55	85
Custom Design SCS 24	60	85
Custom Design X24	61	109
Deadrock 905	60	60



**Townshend Seismic Sink stand.**

Deadrock 902	47	60
Deadrock 901	39	60
Elemental Reference SB1	8	399
Elemental Isotube SZ	49	499
Elemental Isotube SZse	61	599
Elemental Isotube SCZ	49	699
Elemental Isotube SCZse	49	799
Elemental Reference SZ	52	999
Elemental Reference SCZ	52	1,499
Harbeth HL-Stands	21	249
Heybrook Stand-ULT	3	55
Heybrook Stand-S6	63	69
Heybrook Stand-S4	48	69
JPW MS2	45	45
JPW MS3	51	55
JPW MS1	46	80
JPW HS1	61	120
JPW HS2	45	120
Kudos Audio Arrow	60	50
Kudos Audio S-50	60	100
Kudos Audio S-100	63	270
Mana Sound Base		175
Opera WS/E	60	235
Opera S1	60	295
Opera S2	60	345
Partington A-4	60	119
Pioneer CP-7		50
Pioneer CP-8		80
Projekt Signature	55	80
Revolver RS1	50	70
Royd Royd	55	99
Russ Andrews Torlyte	61	599
SD Acoustics SD Alexandra	50	369
Silverado Silverado 1 Stand	60	350
Sonus Faber Ironwood		475
Sonus Faber Stonewood		497
Sound Org Z037		55
Sound Org Z027		55
Sound Org Z026		55
Sound Org Z518	45	65
Sound Org Z524	61	69
Soundstyle X6118	42	100
Stands Unique Speaker support	59	159
Stands Unique Tuned Spkr Support	59	220
Stands Unique Tuned Carbon Fibre	59	299
Stands Unique Vivas CF Spkr Supp	60	349
Target TR60	60	68
Target R1	53	280



**LOUDSPEAKERS**

**KEY**

- ↓ - Floorstander; larger models requiring no separate stand.
- ⊞ - Stand mount; smaller models designed to be raised above the floor.
- - Wall mount; designed to be sited on or near the wall.
- ⊞ - Box type, including infinite baffle, reflex and transmission line types.
- ⊞ - Horn type; mostly large and very efficient.
- - Panel type, including electrostatic and planar magnetic types.

**UP TO £130**

Allison Micro Monitors	⊞	⊞	95
Allison Mini References	⊞	⊞	120
Ariston MSX 03	⊞	⊞	30
Ariston MSX 05	⊞	⊞	50
Celestion 12i	⊞	⊞	119
Denon SC-M2	⊞	⊞	80
Denon SC-E313SE	⊞	⊞	130
Gale Mini Monitors	⊞	⊞	70
Gale Gold Monitors	⊞	⊞	90
Gale 2i	⊞	⊞	130
Genexa GX300	⊞	⊞	80
Genexa GX330	⊞	⊞	80
GLL Arena	⊞	⊞	90
GLL Imagio IC208	⊞	⊞	100
Goodmans Active 75	⊞	⊞	65
Heybrook Prima 2	⊞	⊞	129
Interaudio XL1000	⊞	⊞	130
Jamo Studio-80	⊞	⊞	70
Jamo D-110	⊞	⊞	100
Jamo SAT-170	⊞	⊞	110

Jamo Studio-110	⊞	⊞	110
Jamo Artina	⊞	⊞	120
Jamo D-115	⊞	⊞	120
Jamo 28	⊞	⊞	125
Jamo Comet 145	⊞	⊞	130
JBL CM40	⊞	⊞	90
JBL MX500	⊞	⊞	90
JBL Control 1X	⊞	⊞	100
JBL CM42	⊞	⊞	130
JPW Mini Monitor	⊞	⊞	60
JPW ML110	⊞	⊞	70
JPW Gold Monitor	⊞	⊞	80
JPW ML210	⊞	⊞	80
JPW ML310	⊞	⊞	90
JPW ML410	⊞	⊞	100
JPW ML510	⊞	⊞	130
JVC SX-SC1VBK	⊞	⊞	60
JVC SP-V50	⊞	⊞	80
JVC SP-X220TBK	⊞	⊞	100
JVC SP-X550BK	⊞	⊞	130
KEF Coda 7	⊞	⊞	129
Kenwood LS-90UK	⊞	⊞	130
Mission 700	⊞	⊞	130
Mordaunt-Short MS812	⊞	⊞	100
NAD 801	⊞	⊞	100
Paradigm Micro v2	⊞	⊞	100
Paradigm Atom v2	⊞	⊞	120
Pioneer CS-3030	⊞	⊞	120
Polk AB410	⊞	⊞	80
Realistic Minimus 26	⊞	⊞	70
Realistic Minimus Pro-77	⊞	⊞	99
Revolver Beretta	⊞	⊞	599
R Allen Minette 2	⊞	⊞	129
Solid HCM2	⊞	⊞	350
Sony SS-86E	⊞	⊞	475
Tangent Monitor 3	⊞	⊞	60
Tangent Monitor 5	⊞	⊞	80
Tannoy Mercury M1	⊞	⊞	120
TDL Nucleus 1	⊞	⊞	75
TDL Nucleus 2	⊞	⊞	130
Teac LS-X8 Mk II	⊞	⊞	80
Technics SB-CS55	⊞	⊞	80
Technics SB-CS75	⊞	⊞	100
Technics SB-CS75	⊞	⊞	100
W'dale Valdus 100	⊞	⊞	80
W'dale Diamond 7.1	⊞	⊞	100
W'dale Valdus 200	⊞	⊞	110
W'dale Modus Micro	⊞	⊞	110

**£131 TO £200**

Acoustic Energy Aegis One	⊞	⊞	150
Acoustic Energy AE100i	⊞	⊞	200
Allison Model 4A	⊞	⊞	170
B&W DM302	⊞	⊞	150
B&W CWM5	⊞	⊞	170
B&W DM601	⊞	⊞	199
Bose 201 IV	⊞	⊞	200
Boston CR6	⊞	⊞	149
Boston 325	⊞	⊞	149
Boston Micro 80 Sat	⊞	⊞	169
Boston Runabout	⊞	⊞	169
Boston 335	⊞	⊞	179
Boston 351	⊞	⊞	189
Boston CR7	⊞	⊞	199
Boston Runabout II	⊞	⊞	200
Celestion 15i	⊞	⊞	199
Cerwin-Vega CT-165	⊞	⊞	200
Eltax Liberty 3+	⊞	⊞	149
Genexa GX650	⊞	⊞	140
Genexa Pro	⊞	⊞	160
GLL Imagio IC218	⊞	⊞	140
GLL Imagio IC318	⊞	⊞	200
Heybrook Heylette B	⊞	⊞	199
Heybrook HB1	⊞	⊞	199
Interaudio XL2000	⊞	⊞	200
Jamo Comet 165	⊞	⊞	150
Jamo 38	⊞	⊞	150
Jamo 525	⊞	⊞	150
Jamo 560	⊞	⊞	170
Jamo 660	⊞	⊞	170
Jamo Studio 180	⊞	⊞	180
Jamo D165	⊞	⊞	200
Jamo 68	⊞	⊞	200
Jamo 892	⊞	⊞	200
JBL CM52	⊞	⊞	150
JBL MX1000	⊞	⊞	170
JBL LX20	⊞	⊞	200
JBL MX1500	⊞	⊞	200
JPW ML610	⊞	⊞	170
JPW S5551	⊞	⊞	200
KEF Coda 8	⊞	⊞	189
KEF Model 60S	⊞	⊞	199
KEF Q15	⊞	⊞	200
Kenwood LS-200G	⊞	⊞	200
KLH Model 21	⊞	⊞	155
KLH Model 11	⊞	⊞	155
KLH Model 31	⊞	⊞	185
Magnet Vector 22	⊞	⊞	179
Mission 701	⊞	⊞	200
Mission 771	⊞	⊞	200
Mission 702	⊞	⊞	200
Mission 771e	⊞	⊞	200
Mission 702e	⊞	⊞	200
M-A Monitor 1	⊞	⊞	200
Mordaunt-Short MS814	⊞	⊞	150
Paradigm Mini Monitor	⊞	⊞	200



Pioneer CS-5030	⊞	⊞	170
Polk M2	⊞	⊞	180
Polk RT3	⊞	⊞	200
Polk AB610	⊞	⊞	200
Rega KYTE	⊞	⊞	198
Revolver Colt	⊞	⊞	139
Revolver The 230	⊞	⊞	169
Revolver Purdey MkII	⊞	⊞	199
R Allen Minette 3	⊞	⊞	159
R Allen Dim'n 5/1 Compact	⊞	⊞	179
R Allen RA6	⊞	⊞	199
Royd A7X	⊞	⊞	155
Sequence 200	⊞	⊞	199
Solid Monitor	⊞	⊞	200
Sony SS-126EB	⊞	⊞	150
Sony SS-176E	⊞	⊞	200
Tangent Monitor 9	⊞	⊞	150
Tangent Monitor 11	⊞	⊞	180
Tannoy Mercury M2	⊞	⊞	140
Tannoy Revolution R1	⊞	⊞	200
TDL Nucleus 3	⊞	⊞	200
Technics SB-CS95	⊞	⊞	150
Technics SB-M20	⊞	⊞	200
TLC Maestro 70S	⊞	⊞	159
W'dale Valdus 300	⊞	⊞	150
W'dale Diamond 7.3	⊞	⊞	150
W'dale Modus Music Two	⊞	⊞	200
W'dale Diamond 7.2 Ann'y	⊞	⊞	200
W'dale Valdus 400	⊞	⊞	200

**£201 TO £300**

Acoustic Energy AE200	⊞	⊞	250
Arcadyis Baby 1	⊞	⊞	299
Audio Gem Opal	⊞	⊞	230
B&W CWM6i	⊞	⊞	280
B&W DM602	⊞	⊞	300
Bose 151	⊞	⊞	220
Bose 301 IV	⊞	⊞	300
Celestion 361	⊞	⊞	219
Boston CR8	⊞	⊞	239
Boston 381	⊞	⊞	259
Boston CR9	⊞	⊞	279
Boston Voyager	⊞	⊞	299
Castle Isis	⊞	⊞	250
Celestion C1	⊞	⊞	299
Celestion 25i	⊞	⊞	299
Cerwin-Vega VS-8	⊞	⊞	250
Cerwin-Vega CT-330	⊞	⊞	300
Chario Syntar 100	⊞	⊞	249
Chario Ref 100	⊞	⊞	299
Chario Hiper 1000	⊞	⊞	300
Dali 102B	⊞	⊞	260
Dali 150	⊞	⊞	300
Eltax Linear Response	⊞	⊞	249
GLL Imagio IC238TL	⊞	⊞	250
Heybrook Optima	⊞	⊞	259
Heybrook Heylios	⊞	⊞	269
Interaudio XL3000	⊞	⊞	230
Interaudio XL4000	⊞	⊞	260
Jamo Comet 175	⊞	⊞	230
Jamo Classic 4	⊞	⊞	250
Jamo Art	⊞	⊞	300
Jamo D265	⊞	⊞	300
JBL CM62	⊞	⊞	250
JM Lab Tantal 507	⊞	⊞	295
JPW ML710	⊞	⊞	230
JPW ML810	⊞	⊞	260
JVC SX-SW10	⊞	⊞	300
KEF Coda 9	⊞	⊞	299
KEF Model 70S	⊞	⊞	299
KLH 83A	⊞	⊞	205
KLH 183A	⊞	⊞	265
KLH Soundbites System	⊞	⊞	276
KLH Model 81	⊞	⊞	280
KLH Model 41	⊞	⊞	290
Linn Kan	⊞	⊞	295
Mission 750	⊞	⊞	248
Mission 772	⊞	⊞	250
Mission 703	⊞	⊞	300

## SPEAKERS (CONTINUED)

M-A Monitor 2	250
M-A Silver 3	300
Mordaunt-Short MS815	250
Mordaunt-Short MS816	300
Mus Tec Kestrel SE	300
NAD 802	280
Paradigm Monitor 5	250
Paradigm Monitor 7	300
Pioneer CS-7030	230
Pioneer CS-9030	280
Pioneer S-LC1	300
Polk AB505	220
Polk M3 II	220
Polk RT5	250
Polk RT7	300
Polk M5	300
Promenade SP1	299
Rega EL8	298
Revolver The 250	250
R Allen Dimension Five 1	239
R Allen RA8	249
R Allen RA8M	249
R Allen Dimension Five 2	269
Royd The Enroy	249
Royd Minstrel	275
Ruark Epilogue	239
Sequence 300	249
Solid HCM1	250
Sony SS-176EB	250
Tannoy Mercury M3	230
Tannoy Precision P10	300
TDL Nucleus 4	300
TLC Maestro 130S	289
TLC Voyager 350	289
W'dale Modus Music Four	230
W'dale Valdus 500	300
Yamaha NS10M	300
ZYP A1	219
ZYP A2S	295

## £301 TO £500

Acoustic Energy AE105SE	320
Acoustic Energy AE109	350
Acoustic Energy AE209	450
Acoustic Energy AE120	500
Allison Model 2A	420
Arcaydis Baby 2	399
Arcaydis ASC	399
Arcaydis AK1	449

Audiovector C1	399
AVI Neutron	499
AVI NuNeutron	500
B&O Beovox CX50	325
B&O Beovox CX100	425
B&W CWM8i	350
B&W DM305	350
B&W CDM2SE	400
B&W DM603	500
B&W Signature 7	500
Bandor Pictures	352
Blue Room Mini Pod	400
Boston Micro 90 Sat	369
Boston Micro 80 Sys	369
Boston VR20	380
Castle Kendal	400
Castle Eden	500
Celestion 25i	399
Celestion 30i	449
Celestion 35i	499
Cerwin-Vega VS-10	350
Chario Syntar 100T	399
Chario Ref 1000	499
Clements 300si	395
Dali 104B	370
Dali Royal Menuet MkII	400
Dali 606	400
Dali Royal	500
Def Tech Celsius	395
Dynaudio Audience 40	399
Epos ES12	499
GLL Imagio IC248TL	350
GLL Imagio IC258TL	450
GLL Imagio IC348TL	500
Heybrook Heylo	359
Heybrook Ultima	399
Jamo Classic 6	330
Jamo Cornet 195	350
Jamo BX-100A	350
Jamo 98	350
Jamo D365	400
Jamo Classic 8	400
Jamo Graphic	400
Jamo 128	450
Jamo BX-150A	450
Jamo Atmosphere	500
JBL LX60	350
JBL Ti 200	400
JM Lab Micron	395
JM Lab Tantal 515	495
JM Lab Megane	495

Jordan Watts JHFLG	380
Jordan Watts JH200	420
JPW ML910	330
JPW S5553	400
JPW ML1010	400
JPW Ruby 1	400
JPW Ruby 2	500
KEF Q35	349
KEF Q55	499
KEF RDM One	499
Keswick Ana II	379
KLH 283A	310
KLH 383A	335
KLH Model 51	375
KLH Model 71	420
KLH Model 62T	486
Linn Sekrit	395
Magnat Vector 55	349
Magnat Vector 77	449
Mission 751f	348
Mission 773e	400
Mission 704	450
Mission 774	500
M-A Monitor 3	350
M-A Silver 5	400
M-A Studio 2SE	500
M-A Monitor 4	500
M-A 700 PMC	500
Mordaunt-Short MS817	500
Mus Tec Harner	400
Mus Tec PM15	475
NAD 804	400
Neat Critique	445
Opera Duetto	395
Opera Prima	495
Origin Live OL-1AS	399
Origin Live Monarch	399
Paradigm Studio/20	350
Paradigm Monitor 9	400
Pentachord A	469
Pioneer S-LC2	450
Polk AB705	330
Polk RT8	400
Polk RT10	500
Polk AB805	500
Prof Monitor Co TB15M	403
Prof Monitor Co TB1	410
Prof Monitor Co TB1S	430
Prof Monitor Co TB1M	447
Prof Monitor Co XB1	499
Promenade SP2	399
Promenade SP3	499
Rega Jura	450
Rega ELA MkII	498
Revolver The 260	350
R Allen Dimension Five 3	349
R Allen Dimension Five 4	429
Royd The Squire	350
Royd Minstrel SE	399
Royd Doublet	485
Ruark Icon	399
Sequence 400	329
Solid Verticale	400
S Coast Odette	325
Spendor S3/5	499
System 1130	500
Tannoy Precision P20	400
TDL G20	380
TDL Chiltern CF100	450
TDL G30	500
Technics SB-M300	350
Technics SB-M500	450
TLC Altus 300	366
Triangle Titus TZe	379
Triangle Lunn	500
W'dale Modus Music Six	330
W'dale Modus Music Eight	430
W'dale Modus Music 1/6	500

## £501 TO £800

Acoustic Energy AE505	700
Acoustic Precision Eikos FR1	800
Allison Model 3A	525
Arcaydis AK3	599
Arcaydis AS2	699
Arcaydis AK4	699
Audio Gem Emerald	540
Audio Note AN-K/D	620
Audio Note AN-J/B	799
Audiovector M1	759
Audiovector C2	799
AVI Biggatron	599
B&O Beolab 2500	750
B&W CDM1 SE	600
B&W P4	675
Bose 501	600
Bose A' mass AM3	650
Boston VR30	600
Castle Severn 2	600
Celestion 45i	599
Celestion C2	699
Cerwin-Vega VS-12	550
Cerwin-Vega VS-15	700
Chario Constellation Lyncx	549
Chario Ref 100T	599
Chario Hiper 1000T	699

Clements 600si	595
Cura CA-10	699
Dali 107	600
Dali 350	600
Dali 450	700
Dali 109	800
Def Tech BP6B	750
Diapason Micra II	750
Dynaudio Audience 50	577
Dynaudio Audience 60	729
ELAC CL310i JET	800
Epos ES14	675
Harbeth BBC LS3/5A	699
Harbeth HL-P3ES	799
Heybrook Duet	799
Infinity Kappa 60	595
Infinity Kappa 70	795
Jamo BX-200A	530
Jamo Classic 10	600
JBL LX80	550
JBL Ti 400	550
JBL SWA1500	650
JBL Ti 600	650
JM Lab Cobalt 807	595
JM Lab Cobalt 810	775
Jordan Watts JH400	515
JPW Ruby 3	800
KEF LS3/5a	649
KEF RDM Two	699
KEF Q65	799
Kelly KT2	700
Keswick Volante	729
KLH Model 827a	690
Linn Tukan Passive	550
Linn Keilidh Passive	750
Magnat Vintage 710	799
Meridian A500	750
M&K S-85	700
Mission 752f	578
Mission 705	600
Mission 753f	798
M-A Silver 7	600
M-A 702PMC	600
M-A 703PMC	800
Mus Tec Falcon	625
Naim Intro	680
Neat Mystique 2	575
Neat Petite II	745
Opera Seconda	595
Opera Platea	795
Origin Live Resolution	732
Paradigm Studio/60	650
Paradigm Studio/80	750
Pentachord B	519
Pentachord Pentode	729
Polk RT12	600
Polk RT16	799
Polk LS50	800
ProAc Tablette 50	599
ProAc Studio 100	699
Promenade SP4	650
Quad 10L	600
Roksan ROKone 1	595
Roksan Ojan 3	795
Royd The Sorcerer	595
Royd Abbot	695
Ruark Templar II	559
Ruark Sceptre	599
Ruark Talisman II	799
Ruark Prologue One	799
SD Acoustics SD3R	649
Shinpy Polarys	595
Silverado Raider	695
Snell K5	750
Sonus Faber Concertino	599
S Coast Hades	695
Spendor S1	549
System 1150	750
T+A TB 100	700
Tannoy Precision P30	600
Tannoy Definition D100	689
Tannoy Precision P40	800
TDL Cotswold CF200	650
Titan Logic T/26	646
Titan Logic T/2	704
TLC Classic 2	535
TLC Classic 1	800
Totem Mite	599
Totem Rokk	765
Triangle Comete TZe	525
Triangle Zephyr II	599

## £801 TO £1,500

Acoustic Energy AE509	850
Acoustic Energy AE520	1,000
Acoustic Energy AE2-II	1,095
Acoustic Solutions Eight	1,200
Apertura Prima	1,095
Apertura Nova	1,395
Arcaydis AC1	1,099
Arcaydis AK5	1,399
ATC SCM10	1,000
Audio Note AN-J/D	930
Audio Note AN-K/SpX	1,060
Audio Note AN-E/B	1,299
Audio Note AN-J/SpX	1,415
Audio Physic Step	1,299



Celestion A1.

Audiovector M1 Super	999
Audiovector M2	1,399
Audiovector M1 Sig	1,449
AVI Positron	899
B&O Beolab 4000	1,100
B&W P5	875
B&W CDM7	1,000
B&W DM604	1,000
B&W P6	1,095
B&W Matrix 805 V	1,095
B&W N805	1,400
Bandor Trident	846
BKS Audio Hybrid 107	1,500
Bose A'mass AM5	900
Bose 701	1,000
Boston VR40	1,000
Castle Harlech	900
Celestion A1	899
Celestion C5	999
Celestion A2	1,499
Cerwin-Vega AL-1000	1,100
Cerwin-Vega 1515	1,300
Chario Ref 1000T	999
Chario Academy 1	1,299
Clements Reference 1	995
Cura CA-21	1,199
Dali 850	1,100
Def Tech BP8B	1,000
Def Tech BP10B	1,500
Diapason Prelude II	875
Diapason Karis	1,275
Dynaudio Contour 1.1	879
Dynaudio Audience 70	1,100
Dynaudio Contour 1.3	1,198
Dynaudio Audience 80	1,460
Electrocompaniet EC-M1	995
Electrocompaniet EC-Qube	1,195
Electrocompaniet EC-Qube SE	1,495
Epos ES15	890
Epos ES22	1,185
Harbeth HL-K6	1,049
Harbeth HL-Compact 7	1,499
Harbeth BBC L55/12A	1,499
Heybrook Quintet	1,199
Impulse Kora	1,250
Infinity Overture 1	900
Infinity Kappa 80	995
Infinity Kappa 90	1,295
Infinity Overture 2	1,500
Jadis Orchestra	999
Jamo Concert 8	1,365
JBL SVA 1600	850
JBL 4312 MkII-WX	1,000
JBL SVA 1800	1,000
JBL SVA 2100	1,250
JM Lab Cobalt 815	900
JM Lab Electra 905	1,095
JM Lab Cobalt 820	1,175
Jordan Watts JH1+1	1,150
JPW Ruby 4	1,000
KEF Q75	999
KEF Ref. Model One	1,199
KEF RDM Three	1,500
Kelly KT3	1,200
Keswick Torino	999
Keswick Figaro Evolution	1,099
Keswick Milano	1,199
Keswick Legato	1,199
Keswick Amber	1,499
Linn Tukan Aktiv	1,050
Linn Keilidh Aktiv	1,250
L Voice Auditorium	1,500
Lowther Accolade 2	1,199
Lumley L/M3.5	1,050
Magnat Vintage 720	1,199
Magneplanar SMG-C SE	990
Magneplanar MG-0.6 SE	1,370
Meridian Argent 1	995
M&K S-125	1,150
Mission 705a	900
Mission 754f	1,298
M-A Studio 6	900
M-A Silver 9	1,000
M-A 705PMC	1,150
Mus Tec Condor	1,000
Mus Tec Hawk	1,250
Mus Tec Eagle	1,500
Naim Credo	1,090
Opera Terza	995
Opera Callas Gold	1,095
Opera Divina II	1,495
Origin Live Sovereign	1,130
Paradigm Studio/100	950
Polk LS70	1,200
Polk RT20p	1,500
ProAc Tablette 50 SIG	899
ProAc Response 1 SC	1,199
Prof Monitor Co LB1	935
Prof Monitor Co AB1	1,495
Rega XEL	1,040
RMS Revelation S 1	1,299
Roksan Ojan 3X	995
Royd The Albion	985
Shahinian Super Elf	875
Shahinian Starter	1,195
Shahinian Compass	1,395
Shinpy Micraphonica	1,099

Silverado Ryder	1,395
Sonus Faber Concerto	945
Sonus Faber Concerto CP	999
Sonus Faber Signum	1,200
S Coast Merlin Monitor	849
S Coast Classic	1,495
Spendor SP3/1P	825
Spendor FL6	1,099
Spendor SP2/3	1,187
Spendor FL8	1,355
T+A TAS 1200E	1,050
T+A TB 120	1,060
Tannoy Definition D300	999
TDL Cheviot CF300	850
Technics SB-M1000	1,500
Titan Enigma T/3	822
Titan Sovereign T/4	1,292
Totem The Arro	959
Totem The Staaf	1,249
Totem Model One	1,249
Triangle Antal	1,099
Veritas 7	1,000
Veritas 20	1,400

### £1501 TO £3,000

Acoustic Energy AE1 Sig	1,995
Acoustic Energy AE2 Sig	2,995
Alon I Mk II	1,795
Alon II Mk II	2,495
Apertura Agora Signature	2,295
Apertura Tanagra	2,395
Apertura Tanagra Sig.	2,795
ATC SCM20SL	1,750
ATC SCM20 Tower SL	2,400
Audio Note AN-E/D	1,520
Audio Note AN-E/SPx	2,250
Audio Physic Spark 2	1,749
Audio Physic Tempo	1,999
Audio WkP Cyclone 34	2,000
Audiostatic DCI	2,495
Audiovector M3	1,899
Audiovector M3 Sig	2,499
B&O Beolab 6000	1,550
B&O Beolab 8000	2,100
B&O Beolab Penta 3	2,650
B&W Matrix 804	1,695
B&W Matrix 803s2	2,495
B&W Matrix 802s3	2,995
Bandor Bandora/Mora	2,350
Bandor Siren	2,800
Beauhorn Virtuoso Bronze	2,995
BKS Audio Hybrid 128	2,549
Bose 901 VI	1,650
Boston Lynfield 300L	2,000
Cary SP-301	2,295
Celestion A5	2,399
Celestion Kingston	2,500
Chario Academy 2	1,649
Chario Academy Millennium	2,100
Clements Reference 7	1,995
Credo SPB 003	1,820
Credo SPB 009	2,453
Cura CA-30	1,799
Dali Grand Coupe	2,500
Def Tech BP2002	2,400
Diapason Adamantes III	1,995
Dynaudio Contour 1.8	1,894
Dynaudio Crafft	2,598
Dynaudio Contour 3.0	2,930
ECA Servo A2	2,450
ELS Res'ch Vision	2,800
Epos ES30	2,385
Gamma Epoch Ref Five	2,999
Harbeth HL-S8	1,999
Helius Syrius II	2,395
Helius Syrius I	2,850
Heybrook Octet	1,799
Hi Q Sound SM108	2,000
Impulse Lali	1,850
Infinity Overture 3	1,750
Infinity Kappa 100	1,895
Jamo Concert 11	2,250
JM Lab Electra 915	1,795
JM Lab Electra 920	2,350
Jordan Watts JH2K	2,400
Jordan Watts JH5K	3,000
KEF Ref. Model Two	1,599
KEF Ref. Model Three	1,999
Linn Kaber Passive	2,000
Linn Kaber Aktiv	2,640
L Voice Aud'm Avatar	2,100
Lowther Fidelio	1,999
Lowther Academy	2,399
Lowther Bel Canto	2,699
Lumley L/M2 Mk3	2,995
Magnat Vintage 760	1,999
Magneplanar MG-10 SE	1,650
Magneplanar MG-1.5 SE	1,780
Magneplanar MG-2.7 SE	2,650
Martin-Logan Aerius i	2,199
Meridian M60	2,150
M-A Studio 20SE	2,500
Naim SBL Active	1,885
Naim SBL Passive	2,030
Neolith NEO 1	2,999
Opera Caruso II	2,495

Origin Live Conqueror	1,750
Pentachord P'colium	1,649
Polk LS90	1,700
Posselt Albatross	2,500
ProAc Response 2S	2,000
ProAc Response 2.5	2,700
Prof Monitor Co IB1S	2,099
Rehdeko RK115	1,700
Ruark Crusader II	1,649
Ruark Equinox	2,000
SD Acoustics SD5	1,549
Shahinian Arc	1,875
Shahinian Obelisk	2,695
Shinpy Euritmica	1,995
Shinpy Altair	2,895
Silverado Silverado 1	1,995
Sonus Faber Electa Amator 2	2,849
Sound-Lab Quantum	2,150
S Coast Excalibur	2,750
Spendor SP1/2	1,674
Spendor SP100	2,234
T+A TB 140	1,760
Tannoy Definition D500	1,999
Tannoy Stirling TW	2,200
Tannoy Definition D700	2,500
TDL Studio Monitor-m	2,750
Totem Tabu	2,299
Totem The Forest	2,675
Triangle Zays	1,750
Triangle Altinis	2,250
Triangle Extan	2,950
Veritas 40	1,900
Veritas H1	2,995
Wilson Benesch Orator	2,900

### OVER £3,000

Acoustic Energy AE5	7,995
Alon Lotus SE	3,500
Alon V Mk III	5,495
Alon Adriana	8,500
Alon Circe	12,000
Alon Phalanx	19,000
Apertura Athena	6,995
Apertura Atlante	8,995
ATC SCM20A PRO	3,049
ATC SCM20TASL	3,995
ATC SCM50PSL	4,250
ATC SCM100PSL	4,950
ATC SCM50ASL	5,775
ATC SCM100ASL	6,475
ATC SCM70	10,000
ATC SCM200ASL	15,595
ATC SCM300ASL	17,731
Audio Note AN-JSE Silver	7,900
Audio Note AN-ESE Silver	9,600
Audio Physic Virgo 2	3,399
Audio Physic Avanti 2	6,699
Audio Physic Caldera	10,599
Audio Physic Medea	24,999
Audiostatic DCI Plus	3,750
Audiovector 5X	3,999
Audiovector 6X	5,699
Avalon Avatar	5,995
Avalon Arcus	6,995
Avalon Eclipse Classic	8,995
Avalon Radiann HHC	13,995
Avalon Eidolon	20,495
Avalon Sentinel	79,995
AVI Gavitron	4,250
B&W Matrix 801s3	3,995
B&W Silver Signature	5,500
B&W Nautilus 801	8,500
B&W Nautilus	35,000
Bandor Bandoline	3,290
Beauhorn Virtuoso Gold	3,295
Beauhorn Virtuoso Reference	3,995
Beauhorn Accelerando	6,600
BKS Audio Hybrid 175	3,995
Boston Lynfield 500L	4,449
Chario Academy 3j	5,999
Credo SPB 012	3,147
Credo SPDL 001	5,677
Dali Grand	4,000
Def Tech BP2000	3,600
Diapason Adamantes Ltd	3,995
Dynaudio Contour 3.3	4,815
Dynaudio Confidence 3	4,846
Dynaudio Confidence 5	5,924
Dynaudio Consequence	14,566
Dynaudio Evidence	50,909
Electrofluidics Sonolith 2.2xi	5,999
ELS Res'ch Vista	3,900
ELS Res'ch Illusion MkII	9,000
Impulse Ta'us	3,100
Inner Sound Eros	3,995
Jadis 2	5,900
Jadis 1	18,900
Jamo Oriol	9,000
JM Lab Mini Utopia	4,500
JM Lab Mezzo Utopia	7,250
JM Lab Utopia	18,300
JM Lab Grande Utopia	35,000
Jordan Watts JH10K	7,570
KEF Ref. Model Four	3,299
Keswick Zero 2	7,000
Linn Keltik Aktiv	6,000

L Voice Air Scout	19,500
L Voice Air Partner S	37,200
Lowther Delphic	3,099
Lowther Opus One	4,999
Lumley L/M 2 Sig. Mk3	4,500
Magnat Vintage 770	3,500
Magneplanar MG-3.5SE	3,800
Magneplanar MG-20 SE P	10,300
Magneplanar MG-20 SE A	11,000
Martin-Logan SL3	3,399
Martin-Logan CLS IIz	4,555
Martin-Logan Re-Quest Z	5,875
Meridian DSP5000	3,295
Meridian DSP5500	5,950
Meridian DSP6000	9,400
M-A Studio 50	3,300
M-A Studio 60	5,000
Naim DBL Active	8,050
Neolith NEO 2	3,499
Neolith NEO 3	4,999
ProAc Response 3.8	3,990
ProAc Response 5	9,000
ProAc Response 4	12,000
Prof Monitor Co MB1P	4,678
Prof Monitor Co BBS A	13,370
Quad ESL63	3,450
Rehdeko RK125	3,200
Rehdeko RK145	4,800
Rehdeko RK175	8,800
Reid Gem	5,295
Rockport Syzygy	13,995
Rockport Meryk	15,000
Rockport Procyon	32,500
Ruark Solstice	4,000
Ruark Excalibur	7,000
SD Acoustics SD1E	3,495
Shahinian Hawk	4,995
Shahinian Diapason	8,895
Shinpy Enigma	3,995
Shinpy Euphonia	5,995
Shinpy Magnifica Suprema	14,500
Shun Mook Bella Voce	6,000
Sonus Faber Guarnieri Homage	5,795
Sonus Faber Amati Homage	11,450
Sound-Lab Dynastat	3,790
Sound-Lab Aura	6,490
Sound-Lab Pristine III+	7,990
Sound-Lab A-3	11,990
Sound-Lab Ultimate II	13,950
Sound-Lab A-1	13,990
Sound-Lab Ultimate III	18,950
Sound-Lab Ultimate I	23,950
S Coast King Arthur	3,095
Spendor FL10	3,475
T+A A4D	3,850
T+A A3D	4,550
T+A A2D	8,400
Tannoy Edinburgh TW	3,250
Tannoy Definition D900	3,999
Tannoy GRF Memory TW	4,000
Tannoy Westminster TW	6,600
Tannoy Canterbury 15 TW	7,720
Tannoy Westminster Royal	14,920
TDL Ref Standard-m	6,000
Titan Goliath T/4	4,112
Totem Mani-2	3,100
Totem Shaman	9,999
Triangle Nemo Altair	4,250
Veritas H2	4,495
Veritas H3	5,995
Wilson Audio Cub	5,495
Wilson Audio WATT 5	8,390
Wilson Audio WITT II	10,995
Wilson Audio Maxx	34,995
Wilson Benesch Actor	3,900
Wilson Benesch ACT1 spkr	6,900
Wilson Benesch Act 2	8,900
Wilson Benesch The Bishop	20,000



## SUBWOOFERS

**KEY**  
ⓐ - Active; includes a dedicated power amplifier.  
THX - THX-approved by LucasFilm for use in Home THX installations.

Acoustic Energy AE108S	300
Allison Mini Ref Sub	210
Alon Poseidon	12,000

## SUBWOOFERS (CONTINUED)

ATC SCM 0.1/15	ⓐ	3,810
Audio Physic Terra	ⓐ	3,499
B&W ASW1000	ⓐ	500
B&W AS6	ⓐ	500
B&W ASW2000	ⓐ	800
B&W ASW5000	ⓐ	1,000
B&W Matrix 800ASW	ⓐ	1,500
Boston CR400	ⓐ	300
Boston VR500	ⓐ	450
Boston VR2000	ⓐ	800
Celestion CS135	ⓐ	139
Celestion CSW MkII	ⓐ	329
Celestion S11	ⓐ	349
Celestion A6s	ⓐ	800
Cerwin-Vega HT-10D	ⓐ	200
Cerwin-Vega HT-12D	ⓐ	250
Chario Syntar Bass	ⓐ	299
Chario Hiper Bass	ⓐ	499
Credo SDIO 001	ⓐ	3,054
GLL Le Bass	ⓐ	350
Jamo SW303E	ⓐ	200
Jamo SW400E	ⓐ	250
Jamo SW410e	ⓐ	300
Jamo SW505E	ⓐ	300
Jamo Sub One	ⓐ	400
JBL Control Sub 6	ⓐ	200
JBL Control Sub 10	ⓐ	300
JM Lab Tantal SW20	ⓐ	349
JM Lab Cobalt SW27A	ⓐ	595
JM Lab Electra SW33A	ⓐ	895
JM Lab Sub Utopia	ⓐ	2,200
JPW Subwoofer	ⓐ	130
JPW SW40	ⓐ	199
JPW SW60	ⓐ	350
JPW SW-120	ⓐ	500
KEF Model 20B	ⓐ	349
KEF Model 30B	ⓐ	499
KEF Model AV1	ⓐ	2,499
Kenwood SW500	ⓐ	250
Kenwood SW501	ⓐ	349
Keswick Alto	ⓐ	1,299
KLH ASW10-100	ⓐ	350
KLH ASW12-120	ⓐ	380
Linn AV5150	ⓐ	2,850
L Voice RW24	ⓐ	11,500
Magnat Vector Sub 30P	ⓐ	149
Magnat Vector Sub 30A	ⓐ	299
Meridian M2500	ⓐ	1,595
M&K VX-7MkII	ⓐ	450
M&K V-75 MkII	ⓐ	650
M&K V-125	ⓐ	800
M&K V-125 (THX)	ⓐ	800
M&K MX-70	ⓐ	900
M&K MX-150 (THX)	ⓐ	1,500
M&K MX-700	ⓐ	1,595
M&K MX-200	ⓐ	1,800
M&K MX-350THX	ⓐ	1,995
M&K MX-5000 (THX)	ⓐ	2,900
Mission 70as	ⓐ	300
Mission 75as	ⓐ	548
M-A ASW110	ⓐ	500
M-A ASW210	ⓐ	700
Mus Tec Sub	ⓐ	650
Muse Model 22	ⓐ	1,890
Muse Model 18	ⓐ	3,790
Neat Gravitas	ⓐ	1,095
Paradigm PDR10	ⓐ	250
Paradigm Servo 15A	ⓐ	800
Polk PSW50	ⓐ	350
Polk PSW150	ⓐ	500
Polk PSW300	ⓐ	750
REL Q50	ⓐ	375
REL Q-100E	ⓐ	495
REL Strata II	ⓐ	575
REL Strata III	ⓐ	600
REL Storm	ⓐ	695
REL Stadium II	ⓐ	995
REL Stentor II	ⓐ	1,800
REL Studio II	ⓐ	4,000
Revel Sub-15	ⓐ	2,195
Revolver The Recoil	ⓐ	100
R Allen Gold Sub	ⓐ	149
R Allen Dim'n Active	ⓐ	499
R Allen Magnum Active	ⓐ	699
Roksan Ojan 3S	ⓐ	795
Sequence FW120	ⓐ	249
Solid PB100	ⓐ	350
Sony SA-W305	ⓐ	130
Sunfire Sub Junior	ⓐ	1,099
Sunfire True Sub	ⓐ	1,499
Sunfire Trus Sub Sig.	ⓐ	1,699
TDL Nucleus SBR	ⓐ	200
TDL CF75	ⓐ	700
Triangle Sat III	ⓐ	650
Tsunami TS300	ⓐ	300
Tsunami TS200	ⓐ	300
Tsunami TS210	ⓐ	399
W'dale Modus Sub Bass	ⓐ	180
Wilson Audio Puppy 5.1	ⓐ	8,450
Wilson Audio Whow II	ⓐ	10,999
Wilson Audio XS	ⓐ	17,000
Yamaha YST-SW40	ⓐ	140
Yamaha YST-SW80	ⓐ	180
Yamaha YST-SW150	ⓐ	280
Yamaha YST-SW300	ⓐ	350



## NEARMS

### KEY

- ⓐ - Pivoted.
- ⓑ - Parallel tracking.

Air Tangent IC	ⓐ	#	4,600
Air Tangent 10B	ⓐ	#	8,600
Air Tangent Reference	ⓐ	#	14,000
Audio Note AN-ARM 1	ⓐ	ⓐ	169
Audio Note AN-0s	ⓐ	ⓐ	795
Audio Note AN-1s	ⓐ	ⓐ	995
Audiomeca SL5	ⓐ	#	2,500
Dynavector S07	ⓐ	ⓐ	1,995
Graham 1.5 Basic	ⓐ	ⓐ	1,695
Graham Mk 2.0	ⓐ	ⓐ	2,650
Helius Orion 4 Copper	ⓐ	ⓐ	549
Helius Cyalene 2	ⓐ	ⓐ	1,495
Kuzma Stogi S	ⓐ	ⓐ	399
Kuzma Stogi	ⓐ	ⓐ	750
Kuzma Stogi Ref	ⓐ	ⓐ	1,250
Linn Akito	ⓐ	ⓐ	500
Linn Ekos	ⓐ	ⓐ	1,500
Moth Mk I	ⓐ	ⓐ	109
Moth MkIII Stainless	ⓐ	ⓐ	146
Moth Mk III Tungsten	ⓐ	ⓐ	174
Moth Moth 900	ⓐ	ⓐ	598
Naim ARO	ⓐ	ⓐ	1,070
N'ham Space	ⓐ	#	450
N'ham Paragon 3	ⓐ	#	550
N'ham Paragon 2	ⓐ	#	800
N'ham Mentor	ⓐ	ⓐ	800
N'ham Foot	ⓐ	ⓐ	1,100
N'ham Paragon 1	ⓐ	#	1,600
Pro-Ject 9	ⓐ	ⓐ	350
Rega RB250	ⓐ	ⓐ	109
Rega RB300	ⓐ	ⓐ	174
Rega RB900	ⓐ	ⓐ	598
Rockport Series 7000	ⓐ	#	6,000
Roksan Tabnz	ⓐ	ⓐ	350
Roksan Tabnz Zi	ⓐ	ⓐ	450
Roksan Artemiz	ⓐ	ⓐ	895
SME 3009 Ser II Imp	ⓐ	ⓐ	309
SME 3009 S2 Ser II Imp	ⓐ	ⓐ	338
SME Series II 3009-R	ⓐ	ⓐ	514
SME Series II 3010-R	ⓐ	ⓐ	526
SME Series II 3012-R	ⓐ	ⓐ	565
SME 309	ⓐ	ⓐ	689
SME 310	ⓐ	ⓐ	705
SME 312	ⓐ	ⓐ	802
SME Series IV	ⓐ	ⓐ	983
SME Series V	ⓐ	ⓐ	1,461
Triplanar VIA	ⓐ	ⓐ	3,500
Triplanar VIB	ⓐ	ⓐ	3,750
Wilson Benesch Act 0.5	ⓐ	ⓐ	795
Wilson Benesch ACT2	ⓐ	ⓐ	1,350
Zeta AS	ⓐ	ⓐ	469
Zeta VDH	ⓐ	ⓐ	549



## TUNERS

### KEY

- 'P20' (etc.) - Number of presets.
- RDS - Radio Data System; receives text information on station, programme type etc.

Akai AT1200	P30	170
AMC T7	P50	130
Arcam Alpha 7	P24	230
Arcam Alpha 8	P24	280
Arcam Delta 280	P20	300
Ariston TX-510	P20	60
Aura TU80	P30	350
AVI S2000MT	P16	599
AVI S2000MT2	P99	899

Creek T43		399
Cyrus FM7		398
Davidson-Roth FM Ref Classic		5,590
Denon TU-260L MkII	P40	130
Denon TU-215RD	P40	150
Denon TU-425RD	P40	200
Denon TU-1500RD	P40	250
Fanfare FT1	P08	1,395
H/K TU930	P30	150
H/K TU950	P30	200
Kenwood KT-2080	P20	130
Kenwood KT-3080	P30	180
Linn Kudos	P50	775
Linn Kremlin	P80	2,600
Magnum Dynalab FT11		499
Magnum Dynalab FT-101A		795
Magnum Dynalab Etude		1,250
Magnum Dynalab MD108		4,990
Marantz ST-48	P60	120
Marantz ST-17	P60	600
McIntosh MR7084	P50	2,499
McIntosh MX118	P50	4,999
McIntosh MX130	P50	6,999
Meridian 504	P30	695
Michi RHT-10	P16	795
Micromega Miniium FM Mk2	P39	830
Micromega Tuner	P39	700
Musical Fidelity E50	P20	300
Myryad T-30	P39	400
Myryad MT100	P39	530
NAD 412	P24	190
NAD 414RDS	P30	250
NAD 710	P24	270
NAD 712	P24	350
Naim NATO3	P24	615
Naim NATO2	P24	1,130
Naim NATO1	P30	1,780
Onkyo T 421ORDS	P30	180
Onkyo T 409	P30	230
Onkyo T 411RDS	P30	260
Pioneer F-204RDS	P30	140
Pioneer F-504RDS	P40	250
Pioneer F-504RDS Precision	P40	300
Quad 99	P25	700
Quad 77FM	P25	700
Rega Radio	P24	298
Roksan Caspian	P50	695
Rotel RT-935AX	P20	160
Rotel RT940AX	P20	200
Sony ST-SE200	P30	100
Sony ST-SE300	P30	120
Sony ST-SE500	P30	140
Sony ST-SB920	P30	180
Sony ST-SABES	P30	250
T+A T1200R	P60	790
TAG McLaren T20	P39	1,099
Teac T-R400	P40	100
Teac TR-460	P40	120
Teac T-H500	P30	170
Technics ST-GT350L	P30	130
Technics ST-GT550L	P39	180
Technics ST-GT650L	P39	230
Thorens TRT-2000	P59	499
Thule Audio Spirit TU100	P40	100
Yamaha TX-480L	P40	100
Yamaha TX-10 II	P40	130
Yamaha TX-492RDS	P40	130
Yamaha TX-59 2RDS	P40	180
Yamaha RX-396RDS	P40	250



## TURNABLES

### KEY

- ⓐ - Arm included.
- ⓑ - Cartridge included.

Audio Note AN-TT 1	ⓐ	349
Dual CS435-1	ⓐ	150
Dual CS455	ⓐ	190
Dual 505-4 UK	ⓐ	250
Eclipse TT430	ⓐ	70
Genexa Lab-710	ⓐ	60
Genexa Lab-810	ⓐ	70
Kenwood KD-492F	ⓐ	100
Michell Mycro	ⓐ	455
Moth Alamo	ⓐ	199
Moth Kanoot MkI Arm	ⓐ	279
Moth Kanoot Mk3 Arm	ⓐ	329
NAD 533	ⓐ	220
N'ham Interspace	ⓐ	500
Pioneer PL-J2500-C	ⓐ	80
Pioneer PL-990	ⓐ	130

## Factsback

For access to past reviews see page 129.

Pro-Ject 0.5/OM10	ⓐ	170
Pro-Ject 1/510	ⓐ	200
Pro-Ject 2/510	ⓐ	250
Pro-Ject Classic/510	ⓐ	360
Pro-Ject 6/510	ⓐ	400
Pro-Ject 6.9	ⓐ	500
Rega Planar 78	ⓐ	214
Rega Planar 2	ⓐ	214
Rega Planar 3	ⓐ	274
Roksan Radius	ⓐ	274
Sherwood PM8550	ⓐ	160
Sony PS-LX150H	ⓐ	90
Sony PS-LX300H	ⓐ	150
Technics SL-J110D	ⓐ	120
Technics SL-BD20	ⓐ	160
Technics SL-BD22	ⓐ	180
Technics SL-1210MkII	ⓐ	400
Technics SL-1200MkII	ⓐ	400
Thorens TD-180 AT91	ⓐ	190
Thorens TD-280 IV/UK	ⓐ	210
Thorens TD-166 VI/UK/RB	ⓐ	400
Thorens TD-318 III TP50	ⓐ	500

## OVER £500

Audio Note AN-TT 2		995
Audio Note AN-TT 3		1,995
Audiomeca Romance	ⓐ	1,895
Audiomeca J1		3,500
Avid Accutus		3,995
Basis 2000		1,995
Basis 2001		2,995
Basis Ovation II		5,400
Basis 2500		5,495
Basis 2800		7,495
Basis Debut Gold Std III		8,200
Basis Debut Gold Vacuum		10,500
Chantry QT Level 2	ⓐ	705
DNM-Reson Rota 1	ⓐ	3,900
DNM-Reson Rota 2	ⓐ	5,600
Impulse Moskito	ⓐ	695
Kuzma Stabi S	ⓐ	695
Kuzma Stabi	ⓐ	1,950
Kuzma Stabi Reference	ⓐ	3,750
Linn LP12 Basic	ⓐ	1,100
Linn LP12 Lingo	ⓐ	1,750
Michell Gyro Spider Ed'n	ⓐ	775
Michell Gyrodek	ⓐ	875
Michell Orbe	ⓐ	1,995
N'ham Spacedeck	ⓐ	750
N'ham Graphic	ⓐ	1,200
N'ham HyperSpacedeck	ⓐ	1,500
N'ham Mentor	ⓐ	2,600
N'ham Anna Log	ⓐ	5,500
Oracle Delphi	ⓐ	3,370
Oracle Delphi 15th Anniv	ⓐ	3,800
Pink Triangle Tarantella	ⓐ	680
Pro-Ject Perspective	ⓐ	750
Rega Planar 9	ⓐ	1,598
Reson RS1M	ⓐ	695
Reson Rota 1	ⓐ	3,900
Rockport Capella II	ⓐ	7,000
Rockport Sirius III	ⓐ	50,000
Roksan Xerxes 10	ⓐ	1,295
Roksan TMS	ⓐ	2,750
SME Model 20/2	ⓐ	3,403
SME Model 20/2A	ⓐ	4,863
SME Model 30/2	ⓐ	10,675
SME Model 30/2A	ⓐ	12,135
Stratosphere ST1	ⓐ	6,500
Technics SL-1200LTD	ⓐ	700
Thorens TD-146 VI TP50	ⓐ	550
Thorens TD-2001 TP90	ⓐ	700
Thorens TD-520 SME	ⓐ	1,050
Well Tempered Record Player	ⓐ	1,850
Well Tempered Classic	ⓐ	2,980
Well Tempered Super	ⓐ	3,900
Well Tempered Reference	ⓐ	5,300
Wilson benesch Circle	ⓐ	795
Wilson benesch WB Turntable	ⓐ	1,775
Wilson benesch Full Circle	ⓐ	1,995

## PRODUCTS TESTED & RATED

Turn over for a full round-up of all reviewed products!



*Do you want to choose your hifi in a comfortable and relaxing environment . . . ?*

*Do you want friendly and helpful advice (and a cup of tea) . . . ?*

*Do you want to buy your system based on what you hear (and not what somebody tells you) . . . ?*

*Do you live in GUILDFORD . . . ?*

. . . or Addlestone, Aldershot, Ashford (Middx), Ashstead, Bagshot, Basingstoke, Bracknell, Camberley, Chertsey, Crowthorne, Cranleigh, Dorking, Epsom, Esher, Farnborough, Farnham, Fleet, Frimley, Godalming, Hartley Wintney, Haslemere, Hook, Horsham, Kingston, Liphook, Leatherhead, Molesey (East & West), New Malden, Odiham, Petersfield, Reading, Reigate, Redhill, Richmond, Shepperton, Virginia Water, Walton-on-Thames, West Byfleet, Weybridge, Windsor, Woking, Wokingham, Yateley?

**Nobody else** in these areas stocks all the following major brands: Acoustic Energy, Arcam, B&W, Castle, Cyrus, Denon, Epos, Harman Kardon, Infinity, KEF (Reference), Linn Products (including records), Marantz, Meridian, Mission, NAD, Nakamichi, Pioneer, Primare, PROAC, QED (Systemline), Quad, Rega, Revox, Rotel, Tag McLaren, Target, T.D.L., Yamaha (including Home Cinema Systems) & Top Tape.

**Visit us first** and you won't need to go anywhere else, we have superb demonstration rooms where you can decide in comfort, and we will deliver and install free of charge (and part exchange is possible).

**Complete service** – We are the only outlet in the area to offer the complete service. As well as stocking selected items from the above manufacturers we are able to service and/or repair on the premises all the above brands (and others also).

# PJ HIFI

**Guildford's only REAL Hi-Fi shop**

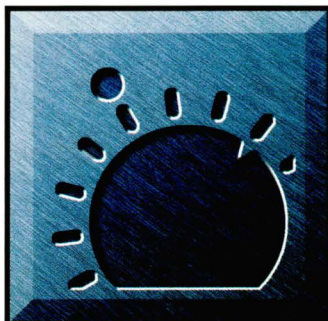
**"Complete range of TAG McLaren Audio available for demonstration"**

**NEW LINN CD PLAYERS CD12 and IKEMI on Permanent demonstration**

**LINN AV51 SYSTEM MERIDIAN DIGITAL THEATRE & Arcam/Yamaha/ Denon AV all on permanent demonstration**

We are at  
**3 BRIDGE STREET, GUILDFORD**  
*(by the traffic lights - adjacent to Yates Wine Lodge)*  
**01483 504801 • 01483 304756**

Access • Visa • Switch • American Express • Diners Club • Open Monday – Saturday 9am-6pm (later by appointment)



# Amplifiers

The amplifier is at the heart of any hi-fi system, accepting the outputs from various music sources, increasing the amplitude of their signal and then driving the loudspeakers to produce sound. One-box 'integrated' amps rule the roost at low-to-middle price points, but if you pay more, the low-level and high-level signal processes are separated into preamp and power amp boxes, and even separate 'outboard' power supplies come into play. Another luxury is a separate amp for each stereo channel: such devices are known as monoblocks. Finally, output power and sound quality are not necessarily related. Some of the finest amplifiers outputs only 12 Watts, but will yield loudness aplenty when partnered with high-efficiency loudspeakers.

## KEY TO SPECIFICATIONS

**LINE INPUTS:** Number of input sockets for line-level (non-vinyl) sources such as CD players, tuners and cassette decks.  
**MM PHONO INPUT:** An input specially designed for moving magnet (high output) phono pickup cartridges.  
**MC PHONO INPUT:** An input for moving coil (low output) phono pickup cartridges.  
**REMOTE CONTROL:** An infra-red handset to adjust volume etc.  
**HEADPHONE SOCKET:** An integral output for headphones.  
**POWER OUTPUT (Watts):** Our measurement of an amp's RMS power output into 8 Ohms.  
**RECEIVER:** An amplifier with built-in radio receiver (tuner).  
**FACTSBACK REFERENCE:** The Factsback Reference number permits direct access to our faxed review reprint service. For full info, see the Factsback advert on the penultimate page of the mag.  
**ISSUE NUMBER:** The issue of *Hi-Fi Choice* in which an original review appeared.  
**High End Review**

**B BEST BUY** **R RECOMMENDED** **E EDITOR'S CHOICE**

# Amplifiers

## SPECIFICATIONS

MM PHONO INPUTS  
 MC PHONO INPUTS  
 REMOTE CONTROL  
 HEADPHONE SOCKET  
 POWER OUTPUT (W)  
 RECEIVER  
 FACTSBACK NO.  
 ISSUE NUMBER

STATUS

PRODUCT	(£)	COMMENTS	LINE INPUTS	MM PHONO INPUTS	MC PHONO INPUTS	REMOTE CONTROL	HEADPHONE SOCKET	POWER OUTPUT (W)	RECEIVER	FACTSBACK NO.	ISSUE NUMBER
Alchemist Maxim	319	Vivid and colourful-sounding amp, but just too bold and brassy	5	●				30		1737	154
Alchemist Kraken APD6A	579	Compact, with Darth Vader styling, yet sound quality is meek and mild, despite strong midband dynamics	5	●				55		2150	175
Alchemist Nemesis	700	Good if ultimately undistinguished amplifier whose strengths include warmth, authority and distinctive aesthetics	6					80		2006	168
AMC 3025a	140	Surprisingly potent and easy on the ear, if not especially analytical – classic bargain-basement material, in fact	4	●	●	●	●	30		2045	171
AMC 3050a	170	Tremendous value for money, and a full, big, if rather uninformative sound	4	●	●	●	●	45		1970	167
Arcam Alpha One	230	Rather like an Alpha 7 but without the remote control and an what appears to be better sound quality still	6					35			186
Arcam Alpha 8R	380	The Alpha 8R sets a high level of resolution and stability, and has some useful features for home cinema users	5	●				50			192
Arcam Alpha 9	500	Not quite a match for the Alpha 9/9P combo, the solo integrated is nevertheless colourful and explicitly detailed	7				●	70		2007	168
Arcam Alpha 10	800	Although not the best sounding in its class, the Alpha 10's modular nature demands it be taken seriously	5				●	100			181
ATC SIA2-150	1,984	An impressive sounding integrated amp with a dynamic, open and detailed sound	4				●	150			192
Aria S2	1,000	Glamorously packaged valve amp produces a real eyes closed, feet up kind of sound	4					12			190
Audio Analogue Puccini	450	Superbly finished, the entry-level Audio Analogue performs way out of its class	5	●	●			40		2147	175
Audio Analogue Puccini SE	595	Upgraded, more powerful Puccini is disappointingly sluggish and curiously lacking in musical vitality	5	●	●			40			181
Audiogram MB1	493	The only flaws are the amateurish build, a number of technical problems and inconsistent sound quality	4	●		●	●	40		2235	178
Audio Note Oto SE	1,200	Transparent, dynamic, clear and subtle, but offers limited power output	4					24			126
AVI S2000MI	999	Fine, detailed amplifier with excellent timing and strong control of a wide range of loudspeaker loads	5				●	100		2155	175
Bryston B60R	1,249	Great build, but the lazy bass and opaque treble bracket an articulate midband. Comes with 20 year guarantee	5				●	60		2156	175
Copland CSA8	945	Sophisticated yet transparent, this is one of those amplifiers that sounds good even when the gloss has worn off	5				●	60		2010	168
Copland CSA 28	1,249	Elegant Scandinavian cool, abundantly detailed if somewhat system dependent	5				●	60			189
CR Developments CR324	569	Solid and capable on paper, this is a bit of a blunt instrument when let loose on the music	5					150			181
Cymbal CA1	499	Lacklustre amplifier tends to underperform with complex material. Best with straightforward compact loudspeakers	6					40		2236	178
Creek 4330	279	Diminutive but classy amp will drive anything, and can be specified in various configurations.	4	●				40			192
Cyrus SL	398	Articulate amplifier with build quality to die for, superb, outgoing midband and lean, though well-extended bass	6					50			168
Cyrus IIII	598	Beautifully presented, but mid-dominated balance was not liked. Upgradeable using PSX PSU unit		●		●		50		1854	162
Denon PMA-250SE	140	This amp can sound rough when extended, but within its limits it is open, detailed and likeable	5				●	30		2046	171
Denon PMA-350SE	180	Reinvented in the minimalist tradition, this SE model is a control freak, but can sound wonderful	5				●	50		1856	162
Denon PMA-535R	230	The kind of amp they made in the 70's, dressed to the nines, and nowhere to go.	5	●		●	●	50			192
Denon PMA-725R	350	Warm, bold, up-front presentation, but musically unexciting	5	●	●	●	●	97		1802	157
Denon PMA-1500R	500	Recommended for its outrageous power, especially with problem speakers.	5	●	●	●	●	70			181
Densen Beat B-100 MkII	650	High 'air guitar' factor, and can punch above its weight, but check it will complement your system	5					60		1855	175
Densen DM-10	1,375	Big, bold and expressive amplifier, but sometimes rough around the edges, and not as powerful as it appears	6					75			189
DPA Renaissance	595	DPA's first integrated amp is typically innovative, but a little too 'crisp'n'dry' for our tastes	5	●			●	40		1582	140
Edmund Audio ESI10	400	Honest but unexciting straight line amp from REL associate company.	6					85			192
EMF Audio Sequel	450	Relaxed and restrained design from Mike Creek	5	●			●	50			109
Exposure XX Super	700	Rather transistorised, unexciting sound. Good coherence and rhythm. Best played loud	6					55		1743	154
Exposure RCXXV	1,000	Unaccountably rather underwhelming top of the line integrated sounds a little soft and detached	6				●	60			189
Electrocompaniet EC1-2	995	A 50 watt amplifier which sounds more powerful, and makes 'real sounding' music.	4					50		2158	175
Harman/Kardon HK610	180	Lively and friendly sound, but could prove too exciting for the faint hearted	6	●				30		1465	149
Harman/Kardon HK630	200	Sharp, clean but sometimes slightly raw sounding budget amp	4	●				40			192
Harman/Kardon HK620	250	Capable and musical amplifier which is one of the nicest at this price. Optional add-in MM/MC board available	6					40		1858	162
Hofli Audis Signature	750	A 'no-feedback' circuit giving outstanding resolution, but significant load dependency	4	●				65			181
JoLida 202	695	Well-built and technically accomplished, affordable valve integrated with subtle refined, if not quite gripping sound	4					40		2011	168
JVC AX-V4	200	Respectable performance for a Pro-Logic AV amplifier. Lacks resolution and sparkle, though	5	●			●	63		1805	157
JVC AX-R5	200	Versatile, and lots of even-handed, articulate detail; but let down by superficiality	5	●			●	45		1466	149
Kenwood KAF-3010R	180	Plenty of twiddly bits yet weak on inputs, and basically good, but somewhat uneven sound quality	4	●			●	70			186
Kenwood KA-5090R	300	Large, well equipped and high tech integrated, but TRAITR output still gives a harsh, unsubtle performance	5	●	●	●	●	65		2053	171
Krell KAV-500i	5,000	More at home in background listening/home cinema applications than out and out audio maniac set-ups.	5				●	250			192
Lavardin Model IT	3,200	Banishment of 'memory distortion' delivers an amp with the best of valve and transistor sound characteristics	4					40			184
LFD Integrated Zero	549	Lively and brisk, but at the same time cold and unsympathetic	6					50		1584	140
Linn Majik (phono)	800	The cornerstone of Linn's modular hi-fi system is innovative, but sounds vague and confused	5	●	●		●	33		1013	299
Magnum IA120	265	Mirror finish amplifier with bold, colourful delivery, but needs careful system matching to avoid loss of clarity	6				●	65		2054	171
Magnum IA170	330	Gives a realistic sense of instruments playing within a very believable acoustic; preserves colour and dynamics	6				●	96		1260	142
Magnum IA200	599	Sweet, valve-flavoured solid state amplifier which flattens where it doesn't cast light	7					160		1860	162
Magnum Class A	690	Lashings of rich and compelling music, but the Class A circuits trade lushness for accuracy	4	●	●			60			116
Magnum Class A SE	795	A MOSFET amplifier drawing inspiration from the world of valves, this is an erratically refined, detailed amplifier	5	●				80		2159	175
Marantz PM-48	150	Fine entry level amplifier has excellent midband resolution and top, with a slightly coarse textured bass	5	●			●	50			186
Marantz PM-57	200	Well equipped but ultimately anodyne amplifier which lacks for nothing but star quality	5	●			●	50		2049	171
Marantz PM-68	300	Rather matter of fact delivery, lacks transparency and detail.	6	●				90			192
Marantz PM-66SE	230	A bit lush, and power output is limited, but it gives airy, large-scale music. An excellent budget buy	5	●			●	50		1969	167
Marantz PM66 KI-Signature	400	It knows how to rock and roll with holographic detail and stereo, but prefers small/medium scale acoustic material	5	●			●	50		2003	168
Marantz PM-17	900	Probably worth it for the WBT terminals and other build features alone, but this model doesn't sing as it should	6	●	●	●		60			181
Marantz PM-17 KI-Signature	1,300	Full feature audiophile amp where the end results don't quite justify the fantastic ingredients	6	●	●	●		60			189
Monrio ASTY	400	Engaging, but ill-disciplined, even OTT amplifier with unpredictable system compatibility	5					55		2237	178

CONTINUED

# Amplifiers

STATUS

SPECIFICATIONS						
MM PHONO INPUTS	MC PHONO INPUTS	REMOTE CONTROL	HEADPHONE SOCKET	POWER OUTPUT (W)	RECEIVER	FACTSBACK NO.


PRODUCT	(£)	COMMENTS	MM PHONO INPUTS	MC PHONO INPUTS	REMOTE CONTROL	HEADPHONE SOCKET	POWER OUTPUT (W)	RECEIVER	FACTSBACK NO.	ISSUE NUMBER
Musical Fidelity E1	199	Richly flavoured tone and realistically-scaled imagery distinguish this entry-level Richer Sounds special	6				30	2050	171	
Musical Fidelity E11	299	Well built minimalist amp with a 5 year guarantee, but can sound congested when extended	6				60	2232	178	
Musical Fidelity X-A1	479	<i>Idiosyncratic visuals just another plus for an amp that is powerful, well built, and serves the music superbly</i>	6				50		181	
Musical Fidelity A2	500	Lucid, transparent midband and a full upper bass are provided by this highly proficient A1 replacement	5	●			25	1862	162	
Musical Fidelity A220	700	Powerful, authoritative and well turned-out amplifier that is easy to match with comparably priced speakers	5	●			50	2012	168	
Musical Fidelity X-A100R	999	Sings like a thoroughbred, but better with Mozart than Motorhead	6			●	75		189	
Myryad T-40	400	The T-40 is a well built and sensible, but needs more dynamics and finesse	6	●		●	50		192	
Myryad M1120	600	Well styled, well built: a good, even tempered amplifier, though it can sound rather brittle	6			●	60	2153	175	
NAD 310	100	<i>Fleet and sure of foot, it seems likely to set all appendages tapping with its blend of enthusiasm and artfulness</i>	5				20	1468	149	
NAD C320	200	<i>Excellent budget amp from the makers of the seminal 3020 offers better clarity and neutrality and good build</i>	6			●	40		186	
NAD C340	270	A classic NAD amplifier copes with any speaker, delivers plenty of power, and does so with calm decorum.	6	●		●	50		192	
NAD S300	1,900	Substantial integrated with loads of power and no shortage of finesse, slightly bass strong	5			●	100		189	
Naim Nait 3	575	Distinctive and highly musical sounding integrated amp. Perhaps too distinctive for some tastes	5				30	1748	154	
Naim Nait 3R	780	Remote control variant of the basic Nait has a similarly dynamic credible sound but ultimately lacks power.	5			●	30		189	H
Pioneer A-300R	200	Its bright and breezy sound is a natural tonic to those of us worn down by the ongoing stress of life	5	●		●	50	1469	149	
Pioneer A-407R	230	Clean, consistent, finely detailed sound, good finish and (mainly) good build	5	●		●	45		186	
Pioneer A-400X	300	On second audition, this amp was tonally unchanged but less compelling than on its first outing	6	●	●		50	1545	138	
Pioneer A-607R	300	Lively, articulate amp with plenty of drive and a hint of brightness.	5	●		●	60		192	
Pioneer A-300R Precision	400	<i>Sophisticated variant of the A-300R. Not an obvious winner, but will slowly ply you with its subtle charms</i>	5	●	●	●	35	1863	162	
Pioneer A-07	999	Curious blend of high-end attributes and inconsistent, though undeniably detailed sound	5	●			80	2160	175	
Præcis Acustica Sonoro	1,800	It is not often that transistor amplifiers are made to sound so palpably valve-like	5			●	100		189	
Primare A-20 Mk II	799	Everything except packaging has changed in mkII version: but balsier model has lost none of its refinement	5			●	70		181	
Primare A30.1	1,499	<i>Superb build and aesthetics, and undemonstrably musical down to its smallest screw</i>	6			●	100		189	
Quad 77 Integrated	700	Compact and sophisticated amp. Has limited inputs when used with 'foreign' components. (Optional system remote)	3				84	2013	168	
Rega Elex	398	Minimalist amplifier, derived from Elicit, is a little uninspiring, though at least it is well behaved	4	●			50	1865	162	
Restek Fantasy II	1499	Muscular, but ultimately rather strident amplifier which needs careful system matching	6			●	100		189	
Roxsan Caspian	695	<i>Well-built, open and articulate amplifier, which is also consistent from system to system, and well built</i>	6			●	70	2014	168	
RoseScion	615	Unique two-box integrated gives real subtlety and low level resolution, but the sound lacks scale and weight	5	●	●		65	2009	168	
Rotel RA-931	150	Rather dry and unforgiving sound from this internally well specified and attractively priced amplifier	4	●		●	35	2048	171	
Rotel RA-971	200	<i>Budget buy par excellence, especially for large rooms and insensitive speakers</i>	6			●	70		186	
Sony TA-F448BE	250	Minimalist interface is matched to carefully considered circuit with satisfactory effect – but keep the volume in check	5	●		●	55	2055	171	
Sony TA-F3000ES	500	<i>Champagne 'shoebbox amp' may lack power reserves, but is quick and articulate. In every sense a knockout</i>	5	●	●	●	35	2239	178	
T+A PA-1220R	1,445	Unique presentation and feature set, but sometimes rather relentless sound quality	7			●	100		189	
TAG McLaren 60i	800	Clean, slightly antiseptic sound from this beautifully turned out entry level Audiolab 8000LX replacement	6			●	60		189	
TAG McLaren 60iRv	999	Looks, feels and sounds better than the Audiolab it supersedes. Smooth, open, refined but lacks body and drive	6			●	60		184	H
Talk Electronics Storm 1	500	Good soundstaging and strong detail are provided by this unassuming and not especially powerful model	6				50	1868	162	
Talk Electronics Storm 2	650	Crisp, clean, well defined sound, arguably lacking warmth, but a good midrange purchase overall	6			●	50	2154	175	
Teac A-BX7R	700	Characterful balance mars a meticulously designed amplifier. Includes a balanced input, optional MM/MC stage	5			●	50	1869	162	
Technics SU-A660 Mk 3	200	Plenty of wellie for the price, but the sound can be a tad coarse and lacking in fine detail	5	●		●	37		186	
Technics SU-A700 Mk 3	250	Fully equipped, high-tech amplifier ultimately fails the authenticity test, and can sound messy and inarticulate	5	●		●	45	1870	162	
Technics SU-A800D Mk 2	300	Two-box amplifier looks great, has plenty of gadgets, and makes good, if slightly over-exuberant music	5	●		●	55	2234	178	
Technics SU-A900D Mk 2	400	Looks like a pre/power amplifier, but in effect it's an integrated, with a rather soft-centred sound to match	5	●		●	70	2149	175	
Token Audio K50	350	Stainless steel finish, others available. Sound is warm and attractive, though a little undynamic	5				50		186	
Yamaha AX-392	170	Standard budget fare, and it's easy to pick holes, but in undemanding surroundings it works creditably	6	●		●	60		192	
Yamaha AX 492	220	Powerful, well equipped amplifier at an attractive price, offers powerful and engaging music-making	5	●		●	85	2231	178	
Yamaha AX-592	280	Fine, middle ranking amplifier, with a detailed midband but performance declines at frequency extremes	5	●	●	●	100	2056	171	
<b>PREAMPLIFIERS (CONTINUES OVERLEAF)</b>										
Amp Flux System 2	3,000	Three-box affair with a clean, spacious sound and plenty of slam. A touch steely, but undeniably potent	5			●	50		187	H
Alchemist Kraken APD7A MkII	549	Unusual looks and unusual sound too, rather rough and lacking detail	6						187	
Arcam Alpha 9C	400	Well specified and flexible preamp with sound only just lacking in greatness	6			●			187	
Audio Note M Zero	299	Neat shoe box size preamp. Able to impart music with real life and soul when partnered with P Zero power amps	5						191	
Copland CTA-301MKII	1,249	Sweet sounding, but never gets bogged down in audio trade	4	●				1630	151	
Creek P43R	350	<i>Excellent sound, remote control operation and upgrade options from this fine value preamp</i>	6			●			187	
Crimson CS610	450	Good, clear sound, including a decent phono stage, but flexibility is limited	3	●	●				187	
Cyrus aCA7	798	A decent enough unit at the price but not as good as the Cyrus aPA7 power amp it was tested with	5			●			190	H
Densen Beat B-200	1,000	A versatile preamp with a high 'air-guitar' factor and Densen's characteristic styling	6	●	●				191	

**RELEASE the FULL POTENTIAL of YOUR SYSTEM**

**STEP 2: THE CABLES**

Once you have improved your mains cables, the next step is to choose interconnects, and then speaker cables. Discover for yourself the profound difference well designed cables make. With Kimber Kable your treasured records and CDs will come to life in your living room.


Call NOW for your free brochure quoting ref: ACH0999



PBJ Kimber Interconnect

**Home Entertainment EDITOR'S CHOICE**  
Aug '98

**IN FINCHES BEST BUY**  
March '99



4TC Kimber Speaker Cable

**Home Entertainment EDITOR'S CHOICE**  
March '98

**IN FINCHES RECOMMENDED**  
July/Aug '97

MAIL ORDER *direct* 0800 373467 (UK ONLY)

Russ Andrews Accessories Ltd., Edge Bank House, Kendal, LA8 9AS  
Tel: +44 (0)1539 823247 Fax: +44 (0)1539 823317 www.russandrews.com E-mail: ach0999@russandrews.com

CONTINUED

# Amplifiers

SPECIFICATIONS

MM PHONO LINE INPUTS  
 MC PHONO INPUTS  
 REMOTE CONTROL  
 HEADPHONE INPUTS  
 POWER OUTPUT (W)  
 RECEIVER SOCKET  
 FACTSBACK NO.  
 ISSUE NUMBER

STATUS

PRODUCT (€) COMMENTS

**PREAMPLIFIERS (CONTINUED)**

EAR 802MC	2,599	Tested with 509 Mk 2 power amp. (See Power Amplifier section.)	4	●	●					63
ECA Vista	760	Wind up the volume and blow a breath of fresh music into your system. (Tested with Lectern power amp)	5							1302 145
Exposure XVII	850	Superbly rhythmic; maybe a bit overpowering in the midband. Tested in Sessions with XVIII Super	5	●	●					142
Jadis JP-30MC	5,290	French tubes, beautiful build, nostalgic styling and delightful midrange. (Tested with JA 30 power amp)	5	●						60
LFD Mistral Linestage	449	Strong ergonomics, generally decent sound, but a little lacking in detail	6							1930 165
Meridian 501	695	Tight, positive sound, but dispassionate; intense at high levels. (Tested with 555 power amp)	5	●			●			1303 145
Meridian 562V	995	Transparent and capable preamp, also features six digital inputs	9	●		●	●			140
Meridian 502	1,295	Extremely sophisticated analogue controller with tremendous flexibility and a fast and tidy presentation	7			●				162
Michell Orca	1,650	Line-level design with a gorgeous remote and focused, spacious sound. (tested with Alecto power amps)	6			●				187
Moth 30 Passive	149	Modular system gives cracking results. Passive preamp and power amp warrant Best Buy	4							109
Moth 30 Active Line Stage	349	Excellent-sounding ultra-simple miniature preamp	4							1931 165
Muse Model Three	1,990	Natural sounding tranny preamp with useful audiophile features. Works beautifully with 160 power amp	5			●				166
Musical Fidelity X-PRE	200	Cleverly configured preamp with many upgrade options, and open, lively and engaging sound	4							2152 175
Musical Fidelity Nu-Vista	1295	Fully remote, nuvistor tube equipped, with fine coherence and musicality	5	●		●				182
NAD 114	270	Beer-budget preamp, sounds focused, detailed and consistent	6	●	●		●			1932 165
Naim NAC92R	630	Upgradeable preamp uses proprietary socketry. (Tested with NAP90 power amp)	5			●				1936 165
NVA P50	350	Passive preamp that's more likely than most to cause treble loss	4							187
Quad 77 Pre	850	Sophisticated design with 2-way remote control console; open colourful sound and very flexible	4	●	●	●				1941 165
Rega Hal	998	Passive line stages dedicated to Exon power amps	6	●	●	●				1942 165
Rose RV-23	450	You can pay more to get a more transparent sound, but it's hard to criticise at the price	3	●						77
Rotel RC-971	150	Low price is offset by rather coarse sound quality with certain types of music. (Tested with RB-971 power amp)	5				●			178
Sumo Athena IIB	767	Big, natural and tidy-sounding with very natural reproduction of acoustic and electric instruments	6							1305 145
TAG McLaren PA20R	1,500	Refinement of Audiolab original with clean, detailed sound but limited thrill power. (t/w 125M monoblocks.)	6			●	●			184
Talk Hurricane 2L	649	Design of integrity which gets to the heart, if not the soul, of the music	6							1937 165
Technics SU-C3000	2,997	Price includes SE-A3000. Supremely clean and even sounding combo, though it could be more musically involving	5	●						188
Thule Spirit PR100	400	High-tech preamp slightly marred by tendency to veil the sound	5			●				187

**POWER AMPLIFIERS**

Alch. Kraken APD8A Mk II	549	Unusual looks and unusual sound too, rather rough and lacking detail	1						55		187
Arcam Alpha 9P	400	Clear, colourful and well-disciplined, the Arcam is a strong all-rounder that can compete with conviction	1						60	1929	165
Arcam Alpha 10P	600	Well made and flexible: upgradeable to 3 channels. Good sound lacking the last degree of detail	1						100		187
Art Audio Quintet	1,393	Switchable triode, ultralinear output stage. In triode mode, these are 15 of the sweetest Watts around	1						15		109
Audio Note P Zero	599	Neat shoe box size valve monoblocks, priced per pair. Impart music with life and soul (Tested with P Zero preamp)	1						8		191
Border Patrol 300B SE	3,995	Single ended valve power amp with passion, grace and fire, and plenty of grunt to boot	1						8.5		186
Copland CTA-505	2,099	Grown-up amplifier with a refined, yet never over-civilised air	1						67	1630	151
Creek A52SE	599	Well designed and built amplifier with plenty of power, detail and refinement	6						100		187
Crimson CS630	800	Space-saving slimline monoblocks with both grunt and finesse	1						100		187
Crimson 620C	875	Not entirely satisfactory power amp which has dynamic strengths, but underachieves when the volume is raised	1						50		181
Cyrus Power	498	Detail and midband clarity and stand-out qualities. Smooth and refined with most types of music but bass-soft	1						50		183
Cyrus aPA7	1,896	Low feedback design that's a positive departure from the transistorised norm, (tested with Cyrus aCA7 pre)	1						150		190
Densen B-300	800	Expensive but highly musical. Colourful and warm sound with strong timing and listener involvement	1						100		183
EAR 509 Mk II	3,699	Combining sonic strengths of transistors and valves, this amp warrants attention. (Tested with 802 Preamp)	1						100		63
ECA Lectern	880	Tested with Vista. Wind up the volume and blow a breath of fresh music into your system	1						50	1302	145
LFD Mistral Power	449	Infectious upper band vitality, but LF dynamics lacking – likewise 'grip' and transparency	1						60	1930	165
Meridian 555	750	By providing an open window on the music, this amp is wide open to RF and low level IM distortions	1						60	1303	145
Michell Alecto stereo	1,150	Open, well-focused imagery with natural, refined textures	1						50	1940	165
Michell Alecto Monoblocks	1,950	Hefty beasts offering real power and striking imaging. Not the last word in timing (tested with Orca preamp)	1						100		187
Moth 60 Watt Stereo	599	Miniature power amp lacks control and finesse – not comfortable with difficult speaker loads	1						60	1931	165
Moth 30 Series Monoblocks	879	Tested with Active Preamp. Demonstrated solid balance and proved adept at delivering vital musical qualities	1						100		155
Musical Fidelity X-A50	500	Cleverly configured and attractively packaged, open, lively and engaging sound. Reviewed with X-PRE	1						50		175
Myriad MA120	450	Based on MI120 integrated – see latter for comments, but sounds significantly better when bi-amped with MI120	1						60	1935	165
NAD 214	370	A little lightweight, but detailed, consistent sound quality, and excellent value for money	1						80	1932	165
Naim NAP90	450	Power amp from a Nait integrated with some improvements	1						30	1936	165
NVA A60	560	Rather coarse and uninviting sound	1						60		187
Technics SE-A3000	2,997	Price includes SU-C3000. Supremely clean and even sounding combo, though it could be more musically involving	1				●		100		188
Thule Spirit PA100	600	More successful than matching preamp: sound is gutsy and lively, and generally clean	1						100		187
Quad 77 Power	600	Open, bold and colourful, with mild compression	1						85	1941	165
Rega Exon	1,196	Monoblock, priced each, dedicated for Hal preamp. Bold, outgoing, in-command kind of sound	1						125	1942	165
Roksan Caspian Power	595	Excels musically and in conventional hi-fi terms. A power amp for people with long-term satisfaction in mind	1						70		183
Rotel RB-971	200	Somewhat better than the accompanying preamp – clean, mean and bridgeable. (Tested with RC-971)	1						70		178
Rotel RB-980BX	450	Tames enthusiastically recorded material with a laid-back and occasionally smeared sound	1						120		155
Sirius D200	2,995	Single MOSFET pair per side gives tremendous resolution and timing (balanced only)	1						200		183
Sumo Polaris III	950	Tested with Athena IIB. Big and tidy-sounding with very natural reproduction of acoustic and electric instruments	1						164	1305	145
TAG McLaren 125M	2,400	Refined Audiolab replacement monoblocks with clean sound but limited thrill power. (t/w PA20R preamp)	1						145		184
Talk Tornado 2	600	Good, but slightly retiring sound which lacks the authority to stand out in a crowd	1						65	1937	165
Thorens TTA2000	599	Low power shoe-box format, but gutsy and surprisingly subtle and articulate	1						30	1938	165

**PHONO STAGES**

Creek OBH-9	160	A neat little unit with an essentially neutral and listenable character	0			●					189
Cyrus aEQ/PSX-R	826	Very hi-tech product which tends too much towards smoothness except at dimaxes, which can be rough	0	●	●						189
Densen DP-Drive/DP-02	350	Quite unusual design in many ways: sound is mostly good but never quite shakes off a 'synthetic' quality	0		●						189
Electrocompaniet ECP-1	495	An excellent phono amp that combines well-rounded balance with detail and low noise	0	●	●						189
Michell Iso/Lithos	599	With the Lithos power supply upgrade, the Iso is a very capable phono stage with just a hint of bass fullness	0		●						189
Moth 30 Series Phono	249	Fine sound all round, in any kind of music, from this bargain phono stage	0	●	●						189
Musical Fidelity X-LP	130	A little bass lightness does not seriously mar the performance of this fine value unit	0	●	●						189
NAD PP-1	40	A basic phono stage that does its job rather coarsely: a bit bass-shy too	0	●	●						189
QED Discsaver DS-1	35	It's cheap, it's cheerful, it's OK - perfectly adequate for use with a phono-less integrated, though not very refined	0	●	●						189
Roksan Artaxerxes X/DS1.5	1,150	Delicate and well balanced, slightly congested at dimaxes. Power supply expensive, but runs two Roksan components	0	●	●						189
TAG McLaren PPA20	1,549	One of the best-equipped phono stages available. Resolution is excellent, but timing is marginally behind the best	0	●	●						187



## Cables

Cables are an integral part of a hi-fi system, required to connect source components to amplifiers, and the latter to speakers.

- Analogue Interconnects connect source components and amplifiers, and run between pre and power amps. They are priced for one-metre terminated pairs.
- Digital interconnects connect CD transports to DACs or digital recorders. They come in optical and electrical varieties, the former being made of plastic or glass. The prices shown are for a terminated linear metre.
- Speaker cables are used between the amplifier and speaker. Our prices are per unterminated metre. Termination (plugs and soldering) costs vary.

## KEY TO SPECIFICATIONS

- **SYMMETRICAL:** A twisted pair of conductors.
- **COAXIAL:** A central 'hot' conductor and a shield that carries the negative signal.
- **STRANDED:** Multiple strands with no intervening insulation.
- **SOLID CORE:** Single or multiple, individually insulated strands.
- **COPPER:** Material used for conductor.
- **SILVER:** Material used for conductor.
- **DIG CABLE TYPE:** O - optical digital; E - electrical digital for CD Players, DACs and digital recorders.
- **FACTSBACK REFERENCE:** The Factsback Reference number permits direct access to our faxed review reprint service. For full info, see the Factsback ad on the penultimate page of the mag.
- **ISSUE NUMBER:** The issue of *Hi-Fi Choice* in which an original review appeared.

High End Review

**BEST BUY**

**RECOMMENDED**

**EDITOR'S CHOICE**

## Cables

### SPECIFICATIONS

SYMMETRICAL COAXIAL STRANDED SOLID CORE COPPER SILVER DIG CABLE TYPE FACTSBACK NO. ISSUE NUMBER

STATUS

PRODUCT (E) COMMENTS

ANALOGUE INTERCONNECTS (PRICES PER PAIR)

PRODUCT	(E)	COMMENTS	SYMMETRICAL	COAXIAL	STRANDED	SOLID CORE	COPPER	SILVER	DIG CABLE TYPE	FACTSBACK NO.	ISSUE NUMBER
Acoustic Precision Eikos	89	Not entirely neutral: probably best suited to upbeat music. Very stiff construction				●	●				188
Audio Note AN-A	18	Not especially impressive: warm but well-rounded balance that restricts 'air' but is quite clear	●				●				108
Audio Note AN-C	35	Neutral but lacking in subtle texture and unable to distinguish fine detail						●	●	1687	131
Audio Note AN-S	99	Up-beat and enthusiastic sound with satisfyingly deep and grumbly bass	●					●	●	1687	131
Audio Note AN-V	179	15 individually insulated silver strands make up this very clean and dynamically unchallenged cable					●		●	1687	131
Audioquest Turquoise	40	A 'fit and forget' cable that sounds distinctly lazy	●				●		●		160
Audioquest Topaz X2	60	Well made but let down by a pervading sense of muddle and congestion in the sound	●					●	●		188
CableTalk Advanced 2	35	Slight roughness in loud music barely detracts from a well-balanced performance with good imaging					●	●		2166	176
Cable Talk Studio 2	65	A first-class performer from tonal, dynamic and rhythmic standpoints	●				●	●			160
Cambridge Pacific	30	Lacks subtlety and bass impact but is otherwise quite serviceable for the price				●	●	●		2167	176
Cambridge Audio Studio Ref	40	Dynamic cable with strong soundstaging and only a slight lack of detail				●	●	●			160
Cambridge Silver Spirit 60	100	Good bass but a lack of detail and differentiation of instruments	●				●				188
Chord Cobra 2	50	Good, strong sound with full-bodied music, less happy with smaller forces					●	●		2167	176
Chord Chameleon 2	90	Deep bass is fine but despite that the sound can be a bit hard and lacking body and resonance	●				●	●			188
Connections Midas HD	39	Canary yellow cable with excellent plugs and an open sound. Slight treble glare	●				●	●			160
DNMC TC75	34	Price for 0.75m. High resolution cable, but best in short runs due to higher than average series impedance						●	●	1690	131
DPA Slink	41	Slightly bright and zingy with flat soundstaging and hollow bass, though vocals and strings sound convincing	●	●						1690	131
DPA White Slink	75	Bass recedes as the music gets complex; midrange and treble better with quite good detail and imaging						●	●	2168	176
DPA Black Slink	245	Initially dark and meaty but after running in, it's lucid and transparent. Quad geometry, Gore-Tex dielectric	●					●	●	1691	131
Goertz M1 Interconnect	145	Soft sound lacking in bite, with excessive and plummy bass (NB sample used in review was only 0.5m)	●					●	●	2168	176
Insert Audio IC100 MkII	47	Mostly good sound is let down by pervasive dryness					●	●		2169	176
Ixos 104	20	Open and detailed presentation, full bass and silky if overly smooth treble					●	●	●	1692	131
Ixos Gamma 1002	39	Lumpy bass, grainy treble, and poor integration. Nice colour, though	●				●	●		2169	176
Ixos 103	45	Even-handed and generous sound, bass has a well-rounded, bouncy quality					●	●	●	1692	131
Ixos 102	60	A bit bright and undynamic, this cable is nevertheless a good all-rounder, whose faults are largely subtractive	●				●	●			160
Ixos 101	100	A cable with personality: its veiled and shut in quality bring an earthiness to vocals and rhythm guitar alike	●				●	●	●	1693	131
Kimber PBJ	68	Assured sound, solid and natural bass and clear treble – excellent performance all round						●	●		188
Kimber Hero	110	Slight roughness detracts from some music; seems well suited to rock and jazz. Lively and detailed	●				●	●	●	2170	176
Moth Ley Line Black	100	Offers a full sound, neutral yet very solid and confident in delivery. Expansive imaging retains music's energy	●				●	●	●		108
Moth Ley Line Grey	200	Detailed, but there's a sense of distance between music and listener: vocals are coarse rather than liquid	●				●	●	●		108
Nordost Black Knight	60	Flat black cable that is distinctive but slightly coloured – but not in a wholly negative manner	●				●	●			160
Nordost Solar Wind	85	Good tone and dynamics, with just occasionally a touch of bass-lightness in busy music	●					●	●		188
Nordost Blue Heaven	145	Very good bass and only slightly grainy treble add up to a well integrated, natural-sounding cable	●					●	●		176
Precious Metals SS35	50	Extended bass, but dry character suits electronic music better than acoustic				●	●	●			188
Prowire Silver	60	A good cable in every way, with just the occasional hint of coloration and coarseness						●	●	2171	176
PAD Elementa	145	A fat, heavy and frankly rather lazy-sounding cable; best with music for small forces	●				●	●		2171	176
QED Qnect 2	30	Very well balanced, refined and detailed, this is everything a good cable should be, and excellent value						●	●	2172	176

# Connections



Tel: 0181 348 5676 (2.00-7.00 pm)

Fax: 0181 341 9368

## Esoteric High Fidelity CABLES

Dealers in: Absolute, Audio Note, Audioquest, Deltec, Electrocompaniet, Harmonix, Kimber, Mandrake, MIT, Siltech, Symo, Transparent, Van den Hul, WBT and others.

... the RIGHT cables  
... in YOUR system  
... for YOUR ears  
... in YOUR home

Contact us by phone, fax, or letter and we'll do our best to help you achieve your goal.  
(Auditions may be subject to a handling charge)

**CONNECTIONS**

13 John Princes Street, London W1M 9HB (A division of Connection 90' Travel Ltd.)

CONTINUED

## Cables

STATUS

### SPECIFICATIONS

SYMMETRICAL COAXIAL STRANDED SOLID CORE COPPER SILVER DIG CABLE TYPE ISSUE NUMBER

PRODUCT	(€)	COMMENTS	SYMMETRICAL	COAXIAL	STRANDED	SOLID CORE	COPPER	SILVER	DIG CABLE TYPE	ISSUE NUMBER
QED Qnect 4S	70	Some coloration and roughness in the midrange and treble, but bass is gratifyingly solid	●				●	●		188
Reference CS1	75	A moderate performer, with a little coloration and a tendency to lose bass at dimaxes	●				●	●		188
Silvertone Ex-Static	35	Pleasantly unfatiguing and competitively priced cable that lacks detail and insight				●		●		160
SonicLink Silver Pink	35	Dynamically sensitive and muddle-free. We're unsure about the flesh-coloured finish though...	●				●	●	●	160
SonicLink Black	49	Nickel-plated copper with a slight dryness in the bass and a hint of treble roll-off don't compromise integration	●				●	●		2172 176
SonicLink Lilac	65	Some dryness can affect transient sounds, though tone is generally good, especially in the bass	●				●	●		188
Straight Wire Chorus	40	A very confident cable with good bass, though perhaps a shade of treble loss					●	●	●	2173 176
Straight Wire Sonata	80	Tonal balance favours lower frequencies but despite this it's a very listenable cable					●	●	●	188
Supra EFF-ISL	80	Excellent sound in all areas – nothing to criticise	●				●	●	●	188
Tara Labs Prism 22	64	Mild tendency to plumminess offsets some hardness in complex music with mixed results					●	●	●	188
van den Hul The Storm	25	Price for 0.8m. Rich and warm but bass is rolled off; however there's plenty of drive and top end is clean					●	●	●	1701 131
van den Hul Source HB	50	Price for 0.8m. Hybrid carbon-fibre/copper cable that is a paragon of naturalness					●	●	●	160
van den Hul PB5	50	A highly neutral cable with fine dynamic and rhythmic performance too – excellent					●	●	●	188
van den Hul D102 MKIII	70	A cable with everything; good bass, treble, imaging and naturalness					●	●	●	2173 176
van den Hul The First	210	Using 12,000 carbon fibres, a gentle and subtle sounding cable that conveys oodles of information					●	●	●	1702 131
van den Hul The Second	240	Wonderfully open and relaxing but also intimately detailed, slightly softens percussive dynamics	●				●	●	●	1702 131
XLO Type 150	50	A restrained but useful cable for taming lively CD players, dynamics lack freedom, treble lacks clarity					●	●	●	1703 131
XLO Type 0.1	180	Unusual but highly expressive and detailed with a hint of graininess on powerful vocals					●	●	●	1703 131
<b>DIGITAL INTERCONNECTS</b>										
Audioquest Digital Pro	100	A silver cable with all the drive of Video Z but lacking its clear-cut transparency					●	●		E 108
Chord Codac	36	A connection with a stranded inner core and a sound that lacks integration					●	●	●	E 108
Chord Prodac	50	Price for 0.6m length. Lively detailed treble, drives music along confidently with no hint of fizz					●	●	●	E 1706 131
DPA Opti-link	20	Sound is lacklustre								O 108
DPA Digi-link	28	Can seem slightly impassive but there's no avoiding its exceptionally detailed sound					●	●	●	E 108
Ixos 105	25	Extended but soft-edged treble that's mercifully free of fatiguing colorations; plenty of weight, smooth					●	●	●	E 1707 131
Kimber Kable Opti-link	50	Appears to be a bog-standard PMNA fibre, yet sounds a little brighter and livelier than most								O 108
Moth Leyline Datalink	140	A thin, coaxial version of Leyline Black with a rather hard and unforgiving character. Too expensive					●	●	●	E 108
QED Digiflex	20	A top performance, low-loss 75 Ohm coax with a very open, almost liquid quality					●	●	●	E 108
Siltech HF-6	145	Sounds detailed, very clean and extended, but bass is less well resolved – a treat for high-end systems	●				●	●	●	E 1709 131
SonicLink Green	60	Spacious, positive and engaging if a bit over-crisp at times – very compelling, however					●	●	●	E 1709 131
van den Hul The First	125	Exceptionally natural albeit slightly cautious compared to some. Plenty of subtle information and integration					●	●	●	E 1710 131
<b>LOUDSPEAKER CABLES (PRICES PER METRE LENGTH)</b>										
ALR Jordan QMM	5	Generally neutral, if sometimes bass-shy, but not very communicative					●	●	●	183
Audio Note AN-D	4.50	Supplied in linear, non-polarised lengths that are twisted into stereo pairs. Sounds rather grippy and forward						●	●	109
Audio Note AN-B	16.50	Well suited to valve systems, elastic bass, methodical but unintrusive and musical					●	●	●	1711 133
Audio Note AN-L	29.50	Fruity bass and expressive vocal rendition was appreciated by the panel, which was happy to accept its foibles	●				●	●	●	1712 133
Audio Note AN-SP	150	A calm and civilised presentation, very quiet in the way it reveals subtle low level detail. Great poise and clarity	●				●	●	●	109
Audioquest F-14	2.2	Ideal for laying under carpets. F-14 encourages a slightly warm and vibrant sound						●	●	109
Audioquest F-18	3.60	Slightly lumpy bass and lack of midrange detail: can also be a bit dry	●					●	●	192
Audioquest Type 4	5	Four 18-gauge OFHC copper conductors wound in a Litz-type fashion increases capacitance but restrains 'bite'	●				●	●	●	109
Audioquest Type 6	9	A very inflexible cable in which the sonic ends don't quite justify the means	●					●	●	183
Audioquest C ystal	25	Neutral balance is spoiled by some graininess and smearing	●				●	●	●	168
Bandridge LC7409	4	Detailed and up-beat cable. A bit too steely for classical strings					●	●	●	1800 157
Cable Talk Talk 3.1	2.25	Quite well-balanced but tends to lose bass lines in complex music	●				●	●	●	168
Cable Talk Talk 4.1	4.25	Smooth and cultured sound that lacks fine detail and is a bit too restrained						●	●	1800 157
Cable Talk Concert 2.1	8	Can make stereo images recede, and favours the upper bass	●				●	●	●	192
DNM LSC350	6.95	Majors on midband and lower treble lucidity at the expense of bass and extreme treble extension	●					●	●	168
Chord Company Odyssey	17	Relatively vice-free cable with good detail throughout the range and generally neutral bass	●				●	●	●	192
DNM LSCB500	12	High impedance can influence the treble response, but this was a winner on sound per pound. Bi-wire					●	●	●	1716 133
DPA Black Sixteen	100	Unflappable resolution of musical details. No dampening of dynamics, simply oodles of taut information	●				●	●	●	1717 133
Gale XL189	1	Slightly bright and not too subtle, but a perfectly acceptable cable for any starter system	●				●	●	●	168
Gale XL315	2	A little lacking in detail but plenty of life and excellent value					●	●	●	1800 157
Gale XL160-2	2.50	Rhythmic and bouncy-sounding bi-wire cable. Can be slightly manipulative					●	●	●	1800 157
Goertz M2	32	Remarkably detailed, smooth, neutral and with excellent bass; check amplifier compatibility	●					●	●	168
Heybrook Heywire	3.5	This well-meaning facsimile of earlier ribbon cables ends up sounding lumpy and uneven						●	●	109
Hitachi LC-OFC	7	Very crisp, very clear and very confident. In the right system would be very expensive to better	●				●	●	●	109
Ixos Gamma 6006	5	Bass is better than treble, which can become spitty and sibilant - though only slightly	●				●	●	●	192
Kimber 4PR	90 (5m)	Considering the price, this cable's very slight dryness is forgivable when everything else is so right y					●	●	●	192
Kimber 4TC	19.6	A well-balanced cable with good performance in all areas	●				●	●	●	168
Kimber 4VS	9	A good mix of virtues including particularly fine bass	●				●	●	●	183
Linn K20	4	Seems to work best with lively, unsubtle music - can be dry and edgy	●				●	●	●	183
Naim NACA 5	5.5	A 'dinosaur of a cable', this stiff wire rod doesn't belong outside Naim systems, where it works a treat					●	●	●	109
Nordost Octava	3	Fair bass but confused treble and some coloration	●					●	●	168
Nordost Flatline Gold II	9.50	Exciting sound but a bit too 'in-yr-face', and bass is not always even	●					●	●	192
Ortofon SPK100	3	Grey-sounding – strips instruments of their natural richness and resonance. A bit bass-shy, too					●	●	●	133
Ortofon SPK200	4.99	Good strong bass and fair detail, only slightly marred by a little dryness	●				●	●	●	183
Ortofon SPK300	8	Tremendously open and atmospheric, with robust, full-blooded bass – if slightly bright at times	●					●	●	133
Precious Metals SL102	10	Unusual construction gives rather strained sound, only really cheering up with simple musical textures	●				●	●	●	183
Puresonic 7845	1.95	Big, weighty sound – but too messy and bloated for its own good	●				●	●	●	183
Puresonic 7891	2.85	Chunky cable design; shame about the sound quality	●				●	●	●	1800 157
QED Qudos	2.25	Despite high-tech design and excellent Air-Loc plugs, its music-making failed to gel					●	●	●	1800 157

CONTINUED

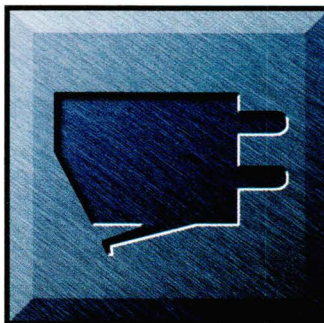
# Cables

STATUS

SPECIFICATIONS

SYMMETRICAL COAXIAL STRANDED SOLID CORE COPPER SILVER DIG FACTSBACK NO. ISSUE NUMBER CABLE TYPE

PRODUCT	(£)	COMMENTS	SYMMETRICAL	COAXIAL	STRANDED	SOLID CORE	COPPER	SILVER	DIG	FACTSBACK NO.	ISSUE NUMBER
QED Profile 4x4	9	Good midrange and treble balance, but bass is rather slack and detail not outstanding									168
<b>B</b> QED Qudos Silver	5	A few minor flaws but overall performance is very assured for this price					●	●	●		192
Silver Sounds 12 gauge	15	Basic 'homemade' construction gives fairly neutral sound. Price not outstandingly competitive	●				●	●			168
SonicLink S300	18	Happiest with simple music; tends to smudge detail in complex pieces	●				●	●			168
<b>B</b> SonicLink AST50	1.95	It may look like bell-wire, but AST50 sounds detailed, ordered and balanced					●	●		1800	157
<b>B</b> SonicLink AST150	3.95	Slightly plummy bass and a useful way of holding musical strands together					●	●		1800	157
Sonic Link AST200x2	5.95	At its best with exciting music, this cable seems shy of subtler details	●				●	●			192
Straight Wire Rhythm	6	Its major flaw seems to be woolly and indistinct bass, which pervades most types of music	●				●	●			192
<b>B</b> Straight Wire Quartet	8	A good all-rounder with full tone, clear detail and natural ambience					●	●	●		183
<b>B</b> Supra Ply 3.4	6.95	Clean sound which stays together well at high levels, with full bass - perhaps a touch of treble restriction					●	●	●		183
<b>B</b> Tara Labs Klara	2.95	A good budget cable with an even spread of virtues - and very minor vices - across the board					●	●	●		183
van den Gold Water	7	Bass becomes shy when there's a lot happening, and detail could be clearer	●				●	●			183
van den Hul The Clearwater	7	Despite its evocative title, the Clearwater turns out to be a disappointingly murky-sounding cable					●	●	●		109
van den Hul CS122	12	Good dynamics can make for exciting sound, but fine detail suffers and the treble is often dry	●				●	●			192
van den Hul The Magnum	38	Touted as vdH's most prestigious twin-lead cable, Magnum sounds soft and old fashioned					●	●	●		109
<b>B</b> van den Hul The Wind	40	'The Wind' kicks up a storm with its lush midrange and bone-crunching bass!					●	●	●		109
van den Hul Revolution	76	Silver-plated OFC combined with carbon fibre prompts a sombre character with an easy and relaxed treble					●	●	●	1726	133
XLO Pro Type 625	4	Lively but natural and relaxed-sounding - a hint of congestion at frequency extremes					●	●	●	1726	133
XLO Pro 600	16.60	Basically neutral tonality but can become aggressive and two-dimensional	●				●	●			168



# Cartridges

Cartridges fall into two groups: high output MM (moving magnet) models, capable of working directly into most phono inputs; and generally more expensive low- and very-low-output MC (moving coil) models. MC cartridges usually have better mechanical integrity, tighter tolerances and give better performance. Many amplifiers are no longer equipped with the necessary phono input for a cartridge, and a separate phono stage is necessary. Phono-input-equipped valve amps need a transformer to cope with MC cartridges. ■ Even basic high-output MM cartridge designs will benefit from a customised amplifier input load. Consult your dealer for further details on this topic.

KEY TO SPECIFICATIONS

- **MM:** Moving-magnet cartridge with a normal output, suitable for all amplifier phono inputs.
  - **MC:** Moving-coil cartridge with a low output, only suitable for high-sensitivity MC amplifier phono inputs.
  - **REPLACEABLE STYLUS:** Most MM cartridges have a stylus (needle) that can be removed and replaced when worn out.
  - **OUTPUT (mV):** Cartridge output in millivolts.
  - **MASS (g):** The mass of your chosen cartridge.
- affects the choice of partnering tonearm. Consult dealers or manufacturers to establish which arms and pickups work well together.
- **FACTSBACK REFERENCE:** The Factsback Reference number permits direct access to our faxed review reprint service. For full info, see the Factsback ad on the penultimate page of the mag.
- **ISSUE NUMBER:** The issue of *Hi-Fi Choice* in which an original review appeared.
- H** High End Review

**B** BEST BUY **R** RECOMMENDED **E** EDITOR'S CHOICE

# Cartridges

STATUS

SPECIFICATIONS

REPLACEABLE STYLUS OUTPUT (mV) MASS (g) FACTSBACK NO. ISSUE NUMBER

PRODUCT	(£)	COMMENTS	REPLACEABLE STYLUS	OUTPUT (mV)	MASS (g)	FACTSBACK NO.	ISSUE NUMBER
<b>B</b> Audio Technica AT-95E	20	Clear and dynamic, though richly balanced	●		2.8		48
Audio Technica AT-OC9ML	330	A well-finished cartridge with a sound that's smoothly detailed, but also rather unexciting		●	0.4	8	192
<b>B</b> Clearaudio Signature	1,495	A great all-round performer with fine dynamic vitality and a seductive midband intimacy		●	0.55	11.5	2142
<b>B</b> Denon DL110	70	A fine all-rounder, this high output MC model is likely to perform well		●	1.0	6	48
Denon DL160	90	Although listeners just preferred the 110, its brother here survived lab tests and is still 'thoroughly competent'		●	0.1	6	43
Denon DL103	100	Good performance in bass and good 'life'. Is seriously let down by its spherical stylus which kills subtle detail		●	0.1	6	103
<b>B</b> Denon DL304	200	Uncoloured, detailed, tracks superbly. Top notch altogether, and a bargain at the price		●			103
<b>B</b> Dynavector DV-20X L	299	Articulate-sounding, with impressive treble resolve, though lightweight at times. Needs a high quality turntable and arm	●	●	0.25	8.6	192
Dynavector Karat 17D2 mk2	450	Clean and controlled sound with taut, tuneful bass. Detailed and musically cogent		●	0.15	5.3	158
<b>B</b> Dynavector Te-Kaitora	1,698	A real smoothie, but pricey. Worth checking out for its delicate laid-back transparency and low needle-talk	●	●	0.25	8.5	2142
<b>B</b> Dynavector XX-1L	998	Very clear, very detailed; a response lift around 20kHz seems to do no harm	●	●	0.25	12	84
Dynavector XX-1	998	Good, but not immensely competitive at the price, and not helped by comparison with the low output version		●	2.0	12	84
<b>B</b> Goldring Elan	19	A lightweight and frisky-sounding MM apparently based on Nagaoka MM4 body	●	●	5.0	7	67
<b>B</b> Goldring 1012GX	79	Slightly harsh but plenty of life and detail. Some high frequency coloration apparent	●	●	6.5	7	85
<b>B</b> Goldring 1022GX	99	As with 1012, a touch harsh; detail and transient purity improved	●	●	6.5	7	85
<b>B</b> Goldring Eroc LX	110	Not the most subtle cartridge in the world: can sound edgy at times, but lively and informative	●	●	0.5	8	84
Goldring 1042	120	Not terribly subtle, and not such good value alongside 1012 and 1022. Quite lively, though	●	●	6.5	6	91
Goldring Elite	220	The basics are right, and it will cheerfully tackle any source material, but its sound is not the cleanest		●	0.5	8	103
Goldring Excel VX	525	Good bass drive but dull and imprecise higher up. An old-fashioned sound that falls short of the true high end		●	0.45	8	2143
<b>B</b> Grado Prestige Gold	149	Rich sounding with an unusually refined top-end for a moving magnet-type cartridge	●	●	4	6	158
Grado Reference	995	Loads of tracking headroom but treble is limited. A prospect for mid-oriented valve amp users		●	1.7	6.5	2143
<b>B</b> Linn K9	125	Linn improved this model by beefing up the Basik's bodywork and adding a super stylus	●	●	4.5	5	Col
London Decca Maroon	259	Now manufactured under the London brand name, this Decca cartridge is as iconoclastic as ever		●	5.0	6	67
London Decca S Gold	399	Immediate and detailed, but coloured and nonlinear, with a questionable effect on records		●	5.0	6	84
<b>B</b> Lyra Lydian Beta	599	A thoroughly enjoyable cartridge - smooth, agile and dynamic in character	●	●	0.5	8	192
<b>B</b> Lyra Lydian	649	Superbly capable all-round musical performer that improves markedly when its body cover is removed	●	●	0.3	7	158
<b>B</b> Lyra Clavis Da Capo	995	A stable tracker, and one of the finest cartridges we've heard	●	●	0.1	7	143
Lyra Parnassus D.C.t	1,895	A real little jewel of a cartridge, with many good qualities, but handicapped by a rather too obvious treble peak		●	0.22	10.5	2144
<b>B</b> Ortofon 510/P	38	For the price, a good blend of virtues - weight, clarity and neutrality	●	●	3.0	5	85
<b>B</b> Ortofon 520/P	65	Sensitive to load capacitance, but the 520/P has a lively, effervescent sound	●	●	3.0	5	67

CONTINUED

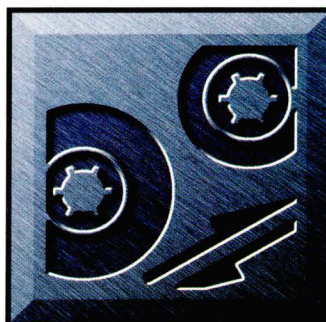
# Cartridges

STATUS

SPECIFICATIONS

REPLACEABLE STYLUS  
MM MC  
OUTPUT (mV)  
MASS (g)  
ISSUE NUMBER  
FACTSBACK NO.

PRODUCT	(£)	COMMENTS	REPLACEABLE STYLUS	OUTPUT (mV)	MASS (g)	ISSUE NUMBER	FACTSBACK NO.
Ortofon MC3 Turbo	130	The 3 Turbo is bright, cheerful and bouncy, but subtle – take it as it comes!	●	3.3	4	103	
Ortofon MC15 Super II	130	A good all-rounder, with outstanding resolution, if slightly bright and close up	●	0.35	7	103	
Ortofon MC25E	180	An excellent upgrade for a mid-price turntable	●	0.5	11	139	
Ortofon MC25FL	250	A bit too stark and honest, but faithful to what's on the LP	●	0.5	11	139	
Ortofon MC 10 Supreme	300	A full and cultured-sounding cartridge, with collective attributes far outweighing its shortcomings	●	0.5	10.7	192	
Ortofon MC30 Supreme	525	Highly detailed and even-sounding cartridge that has a special affinity with female vocal recordings	●	0.5	10.7	158	
Ortofon Rohmann	1,000	A class act in nearly every respect, with fine groove security and a very smooth and even-handed sound	●	0.25	8.5	2144	175
Ortofon MC3000II	1,100	A real ear-opener. Nothing to criticise anywhere – one of the very best	●	0.12	10	84	
Ortofon MC5000	1,500	Limited tracking ability, bright and forward sound, but good stereo	●	0.12	10	91	
Rega Bias	39	Difficult to mount in some arms due to its shallow body, but the Bias offers a gentle, refined sound	●	5	4	67	
Rega Elys	85	Clearly superior to the Bias, the Elys is more detailed, accurate and convincing	●	5.0	5	67	
Reson Recca	250	If you're after a high quality moving magnet cartridge, they don't get much better than this	●	6.5	6.3	192	
Roksan Corus Black	130	Recognisably related to the Corus Blue, but smoother and more civilised	●	6.5	5	91	
Sumiko Blue Point Special	250	A no-nonsense performer with engaging musical properties – one of the best around below £300	●	2.5	9	192	
van den Hul MM-1	250	If woody midrange could be tamed, imaging and security would pull it through	●	5.5	6	103	
van den Hul DDT-II	600	Outstanding stereo imaging and neutral balance are appealing, but rhythmically the DDT-II is a bit lazy	●	0.35	7.6	158	
van den Hul MC-10	750	A neutral, balanced performer, gives fine depth and focus and a firm, extended bass	●	0.4	6	60	
van den Hul MC-One	900	This extends all the positive qualities of the 10, but adds greater authority and scale – worth all the extra money	●	0.4	6	60	
van den Hul MC-Two	1,200	MC-Two rewards with a highly detailed yet fluid and musically convincing portrayal	●	0.4	6	72	
van den Hul Frog	1,500	Seems to control/suppress surface noise better than its rivals. This delicate and subtle performer has great charm	●	0.65	7	2145	175
van den Hul G' hopper III/CLA	2,800	Undoubtedly one of the finest cartridges available. It has tremendous bandwidth, energy and finesse	●	0.4	6	122	
Wilson benesch Matrix	786	Extraordinarily well balanced cartridge: neutral and detailed yet lively and rhythmically assertive	●	0.58	6	158	
Wilson benesch Carbon	1,573	Carbon fibre body contributes to a delightfully clean and open midrange, and a quick, lively and coherent sound	●	0.45	7	2145	175



## Cassette Decks

The compact cassette is still the world's most versatile and ubiquitous music storage medium. Cassette decks hook up to the 'tape loop' inputs and outputs offered by most modern amplifiers. It's worth taking care to choose the best tapes for a specific machine. For example, expensive metal tapes will be a wasted investment for a cheap deck. Many better-specified decks have manual or automatic bias adjustment to get the best from specific samples of tape. Twin decks offer the possibility of copying from tape to tape, playing two cassettes sequentially or recording onto two tapes at once. Autoreverse is a useful feature, but uni-directional mechanisms promise better sound. Dolby S is the ultimate noise reduction system, and three-head decks permit record monitoring off-tape.

KEY TO SPECIFICATIONS

- **DOLBY B/C:** The first and second Dolby hiss-killers.
- **DOLBY S:** A desirable derivative of Dolby SR professional noise-reduction.
- **DOLBY HX-PRO:** Extends headroom for cassette recording.
- **3-HEAD:** Permits monitoring off-tape while you're recording.
- **TWIN DECK:** Contains two decks for dubbing and continuous play.
- **AUTOREVERSE:** Automatically plays both sides of the cassette.
- **AUTO CALIBRATION:** The deck will automatically set up bias and EQ for any tape.
- **ADJUSTABLE BIAS:** Permits manual optimisation of tape.
- **FACTSBACK REFERENCE:** The Factsback Reference number permits direct access to our faxed review reprint service. For full info, see the Factsback advert on the penultimate page of the mag.
- **ISSUE NUMBER:** The issue of *Hi-Fi Choice* in which an original review appeared.
- **High End Review**

**B** BEST BUY    **R** RECOMMENDED    **E** EDITOR'S CHOICE

# Cassette Decks

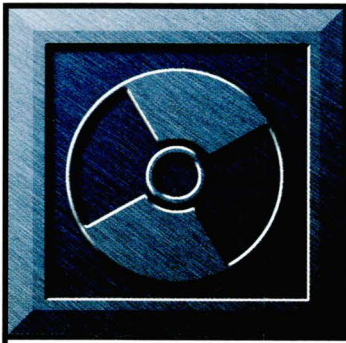
STATUS

SPECIFICATIONS

DOLBY C    DOLBY S    DOLBY HX PRO    3-HEAD    TWIN DECK    AUTO CALIBRATION    ADJUSTABLE BIAS    FACTSBACK NO.    ISSUE NUMBER

PRODUCT	(£)	COMMENTS	DOLBY C	DOLBY S	DOLBY HX PRO	3-HEAD	TWIN DECK	AUTO CALIBRATION	ADJUSTABLE BIAS	ISSUE NUMBER	FACTSBACK NO.
Aiwa AD-F450	120	Basic but well-designed deck. Astonishing value; only the poor metering gives the game away	●			●				1513	136
Aiwa AD-WX727	170	High-class twin for those who want bells, whistles – and music	●			●		●	●	1377	146
Denon DRM-550	160	There are some technical limitations, but this remains a fine-sounding deck, and excellent value	●			●				158	
Denon DRW-580	200	Twin deck: OK for casual use, but will quickly pall with more quality critical applications	●			●		●	●	171	
Denon DR -640	200	Draw-loading deck, with simple facilities and smooth, well-adjusted sound	●			●		●		1591	140
Denon DRM-650S	230	An improvement on predecessors, it offers a wide-ranging, sound. Dolby S is not the best feature	●	●		●				1920	164
Denon DRM-740	270	Breathed-on DRM-710, with good external treatment, offers good, if somewhat detached sonics	●			●		●		1514	136
Denon DRS-810	310	Draw-loading deck, carefully designed yet lacking in subtlety on audition	●			●		●		127	
Harman/Kardon TD420	250	Minor inconsistencies detract from a well-conceived, minimum features design	●			●		●		1592	140
Harman/Kardon TD450	350	Draw loader with poor tape navigation features; good midband but shallow bass	●			●		●		1920	164
JVC TD-R472	200	Excellent auto-reverse deck which doesn't suffer the usual disadvantages and is very sharply priced	●			●		●	●	158	
JVC TD-V662BK	270	Assured, clean and agile-sounding recorder, if not quite the most refined in its class	●			●			●	1380	146
JVC TD-W718	300	Twin deck. Good for creative live recording, but no timer standby. Respectable performance	●			●		●	●	2039	171
Kenwood KX-W6080	200	Modestly decent-sounding twin deck, with some transport instability and ragged bass	●			●		●	●	2040	171
Marantz SD455	170	Works well as a single deck, especially on replay, but dubbing at high/low speed compromises sound	●			●		●	●	184	
NAD 613	230	Rough and ready, but enjoyable sound, though marred by mechanical motor noise	●			●				158	
NAD 616	300	Twin deck with basic features. No Dolby setting memory, transport is too unstable for audiophile use	●			●		●	●	2041	171
Onkyo K-611	460	Cute drawer-loading mini-size component with 3-heads and dual capstan transport	●			●			●	1384	146
Pioneer CT-S550S	250	Great features, good with cheap low bias tapes, but slightly synthetic sound quality	●			●		●	●	1920	164
Pioneer CT-W806DR	300	Had it not been for the iffy transport quality, this sophisticated twin would have been Recommended	●			●		●	●	2042	171
Pioneer CT-S830S	500	High-class mechanism, if lacking in battleship externals, and superb sound	●			●		●	●	1385	146
Sony TC-KE600S	300	Mild setting-up problems notwithstanding, this UK-tweaked design has a smooth, open sound	●			●		●	●	158	
Teac V01050	180	One of the cheapest 3-head machines around, but it shows in very 'thick' sound	●			●		●		184	
Technics RS-AZ6	200	For those who can't afford the RS-AZ7; clarity over the widest bandwidth thanks to AZ thin-film head	●			●		●	●	1920	164
Technics RS-AZ7	270	Thin-film head gives a solid, almost CD-like bass and midrange. A clear advance in state-of-the-art	●			●		●	●	158	
Yamaha KX-490	200	Ectriyingly transparent and capable deck whose only flaw is a trace of audible wow and flutter	●			●			●	158	
Yamaha KX-580SE	250	Subtle, engaging and transparent deck, with a lightweight tonality, but stability and strong detail	●			●			●	2043	171





# CD/DVD Players

All CD players offer a basic selection of facilities, and some can keep you entertained for hours as you programme in disc names and track orders. All but the excessively inexpensive feature remote control. Most CD players can be upgraded by adding an outboard DAC (see below). To do this the player needs a digital output of either electrical or optical type. The former is preferable for the ultimate sound. A CD player can be split into two basic components: the disc drive or transport, and a device which converts the disc's digital bitstream into an analogue audio signal. This is called a digital to analogue convertor, or DAC. Although most players are contained within a single box, expensive players are usually two-box affairs. The first new DVD players have not excelled with CD software.

**B** BEST BUY

**R** RECOMMENDED

**E** EDITOR'S CHOICE

## KEY TO SPECIFICATIONS

- **ELECTRICAL DIGITAL OUTPUT:** For electrical connection to an outboard DAC.
- **AES/EBU ELEC DIG OUTPUT:** Balanced digital output to be used with similarly equipped DACs.
- **OPTICAL DIGITAL OUTPUT:** For optical connection to an outboard DAC.
- **ST OPT DIG OUTPUT:** High-speed optical output to be used with similarly equipped DACs.
- **BAL ANALOGUE OUTPUT:** Balanced analogue output for amplifiers equipped with balanced inputs.
- **HEADPHONE SOCKET:** For 'car' users.
- **VARIABLE OUTPUT:** Remotely adjustable output level (usually non-audiophile).
- **MULTI-DISC:** Equipped with a carousel or multi-tray system for continuous play of multiple discs.
- **DAC TYPE:** BS - Philips Bitstream; MB - multibit; Hyb - hybrid of multibit and bitstream technologies; 1bit - single bit types eg MASH, bitstream, PWM, etc; CC - constant calibration.
- **FACTSBACK REFERENCE:** The Factsback Reference number permits direct access to our faxed review reprint service. For full information, see the Factsback advert on the penultimate page of the magazine.
- **ISSUE NUMBER:** The issue of *Hi-Fi Choice* in which an original review appeared. Factsback information page.

**H** High End Review

# CD/DVD Players

## SPECIFICATIONS

ELEC DIGITAL OUTPUT    AES/EBU ELEC DIG OUT    OPTICAL DIG OUT    ST OPT DIG OUT    BAL ANALOGUE OUT    HEADPHONE SOCKET    VARIABLE OUTPUT    MULTI-DISC    DAC TYPE    FACTSBACK NO.    ISSUE NUMBER

STATUS

PRODUCT	(£)	COMMENTS	ELEC DIGITAL OUTPUT	AES/EBU ELEC DIG OUT	OPTICAL DIG OUT	ST OPT DIG OUT	BAL ANALOGUE OUT	HEADPHONE SOCKET	VARIABLE OUTPUT	MULTI-DISC	DAC TYPE	FACTSBACK NO.	ISSUE NUMBER	
Acorus ACD11	899	First-rate if costly player, which combines a delightful transparency with an uncontrived naturalness	●									1bit	1962	166
Acoustic Precision Eikos	1,850	Seriously customised Pioneer with extraordinary resolution and world beating imaging and bass	●									1bit		165
Alchemist Kraken	1,249	Distinctive looking player likely to suit a Alchemist system, but will result in variable results elsewhere				●						24/96		190
Alchemist Nexus APD32A	597	Refined treble, constrained yet capable bass and attractive all-round presentation	●									Hyb		169
AMC CD8A	150	Has balanced output, but is otherwise rather grey and unremarkable					●					BS	2071	172
AMC CD9/DAC8	200	Beer-budget two-box system (player + DAC) is smooth, attractive and easy on the ear	●									CC	2261	179
Anthem CD1	1,595	Unusual combination of high-end player, complete with HDCD, and changer. Good, but noisy	●			●						MB	2219	178
Arcam Alpha 7	330	Mildly rehashed favourite comes up smelling of roses	●									BS	1872	179
Arcam Alpha MCD	450	Excellent bass and natural midband, but just a touch of treble dryness, from this very listenable changer	●									MB	2220	178
Arcam Alpha 8	520	Refined, intricately detailed but a little cautious. Should be broadly compatible with a variety of amps	●									BS	1873	163
Arcam Alpha 8SE	600	Excellent (and very reasonably priced) HDCD-compatible player is a strong all-rounder	●				●					1bit		176
Arcam Alpha 9	800	Refined, articulate player which employs new DAC technology to great effect	●									Ring		188
Audio Analogue Paganini	750	Basically good, but sometimes heavy handed player.	●									24bit		191
Audio Research CD1	3,290	Suspends disbelief with a real yet obviously coloured sound. A rare proposition among CD players	●	●	●	●	●					BS	1875	163
Audio Note CD1	600	Easy on the ear, and for a valve player, easy on the pocket, but a bit Radio 2 flavoured	●									Hyb		188
AVI S2000MC2	899	A chip off the old block. This model's in-yr-face balance obstructs an otherwise finely detailed sound	●									MB	2179	176
AVI S2000MC Reference	1,399	Lean, dry, high resolution player, built to outlast most of us. A fine performer in a sympathetic system	●									MB		169
Cambridge Audio CD4	150	Basic appearance and sluggish track access/track search belies its up and at 'em sound quality								●		Hyb	1268	147
Cambridge Audio CD4SE	200	Among the best encountered at the price, considerably more refined and convincing than the CD4	●									BS	1877	163
Cambridge Audio CD6	250	A sharp, articulate player, a real thoroughbred in fact, perhaps too sharp and lively for some systems	●						●			BS		159
Copland CDA-266	1,199	Simple yet elegant design is unexpectedly sophisticated under the skin, and effective in execution	●									MB	2183	176
Copland CDA-288	2,199	A gentle giant of a player that errs in favour of pastel shades rather than bold daubs of colour	●				●					MB	1880	163
Cymbal CDP12	1,299	Clean, detailed and airy HDCD-equipped player with minimalist trappings	●									Hyb	2184	176
Cyrus dAD1.5	395	Improved dAD1 variant has improved digital filter for a more natural, easy on the ear quality	●									Hyb		191
Cyrus dAD3	598	A relaxed style of delivery that convinces with guile and subtlety rather than orchestral ordnance	●									BS	1887	163
Cyrus dAD3Q	898	Lucid, transparent and uncontrived sound quality, superb build, and readily upgradeable	●					●				MB	1887	169
Denon DCD-435	130	Good low cost player, and a step up from the DCD-425, its predecessor	●							●		DS		191
Denon DCD-635	180	Modest presentation gives little clue to the thoroughbred electronics ticking away inside	●					●		●		MB	2075	172
Denon DCD-625	200	DCD-615 replacement is generously equipped but lacks sophisticated sound of its forebear	●									MB	1269	147
Denon DCD-835	280	Refined version of Denon's multibit technology is a bit of a star	●				●					MB		184
Denon DCD-1550AR	350	Disappointing bland and ploddy sound from an immaculately constructed, high tech player	●				●					MB	2266	179
Denon DCD-1015	350	Excellent, mid-range player - fast, fluid and lean	●				●					MB	1599	141
Denon DCD-3000	1,000	Sings with the temperament of a huge orchestra under the baton of a timid conductor	●				●					MB	1881	163
Exposure CD player	1,049	Slightly weak sounding, but otherwise well optimised, if costly player	●									MB		188
harman/kardon HD710	200	A player of integrity, but can sound a bit hard and rough when extended, and is amplifier fussy	●									1bit		159
harman/kardon HD740	300	Powerful but subtle and involving player: welcome back Harman/Kardon!	●				●					DS		191
harman/kardon FL8300	300	Generally capable changer with relaxed sound and firm bass. Just a hint of roughness on occasion	●				●					MB	2220	178
Helios Model 2	950	This player may not be to everyone's taste, but it is an individual, with some interesting things to say	●									1bit	2180	176
Helios Model 3	650	Disappointing entry level model from Helios lacks verve and transparency.	●									DS		188
JVC XL-V184BK	120	Excellent budget player, well presented, a little opaque, but its heart is in the right place	●									1bit	2072	172
JVC XL-V284BK	140	Featuring a new set of bitstream innards, this flexible player has a refined sound	●				●					1bit	1270	147
JVC XL-Z574	250	Strong resolving power, good midband and dynamics, but slightly raw and thin	●				●					1bit		159
JVC XL-Z674BK	300	Even-handed, but glosses over the most intimate moments	●				●					1bit	1637	151
Kenwood DP-3080	170	Bold, dynamic and outgoing sound, though somewhat aggressive. Poor build quality and finish	●					●				1bit		159
Kenwood DPF-3010	180	Grey, somewhat mechanical sounding player	●									Hyb		191
Kenwood DP-4090	250	Focuses a clear, wide aperture lens on the music - and has CD Text too!	●							●		1bit	2076	172
Kenwood DP-5090	300	Disappointing senior brother to the excellent DP-4090, but surface interface is good	●				●					1bit	2267	179
Kenwood DP-7090	400	A lively and compelling performer with an even-handed and coherent disposition	●				●					MB	1885	163
Linn Mimik	875	Useful multi-room features matched to strong bass, but poor imagery and transparency	●									Hyb	1762	155
Marantz CD-48	200	Somewhat inconsistent, middle ranking player which hints at better things	●									1bit	2077	172
Marantz CD-67 Mk II	250	The digital equivalent of a safe pair of hands. Smoooooth	●				●					BS	2268	179
Marantz CD-670SE MKII	300	Lacks dynamic consistency to justify the stunning performance with simple material	●				●					BS		184
Marantz CD-63 MkII KI Sig	400	It's the quintessential sound of Marantz - warm, open, and smooth almost to a fault	●				●					Hyb		169
Marantz CD-17	800	Fabulous packaging and an excellent all round performer: smooth, detailed and consistent	●				●					BS	1763	155
Marantz CD-17KI Sig	1,100	Minor QC problems aside, this is a superbly turned-out machine, but ultimately a little bland	●				●					BS	2181	176
Meracus Tanto	1,395	Believable tonal colours and textures, refinement takes preference over dynamics - but it's not cheap	●				●					DS		169
Meridian 506	1,100	Revised 506 includes MSR remote and a new D/A chip, which makes it livelier and more detailed	●				●					1bit	2182	176
Micromega Premium 18	650	Upgradeable player, now with Sony mech, sounds comparatively thin and lifeless	●									20bit		191

CONTINUED

# CD/DVD Players

STATUS

SPECIFICATIONS

PRODUCT	(£)	COMMENTS	SPECIFICATIONS										ISSUE NUMBER	FACTSBACK NO.			
			AES/EBU ELEC DIG OUT	OPTICAL DIG OUT	ST OPT DIG OUT	BAL ANALOGUE OUT	HEADPHONE SOCKET	VARIABLE OUTPUT	MULTI-DISC	DAC TYPE	FACTSBACK NO.	ISSUE NUMBER					
Monrio Privilege	995	Costly and well-engineered, but ultimately rather heavy-handed and dull, if refined player	●	●	●	●	●	●	●	●	●	●	●	●	MB	1963	166
Musical Fidelity E60	300	This entry-level player lacks proper stereo localisation and clarity	●	●	●	●	●	●	●	●	●	●	●	●	BS	1959	166
Musical Fidelity E624	500	Similar to X-RAY, but both better sounding and cheaper	●	●	●	●	●	●	●	●	●	●	●	●	MB	188	
Musical Fidelity A2	500	Warm (too warm), attractive and open player, a great improvement on (related) E60	●	●	●	●	●	●	●	●	●	●	●	●	BS	169	
Musical Fidelity X-RAY	799	Brilliantly packaged and clean but slightly antiseptic sounding player	●	●	●	●	●	●	●	●	●	●	●	●	MB	184	
Myryad T-10	400	Rather ordinary player fails to shine with good music recordings	●	●	●	●	●	●	●	●	●	●	●	●	DS	184	
Myryad MC100	700	A little extra get-up-and-go wouldn't go amiss, but its sheer maturity and composure ensure listenability	●	●	●	●	●	●	●	●	●	●	●	●	BS	1889	163
Myryad MCD500	1,300	Well-built, attractive player, showing much promise, but can be a little heavy-going, on audition	●	●	●	●	●	●	●	●	●	●	●	●	1bit	2185	176
NAD 522	170	Crude, mechanical sounding player fails to tickle the music buds	●	●	●	●	●	●	●	●	●	●	●	●	1bit	2262	179
NAD 524	250	Clean, clear and essentially musical player in the NAD mould	●	●	●	●	●	●	●	●	●	●	●	●	MB	191	
NAD S500	1,100	24-bit player with considerable transparency and bass grunt	●	●	●	●	●	●	●	●	●	●	●	●	MB	189	
Naim Audio CD3.5	1,000	Forward and explicit sound needs careful system matching	●	●	●	●	●	●	●	●	●	●	●	●	Hyb	188	
Naim Audio CD2	2,000	Provides bags of detail with a solid stereo focus but not all the romanticism we know to be possible	●	●	●	●	●	●	●	●	●	●	●	●	MB	1890	163
Naim NACDSII/XPS	5,625	Brings you the Naim sound, but for once doesn't have to rely on Naim ancillaries to get the results	●	●	●	●	●	●	●	●	●	●	●	●	MB	188	
Onkyo DX-7210	260	Well-bred CD player features an unusual digital filter, is smooth and cultured without appearing boring	●	●	●	●	●	●	●	●	●	●	●	●	BS	1273	147
Onkyo DX-7510	400	Strongly flavoured, assertive sound	●	●	●	●	●	●	●	●	●	●	●	●	BS	1640	151
Orelle CD-100EA	649	Excellent imagery, timing and transparency, and readily upgraded or reconfigured	●	●	●	●	●	●	●	●	●	●	●	●	MB	1964	166
Parasound C/DP-100	499	Comes on like a high end player, but ultimately sounds a tad weak and soft-centred	●	●	●	●	●	●	●	●	●	●	●	●	Hybrid	184	
Philips CD-721	130	Surprisingly well-sorted, articulate if slightly glossy and attractively presented sound. Captive signal lead	●	●	●	●	●	●	●	●	●	●	●	●	1bit	159	
Philips CD751	150	Inconsistent and occasionally opaque and scrawny sounding cheapie	●	●	●	●	●	●	●	●	●	●	●	●	1bit	172	
Pioneer PD-S507	200	Low cost Legato Link implementation sounds gentle but slightly muddled	●	●	●	●	●	●	●	●	●	●	●	●	DS	191	
Pioneer PD-S707	300	Idiosyncratic Legato Link dominated sound, but always subtle and interesting	●	●	●	●	●	●	●	●	●	●	●	●	MB	184	
Pioneer PD-F906	350	Interesting appearance and concept, but this changer's sound is lacklustre and ergonomics frustrating	●	●	●	●	●	●	●	●	●	●	●	●	1bit	2223	178
Pioneer PD-S904	400	Too much legato - literally - in sound, but a very smooth performer	●	●	●	●	●	●	●	●	●	●	●	●	1bit	1641	151
Pioneer PDS-06	550	Technologically sophisticated. Pioneer's first multi-bit player for years is polished and capable	●	●	●	●	●	●	●	●	●	●	●	●	MB	2176	176
Pioneer PD-S505 Precision	460	Assured, fluid-sounding player, with great spatial coherence	●	●	●	●	●	●	●	●	●	●	●	●	1bit	1965	166
Primare D20	799	Well presented player doesn't quite cut the mustard, though it performs promisingly	●	●	●	●	●	●	●	●	●	●	●	●	BS	188	
Quad 77	90	A true thoroughbred combining a penetrating insight into detail with poise rarely found at the price	●	●	●	●	●	●	●	●	●	●	●	●	Hyb	1893	163
Revox Exception E426	2,250	Very stylish with a light, agile sound that extends superbly and has fine timing	●	●	●	●	●	●	●	●	●	●	●	●	BS	182	
Roksan DP3P	1,495	Dramatic and compelling. Classical listeners should be ready to 'air conduct' when auditioning	●	●	●	●	●	●	●	●	●	●	●	●	BS	1896	163
Roksan Caspian	895	Solid, articulate, and fundamentally well-engineered player, but with some subtle low-level limitations	●	●	●	●	●	●	●	●	●	●	●	●	Hyb	169	
Rotel RCD-951	300	Disappointing chopped down RCD-971 - buy the original	●	●	●	●	●	●	●	●	●	●	●	●	MB	191	
Rotel RCD-971	350	Odd disc handling logic, but bold, detailed and refined sound make this a must	●	●	●	●	●	●	●	●	●	●	●	●	MB	184	
Rotel RCD-970BX	375	A combination of solid build, useful facilities and an attention-grabbing sound make this a winner	●	●	●	●	●	●	●	●	●	●	●	●	BS	1897	163
Sherwood CD-4030R	180	Easy on the ear, smooth-sounding player, with limits set by the slightly soft, compressed quality	●	●	●	●	●	●	●	●	●	●	●	●	BS	159	
Sherwood CD1	1,100	A very neutral, even handed sounding player with a rather flat, lifeless sound. Beautiful construction	●	●	●	●	●	●	●	●	●	●	●	●	BS	1899	163
Sony CDP-XE310	140	Excellent value and bright as a button, but can sound OTT in some systems	●	●	●	●	●	●	●	●	●	●	●	●	1bit	179	
Sony CDP-XE510	180	Souped up CDP-XE500 which tells a rather bland and unengaging story	●	●	●	●	●	●	●	●	●	●	●	●	1bit	172	
Sony CDP-XB720E	200	Good basic performance and a number of filter settings make this an interesting player for tweaks	●	●	●	●	●	●	●	●	●	●	●	●	Low bit	184	
Sony CDP-XB920	300	Stunning player that serves real musical ends. The switchable filters are merely icing on the cake	●	●	●	●	●	●	●	●	●	●	●	●	Low bit	191	
Sony CDP-XA20ES	450	High tech, with a long list of gadgets, oddly configured player that ultimately sounds less than compelling	●	●	●	●	●	●	●	●	●	●	●	●	1bit	2177	176
Sony CDP-X3000ES	500	Shoebbox format player, looks to die for, switchable digital filters to tweak the already excellent sound	●	●	●	●	●	●	●	●	●	●	●	●	BS	169	
T+A CD1210R	1,185	Intriguing player with rather pushy basic sound, but has switchable digital filters.	●	●	●	●	●	●	●	●	●	●	●	●	DS	188	
Talk Electronics Thunder 2	699	Fine player, slightly lacking in dynamics, but readily, if expensively upgradeable in various ways.	●	●	●	●	●	●	●	●	●	●	●	●	1-bit	191	
TAG McLaren CD20R	1,249	Dry and unatmospheric, but plenty of presence - recommended with caution	●	●	●	●	●	●	●	●	●	●	●	●	BS	188	
Teac CDP-3450SE	200	For once a budget player where gadgets take second place to respectable, budget amp-friendly sonics	●	●	●	●	●	●	●	●	●	●	●	●	1bit	1960	166
Teac CD-5	350	Bright, breezy and up-beat - but short in the trouser department	●	●	●	●	●	●	●	●	●	●	●	●	BS	1643	151
Teac VRDS-7	599	Although bold and outgoing, this player can sound both intrusive yet lacking in fine detail	●	●	●	●	●	●	●	●	●	●	●	●	BS	1769	155
Teac VRDS-8	600	Superb build quality is matched to good, but not exceptional sound quality	●	●	●	●	●	●	●	●	●	●	●	●	MB	184	
Teac VRDS-9	700	Well-presented. This Teac is crisp, yet shallow, and inconsistent in sound quality and partnering skills	●	●	●	●	●	●	●	●	●	●	●	●	1bit	2178	176
Teac VRDS-10SE	850	Superbly built and presented, but rather leaden bass, with an over-prominent mid/top	●	●	●	●	●	●	●	●	●	●	●	●	BS	169	
Teac VRDS-25	1,300	A solid player in all respects, combining powerful sound with state-of-the-art technology	●	●	●	●	●	●	●	●	●	●	●	●	MB	1903	163
Technics SL-PG480A	130	Full driving sound, but somewhat uneven in balance with a unsubtle, slightly harsh top end	●	●	●	●	●	●	●	●	●	●	●	●	1bit	159	
Technics SL-PS670D	200	Fine, middle ranking player which sounds solid, sometimes even a little stolid	●	●	●	●	●	●	●	●	●	●	●	●	1bit	2264	179
Technics SL-PS770D	250	High tech and well built technology battleship which smooths the rough edges off the music	●	●	●	●	●	●	●	●	●	●	●	●	BS	2080	172
Technics SL-MC410	250	If you fancy a CD player that holds 111 discs, this one's cheap, pretty capable, and easy to use	●	●	●	●	●	●	●	●	●	●	●	●	Hyb	2224	178
Thule Spirit CD100	600	Definitely a try before you buy machine, but the bass and mid are excellent	●	●	●	●	●	●	●	●	●	●	●	●	DS	188	
Trichord Genesis	549	Breathed-on Pioneer is warm and mellifluous, but ultimately lacks drive and authority	●	●	●	●	●	●	●	●	●	●	●	●	Hyb	169	
Trichord Revelation	799	Well-ordered and clean sound that may be a little too refined for some, images well	●	●	●	●	●	●	●	●	●	●	●	●	1bit	1966	166
XTC CDP-1	1,250	Bright and sometimes abrasive, but detailed player	●	●	●	●	●	●	●	●	●	●	●	●	MB	2186	176
Wadia W830	3,000	Envelope busting dynamics, power and imaging in a rather unexciting box (digital volume control)	●	●	●	●	●	●	●	●	●	●	●	●	MB	183	
Wadia 860	7,450	Flagship CD player has unique digital volume control, superb neutrality and awesome bass	●	●	●	●	●	●	●	●	●	●	●	●	MB	189	
Yamaha CDX-493	180	Open and lively, but this player is also messy and lacking resolving power.	●	●	●	●	●	●	●	●	●	●	●	●	Hyb	191	
Yamaha CD-X993	400	A bit of a lush, though the sound is singularly free of grain, and equipment levels are strong	●	●	●	●	●	●	●	●	●	●	●	●	BS	184	
<b>TRANSPORTS</b>																	
Audio Note CDT Zero	399	Neat shoe box size transport sounds smooth and fluid in the right system. (Tested with DAC Zero.)	●	●	●	●	●	●	●	●	●	●	●	●	●	191	
Linn Karik	1,850	Based on early Linn transport, the Karik is dry but very positive, detailed and engrossing	●	●	●	●	●	●	●	●	●	●	●	●	●	1323	144
PS Audio Lambda	2,250	With Ultralink Two, sound positively sparkles with colour and resonant detail	●	●	●	●	●	●	●	●	●	●	●	●	1106	133	
Roksan Atessa ATT-DP3	1,295	Not the most detailed or refined but capable of sounding exciting with the right material	●	●	●	●	●	●	●	●	●	●	●	●	1bit	1867	162
Teac VRDS-T1	550	Superb quality engineering is mated to tidy and composed sound (tested with D-T1)	●	●	●	●	●	●	●	●	●	●	●	●	1325	144	
Theta Data Basic II	2,397	Uses a Philips CDM9 Pro mechanism and works a treat with more lively DACs	●	●	●	●	●	●	●	●	●	●	●	●	1494	130	
Thorens TCD2000	999	Lively presentation not helped by rather loose bass and splashy treble. (Tested with TDA 2000 DAC)	●	●	●	●	●	●	●	●	●	●	●	●	1867	162	
Trichord Digital Turntable	699	Very detailed, precise, controlled yet involving; a first-rank performer	●	●	●	●	●	●	●	●	●	●	●	●	1867	162	
Wadia 8	3,195	Budget version of Teac's VRDS mechanism in a fancy case; too expensive for the performance on offer	●	●	●	●	●	●	●	●	●	●	●	●	1495	130	

CONTINUED

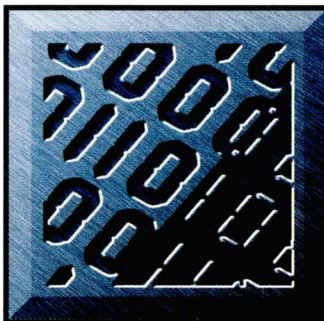
# CD/DVD Players

STATUS

SPECIFICATIONS

ISSUE NUMBER  
FACTSBACK NO.  
MULTI-DISC  
VARIABLE OUTPUT  
HEADPHONE SOCKET  
BAL ANALOGUE OUT  
ST OPT DIG OUT  
OPTICAL DIG OUT  
AES/EBU ELEC DIG OUT  
ELEC DIGITAL OUTPUT

PRODUCT	(£)	COMMENTS	OPTICAL DIG OUT	AES/EBU ELEC DIG OUT	ELEC DIGITAL OUTPUT	ST OPT DIG OUT	BAL ANALOGUE OUT	HEADPHONE SOCKET	VARIABLE OUTPUT	MULTI-DISC	ISSUE NUMBER	FACTSBACK NO.	
<b>DACS</b>													
Alchemist TS-D-1	300	24/96-equipped DAC sounds tidy but a little shut-in with both 16-bit CDs and 24-bit, 96kHz DVDs									BS	187	
Audio Note DAC Zero	369	Neat valve-equipped DAC sounds smooth and fluid in the right system. (Tested with CDT Zero transport.)									Hyb	191	
Audio Note DAC1	675	Oddball DAC with manual de-emphasis switch. Needs a high preamp input impedance or bass will suffer									MB	127	
Linn Numerik	1,500	A new 20-bit DAC and revised Karik transport have cleaned up; but sounds a bit dry and humourless									MB	1323	144
Musical Fidelity X-24K	300	24/96 ready with a warm, natural sound and good soundstaging (tested with Pioneer DV-717)									MB	187	H
PS Audio UltraLink 2 HDCD	2,590	The sound positively sparkles with colour and resonant detail. (Tested with Lambda transport)									MB	1106	133
PS Audio Reference Link	4,550	Consolidates reputation of PS Audio for high performance digital electronics									MB	1069	132
Roksan Attessa ATT-DA2/DSS	1,145	Not the most detailed or refined but capable of good excitement with the right material									1bit	1867	162
Teac D-T1	500	Teamed with VRDS-T1 for test, this superb quality unit is tidy and composed									BS	1325	144
Teac D-700	600	With P-700, the D-700 may lack the resolution, but is bubbly and entertaining									MB	120	
Thorens TDA2000	700	Lively and up-front presentation not helped by rather loose bass and splashy treble									BS	1867	162
Trichord Pulsar Series One	1,395	Very detailed, precise, controlled yet involving; a first-rank performer. Switchable phase, dither etc									Hyb	1867	162
<b>DVD PLAYERS</b>													
Denon DVD-5000	1,600	The first DVD-V player that ain't bad as a CD player. A fine musical device	●	●	●	●	●	●	●	●	BS	187	H
Denon DVD-3000	700	Enjoyable rather than analytical, includes 24/96 and AC-3/MPEG-2 Audio	●	●	●	●	●	●	●	●	BS	180	
Hitachi DV-P2E	400	DVD player, based on last generation Pioneer, is good but uninspiring	●	●	●	●	●	●	●	●	24/96	190	
JVC XV-S2000	475	DVD player with excellent picture but flat sound in most modes	●	●	●	●	●	●	●	●	PEM	190	
Kenwood DVF-9010	1000	DVD player with brilliant picture and clean, lively sound	●	●	●	●	●	●	●	●	24/96	190	
Micromega Premium DVD	1,500	Unique lack of regional coding constrictions but both DVD and CD replay are compromised	●	●	●	●	●	●	●	●	BS	183	
Panasonic DVD-A150	400	Simple, mid-market DVD player is vice-free but limited for the audiophile.	●	●	●	●	●	●	●	●	24/96	190	
Panasonic DVD-A350	700	24/96 converter and AC-3 & MPEG-2 Audio included, well balanced, if slightly blurred and shut in	●	●	●	●	●	●	●	●	BS	180	
Pioneer DV-515	400	Unusually well equipped (CD-R compatible etc) DVD with more than fair sound and picture quality	●	●	●	●	●	●	●	●	MB	190	
Pioneer DV-717	550	Superb DVD player with good picture quality and which really knows how to play 24/96 discs	●	●	●	●	●	●	●	●	MB	190	
Pioneer DVL-909	900	DVD and LD player: self-recommending to AV nuts; musically detailed but occasionally seems disappointed	●	●	●	●	●	●	●	●	BS	180	
Samsung DVD-907	500	DVD player with below average picture, and lacklustre sound quality	●	●	●	●	●	●	●	●	24/96	190	
Sony DVP-S715	600	24/96 converter for DAD compatibility, sharp, forward, but slightly unobtrusive sound	●	●	●	●	●	●	●	●	BS	180	
Theta DaViD	4,650	A top-notch CD transport, that also plays DVD-Video discs well. Pricy for a DVD transport, but worth it	●	●	●	●	●	●	●	●	24/96	191	H
Thomson DTH2000	380	This DVD player's main attributes are reasonable pricing and fair to good all round performance	●	●	●	●	●	●	●	●	24/96	190	
Toshiba SD3107B	550	Dynamic sound and good stereo which lacks lowest stratum of detail	●	●	●	●	●	●	●	●	BS	180	
Yamaha DVD-S700	600	DVD player, similar to Panasonic DVD-A350 but cheaper – an excellent buy	●	●	●	●	●	●	●	●	24/96	190	



## Digital Recorders

Domestic digital recording has been possible since the launch of digital audio tape (DAT) in the '80s. Since then DAT has remained expensive and largely esoteric, favoured only by well-heeled or professional users. Digital Compact Cassette and MiniDisc (MD) were launched in the early '90s but only MD has stayed the course. A little later came domestic CD-Recorders using CD-R discs, while the latest twist is the arrival of re-recordable CDs known as CD-RW discs. The recording quality hierarchy is as follows: DAT, CD-R/CD-RW, MD. MD is probably the most convenient to use, and offers sophisticated editing facilities, while CD-R is ideal for making digital 'dones' of prerecorded CDs. DAT is the medium of choice for high-quality location recording.

KEY TO SPECIFICATIONS

- **FORMAT:** Type of recorder – see left for descriptions.
- **DAC TYPE:** Digital to analogue converter: BS - Philips Bitstream; MB - multibit; Hyb - hybrid of multibit and bitstream; 1bit - single bit types such as MASH, bitstream, PWM etc
- **ADC TYPE:** The analogue to digital converter (ADC) converts sound into digits during live recording. Types of ADC are as per DACs (qv).
- **PORTABLE:** Battery operable, but not necessarily personal-stereo-sized
- **OPTICAL IN/OUTPUTS:** Digital socketry for optical cable.
- **ELEC IN/OUTPUTS:** Digital socketry for electrical cable.
- **FACTSBACK REFERENCE:** The Factsback Reference number permits direct access to our faxed review reprint service. For full info, see the Factsback advert on the penultimate page of the mag.
- **ISSUE NUMBER:** The issue of *Hi-Fi Choice* in which an original review appeared.

**B** BEST BUY    **R** RECOMMENDED    **E** EDITOR'S CHOICE

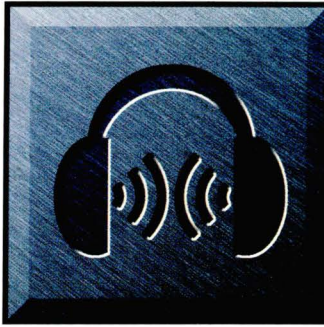
STATUS

# Digital Recorders

SPECIFICATIONS

ISSUE NUMBER  
FACTSBACK NO.  
ELEC IN/OUTPUTS  
OPTICAL IN/OUTPUTS  
PORTABLE  
ADC TYPE  
DAC TYPE  
FORMAT

PRODUCT	(£)	COMMENTS	FORMAT	DAC TYPE	ADC TYPE	PORTABLE	OPTICAL IN/OUTPUTS	ELEC IN/OUTPUTS	ISSUE NUMBER	FACTSBACK NO.
<b>MINIDISCS</b>										
Denon DMD-1000	300	A good machine, but it still doesn't manage to shake off the MiniDisc plague of losing the listener's interest	MD	BS	N	●	●	●		184
Denon DMD-1300	500	Sound sometimes lacks integration but tonal balance is good and it handles loud music with panache	MD	BS	BS	●	●	●	2193	177
Kenwood DMF-9020	500	One of the best MD decks yet for sound quality, and the first to make titling a practical proposition	MD	BS	BS	●	●	●		191
Kenwood DM-9090	550	Slight sibilance and image vagueness do not detract from excellent balance and solid bass	MD	BS	BS	●	●	●	2194	177
Marantz CM635	500	CD player and MD recorder in one box: a practical idea, but sound and features don't really match the asking price	MD	BS	BS	●	●	●		191
Onkyo MD-121	450	Midi-sized deck that sounds slightly coloured at times, though immediate and lively	MD	BS	BS	●	●	●	2195	177
Pioneer MJ-D707	250	A handy set of features for the price, though sound is not outstanding	MD	BS	BS	●	●	●		191
Sharp MD-R1 MkII	200	It's cheap: sound is not outrageously bettered by rather pricier competition. A bit thin on features though	MD	BS	BS	●	●	●		191
Sharp MDR3H	300	Nifty machine combining a 3-disc CD changer with a MD recorder. Sound on both is rather below par, though	BS	BS	N	●	●	●		184
Sharp MD-R2	300	Budget recorder that loses little or nothing in comparisons with much more expensive models – highly capable	MD	BS	BS	●	●	●	2196	177
Sony MDS-JB920	300	One of the better MD decks, its sound is neutral and dynamic. European Audio Recorder of the Year '98-'99	BS	BS	N	●	●	●		184
Sony MDS-JA20ES	500	Sound quality about as good as it gets with MD to date, and a very comprehensive features set too	MD	BS	BS	●	●	●		191
Yamaha MDX-793	300	Nice machine to use and has some useful features, but sound quality a little wanting	MD	BS	BS	●	●	●		191
<b>CD RECORDERS</b>										
Marantz DR700	600	The dearest of three near-identical models, with apparently only a smarter front panel to show for it	CD-R	BS	BS	●	●	●		191
Philips CDR-880	499	Capable of making perfect copies of CD digital, and very acceptable copies of anything analogue too	BS	BS	N	●	●	●		184
Pioneer PDR-555RW	480	Competitor to Philips' CDR880; it can't make perfect copies but has the edge in replay and analogue record sound	BS	BS	N	●	●	●		184
Pioneer PDR-04	700	Scaled down version of the PDR-05 with auto level setting but all the socketry and features you need to make CDs	CD-R	BS	BS	●	●	●		171
Pioneer PDR-05	1,000	The first domestic CD-R deck – excellent sound quality	CD-R	BS	BS	●	●	●	1652	152
Traxdata Traxaudio 900	499	Identical to Philips and Marantz models: it makes bit-perfect copies of CDs and has perfectly acceptable replay	CD-R	BS	BS	●	●	●		191



# Headphones

There are several different ways of making a headphone. The most expensive models employ electrostatically-driven diaphragms within an open-backed earcup. Most mid-price designs feature dynamic, moving-coil-driven diaphragms in open, semi-open or closed-back designs. An open-backed headphone can sound remarkably transparent, but also permits the ingress of external noise. Closed-back designs keep out unwanted sound, but may be less comfortable to wear and more coloured. The latest development is the cordless headphone using either infrared light or, more recently, radio waves. Quality is improving, but has yet to match the best corded designs.

## KEY TO SPECIFICATIONS

- **TYPE:** Operating principle: D - dynamic; E - electrostatic.
- **SUPRA-AURAL:** Where a flat pad presses on the outer ear.
- **CIRCUMAURAL:** Where the earcup encloses the ear.
- **OPEN BACK:** Offers an open sound but lets in noise.
- **CLOSED BACK:** Keeps out external noise.
- **MASS (g):** Mass in grams
- **IMPEDANCE (Ω):** Load offered to the headphone amplifier. Many headphones offer a significantly higher value than loudspeakers, for example, but this does not mean they will be incompatible with the majority of amplifiers.
- **3.5MM JACK ADAPTOR:** Compatible with mini-jacked components, eg personal stereos.
- **FACTSBACK REFERENCE:** The Factsback Reference number permits direct access to our faxed review reprint service. For full info, see the Factsback advert on the penultimate page of the magazine.
- **ISSUE NUMBER:** The issue of *Hi-Fi Choice* in which an original review appeared.

**B** BEST BUY    **R** RECOMMENDED    **E** EDITOR'S CHOICE

# Headphones

STATUS

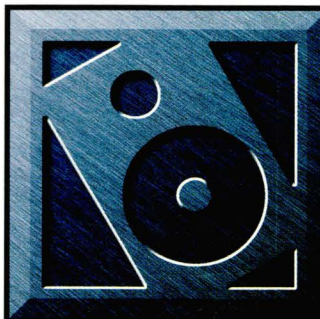
## SPECIFICATIONS

PRODUCT	(£)	COMMENTS	TYPE	SUPRA-AURAL	CIRCUMAURAL	OPEN BACK	CLOSED BACK	MASS (g)	IMPEDANCE (Ω)	3.5mm JACK ADAPTOR	FACTSBACK NO.	ISSUE NUMBER
AKG K1000	700	One of the best dynamics on the market, hooks directly into speaker outputs	D						270	120		99
AKG K 240 DF	100	Inoffensive 'phones that are very laid back, if lacking in grunt	D						240	600		186
Audio Technica ATH910PRO	80	The closed back 910s are an improvement on the 909s, with a nice rhythmic quality rarely found	D						280	40		55
Audio Technica ATH-M40	120	Incredible detail and honesty from these classically designed studio 'phone	D						250	60		186
Beyer DT311	50	Uncharacteristically tight, unrefined sound quality from this otherwise well engineered 'phone	D						124	40	1098	133
Beyer DT411	63	A reasonable but not very thrilling headphone that doesn't really offer enough at the price	D						120	250		111
Beyer DT431	81	Nice looking 'phones that may not be the best players on the field, but will always give 100 per cent	D						210	40		186
Beyer DT511	106	Superb midband clarity and speed slightly at odds with soft bass. High tingle factor, even so	D						200	250	2063	172
Beyer DT531	135	A good buy for serious, heavy-duty music making	D						245	250		144
Beyer DT831	140	These provide silky, smooth textures in abundance and we're not just talking about the velvet ear pads	D					1/2	295	250		186
Beyer DT100	160	Rugged, modular professional design, but bass is woolly and treble lacks detail	D						350	600		157
Beyer DT911	170	Probably too revealing for many headphone amps: these are very subtle and fine, if expensive cans	D						275	250		111
Denon AH-D550	80	A competent 'phone with integrity, but little panache or charisma. Hard headband causes brain strain	D						200	35	1801	157
Denon AH-D750	130	Loud and gutsy, meaty bass, good with rock and dance. Can sound thick and clumsy	D						250	30	2063	172
Grado SR-40	45	Cheap and nasty appearance largely redeemed by cheerful, up-beat sound. Very comfortable	D						120	32	2064	172
Grado SR-80	100	Open and dynamic with pedantically open mid-band. Crude physical design, rough frequency extremes	D						60	8	1801	157
Grado SR125	150	What these 'phones lack in style they make up for ten-fold in musical quality	D						200	32		186
Grado SR-225	200	Warm, darkly-coloured tonally and ultimately lacking in clarity, but true to the spirit of the music	D						200	32	1883	163
Jacklin Float Model 1	79	While very unusual in appearance, the Floats give remarkable sound quality and openness	D						400	200		55
Jacklin Float Model 2	99	Helmet shaped, but open sounding and comfortable in the long term, despite lack of adjustment	D						400	200		63
JVC HA-W60	49	Remarkable lack of interference and hiss ameliorates adequate sound of this cordless design	D						165	I/R		172
JVC HA-D910	65	Broadly acceptable if unexciting design with low level losses and some colorations	D						220	32		121
JVC HA-W200RF	75	Distinct lack of hiss from these FM cordless 'phones ensures that detail and depth are easily heard	D						280	20,000		186
Koss R/100	100	Rather cheap looking 'phones that supply good detail but are severely lacking in midrange excitement	D						215	60		186
Precide Ergo Model 2	140	Still has much of the spaciousness of the Float from which it is derived, but coarse mid/top	D						380	100	1892	163
Philips SBC 3396	70	Remarkably airy for closed-back designs. Fine tonal balance, punchy delivery. Amazing for money	D						255	32	2064	172
Philips SBC HP900	90	Sharper, snappier midrange than 3396: initially impressive but blows it on balance and listenability	D						200	32	2065	172
Sennheiser IS 380	55	As close as you'll get to real hi-fi with infra-red phones at this price. Inevitable hiss spoils the illusion	D						192	I/R		172
Sennheiser HD 455	55	Inoffensive, if nondescript sound; modular, but can become dislodged from head	D						185	60	1801	157
Sennheiser HD 500	70	A disappointing pair that offer good stereo-imaging, but little else	D						210	32		186
Sennheiser HD 475	80	Elegant, uncluttered sound and very comfortable but lean bass saps satisfaction	D						120	60	2065	172
Sennheiser RS 400	80	FM cordless 'phones that are very wearable, but slightly woolly sounding with interference problems	D						160	N/A		186
Sennheiser HD 545	125	Fine all-rounder that takes all styles of music in its stride. Ear-clamping headband	D						255	150	2066	172
Sennheiser HD 565 Ovation	150	Wide bandwidth design which is refined, expressive and extremely comfortable	D						255	150	1801	157
Sennheiser HE 60/HEV70/UK	998	Very nearly a superb electrostatic, with a pure midband, but top end is sibilant and edgy	E						260	N/A	1898	163
Sony MDR-605LP	50	Funky looking headphones that have a very bold, but tiring sound, with coloured bass	D						145	40		186
Sony MDR-CD770	100	Neutrality and comfort make the Sony easy to live with. Correct-sounding too, yet musically unrewarding	D						-	-	1801	157
Sony MDR-CD1700	200	Astonishingly detailed, uncoloured and free of the usual artefacts from a sealed back headphone	D						325	32	1901	163
Sony MDR-FI	100	Natural, easy-going sound teamed with great looks and comfort. Shame about the lightweight bass	D						300	12	2066	172
Technics RP-DJ1200	130	Functional design with head-pulping bass and muggy tonal balance. Good job they're sweat-proof	D						230	32	2067	172
Stax Lambda Nova Basic	449	Refined, articulate, yet with real presence – and a notable bargain by electrostatic standards	E						347	N/A	1902	163
Vivanco Cyberwave FMH3000	40	The only cordless 'phone to offer genuine walkabout freedom, but, sounds like a cheap FM tuner	D						210	FM		172
Vivanco IR5800	50	Consistently musical infra-red design. Doesn't reach for sonic heights so hiss can be forgiven	D					1/2	226	I/R		172
Vivanco SR650	50	Unusually comfortable 'phone with excellent detail resolution but aggressive	D						175	-	1801	157
Vivanco SR750	60	Cossetting physical design, attractive sound, though suffers overhang and lacks ultimate dynamics	D						188	-	1801	157
Vivanco FM7980	80	A fair amount of whine and crackle detracts from 'phones which are otherwise very listenable	D						280	9,000		186
Vivanco FM8180	99	Well thought-out features and a better than average sound are, at times, marred by intrusive hiss	D						240	9,000		186



## HI-FI CHOICE HELP

FOR ASSISTANCE IN BUYING THE ULTIMATE SYSTEM, CHECK OUT THE HELP SECTION ON OUR WEB SITE AT [www.hifichoice.co.uk](http://www.hifichoice.co.uk)



# Hi-Fi Loudspeakers

As the last link in the hi-fi chain, loudspeakers are at the mercy of incoming signals. Nevertheless, distortions introduced by loudspeakers tend to be the most obvious. Inside the average loudspeaker is a simple electrical circuit (the crossover) which splits the incoming, full-frequency-range signal for the specific drive units to handle: highs to the 'tweeter', lows to the 'woofer'. For any speaker, designers must balance the 'sensitivity' of the loudspeaker (how loud it goes for a given electrical input) against bass extension (how low it goes). Subwoofers augment bass and are either passive (unamplified) or, preferably, active (self-amplified). Our 'bass from' figures are based on measurements in a particular room therefore results will vary in different environments.

## KEY TO SPECIFICATIONS

- **SIZE w×h×d (cm):** Width by height by depth in centimetres.
- **FLOORSTANDER:** Requires no stand support.
- **SENSITIVITY (dB/W):** How much sound results for a given electrical input – the higher the figure, the louder the speaker.
- **IMPEDANCE (Ω):** Impedance, measured in Ohms, indicates how much resistance the speaker presents to an amplifier. As impedance decreases, demands on an amplifier increase.
- **BASS FROM (Hz):** The lowest frequency that a speaker can reproduce effectively.
- **FREE SPACE:** Speakers which should not sit close to walls.
- **CLOSE TO WALL:** Speakers which should sit between 3 and 12cm from the rear wall.
- **FACTSBACK REFERENCE:** The Factsback Reference number permits direct access to our faxed review reprint service. For full info, see the Factsback advert on the penultimate page of this issue.
- **ISSUE NUMBER:** The issue of Hi-Fi Choice in which an original review appeared.

**B** BEST BUY    **R** RECOMMENDED    **E** EDITOR'S CHOICE

# Hi-Fi Loudspeakers

**SPECIFICATIONS**

SIZE W×H×D (CM)    FLOORSTANDER    SENSITIVITY (dB/W)    IMPEDANCE (Ω)    BASS FROM (HZ)    FREE SPACE    CLOSE TO WALL    FACTSBACK NO.    ISSUE NUMBER

STATUS	PRODUCT	(£)	COMMENTS	SIZE W×H×D (CM)	FLOORSTANDER	SENSITIVITY (dB/W)	IMPEDANCE (Ω)	BASS FROM (HZ)	FREE SPACE	CLOSE TO WALL	FACTSBACK NO.	ISSUE NUMBER
▶	Acoustic Energy Aegis One	150	At a new low price, this has a very natural and transparent midband, erring a little on the dull side	19,36,5,24		87	6	40	●	●	187	
▶	Acoustic Energy AE200	250	Metal-cone miniature has a tendency to shout but is still lots of fun, and well built too	18,5,30,25		87	6	40	●	●	2199	177
▶	Acoustic Energy AE109	350	Lots of mass-loaded twin-driver speaker for the money, especially for loud, driving bass	18,90,25	●	88	4	25	●	●	1904	164
▶	Acoustic Energy AE120	500	Attractive presentation and good sonic headroom, but a heavy, uneven overall balance	18,98,28	●	89	4	25	●	●	1904	170
▶	Acoustic Energy AE520	1,000	Could be more neutral, but high-class build is reflected in a high-class sound. Very elegant too	21,98,30	●	91	3	25	●	●		190
▶	ATC SCM10	1,000	A compact speaker with good transparency but light-weight bass	18,38,25,5		80	8	65		●		192
▶	ATC SCM20	1,599	Massively built, invariably informative but the rather forward presentation can be uncomfortable	24,44,31		83	8	28		●		86
▶	Audio Gem Emerald	540	Pretty compact floorstander with lively if lightweight sound	18,94,21	●	87	6	40	●	●	1905	164
▶	Audio Note AN-/B	799	Light damping and local unevenness add some coloration, but don't spoil the speaker	38,58,25		93	8	25		●		110
▶	Audio Note AN-E/B	1,299	Coherent, dynamic and transparent, with extended bass and high sensitivity – but ugly!	36,84,28	●	94	8	20		●		106
▶	Audio Physic Tempo	1,999	Tall and unusually-styled floorstander has stunning stereo but suspect bass tuning	22,107,47		88	8	28	●	●	1344	143
▶	Audiovector C2	799	Elegant two-and-a-half-way has a big, full bandwidth sound, but midband seemed a little under-developed	19,106,27	●	90	4	20	●	●		190
▶	Audiovector M2	1,399	High-class, smooth and slightly laid-back performer has driving bass. It's upgradeable, too!	20,102,30	●	89	4	22	●	●		180
▶	AVI NuNeutron	500	A smooth and subtle though pricey sub-miniature, albeit with the inevitable limitations of the breed	14,27,23		86	4	50		●		190
▶	AVI Positron	899	This 'mini-floorstander' is capable of great precision and delicacy, but in a rather small scale way	17,5,74,24,5	●	85	6	40	●	●	2130	174
▶	B&W CDM2SE	400	Beautifully styled and finished, respectable midband. Lacks definition towards frequency extremes	22,32,25		87	6	40		●		183
▶	B&W DM302	150	Highly competent and neutral all rounder; clever Prism enclosure	19,32,22		88	4	45	●	●	1778	156
▶	B&W DM601	199	Great main driver for the price, entertaining dynamics	20,5,35,5,23		88	6	30	●	●	1779	156
▶	B&W DM602	300	Prefers tall stands and space, but offers impressive midband dynamics and musical tension	24,49,31		90	8	30		●		1654
▶	B&W DM305	350	Ridged paper cone gives lively sound, clever box, but a little uneven	22,87,31	●	89	4	40	●	●	1908	164
▶	B&W DM603	500	Squat floorstander with decent dynamics and well-judged, restrained balance; bass could go deeper	23,5,88,29	●	89	7	45	●	●	2030	170
▶	B&W CDM1SE	600	A great looking stand-mount with one of the best midbands around, and a subtle blend of other qualities	22,37,29		88	5	40	●	●	2209	177
▶	B&W CDM7	1,000	A combination of serious welly and physical elegance; but a basic lack of midband smoothness	22,97,29	●	90	4	22	●	●	2131	174
▶	B&W Nautilus 805	1,400	A great looking and extremely capable design with excellent timing and real communications skills	24,41,5,34,5		88	8	22	●	●		191
▶	B&W Nautilus 802	6,000	Outstanding example of the high-tech speaker builder's art, needs real power but gives real sound	39,111,55	●	91	8	34	●	●		183
▶	B&W Nautilus 801	8,500	The 801 is a magnificent loudspeaker in nearly every respect, but it is one that likes to play loud	52,111,69	●	91	8	34	●	●		186
▶	Cabasse Farella 400	950	Exciting but very upfront-and-in-yr-face sound. High sensitivity, fine build and good dynamic drive	26,92,32	●	92	5	28		●		180
▶	Castle Isis	250	A great miniature at a competitive price. Sound is lightweight but very coherent, with a fine overall balance	17,35,5,21		87	8	45		●		2019
▶	Castle Kendal	500	A beautifully finished compact floorstander with a decidedly forward but communicative sound.	17,76,20	●	86	6	45		●		2204
▶	Castle Severn 2	539	Carbon fibre cone gives lovely, subtle midband but treble is a bit dull and bass a bit thumpy	21,84,25	●	87	8	30	●	●	2120	174
▶	Castle Avon	730	Lovely box and lovely voices from carbon-fibre composite cone	22,91,28	●	85	8	22	●	●	1909	164
▶	Castle Harlech	880	Handsome big-sounding floorstander, great value and dynamic midrange	20,96,33	●	88	8	28	●	●	1820	160
▶	Castle Howard S2	1,200	Absolutely fills the gap between Chester and Winchester; has a rich, laid-back balance	26,104,41	●	90	8	40	●	●	1078	132
▶	Celestion 12i	119	Not without virtue, but the relentless enthusiasm and mid-band colorations can become wearing	19,31,21		88	6	45		●		2254
▶	Celestion 23i	300	Cosmetically flawed, but the bottom end has fine get-up-and-go, and works well with dance tracks	24,86,27	●	89	6	30	●	●	2200	177
▶	Celestion A1	899	Rich, warm and laid-back, but a true quality sound; lovely build	24,41,35		88	6	25	●	●	1910	164
▶	Celestion A2	1,500	Full scale, big sound from ultra-elegant floorstander. Smooth and slightly laid back presentation	24,93,39	●	89	6	22		●		180
▶	Cerwin-Vega VS10	350	Not very refined but extremely ballsy; these rock boxes have no shortage of gung-ho	33,70,29	●	95	6	37	●	●	1758	155
▶	Chario Syntar 100	249	Pretty with a pleasantly easygoing balance, but not the most communicative or exciting sound around	18,32,27	●	87	6	45	●	●	2020	170
▶	Chario Hiper 1000	300	Classy looking stand mount has a sweet, easygoing sound with fine midband voicing	18,35,28		87	4	45	●	●		187
▶	Chario Constellation Lynx	550	Beautiful near-miniature is let down by a midband too laid back for its own good.	20,36,26		87	3	40	●	●		190
▶	Chario Academie	1,650	Pricey Italian stand mount, has high class sound and appearance. Solid walnut enclosures	25,40,31		84	8	40	●	●		180
▶	Chario Academy Millennium 2	2,100	Price includes stands. A showy speaker that lives up to its own hype	22,53,35	●	90	4	55	●	●		190
▶	Dali 606	400	A big bruiser at a tempting price. Sounds refined and polite, but also packs some punch	22,97,32	●	91	4	25	●	●	2121	174
▶	Dali Royal Menuet MkII	400	Classy sub-miniature with a beautiful box and fine ingredients, but a little lacking in subtlety and excitement	16,26,18		87	3	50		●		190
▶	Dynaudio Audience 5	400	Follows the Dynaudio tradition for fine midband transparency, but the overall timbre is a bit thin	20,31,26		85	4	40	●	●	2205	177
▶	Dynaudio Audience 40	400	Classy engineering content creates a winning combination of neutrality, dynamic range and involvement	17,28,25		87	4	40	●	●		190
▶	Dynaudio Audience 50	577	This stand-mount doesn't look big, but sound quality can match many models at twice the price	20,33,25		86	4	30	●	●	2122	174
▶	Dynaudio Contour 1.8 MkII	1,842	Wonderful voice-band delicacy and loads of deep bass from a very elegant and compact box	21,95,29	●	85	4	20	●	●	1986	167
▶	Eltax Liberty 3+	150	Bright, bassy, laid back and attractively evenhanded, but dynamically challenged. Big box for your dosh	20,5,38,34		86	4	25	●	●		187
▶	Eltax CL 310i Jet	800	It's pricey, and you can buy better performance for the money. Small speaker, good sound	12,3,20,8,28,2		86	4	42	●	●		191
▶	Eltax Linear Response	249	A curiously dumpy shape, but smooth, laid-back performer is easy on the ears, with fine tonal accuracy	25,35,32		85	4	40	●	●	2201	177
▶	Epos ES12	499	High quality luxury stand-mount has great midband and stereo imaging	20,38,25		85	8	45	●	●	1823	160
▶	Epos ES14	675	Substantial stand-mount delivers delightful midrange focus and delicacy with good bass control	23,49,29		87	8	25	●	●		98
▶	Epos ES25	1,655	Handsome floorstander with a rather uneven and bass heavy balance	24,90,35	●	88	6	22	●	●	1346	143
▶	Faraday Siren	445	High mass concrete cabinet is let down by imbalance of ageing driver combination	25,27,46		90	4	48	●	●		94
▶	Gale Z1	140	Unspectacular sound and appearance fail to help this solid little miniature stand out from the crowd	22,40,27		88	7	40		●		2021
▶	Genexa Pro	160	Terrific treble and upper-mid but coloured and cuppy lower-mid and bass. A mixture of genius and grot.	14,27,14		86	8	90	●	●	2255	179
▶	GLL Imagio IC130	500	Lots of speaker for the money, but sound is decidedly dull and shut in	22,112,29	●	88	4	20	●	●	1824	160
▶	Heybrook Prima 2	159	Great openness, speed and timing. Sounds fresh and vital, though sometimes lacks scale and weight	20,29,18		87	6	50	●	●	2256	179
▶	Heybrook Heylette B	200	Attractive traditional-style near-miniature with classy main driver now has fine overall balance to match	19,5,30,22		88	4	45	●	●		187

CONTINUED

# Hi-Fi Loudspeakers

SPECIFICATIONS

SIZE WxHxD (CM) FLOORSTANDER SENSITIVITY (dB/W) IMPEDANCE (Ω) BASS FROM (Hz) FREE SPACE CLOSE TO WALL FACTSBACK NO. ISSUE NUMBER

STATUS

PRODUCT	(£)	COMMENTS	SIZE WxHxD (CM)	FLOORSTANDER	SENSITIVITY (dB/W)	IMPEDANCE (Ω)	BASS FROM (Hz)	FREE SPACE	CLOSE TO WALL	FACTSBACK NO.	ISSUE NUMBER
Heybrook Heylios	389	Great all-round performance in a pretty package at a sharp price	24,36,27		87	6	25	●	●	1912	164
Heybrook Heylo	439	Good vocal reproduction, but sounds thin and bass seems an afterthought	23,73,19		88	8	30	●	●	1658	152
Heybrook Ultima	649	Has the bass wallop to justify its dual hi-fi/home cinema roles, but doesn't excite	22,97,29		89	6	45	●	●	2126	174
Heybrook Octet	1,800	Good-looking but pricey floorstander with novel drivers and a fine ceramic-enclosure midband	24,97,31		90	6	25	●	●		180
Infinity Delta 60	700	Striking and massive floorstander, lots of speaker for the price, but seems a victim of its own complexity	16-29,115,41		90	4	25	●	●		183
Infinity Reference Ii	150	Although not to our tastes, this is a competent speaker, and decent material value	20,34,20		89	6	50	●	●	1403	148
Jamo BX100A	350	Offering a cracking output for their size, these rock boxes can be a bit bright but have decent bass	31,5,54,28		91	8	40	●	●	1758	155
Jamo Classic 8	400	A lot of speaker for the money, good when playing quietly, but boom'n'tizz character sounded crude	22,90,29		90	4	28	●	●	1659	152
Jamo Cornet 195	350	Loads of bass, should have plenty of yooof-appeal – it looks the business, and is priced attractively	20,5,91,31		90	3	26	●	●		183
Jamo 477A	500	Very prettily styled, but build and sound quality are disappointing at the price	19,77,28		88	4	40	●	●	1549	138
Jamo 507A	700	Imaginative styling keeps the front view super slim yet still it packs a punch. Glass top is a nice touch	22,94,37		88	3	40	●	●	2126	174
JBL LX2	250	Invigorating, if a touch crude, this good-hearted speaker reproduces music with considerable enthusiasm	22,40,27		87	8	40	●	●	2022	170
JBL LQ2	700	Pricey, heavy and a bit laid back, but this is a fine rock'n'roller which is dynamic and communicative	26,42,28		86	8	30	●	●	1550	138
JBL SVA1500	700	A distinctive Pro-style bi-radial horn tweeter, with a fun sound, enlivened by a juicy bass thump	17,5,51,31		86	8	40	●	●	2127	174
JBL L40	1,000	Classic, large, stand-mount three-way is full of vim and vigour, with a superb sense of balance	30,65,31		88	4	23	●	●	1976	167
JBL 4312 II	1,000	Crude but startlingly effective dynamics. The original party animal knows just how to rock 'n' roll.	36,60,30		94	4	25	●	●		190
JBL SVA 2100	1,250	Monstrously large and brutish styling, goes very loud as well as deep. Fine focus but some boxiness	37,114,52		91	8	<20	●	●		180
JBL L90	1,500	A classic monitor which communicates with gusto and enthusiasm, though it can sound a bit crude	24,94,35		91	6	23	●	●	1348	143
JBL LX70	550	Bassmeister supreme, shame the rest doesn't match up. Fine sensitivity but an itchy scratchy treble	26,5,94,30		91	4	33	●	●		183
JM Lab Spectral 909.1	1,375	Multi-driver array in a large and very substantial enclosure. Good scale but lacks delicacy and sweetness	27,107,35		90	4	20	●	●		180
JM Lab Tantal 515	495	Lively and open if bright. Sound is entertaining and informative, but presentation is nondescript	20,94,26		92	5	32	●	●		183
JM Lab Mezzo Utopia	7,250	Looks good and sounds even better. A genuinely big speaker with fantastic coherence	35,115,47		92	4	30	●	●		186
Jordan Watts JH400	565	Piano-finish hexagon has controversial sound, with uneven balance but delightful mid	28,38,21		86	8	50	●	●		106
JPW Mini Monitor	60	Ultra-cheap miniature works well in a limited way	18,27,17,5		86	8	50	●	●	1781	156
JPW Gold Monitor	80	More informative than Mini Monitor – but fiercer too	18,27,17,5		86	8	50	●	●	1782	156
JPW ML510	130	Lots of good-quality speaker for the price, but not an ideal match for cheap budget components	20,34,22		88	5	50	●	●		169
JPW ML710	230	Good material value but disappointingly uneven bass – check out the 510s instead	20,88,30		88	5	40	●	●	2202	177
JPW ML910	330	Loads of speaker for the money, plenty of headroom and loudness capability, but sounds dull	23,104,30		91	4	43	●	●		183
JPW ML1010	400	A seriously substantial speaker for the price, and an obvious choice for those who like their music loud	22,5,115,40		91	6	25	●	●	2031	170
JPW Ruby 1	400	Very pretty but pricey luxury metal-cone miniature has good, if slightly edgy balance	19,32,21		87	6	55	●	●	1572	139
JPW Ruby 4	1,000	Twin metal-cone main drivers improve the dynamic performance and bass extension, with little sacrifice	22,94,26		88	8	25	●	●	2152	174
KEF Coda 7	129	Lovely open voice reproduction, but bass could be tauter, build tougher	18,30,23		88	6	50	●	●	1783	156
KEF Coda 8	189	Outstandingly well-balanced, bass is deep but a little vague	20,32,5,29		86	6	28	●	●	1784	156
KEF Q15	200	Beautifully balanced and voiced stand-mount, but a potentially tricky amplifier load at high frequencies	20,5,31,27		90	2.5	30	●	●		187
KEF Coda 9	299	Uneven budget 3-way floorstander with poor bass definition	20,86,28		89	6	30	●	●	1785	156
KEF RDM One	499	Cute and tiny, nice midband but lack of bass warmth and weight	23,30,24		88	6	70	●	●	1913	164
KEF Q65	799	Dumpy-looking three-way has loads of bass and a laid-back midband; goes loud but lacks poise and impact	23,95,31		92	2.5	25	●	●		190
KEF RDM Three	1,500	Definitely a speaker aimed at long-term satisfaction rather than immediate impressiveness. Nice	24,100,27		90	4	40	●	●		189
KEF Reference Model 2	1,599	Classy, large floorstander that has massive headroom and clean mid-to-treble, but limited deep bass	23,103,34		89	4	30	●	●	1987	167
Kelly KT2	700	Chunky floorstander has tacky finish but whopping sensitivity and a very involving, (if characterful) sound	23,89,34		94	4	33	●	●		183
Kelly KT3	1,200	Super-high-sensitivity, hefty floorstander sacrifices smoothness for dynamic realism	25,95,36		95	4	28	●	●	2153	174
Keswick Audio Arja II	379	Confident and dynamic sound, if a little crude and shut in	21,42,24		89	8	20	●	●	1405	148
Keswick Audio Torino	999	Good value, lively contender with distinctive styling. Goes loud and deep but could be smoother	18-26, 93,28		90	4	20	●	●	1977	167
Linn Kan	295	Great bass discrimination from size, ensuring a very informative, if slightly shut in experience	19,31,19		86	4	45	●	●		187
Linn Keilidh Passive	750	Stunning timing and coherence, and awesome bass drive	20,83,28		87	4	22	●	●	1552	138
Linn Kaber Passive	2,000	Dry, bright balance emphasises dynamics and transients, but can sound unforgiving	20,90,28		87	4	25	●	●		118
Living Voice Auditorium	1,500	Pretty, compact floorstander has wonderful coherence, high sensitivity and fine dynamic integrity	21,5,98,29		91	4	25	●	●		180
Magnat Vector 77	450	Tall, dark and a lot of speaker for the money. Beautiful balance, but lacking in subtlety and transparency	22,115,29		89	5	30	●	●		183
Magnat Vintage 720	1,200	Slightly crude in some respects but lots of heart, fine scale, decent dynamic coherence and integrity	29,113,32		88	4	20	●	●		180
Mission 700	130	A lot of speaker for the money. Good bass weight and extension and goes loud with ease	18,34,26		87	8	40	●	●	2257	179
Mission 731 PRO	140	Cautious balance makes a fine match with budget equipment. A classy baby for smaller rooms	17,5,31,5,20		89	8	55	●	●		169
Mission 771	170	Beautiful stand-mount miniature has a delightfully well balanced and voiced sound, and real wood finish	17,31,22		86	7	45	●	●		187
Mission 750LE	250	Fabulous cosmetics and a great midband carry the day, though size will out and bass is inevitably limited	17,28,27		86	7	45	●	●	2203	177
Mission 733i	330	New tweeter gives a more open sound; a good all-rounder that doesn't sound as big as it looks	20,5,88,30		88	8	45	●	●	2027	170
Mission 774	500	Gorgeous floorstander is an entertaining communicator, despite some balance oddities (bright treble)	18,95,31		90	4	40	●	●		183
Mission 752 Freedom	578	A beautifully judged compromise in the art of combining presentation with a decent sound	20,90,25		89	8	45	●	●	2123	174
Mission 753 Freedom	798	Great styling. New, more restrained tweeter reveals fine midband dynamics	21,90,31		89	4	40	●	●	1914	164
Mission 754 Freedom 5	1,298	Tall but exceptionally elegant floorstander gives fine midband projection; goes loud but limited deep bass	22,111,31		88	4	40	●	●	1981	167
Monitor Audio Monitor 3	400	An exceptionally discreet floorstander; sonically uneven, but capable of fine results	16,91,21		88	5	30	●	●	2032	170
Monitor Audio Monitor 4	500	An oddball balance but an entertaining sound, and a good looking real-wood-box at a realistic price	20,87,24		84	6	23	●	●	2210	177
Monitor Audio MA700 PMC	600	Good-looking luxury compact with all-metal diaphragms: lovely midrange, but occasionally edgy	22,35,26		89	8	45	●	●	1661	152
Monitor Audio 702PMC	700	A good all-round stand-mount with intimate midband focus	20,40,25		87	8	30	●	●	2128	174
Monitor Audio MA703 PMC	800	Lovely but pricey floorstander has up-front, coherent, 'shiny' sound	20,89,27		88	8	50	●	●	1826	160
Monitor Audio Studio 12	1,000	A real looker, but sound and content are a bit on the small side for the price	17,92,20		90	8	28	●	●	1349	143
Monitor Audio 705PMC	1,400	Beautifully finished compact floorstander with fine midband coherence, but limited bass and top end	20,94,28		89	4	25	●	●		180
Mordaunt-Short MS812	100	Quirky styling and a very laid back presence, but great musical integrity and solid value for money	20,5, 42, 25		88	5	44	●	●		187
Musical Technology Kestrel SE	300	Brighter and drier-sounding than the standard Kestrel (and not the better for it)	20,84,19		84	5	50	●	●	1915	164
Musical Technology Harrier	400	Very pretty package, good measured performance and even sound. Sensitivity is low, and dynamics limp	25,80,23		86	8	25	●	●	1663	152
Musical Technology PM15	450	A subtle, understated but very involving example of the 'classic' luxury-finish compact standmount.	20,41,27		88	5	38	●	●		183
Musical Technology Condor	1,000	Lots of clever ideas in a floorstander, which places transparency and smoothness ahead of dynamic drama	25,91,23		85	4	28	●	●	2134	174
Musical Technology Falcon	680	Big speaker has a big but also surprisingly smooth and civilised sound. Fine material value too	33,117,30		89	4	22	●	●		190
Naim Intro	660	Great dynamic range and info retrieval, but thin, lacks warmth	24,89,27		89	6	30	●	●	1916	164
Naim Credo	1,060	Involving sound, but rather forward and cold. Good clarity, but some coloration and a lack of richness	24,89,30		88	8	28	●	●		180
Naim SBL Passive	1,970	Lively and punchy – smoother but more upfront than before	27,89,27		88	6	25	●	●	1352	143
Neat Critique 2	445	Contemporary standmount has a clean, crisp sound with lovely natural midband voicing	22,32,24		86	6	50	●	●		183

CONTINUED

# Hi-Fi Loudspeakers

SPECIFICATIONS

SIZE W/HD (CM) FLOORSTANDER SENSITIVITY (dB/W) BASS FROM (Hz) IMPEDANCE (Ω) FREE SPACE CLOSE TO WALL FACTSBACK NO. ISSUE NUMBER

STATUS	PRODUCT	(£)	COMMENTS	SIZE W/HD (CM)	FLOORSTANDER	SENSITIVITY (dB/W)	BASS FROM (Hz)	IMPEDANCE (Ω)	FREE SPACE	CLOSE TO WALL	FACTSBACK NO.	ISSUE NUMBER
▲	Neat Mystique Mk2	575	This elegant package delivers a fine overall sound quality; some might find the top end too insistent	20,86,18	●	85	6	23	●	●	2211	177
	Neat Petite II/Gravitas	2,000	Beautifully presented miniature/subwoofer combo with ribbon tweeter gives smooth, laid-back sound	23,105,40	●	85	6	25	●	●	1988	167
	Opera Prima	495	Good-looking hardwood enclosure, plus fine mid and treble, but less satisfactory bass	19,34,31	●	90	4	40	●	●	190	190
	Origin Live Conqueror	1,650	Chunky floorstanding three-way has lovely cabinetwork and lively sound, but limited deep bass	24,94,27	●	88	8	30	●	●	1989	167
▲	PMC TB1S	430	Pro-audio version of TBI	20,41,30	●	87	6	40	●	●	2207	177
▲	PMC TB1	482	A classy, laid-back performer that likes going loud and loves the bass guitar	20,40,31	●	87	8	45	●	●	1830	160
▲	PMC LB1	935	Delightful smoothness and transparency, though bass and treble are both limited	18,53,25	●	89	4	33	●	●	110	110
	PMC AB1	1,496	Lovely panel-like transparency, slightly shut-in balance, needs a big room	26,79,43	●	89	6	22	●	●	114	114
▲	Polk LS50	800	No enthusiast tweaks here, but powerful and beautiful balance	27,83,29	●	89	8	25	●	●	1155	138
	Polk RT16	799	Bass rich, lively and powerful, but suspect top end; big and not very pretty	22,105,39	●	91	4	22	●	●	1831	160
	Polk LS70	1,200	High sensitivity, but balance has too much midbass boom; mid-top is laid back	31,94,37	●	90	8	22	●	●	1084	132
	Proac Response 2.5	2,700	For aspirant high-enders looking for seriously good boxes, this speaker should be first port of call	22,107,25	●	86	8	30	●	●	1457	149
	ProAc Studio 125	1,000	Pretty if pricey compact floorstander with a beautifully natural and neutral midband, and some bass thump	20,94,28	●	87	8	28	●	●	192	192
	QLN Signature	1,000	Attractive pyramidal stand-mount with heavy, laid-back balance but remarkably unboxy sound	27,37,36	●	83	4	25	●	●	167	167
▲	Quad ESL-63	3,450	Classic electrostatic lacks punch, but has strengths some can't live without	66,93,27	●	86	8	34	●	●	60	60
▲	Rega Kyte	198	Has splendid timing and coherence, sounds very explicit and informative	19,31,19	●	87	8	50	●	●	114	114
▲	Rega EL8	298	Kyte drivers in compact floorstander give more bass but less coherence	17,72,20	●	86	8	55	●	●	122	122
▲	Rega ELA Mk II	498	Pretty and smooth, the latest incarnation has a superb midband and excellent communicative skills	30,80,20	●	87	8	40	●	●	1578	139
▲	Rega XEL	1,040	Looks and sounds great: balance bright but even, with delightful coherence and timing	20,82,30	●	89	6	40	●	●	1083	132
▲	Rehdeko RK 115a	1,700	Single-driver system has limited bandwidth and obvious coloration, but wondrous dynamic coherence	34,42,27	●	95	8	55	●	●	1982	167
▲	Revolver Colt	139	A good all-rounder, if a little bland, and excellent value for money	30,19,22	●	88	6	48	●	●	1407	148
	Revolver 250	250	A nice price for a floorstander, but over-bright sound balance has potentially fatiguing consequences	21,85,5,25	●	87	8	22	●	●	2023	170
	RMS Revelation Series 1	1,299	Innovative metal-box compact with integral port/stand - clean with good timing but very laid-back balance	20,99,24	●	81	8	22	●	●	1983	167
▲	Rogers dB101	100	This shapely sub-miniature is fast and agile but lightweight and forward: great voices; lacks bass	20,26,20	●	88	6	45	●	●	2024	170
	Roksan ROKone	595	Large stand-mount is musically very communicative if a little coloured	21,45,33	●	89	6	30	●	●	1834	160
▲	Roksan Ojan 3 Black	795	Squat, stylish and black, great bass extension and somewhat uneven balance	28,76,46	●	88	8	20	●	●	1082	132
▲	Roksan OJ3X Black	995	Innovative low-line, 2-way floorstander with decoupled tweeter; great bass and fine dynamic range	28,79,46	●	84	8	20	●	●	1979	167
▲	Royd Minstrel	275	Not much wellie or loudness but fine coherence and timing; a bit bright	18,69,12	●	86	8	30	●	●	1167	135
▲	Royd Doublet	485	Great value compact floorstander: lively and very informative, if a little uneven	18,93,19	●	90	4	28	●	●	1835	160
▲	Royd The Sorcerer	595	Extremely musical and communicative speaker that's fun to listen to. Aesthetics could be better, though	20,31,18	●	86	8	35	●	●	139	139
	Royd Abbot	695	Dynamic and fine transient qualities are hampered by a rather coloured mid-forward balance	20,81,30	●	90	8	43	●	●	118	118
▲	Ruark Epilogue	269	Beautifully finished miniature with a lively balance and plenty of charm; best suited to smaller rooms	17,29,23	●	87	8	47	●	●	183	183
	Ruark Sceptre	599	'Traditional' cabinetwork with classy veneer and shiny gilt fixings, hampered by rather wayward sound balance	21,38,31	●	87	8	40	●	●	2129	174
▲	Ruark Talisman II	749	Less ideologically committed than some, strength lies in fine all-round coherence	23,84,32	●	88	8	30	●	●	118	118
▲	Ruark Crusader	1,599	Elegant luxury three-way with wonderfully even-handed, if rather laid-back balance	24,94,31	●	85	6	22	●	●	1990	167
	Ruark Equinox	1,849	The primary strength of this speaker is its ability to vanish behind the music	25,88,34	●	88	6	45	●	●	1227	140
	Ruark Excalibur	7,000	A big handsome speaker with a big, laid-back, but open sound, rocking bass and loads of headroom	30,125,53	●	90	4	30	●	●	186	186
▲	Sequence 400	329	Clever hang-on-wall panel is well voiced, though bass isn't too great	25,100,7	●	86	8	45	●	●	1917	164
	Shahinian Arc	1,875	Occasionally wonderful, small, floorstanding ornate directional design: bright but coherent and revealing	35,69,25	●	88	6	24	●	●	110	110
	Silverado Raider	695	Beautifully built audiophile compact: neutral if bright, tough work for amps	20,40,25	●	83	3	30	●	●	1918	164
	Snell K.5	795	Classy AV-ready stand mount is very solidly engineered. Sound is neutral but lacks excitement	22,46,30	●	87	6	25	●	●	190	190
▲	Spendor 2030	599	Discreet slimline floorstander with delicately coherent, laid-back sound	18,89,27	●	87	8	30	●	●	1836	160
▲	System Audio 1130	499	Super-slim, super smooth, involving experience, but not ideal if you like your bass deep and loud	3,100,21	●	89	4	43	●	●	183	183
	System Audio 1150	749	Pricey but persuasive, sonic subtleties sneak up to confound a dodgy first impression. Super-slim styling	16,105,26	●	90	4	30	●	●	190	190
	Tangent Monitor 5	80	An uneven performer best suited to small rooms and generous volume levels	17,5,27,18	●	83	8	55	●	●	169	169
▲	Tangent Monitor 9	150	Budget floorstander that motors when the music demands, with a solid bass but occasionally raw treble	19,5,75,5,22,5	●	90	6	45	●	●	1926	165
▲	Tannoy Mercury M1	120	Sounds much bigger and expensive than it is. Solid, tuneful bass, wide open soundstage, excellent imaging	17,30,20	●	87	8	50	●	●	2259	179
▲	Tannoy Mercury M2	140	A fine all-rounder with big box and deep bass for the price; could be sweeter and tighter	20,5,38,28	●	87	8	25	●	●	169	169
	Tannoy R1	200	Pretty little mini-monitor is smooth, well mannered, and polite to a fault, lacks dynamic expression	17,30,22	●	86	4	30	●	●	187	187
▲	Tannoy Mercury M3	230	Good-looking floorstander; very neutral and evenhanded, with fine midband but weak dynamics and drive	20,5,87,28	●	87	7	20	●	●	2025	170
	Tannoy Precision P20	400	A creative and attractive design with time-aligned drivers, but the sound lacks sufficient excitement	21,80,30	●	88	5	25	●	●	2208	177
▲	Tannoy D300	999	Gorgeous-looking compact floorstander. And a fine all-round performer, too!	16-24,85,23	●	87	6	26	●	●	167	167
	Tannoy D500	1,999	Plenty of muscle and stereo, but short of poise and delicacy. Hard work for amps	31,93,34	●	91	6	20	●	●	1355	143
▲	Tannoy Westminster TW	6,600	These awesome horn-loaded speakers are remarkably controlled and impressive	large	●	99	8	38	●	●	C93	C93
▲	TDL Nucleus 2	130	A very competent miniature. Could be smoother, but no serious flaws, and hence good basic value	20,29,22	●	88	4	45	●	●	187	187
▲	TDL RTL3SE	450	A touch of boom'n'tizz might be to taste, but this is a lot of box for the money, with floor-shaking bass	20,91,39	●	89	6	22	●	●	2124	174
▲	TDL CF100 Chiltern	450	Tiny but classy monitor has a laid-back balance, a fine midband and a surprising bass; but needs space	20,29,23	●	85	8	50	●	●	183	183
	TDL CF200 Cotswold	650	Fine midband tonality and dynamic range, but less happy towards the bandwidth extremes	22,5,78,23	●	86	6	40	●	●	2212	177
	TDL T-Line 3	700	Plenty of bass and treble, but broad midband is rather repressed	20,97,38	●	86	8	20	●	●	1921	164
	Technics SB-M20	200	Well-balanced with natural perspectives and fine midband coherence, but bass is a bit boxy and uneven	20,32,23	●	70	8	50	●	●	1413	148
	Technics SB-M500	450	This model offers a clean, open sound, offset by midbass, heavy balance and low sensitivity	25,78,37	●	85	8	25	●	●	1666	152
▲	Triangle Zephyr II	599	Loads of fun. Dramatic dynamics and righteous timing will give any hi-fi system a wake-up call.	22,94,29	●	91	4	25	●	●	190	190
▲	Totem Model One	1,195	Utterly delightful but exasperatingly expensive luxury miniature sets the benchmark for its size	17,31,23	●	87	4	28	●	●	122	122
	Vandersteen 2Ce	1,395	Elegant staggered baffle contributes to a refreshing freedom from boxiness	41,101,27	●	88	7	23	●	●	86	86
▲	Veritas H3	6,000	Loads of fun with wonderful dynamic and temporal integrity from horn-loaded Lowther drivers	30,110,47	●	104	4	50	●	●	191	191
▲	Wilson besech Bishop	20,000	Deep and even bass sets new standards for cleanliness and clarity; lovely open midband too	23,161,561	●	89	4	S20	●	●	189	189
	Wharfedale Diamond 7.2	140	A good-hearted, lively and up-front performer that's a little lacking in subtlety and smoothness	19,29,5,23	●	88	4	45	●	●	169	169
	Wdale Diamond 7.2 Anniversary	200	Lively and exuberant, but a tad untidy with it; can sound a bit cold and hard	19,29,5,24	●	88	4	40	●	●	187	187
	Wharfedale Valdsu 400	200	Very loud with a minimum of amplification, but the sound is thick and uneven, with a heavy upper bass	25,80,26	●	91	8	30	●	●	1414	148
▲	Wharfedale Valdsu 500	300	These rock boxes can move plenty of air, albeit not as subtly as alternatives	25,108,26,5	●	91	4	40	●	●	1758	155
▲	Wharfedale MFM-3	350	Smooth broad midband gives fine voice rendition; bass could be better	22,89,28	●	87	8	40	●	●	1922	164
▲	ZYP AI	199	Cute metal-cased micro-miniature is quite coloured but great fun	14,22,12	●	88	8	30	●	●	110	110
<b>SUBWOOFERS</b>												
	Acoustic Energy AE108S	299	Lots of loud subwoofer for your money, though ultimately more film than music oriented	50,42,43	●			20	●	●	2247	179
	B&W ASW1000	499	(Active) Very competently engineered all round, and goes (unnecessarily) very loud	54,47,48	●			20	●	●	2248	179

CONTINUED

# Hi-Fi Loudspeakers

SPECIFICATIONS								
SIZE WxHxD (CM)	SENSITIVITY (dB/W)	FLOORSTANDER	BASS FROM (Hz)	IMPEDANCE (Ω)	FREE SPACE	CLOSE TO WALL	FACTSBACK NO.	ISSUE NUMBER

STATUS

PRODUCT	(£)	COMMENTS	SIZE WxHxD (CM)	SENSITIVITY (dB/W)	FLOORSTANDER	BASS FROM (Hz)	IMPEDANCE (Ω)	FREE SPACE	CLOSE TO WALL	FACTSBACK NO.	ISSUE NUMBER
B&W AS6	500	(Active) Good material value with a fair amount of low bass from 100W design	45,51,45.5	●		30				1736	154
Celestion CS135	139	Compact hideaway passive sub lacks deep bass for high sensitivity speakers	52,19,34	●	86	8	45				128
Jamo SW600	530	(Active) Has some neat styling touches and remote control, but deep bass is limited	38,41,53	●		30				1736	154
<b>JPW SW60</b>	<b>349</b>	<b>A real heavyweight, sounds clean and transparent, if perhaps a little understated. Usefully flexible</b>	<b>55,47,39</b>			<b>20</b>				<b>2249</b>	<b>179</b>
KEF Model 30B	499	(Active) Commendably discreet with good sense of timing but limited extension	38.5,37,43	●		45				1736	154
KEF AV1	2,499	(Active) Works well, looks great, shakes the windows but costs a lot and is bulky	56,43,50	●		45					128
M&K VX-7B	450	(Active) Baby of a big range; this active design delivers deep, plentiful bass but lacks transparency	35,25,37	●		40				1736	154



## Stands & Supports

Hi-Fi supports are more important than you might imagine – they can have very subtle effects on the sound of your system! There are two kinds of support: those for equipment and those (stands) for loudspeakers. Equipment supports keep vibrations and resonances from affecting electronic components, while speaker stands hold enclosures stock-still and ensure they are at the correct height for your ears. Equipment supports may be rigid affairs fabricated from steel or more exotic materials; or they may have a form of suspension. Speaker stands come in a variety of sizes and styles to suit different models, and vary between open-frame and solid-pillar types. Always check with speaker and electronics manufacturers to see which supports they recommend.

### KEY TO SPECIFICATIONS

- **HEIGHT (cm):** How tall is your support?
- **TOP PLATE SIZE (cm):** Dimensions of top surface on stand or equipment support.
- **FILLABLE:** Some speaker stands can be mass-loaded with sand or lead-shot to improve sound.
- **WELDED:** The better stands and supports are welded together rather than just bolted.
- **NUMBER OF SHELVES:** The number of tiers on an equipment rack or support.
- **SHELF TYPE:** The material from which shelves are made. Wood generally means Medium Density Fibreboard (MDF).
- **FACTSBACK REFERENCE:** The Factsback Reference number permits direct access to our faxed review reprint service. For full info, see the Factsback advert on the penultimate page of the magazine.
- **ISSUE NUMBER:** The issue of *Hi-Fi Choice* in which an original review appeared.

**B** BEST BUY    **R** RECOMMENDED    **E** EDITOR'S CHOICE

STATUS

# Stands & Supports

SPECIFICATIONS						
TOP PLATE SIZE (cm)	FILLABLE	WELDED	NUMBER OF SHELVES	SHELF TYPE	FACTSBACK NO.	ISSUE NUMBER

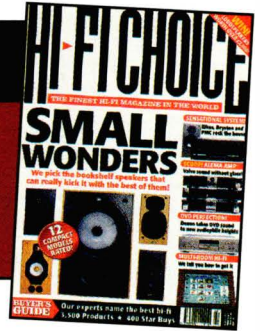
PRODUCT	(£)	COMMENTS	TOP PLATE SIZE (cm)	FILLABLE	WELDED	NUMBER OF SHELVES	SHELF TYPE	FACTSBACK NO.	ISSUE NUMBER	
<b>EQUIPMENT SUPPORTS</b>										
Alphason GR 17/17-AS	275	Great looks but sound can be bettered at this price	36	60,39		4	Glass		181	
<b>Elemental Isotube x 4/Ref</b>	<b>1,199</b>	<b>Blockbusting size and build. Super sound quality</b>	<b>92</b>	<b>45,49</b>		<b>4</b>	<b>Marb</b>		<b>181</b>	
Fi-Rax R4	399	Lively, exuberant sound, slightly weak bass				5	Glass	1633	151	
<b>Frameworks H500/H175</b>	<b>404</b>	<b>Two-shelf stand and isolation platform combo in tubular steel – made a spectacular impression on audition</b>	<b>70</b>	<b>52,34</b>		<b>3</b>	<b>Glass</b>	<b>1952</b>	<b>166</b>	
Ixos Deadrock 704	250	Looks unassuming but sound is full and inviting		46,39		4	Resin		181	
Kudos Corinthian	599	True heavyweight that doesn't quite manage knockout sound	91	46,38		4	Wood		181	
<b>Mana Acoustics Ref. Table</b>	<b>350</b>	<b>King of its type: angle iron, chipboard and glass combine to make a significant difference to sound quality</b>	<b>56</b>	<b>49,39</b>		<b>1</b>	<b>Glass</b>		<b>147</b>	
<b>Mana 5 Tier Sound Table</b>	<b>600</b>	<b>Infinitely upgradeable. Persuasive and thrilling glass and angle-iron design that adds speed and bandwidth</b>	<b>91</b>	<b>49,39</b>		<b>5</b>	<b>Glass</b>	<b>1633</b>	<b>151</b>	
<b>Optimum Int 2000 OPT490</b>	<b>299</b>	<b>25kg stand with shelves between variable-height tubular uprights. Sounds smooth and relaxed with sturdy bass</b>	<b>50</b>	<b>60,40</b>		<b>4</b>	<b>Glass</b>	<b>1953</b>	<b>166</b>	
<b>Optimum Int 2000 OPT660</b>	<b>349</b>	<b>Glitzy style isn't reflected in sound, which is wholesome</b>	<b>82</b>	<b>60,52</b>		<b>5</b>	<b>Glass</b>		<b>181</b>	
<b>Quadraspire Q4</b>	<b>250</b>	<b>Easy to live with, tonally neutral</b>	<b>54</b>	<b>40,49</b>		<b>4</b>	<b>MDF</b>	<b>1633</b>	<b>151</b>	
<b>Sound Organisation Z038</b>	<b>135</b>	<b>Too lively and lacking order – but inexpensive</b>	<b>50</b>	<b>84,40</b>		<b>5</b>	<b>Wood</b>	<b>1633</b>	<b>151</b>	
<b>Sound Organisation Z560</b>	<b>160</b>	<b>Welded and bolted members give structural integrity. While performance is not up with the best, it's great value</b>	<b>90</b>	<b>46,36</b>		<b>5</b>	<b>Wood</b>	<b>1954</b>	<b>166</b>	
<b>Soundstyle X100</b>	<b>230</b>	<b>Looks lovely, sounds lively but slightly bright</b>	<b>64</b>	<b>49,28</b>		<b>4</b>	<b>Glass</b>		<b>181</b>	
<b>Soundstyle Select 6105</b>	<b>290</b>	<b>Respectable sonics: structurally solid and smart</b>	<b>78</b>	<b>43,36</b>		<b>5</b>	<b>Glass</b>	<b>1633</b>	<b>151</b>	
<b>Soundstyle Finewoods W105</b>	<b>320</b>	<b>Veneered shelves clamped between tubular uprights. Delivers with classical material</b>	<b>82</b>	<b>48,27</b>		<b>4</b>	<b>Wood</b>	<b>1955</b>	<b>166</b>	
<b>Sound Organisation Z545</b>	<b>150</b>	<b>Budget gem from the stalwarts of sound supports</b>	<b>70</b>	<b>46,36</b>		<b>4</b>	<b>Glass</b>		<b>181</b>	
<b>Stands Unique Sound Tower</b>	<b>289</b>	<b>Wooden uprights combine with glass shelves to provide a fresh, forward sound, but bass could be quicker</b>	<b>81</b>	<b>72,42</b>		<b>5</b>	<b>Glass</b>	<b>1633</b>	<b>151</b>	
<b>Target B5</b>	<b>175</b>	<b>Free of colorations, fine grip and good value</b>	<b>81</b>	<b>49,36</b>		<b>5</b>	<b>Wood</b>	<b>1633</b>	<b>151</b>	
<b>Townshend Seismic Stand</b>	<b>1,245</b>	<b>It's big, it wobbles and it's pricey. But this is the ultimate equipment support</b>	<b>72</b>	<b>58,45</b>		<b>3</b>	<b>Wood</b>		<b>181</b>	
<b>Wilson benesch Asside</b>	<b>590</b>	<b>Sounds even better than it looks. And it looks wonderful</b>	<b>72</b>	<b>37,50</b>		<b>4</b>	<b>Wood</b>		<b>181</b>	
<b>SPEAKER STANDS</b>										
Alphason NC I	45	Filled single-column design without threaded spike holes, that's appropriate for non-critical applications	40-60	16,16	●				1373	146
Alphason NC II	85	Tall, slim and elegant, though sound and value are unexceptional	40-60	17,17	●					159
Alphason HDS	85	A reasonable stand with a smooth but rather bland sound balance. Good finish options.	45-60	15,5,15,5	●					189
Alphason Titan	125	Excels in the midband and allows voices to come across in a detailed and expressive fashion	40-60	16,16	●	●			1373	146
Apollo Olympus	75	A popular stand and a decent performer, but unremarkable by today's standards	40-60	15,12,5	●					189
Apollo AZ6	80	Fine engineering value, but sound is unexceptional and top-plate small	66	15,13	●	●				159
<b>Atacama BD21</b>	<b>55</b>	<b>Good-looking and good value, but doesn't match the SE24's sound quality</b>	<b>56</b>	<b>15,17</b>	●					<b>159</b>
<b>Atacama R724</b>	<b>150</b>	<b>Atacama uses its market strength to deliver a superbly appointed product at a very reasonable price</b>	<b>60</b>	<b>15,17</b>	●	●				<b>189</b>
<b>Atacama SE24</b>	<b>70</b>	<b>Stands out from the budget crowd because of the consistency and overall quality of its performance</b>	<b>61</b>	<b>19,5,17</b>	●	●			<b>1373</b>	<b>146</b>
AVF Tower 400	35	Ridiculously cheap and much better than no stand at all	54	17,20	●					159
<b>Black Box Speaker Stand</b>	<b>797</b>	<b>A strange and costly beast. Bass is a touch thick, but performance with synthetic music types is worthy of the price</b>	<b>92-112</b>	<b>40</b>						<b>189</b>
<b>Custom Design R/S 300</b>	<b>70</b>	<b>Combining strong aesthetic and sonic appeal at a popular price point, this is a good stand all-round</b>	<b>40-60-9</b>	<b>15,15</b>	●					<b>189</b>
<b>Elemental Isotube SZse</b>	<b>599</b>	<b>Stands of distinction, able to free the speaker's sound from its box in a way budget stands simply can't</b>	<b>61</b>	<b>23,27</b>	●	●				<b>189</b>
<b>JPW HS1</b>	<b>120</b>	<b>A purposeful stand, a touch dry-sounding but particularly strong with bass. Great for rock and dance music</b>	<b>61</b>	<b>19,21</b>	●					<b>189</b>
<b>Kudos S50</b>	<b>100</b>	<b>Better sound than the budget stands, particularly in low-frequencies</b>	<b>60</b>	<b>15,21</b>	●					<b>159</b>
<b>Kudos S100</b>	<b>270</b>	<b>The best all-round stand around... Probably...</b>	<b>63</b>	<b>15,21</b>	●					<b>159</b>
<b>Mana Soundframes</b>	<b>125</b>	<b>For use under floorstanders and equipment racks, these make music effortless and natural. Can be stacked</b>	<b>5</b>			●			<b>1373</b>	<b>146</b>
<b>Partington A-4</b>	<b>119</b>	<b>An odd-ball stand with a sound that's sheer class. More open and focused than almost anything below £150</b>	<b>50-100</b>	<b>19,22</b>	●	●				<b>189</b>
<b>Revolver RS1</b>	<b>70</b>	<b>A good blend of performance and appearance for the price</b>	<b>53</b>	<b>18,18</b>	●					<b>159</b>
<b>RMS/Stands Unique Vivus</b>	<b>349</b>	<b>Pricely carbon fibres give ultra-clean sound with exceptional voices</b>	<b>50</b>	<b>N/A</b>						<b>159</b>
<b>Russ Andrews Torlyte</b>	<b>599</b>	<b>Subtle and musical-sounding stands, though a touch more 'pizazz' is need for Recommendation at this price</b>	<b>61</b>	<b>33,5,24</b>						<b>189</b>
<b>Sound Organisation Z524</b>	<b>69</b>	<b>A coherent-sounding stand with particular strengths in the midband, though quality drops at the frequency extremes</b>	<b>61</b>	<b>16,17</b>						<b>189</b>
<b>Stands Unique HP</b>	<b>220</b>	<b>Real wood disguises high-performance tuned technology</b>	<b>59</b>	<b>22,23</b>						<b>159</b>
<b>Target R1</b>	<b>280</b>	<b>Truly high-mass four-pillar design with superb weight and speed, giving music delicious attack</b>	<b>53</b>	<b>15,21</b>	●	●			<b>1373</b>	<b>146</b>
<b>Target TR60</b>	<b>68</b>	<b>Lively, dynamic midrange and detailed treble from a less-than-audiophile-oriented, twin-column design</b>	<b>60</b>	<b>15,15</b>	●				<b>1373</b>	<b>146</b>





# HI-FI CHOICE ARCHIVE

**NEED A BACK ISSUE OR COPY OF A PARTICULAR REVIEW? FIND OUT IN OUR ARCHIVE, PAGE 129**



## Tonearms

Less expensive turntables are usually supplied with a matching tonearm (and often a 'starter' cartridge, too). However, hard-core vinyl fans should invest in a more expensive separate motor unit with specialist tone-arm – the only way to make the most of vinyl LPs. It is essential to achieve operational synergy between such components, so this is one area of hi-fi where the skills of a knowledgeable dealer are invaluable. The quality of a tonearm's construction and design affect sound quality significantly. There are three basic arm designs listed in the key, and each has strengths, but pivoted designs are the most popular, being usually the most practical and affordable.

### KEY TO SPECIFICATIONS

- **EFFECTIVE MASS:** This relates to cartridge compliance. Generally high mass arms are suitable for low compliance cartridges and vice versa.
- **PARALLEL TRACKING:** An arm which allows the cartridge to track the disc in a linear fashion.
- **PIVOTED:** Arms which allow the cartridge to describe an arc as they traverse the record.
- **UNI-PIVOT:** Pivoted arms with a bearing that allows movement in two planes.
- **EFFECTIVE LENGTH (CM):** Length of the arm from bearing to cartridge mounting.
- **ADJUSTABLE HEIGHT:** Important for accurate cartridge set-up.
- **FACTSBACK REFERENCE:** The Factsback Reference number permits direct access to our faxed review reprint service. For full info, see the Factsback ad on the penultimate page of this issue.
- **ISSUE NUMBER:** The issue of *Hi-Fi Choice* in which an original review appeared.

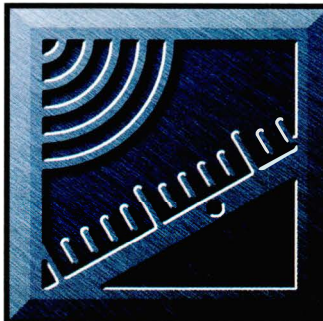
**B** BEST BUY    **R** RECOMMENDED    **E** EDITOR'S CHOICE

# Tonearms

### SPECIFICATIONS

PARALLEL TRACKING  
EFFECTIVE MASS  
PIVOTED  
UNI-PIVOT  
EFFECTIVE LENGTH (cm)  
ADJUSTABLE HEIGHT  
FACTSBACK NO.  
ISSUE NUMBER

STATUS	PRODUCT	(£)	COMMENTS	PARALLEL TRACKING	EFFECTIVE MASS	PIVOTED	UNI-PIVOT	EFFECTIVE LENGTH (cm)	ADJUSTABLE HEIGHT	FACTSBACK NO.	ISSUE NUMBER
▲	Kuzma Stogi Ref	1,250	Large, solid and well-made arm, gives exceptionally clear sound with just a hint of brightness	High	●	●	●		●		79
▲	Linn Ekos	1,500	Superb, state-of-the-art design which builds significantly on predecessor's strengths	Medium	●	●	●	229	●		67
▲	Moth/RB250	109	The ultimate budget arm? Refined, sweet, detailed and natural	Low	●	●	●	237	●		60
▲	Rega RB300	174	Despite its modest price it sets exceptional standards and could be used on many high-end turntables	Low	●	●	●	237	●		60
▲	Roksan Tabriz Basic	350	Targeted at the Xerxes, this is a good alternative to the Rega arm in many cases – a touch bright though	Low	●	●	●	240	●		91
▲	SME Series IV	983	Superb engineering and finish with a finely balanced sound, impressive stereo focus and low coloration	Low	●	●	●	233	●		60
▲	SME Series V	1,461	Excellent in all respects, this arm arguably sets the standards for pivoted arms, regardless of price	Low	●	●	●	233	●		60



## Tuners

TV has stolen radio's status as the foremost broadcast entertainment medium, but with its Radio Four plays and Radio Three music, the BBC still makes a potent case for audiophile reception equipment. For how much longer, under the cost-conscious Birtist régime, remains to be seen. Another new impendable is the arrival of digital radio broadcasting, though reception apparatus is currently non-existent outside of the in-car market. These days tuners play second fiddle to hi-fi sources like CD, but in many ways they are a greater engineering challenge than digital equipment, and thus higher price-tags dearly equate to superior performance. High-quality, roof-mounted antennae are essential for audiophile listening, so factor them into your budget.

### KEY TO SPECIFICATIONS

- **WAVEBANDS:** FM – (VHF), M – MW, L – LW.
- **PRESETS:** Number of station frequencies that can be stored.
- **RDS:** (Radio Data System) was originally designed for in-car applications. RDS tuners can identify and display the name of the radio station being received, traffic news and other information about broadcasts.
- **REMOTE CONTROL:** Infrared control handset supplied.
- **SIGNAL STRENGTH METER:** Indicates strength of signal from aerial – useful for aligning your 'twig' during installation.
- **ROTARY TUNING KNOB:** Experience has shown that this analogue throwback is ergonomically far superior to the button-based approach.
- **FACTSBACK REFERENCE:** The Factsback Reference number permits direct access to our faxed review reprint service. For full info, see the Factsback advert on the penultimate page of this issue.
- **ISSUE NUMBER:** The issue of *Hi-Fi Choice* in which an original review appeared.

**B** BEST BUY    **R** RECOMMENDED    **E** EDITOR'S CHOICE

# Tuners

### SPECIFICATIONS

WAVEBANDS  
PRESETS  
RDS  
REMOTE CONTROL  
SIG. STRENGTH METER  
ROT. TUNING KNOB  
FACTSBACK NO.  
ISSUE NUMBER

STATUS	PRODUCT	(£)	COMMENTS	WAVEBANDS	PRESETS	RDS	REMOTE CONTROL	SIG. STRENGTH METER	ROT. TUNING KNOB	FACTSBACK NO.	ISSUE NUMBER
▲	AMC T7	130	Performance adequate but price is sharp, especially with remote control. Some hum	FM, M	30	●	●	●	●	1945	166
▲	Arcam Alpha 7	230	Indifferent RF performance but a touch of audiophile sound quality with clean, strong signals	FM, M, L	24	●	●	●	●	1946	166
▲	Denon TU-425RD	200	A fine all-rounder with advanced RDS, good RF performance and decent sound. Remote extra	FM, M	40	●	●	●	●	1947	166
▲	Denon TU-1500RD	250	A well-balanced and clean sound with good bass and treble extension	FM, M	40	●	●	●	●		184
▲	Magnum Dynalab FT11	499	All-analogue tuner: receives weak or tightly packed stations but loses out on noise and sonic neutrality	FM	3	●	●	●	●		184
▲	Harman/Kardon TU950	200	Bulky but effective, delivering fine RF performance and good sound for the price	FM, M, L	30	●	●	●	●	1948	166
▲	Linn Kremlin	2,600	Controversially good sound at a very high price	FM	80	●	●	●	●	1254	142
▲	Magnum Dynalab FT101	825	Although fairly expensive given its minimum set of facilities, its excellent sound provided ample compensation	FM		●	●	●	●		72
▲	Marantz ST-48	120	A classic budget model which manages a performance only just behind much more expensive models.	FM, M	60	●	●	●	●		184
▲	Mission Cyrus FM7	400	Open, generous soundstaging gives the music plenty of foundation, if a touch shut-in at the top	FM	29	●	●	●	●	1254	142
▲	Musical Fidelity E50	300	Sounds involving if coloured and with a subjectively larger-than-life presentation	FM	20	●	●	●	●	1810	157
▲	Myryad T-10	530	A very smart unit which works well and offers good rhythmic drive and vitality, albeit at a price	FM	20	●	●	●	●		184
▲	Naim NATO1	1,730	There may be better sounding tuners in the world, but we have yet to hear one	FM		●	●	●	●	1254	142
▲	Pioneer F-504RDS	250	Cable-friendly with advanced RDS and excellent RF performance; slightly disappointing sound	FM, M	40	●	●	●	●	1949	166
▲	Pioneer F-504RDS Precision	300	Lots of features, plus a sound that's low on noise and high on communication, adds up to a good value package	FM, M	40	●	●	●	●		184
▲	Roksan Caspian	595	Neat fascia with great ergonomics, but sound is not really any better than models at half the price	FM	50	●	●	●	●		184

CONTINUED

# Tuners

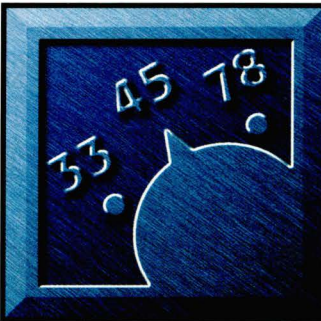
STATUS

PRODUCT (€) COMMENTS

Rotel RT-935AX	160	Good ergonomics and sound quality at a realistic price, but limited features and RF selectivity
Sony ST-SA3ES	250	Clean, lean presentation but needs a quality aerial to perform at its best
<b>A</b> Sony STS-B920S	180	A little hiss and image compression don't detract from the clean performance of this feature-packed tuner
Technics ST-GT350L	130	Decent RF performance is offset by sound quality more typical of a mini/midi system
Thorens TRT2000	499	Not exactly neutral sounding, but nonetheless makes listening fun

SPECIFICATIONS									
WAVEBANDS	PRESETS	REMOTE CONTROL	SIG. STRENGTH METER	ROT. TUNING METER	FACTSBACK NO.	ISSUE NUMBER			

FM,M	20					1950	166		
FM,M,L	30	●		●	●	1810	157		
FM,M,L	30	●		●	●	184	184		
FM,M,L	30		●	●	●	1254	142		
FM,M	59	●	●	●	●	1810	157		



## Turtables

Specialist turntables are at the heart of high-fidelity sound. CD players may offer ultra-low noise and a flat frequency response, but they can't match the dynamics and superlative rhythmic timing taken for granted by serious turntable users. Less expensive turntables are usually supplied with a matching tonearm (and often a 'starter' cartridge, too). Still better quality is found at higher prices among the separate motor units and tonearms. Because turntables are mechanical devices, designed to retrieve micron-small modulations engraved into vinyl, engineering quality is of paramount importance. This is also the reason why turntables cost as much as they do, and require the finest equipment support systems.

### KEY TO SPECIFICATIONS

- **MANUAL:** You do all the work.
- **AUTO:** The record player does all the work.
- **SEMI-AUTO:** You put the needle on, the turntable lifts it off at the end of the record.
- **SPEEDS:** In RPM to correspond with long-playing records or seven/12-inch singles.
- **SUSPENDED SUBCHASSIS:** Sprung suspension to minimise structural interference.
- **EXTERNAL PSU:** Outboard power supply, generally indicative of higher-quality performance.
- **SUPPLIED WITH ARM:** Many turntables do not come with a tonearm fitted, but if this category is checked, the deck is already thus equipped.
- **SUPPLIED WITH CARTRIDGE:** If a turntable comes complete with arm and cartridge.
- **FACTSBACK REFERENCE:** The Factsback Reference number permits direct access to our faxed review reprint service. For full info, see the Factsback ad on the penultimate page of this issue.
- **ISSUE NUMBER:** The issue of *Hi-Fi Choice* in which an original review appeared.

**H** High End Review

**B** BEST BUY    **P** RECOMMENDED    **E** EDITOR'S CHOICE

# Turtables

STATUS

PRODUCT (€) COMMENTS

Clearaudio Reference	3,990	Opulent beast tested with Souther TQ-1 arm. Tends to gloss over detail, but can sound bold	●			33/45				1328	144
<b>A</b> BNN Rota 2	5,600	Tonally slightly bleached, but extracts detail like few others. Works well on its own table	●			33/45	●	●	●	1328	144
<b>A</b> Dual 505-4 UK	250	Consistent sounding and well isolated turntable. It is slightly lacking in oomph			●	33/45	●	●	●		103
<b>A</b> Kuzma Stabi/PS	1,950	(Tested with Stogi Reference) Solid oak plinth; sound is very clear, detailed and extended	●			33/45	●	●	●		91
<b>A</b> Linn LP12 Basik	1,100	Trails the full LP12 significantly, but pace, rhythm, timing etc still top rank	●			33	●	●	●		103
<b>A</b> Linn LP12 Lingo	1,750	The classic reference is improved by the Lingo, but charming character remains	●			33/45	●	●	●		91
<b>A</b> Michell Gyrodec	875	Sweet and natural-sounding player, well matched to Rega RB300 arm	●			33/45	●	●	●		55
<b>A</b> Michell Gyro SE	775	A stunningly desirable combination of looks, solidity and sound make this a tempting turntable	●			33/45	●	●	●		190
<b>A</b> Michell Orbe 'SE'	1,725	A Superb turntable, able to mix it with the best at virtually any price	●			33/45	●	●	●		192
Moth Kanoot	329	Rather coarse-sounding deck that requires decent isolation and comes with a Rega RB300 arm	●			33/45			●	1907	164
<b>A</b> Notts Analogue Spacedeck/Arm	750	No frills, just a first-rate, outstandingly natural-sounding deck that will last forever	●			33/45			●		159
<b>A</b> Pink Triangle Tarantella II	850	A turntable that looks unlike any other, with rare ability too. Quirky, but sound is immensely likeable	●			33/45	●	●	●		192
<b>A</b> Pro-ject 2	300	Remarkably effective at the price, with decent timing and a generally well defined sound	●			33/45			●	1907	164
Pro-ject Perspective	750	Flexible facilities and competitive package, but performance of turntable alone is behind the best	●			33/45	●		●		192
<b>A</b> Pro-ject 6/Sumiko	850	Don't think of this as a deck with a good arm, but as a scaled-down Oracle Delphi – it's that good	●			33/45	●	●	●		138
<b>A</b> Rega Planar 2	214	A remarkable product at the price, surprisingly articulate and confident	●			33/45			●		48
<b>A</b> Rega Planar 3	274	Sounds musical in a balanced manner, needs decent isolation and suffers a little pitch instability	●			33/45			●	1907	164
<b>A</b> Reson RS1	600	Supplied set-up and ready-tuned, this unconventional deck is packed with mid-band detail	●			33/45			●		159
<b>A</b> Roksan Radius 3/Tabriz zi	890	Elegant-looking turntable with a tidy, ordered sound. Bright and breezy if a shade lightweight	●			33/45	●	●	●		159
<b>A</b> SME Model 20.2A	4,863	Beautifully built, extremely neutral damped and suspended deck with superb sound. Inc V arm	●			33/45/78	●	●	●		186
<b>A</b> Thorens TD166 W/UK/RB	400	Refined, solid sound with well-focused imagery; suitable for use with good MM/MC budget cartridges	●			33/45			●		103
Thorens TD2001	700	Balances convenience and sound well, but deck lacks detail and bass could be better controlled			●	33/45	●		●		159
<b>A</b> Well Tempered Record Player	1,850	Intriguing and challenging. Musically not ideal, but its limpid quality and lack of artificiality set standards	●			33/45	●	●	●	1180	136
<b>A</b> Wilson benesch Circle	795	A beautiful turntable with a sumptuous sound, all at a very reasonable price – a clear Best Buy	●			33/45	●		●		192

SPECIFICATIONS									
MANUAL	AUTO	SEMI-AUTO	SPEEDS	SUSP. SUBCHASSIS	SUPPLIED WITH ARM	SUPPLIED WITH CART.	FACTSBACK NO.	ISSUE NO.	



## OPERA DUETTO

"So luxurious that it sets new standards for speakers in the sub-£500 bracket" – Hi Fi News

*Opera Duetto* is an unusual loudspeaker. We use one inch thick solid hardwood for the cabinet, to give high mass, great rigidity and complete freedom from resonance. As well as being acoustically inert, real wood is a beautiful, natural material, and Duetto is a tribute to our cabinet makers' art, refined and supremely elegant.

*Beneath* the elegant exterior, advanced acoustic research and top quality components combine to give a sound rich in detail, space and warmth. *What do the reviewers say?* Hi Fi World gave top-star rating with the words: "A genuinely transparent and musical sound". Hi Fi News called the Duetto: "So luxurious that it set new standards for speakers in the sub-£500 bracket". And What Hi-Fi? called it simply: "A class act". *If you are looking* for quality and refinement from affordable loudspeakers, Duetto will enthral you. And at just £395 for the pair, so will the price.

For more details and a list of stockists please contact:

**UKD**

23 Richings Way, Iver, Bucks SL0 9DA, England  
 Tel: 07000-853443 Tel: 01753-652669 Fax: 01753-654531  
 Or visit our website: [www.ukd.co.uk](http://www.ukd.co.uk)

# Billy Vee

## SOUND SYSTEMS

248 LEE HIGH RD, LONDON, SE13 5PL  
 PHONE: 0181 318 5755 FAX: 0181 318 0909  
 OPEN: 10AM - 6.30PM MON - SAT (CLOSED THURS)

### THE CHOICE IS YOURS

**W**e carry the finest range of Hi-Fi in London and you can be sure that any of the products you see advertised here are on display and available for audition. Our helpful experienced staff are always on hand to help explore new possibilities open to you. This month - New goodies from Arcam, Linn, Naim, Rega, Yamaha, and - some great DVD & dem bargains, call now!

### THE PRODUCTS

AVI - ARCAM\*



ARCAM - Full range available

B & W - CREEK  
 CHORD COMPANY  
 DENON - EPOS  
 LINN - MARANTZ\*  
 MISSION - NAIM



NAIM - Full range available

ProAc - PIONEER  
 REGA - ROTEL



REGA - Full range available

SENNHEISER  
 SOUNDSTYLE  
 TAG McLAREN  
 TLC - TANNOY  
 YAMAHA

\*Shop Callers or personal delivery only

Website [www.billyvee.demon.co.uk](http://www.billyvee.demon.co.uk)  
 email: [sales@billyvee.demon.co.uk](mailto:sales@billyvee.demon.co.uk)

## SPECIAL OFFER £329



Pioneer 515 DVD Player (was £399)  
 limited quantity at this special price. Call now!

## SYSTEM SAMPLER!

**ROTEL RCD 951 CD**  
**Creek 4330 Amplifier**  
**Tannoy R1 Speakers**

**£679**

Save over £100 on this system. Available 0% APR

## ALSO PIONEER DVD 717 £449

LIMITED STOCK SAVE OVER £100 - (WAS £550)

## NOW AVAILABLE WITH FREE INSURANCE

**0% APR**

MIN LOAN £450 - MIN DEP 10% PLEASE CALL FOR DETAILS  
 (0% APR AVAILABLE ON NEW & SELECTED EX-DEM UNITS)

### NEW ARRIVALS

#### & FIRM FAVOURITES

- source - COMPONENTS
- Arcam Alpha 7se CD ..... £329.00
  - Arcam Alpha 8 CD ..... £449.00
  - Linn Ikemi Player (NEW!) ..... £1995.00
  - Marantz CD 670se ..... £279.00
  - Marantz CD63Ki Signature ..... £399.00
  - Naim CD 3.5 Player ..... £1080.00
  - Pioneer DVD 717 Player ..... £449.00
  - Rega Planet CD Player ..... £449.00
  - Rega Jupiter CD & lo DAC ..... £949.00
  - Rega Planar 3 T/T inc arm ..... £274.00
  - Rega Planar 25 inc arm(NEW!) £600.00
  - Tag McLaren CDR20 (NEW!) .. £1499.00
  - Yamaha DVD S700 plus AC3 .. £599.00
  - Linn LP12/Arm - combs from .. £1725.00
- selected - AMPLIFIERS
- Arcam Alpha 1 (NEW!) ..... £229.00
  - Linn Majik (line level) ..... £650.00
  - Marantz PM66Ki amplifier ..... £399.00
  - Naim Nait 3 Amplifier ..... £608.00
  - Creek 4330 Amplifier ..... £279.00
  - Rotel RA 931ax Amplifier ..... £179.00
  - Rega Brio Amplifier (NEW!) ..... £298.00
  - Tag McLaren 60i amp(NEW!) .. £799.00
- am/fm - TUNERS
- Arcam Alpha 7 Tuner ..... £229.00
  - Naim NAT 03 FM Tuner ..... £633.00
  - Rega Radio Tuner (NEW!) ..... £298.00
  - Tag McLaren T20 Tuner(NEW) £1099.00
- selected - RECORDERS
- Pioneer CT-830S Cassette ..... £499.00
  - Pioneer PDR-05 CD-R (NOW) .. £599.00
  - Pioneer PDR-04 CD-R (NOW) .. £349.00
  - Pioneer PDRW 555 (NEW!) ..... £379.00
  - Yamaha KX393 Cassette ..... £129.00
  - Yamaha KX580se Cassette .... £249.00
- loud - SPEAKERS
- AVI Neutron (NEW!) ..... £499.00
  - B&W DM 302 ..... £149.00
  - B&W DM 601 ..... £199.00
  - B&W CDM 2se ..... £400.00
  - Linn Tukan Mini Monitor ..... £550.00
  - Linn Keillidh Speakers ..... £750.00
  - Mission 701 ..... £129.00
  - Mission 702 ..... £159.00
  - Naim INTRO ..... £700.00
  - Naim CREDO ..... £1250.00
  - ProAc Response 2.5 ..... £2700.00
  - Rega Jura speakers ..... £449.00
  - Tannoy R1 (NEW!) ..... £199.00
- ALL PRICES CORRECT AT PRESS E&O

## SAVE £££'S ON OUR CLEARANCE. \*0%APR ON UNITS £600+

ON EX DEM & END OF LINE SOME AS NEW WITH 1 YR WARRANTY. 24HR DEL ONLY £5. CHECK AVAILABILITY BEFORE ORDERING

AVI S2000 Pre amp/phono stage (WOW!) ... (1199.00) <b>£779.00</b>	Linn AV5140 Speakers (Cherry) (WOW!) ... (2150.00) <b>£1295.00</b>
AVI S2000 Reference CD Player (WOW!) .... (1399.00) <b>£899.00</b>	Linn Keillidh inc Stands (Rosenut) ..... (985.00) <b>£789.00</b>
AVI S2000 FM Tuner (WOW!) ..... (599.00) <b>£399.00</b>	Marantz CD63 Ki Signature CD Player ..... (399.00) <b>£319.00</b>
Acam Alpha 9 Amplifier ..... (499.00) <b>£375.00</b>	Mission 773 Spkrs (WOW!) ..... (349.00) <b>£229.00</b>
Arcam Alpha 8 Power Amp ..... (249.00) <b>£189.00</b>	Mission 774 Speakers ..... (449.00) <b>£319.00</b>
Arcam Alpha 9 Power Amp ..... (399.00) <b>£299.00</b>	Naim CDS Player S/H (1Yr warranty) ..... (3900.00) <b>£2595.00</b>
B&O Avant 28" inc Video (1YR G/TEE) ..... (3700.00) <b>£2490.00</b>	Pioneer PDR04 CD Recorder As New (WOW!) (449.00) <b>£359.00</b>
B&O AV5 TV/Hi-Fi/CD (1YR G/TEE) ..... (4650.00) <b>£2995.00</b>	ProAc Response 2.5 Speakers (Walnut) .... (2700.00) <b>£1990.00</b>
Epos ES12 Speakers (Dark Cherry) ..... (499.00) <b>£379.00</b>	Rotel RCD 951 CD Player ..... (300.00) <b>£239.00</b>
Epos ES15 Speakers (Light Cherry) ..... (890.00) <b>£649.00</b>	Tannoy P10 Speakers (WOW!) ..... (199.00) <b>£129.00</b>
Epos ES22 Speakers (Light Cherry) ..... (1185.00) <b>£899.00</b>	Rotel RCD 971 CD Player ..... (400.00) <b>£299.00</b>
Epos ES30 Speakers (Black) (WOW!) ..... (2550.00) <b>£1750.00</b>	

\* 0% APR on combined Ex/dem purchases of more than £660. Call for details

Choosing a good hi-fi dealer is the most vital step in acquiring the system that is right for you. This unique directory gives full information on dealers able to help in your area.

# DEALER Directory

Members of the British Audio Dealers Association are able to offer:



- Two year guarantee, transferable to another BADA dealer should the purchaser move more than 30 miles from his/her original address
- low cost five year guarantee option
- proper demonstration facilities
- seven day exchange or refund scheme if the dealer's advice is taken on product selection
- fully guaranteed service work
- customer complaints procedure in the event of problems

For more information, contact BADA on ☎ (0171) 226 4044

## BATH/BRISTOL

**AUDIO EXCELLENCE**, 65 Park Street, Bristol BS1 5PB. Tel (0117) 926 4975, Fax: (0117) 925 1327. Open Tues-Sat 10.00-6.00. Late Thurs until 8.00. Closed Mon. For full details see our entry under Cardiff in the Wales section. **BADA**

**THE RIGHT NOTE**, Tel (01225) 874728. Give your ears a new reference point for the best sounds at any price. Forget reviews and trying to put together a system like a patchwork quilt with the 'best' bits around. It's our job to do the assessing, you judge the results. Come here, or we'll come to you, and plan a system for the future, even if you spread the purchases. Leave "upgrade-itis" behind, save money and enjoy music. Just listen, and you'll know. Ask also about our ex-dem and mint used items if you must! Our credentials - CD: Acurus, Audio Synthesis, Classé, Enlightened Audio Design, Meracus, Orelle, Wadia, XTC. Vinyl: Basis, Graham, Michell, Sumiko, Amps: Arcurus, Audio Sculpture, CAT, Classé, DNM, Koru, Lumley, Meracus, Michell, Orelle, Sirius, Sonnetter, XTC. Speakers: Audio Aristry, Audio Physic, Ethos, Harbeth, Lumley, Magneplanar, Mirage, NEAT, Spendor, Totem. Tuners: Fanfare, Magnum Dynalab. Cables: Chord, DNM, Silver Sounds, SonicLink, Tice.

**V AUDIO**, 36 Druid Hill, Stoke Bishop, Bristol BS9 1EJ. Tel (0117) 968 6005. Alan, ATC, Audiomeca, AVI, Cable Talk, Cadence Valve, Chord Amps, Electrocompaniet, Goldring, Harman Kardon, Heybrook, Inner Sound, Jamo, Leider, LFD, Lyra, Mark Levinson, Michell, Opera, Oracle, Ortofon, Pink Triangle, Project, REL, Ruark, Sheame Audio, SME, Sonic Link, Stax, Townshend, Triangle, Trichord, Unison Research. Home Cinema including video projectors by Seleo, Sony, plus screens by Owl, Da-Lite and Stewart. Demos by appointment only. Home trial facilities, free installation, service facilities. Access, Visa. **BADA**

## BERKSHIRE

**AUDIO T**, 4 Queens Walk, Broad Street Mall, Reading RG1 7QF. Tel: (0118) 958 5463. Fax: (0118) 956 6417. Email: reading@audio-t.co.uk. Open Tues-Sat 9-5.30. Evening demos arranged by appointment. See our main entry under Oxford. We also sell AVI, Chord Electronics, Densen, Elac, Linn, Proac, Quad, Rega, REL & Ruark. **BADA**

## BIRMINGHAM

**GRIFFIN AUDIO**, Birmingham, for music and pictures at home. Forty five years experience in quality sound and vision. For expert and friendly advice call Bob Griffin on 0121-622 2230. We are agents for Arcam, Chord, Denon, Dynavector, Linn, Musical Technology, Naim, QED, Quad, Quadraspire, Rega, Sennheiser, Shannin, Stands Unique, Stax and Teac. Open Tuesday to Saturday 10am to 5.30pm at 94 Bristol Street, Birmingham B5 7AH.

**MUSIC MATTERS**, 351 Hagley Road, Edgbaston, Birmingham B17 8DL. Tel (0121) 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. Apts 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. **BADA**

**SOUND ACADEMY** 152a High Street, Bloxwich, Nr Walsall, W. Midlands, Tel (01922) 493499/473499. Audio equipment from leading and specialist

brands, with 3 demo floors, home trials, home cinema with instore demo theatre, evening demo's by appointment. In house service dept. Mail order avail. Int free credit subject to status. Open 6 days 9am - 6pm. Late night Friday. Expert advice, cable dressing and free installation. **BADA**

**SOUND ACADEMY** 111 The Parade, Sutton Coldfield, Birmingham B72 1PU. Tel. 0121 3213445. **BADA**

**MUSIC MATTERS**, 93-95 Hobs Moat Road, Solihull, W. Midlands B92 HJ1. Tel (0121) 742 0254. See main entry under West Midlands. **BADA**

**MUSIC MATTERS**, 156-157 Lower High Str, Stourbridge, W Midlands D18 1TS. TEL (01384) 444184. See main entry under West Midlands. **BADA**

**SOUND ACADEMY** 152a High Street, Bloxwich, Nr Walsall W. Midlands, Tel (01922) 493499/ 473499. Audio equipment from leading and specialist brands, with 3 demo floors, home trials, home cinema with instore demo theatre, evening demo's by appointment. In house service dept. Mail order avail. Int free credit subject to status. Open 6 days 9am - 6pm. Late night Friday. Expert advice, cable dressing and free installation **BADA**

## BUCKINGHAMSHIRE

**AUDIO T**, 30-32 Castle Street, High Wycombe HP13 6RG. Tel: (01494) 558585. Fax: (01494) 527182. Email: wycombe@audio-t.co.uk. Open Tues-Sat 10-6. Late Thurs until 8.00. See our main entry under Oxford. We also sell Densen, Elac, Primare, Project, Quad, REL & Ruark. **BADA**

**NORTHWOOD AUDIO**, 98 Cambridge St, Aylesbury, Bucks HP20 1BA. Tel. (01296) 428790 (AP). Fax: (01296) 421282. Selected sounds from Acoustic Energy, Alchemist, Audio Meca, Audio Note, Boston, B&W, Cabletalk, Castle, Chord, Chord Company, CR Development, Denon, D.N.M., D.P.A., Epos, Exposure, Harman Kardon, Heart, KEF, Klipsch, Linn, Magnat, Marantz, Michell, Micromega, Monitor Audio, Musical Technology, NAD, Pioneer, Pro-Ac, Quadraspire, Rega, REL, Rose, Rotel, Ruark, Stax, Talk Electronics, Tannoy, Target, Teac, UKD. NOBODY EVER REGRETTED PURCHASING THE BEST. Export orders welcome. 2 Dem rooms. Credit facilities available.

**TECHNOSOUND AND AUDIO INSIGHT**, 7-8 Granville Square, Willen, Milton Keynes, Bucks, MK15 9JL. Tel: (01908) 604949. Main lines include Meridian, Arcam, B&W, Acoustic Energy, Musical Fidelity, Mission, Ruark, Royd, Teac, UKD. 4 Dem Rooms, Custom Home Cinema, Video Projection and Dolby Digital. Service Department, Free Installation and Home Trial Facilities. Access & Visa accepted and Interest Free Credit available. Open Mon 1-6pm, Tues-Sat 10-6pm, late night Fri till 7.30pm.

## CAMBRIDGESHIRE

**INTUNE PROFESSIONAL AUDIO**, 19 East Street, St Ives, Cambridge P17 4PD, telephone: 01480 465888. Main agents for ATC, Sony, NAD, Denon, Quad, Teac, Project, Yamaha, Monitor Audio, Rogers, Mission, Musical Fidelity, Pioneer, Meridian, Alchemist, also quality In-Car and Computing.

**SYSTEMS - Specialists in Sound**, 28-30 Burleigh Street, Cambridge CB1 1DG. Tel: 01223 461518. Open Mon-Sat 9.00am-5.30pm. Stockists of Arcam, REL, Denon, Mission, Yamaha, NAD, Marantz, Technics, Rotel, Sony, Pro-ject, Musical Fidelity, Ruark, Castle, Acoustic Energy,

Wharfale, Myryad, Audioquest, Soundstyle and much more. Demonstration room available.

**THE AUDIO FILE**, 41 Victoria Road, Cambridge CB4 3BW. Tel (01223) 68305. See our main entry under Hertfordshire. **BADA**

**AUDIO T**, 173-175 London Road, Camberley GU15 3JS. Tel: 01276 685597. Fax: 01276 685327. Email: camberley@audio-t.co.uk. Open Tues-Sat 10-6. Late Thurs until 8.00. See our main entry under Oxford. We also sell Alchemist, Densen, Project, REL & Ruark. **BADA**

## CHESHIRE

**ACOUSTICA**, 17 Hoole Rd, Chester. Tel: 01244 344227. Independent Hi-Fi specialist covering Cheshire, Merseyside & North Wales. Stockists of Naim, Rega, Arcam, JM Labs, Primare, Teac, Rehdeko, Ruark, Densen, Rotel & Celestion. We guarantee a better sound, better service & all round better quality.

**ACTON GATE AUDIO**, 4 Ruabon Rd, Wrexham. Tel (01978) 364500. Demonstration room, installation service. Easy parking and motorway access. Access, Visa etc. See main entry under CLWYD.

**AUDIO COUNSEL**, 14 Stockport Rd, Cheadle, Cheshire. Tel (0161) 428 7887. Please see entry under Greater Manchester.

**AUDIO EXCELLENCE**, 86-90 Boughton, Chester, CH3 5AQ. Tel (01244) 345576. Fax: (01244) 348134. Open Tues-Fri 10.00-6.00, Sat 9.00-5.00. Late Thurs until 8.00. Closed Mon. For full details see our entry under Cardiff in the Wales section. **BADA**

**CHRIS BROOKS HI-FI**, 29 Gaskell St, Stockton Heath, Cheshire. Tel (01925) 261212. Fax (01925) 264001. e-mail chris.brooks@audio.net.com. Tues-Sat 9.30-5.30 3 dem rooms. Credit facilities. All credit cards. Hi-Fi AV multiroom. Total absence of bull\*\*\*\*. **BADA**

**DOUG BRADY HI-FI**, Kingsway Studios, Kingsway North, Warrington, WA1 3NU. Phone (01925) 828009, Fax (01925) 825773. For the widest range of high quality hi-fi in the Northwest. Family business est. 35 years. 3 dem rooms, incl home cinema, home trials; deliveries throughout NW; Access, Visa, Credit Facilities. Open 10-6; 6 days. Send for free map and/or 5 page sale list **BADA**

**INPUT AUDIO**, Dukinfield Cheshire (Tel) 0161 304 7494 (Mobile) 0402 268490. We have the time, we have the patience, we have the desire and we have the products to help you reach your goals. featuring ART, Audiogram, Audio Analogue Puccini, Audiomeca, Audio Physic, Audio Vector, Base, Chord Cables, Clearaudio, Diapason, Graaf, Helios, Insert, Immedia, LFD, Meracus Michell, Monrio, Neat, Pink Triangle, Stands Unique, System Audio, Triangle, UKD Opera, Unison Research, VPI, Yamamura Churchill, YBA. Specialising in home demonstration. Please phone for more information or friendly chat. Credit card facilities. Input for the pleasure of music.

**PRACTICAL HIFI**, 88 Bridge Street, Warrington, (01925) 632179. The audio video specialist, expert advice, instant demonstrations, best prices, interest-free credit, part-exchange welcome. Extended warranty. Stockists of Yamaha, Kenwood, Denon, Sony, Technics, Onkyo, Marantz, Pioneer, Mission, KEF, Jamo, Celestion, B&W. Also stockists of LaserDiscs. **BADA**

**SAUND OF MUSIC**, 93/95 Nantwich Road, Crewe, Cheshire CW2 6BA. Tel 01270 214143, Fax 01270 254143, Monday-Saturday 10-5.30. Showroom

groundfloor, 2 dem rooms 1st floor. Consisting of both Hi-Fi and AV Systems. Linn (Hi-Fi, VA, Multiroom), LOEWE Systems, LOEWE, Michell, Roksan, Project, Primare, KEF, AVI, REL, Aavik, Stands Unique. Please call Steve for more information!

**THE HI-FI SHOWROOMS**, 12A West Str, off West St Car Park, Congleton, Cheshire Tel (01260) 280017. E-mail: mail@hifishowrooms.co.uk. Web site: hifishowrooms.co.uk. Naim Audio, Audiolab, Rega, REL, Arcam, Technics, KEF, NAD, Harman-Kardon, Yamaha, Rotel, Lexicon, RCF, Millennium, NHT, JBL, Onkyo, Sony, Marantz, Toshiba, Panasonic, Ruark, Jamo, Celestion, Qed, Teac, Castle. Front and rear projection systems, 3 Demonstration rooms, 1 AV with 8ft screen. Customer car park. The North West's Premier Audio Visual Specialist. Access, Visa, Amex, JCB. 9.15-5.30, Closed Sun/Mon.

## CORNWALL

**SOUNDS PERFECTION**, Nightree House, Mawgan, Helston, Cornwall, TR12 6AX. Tel/Fax (01326) 221372. Alchemist, Analysis, Audio-note, Audio Spectrum, Cable Talk, Boston Acoustics, Henley Designs, Magnat, Michell, Nordost, Parasound, Monitor Audio, Musical Fidelity, Project Turntables, Lexicon, R.E.L., S.M.E., Sonic Frontiers, Soundstyle, Stands Unique, Elemental Audio, Philosophy, Audioquest, Kelly Transducers, Target, Teac, Thorens, V-Damp Isolation Unison Research, Audio Analogue, J.M. Labs, Electro-Companiet, Triangle, Trichord, Sugden, Tara-Labs.

## CUMBRIA

**PRACTICAL HIFI**, 106 English Street, Carlisle, Tel: (01228) 44792. The audio video specialist, expert advice, instant demonstrations, best prices, interest-free credit, part-exchange welcome. Extended warranty. Stockists of Yamaha, Kenwood, Denon, Sony, Technics, Onkyo, Marantz, Pioneer, Mission, KEF, Jamo, Celestion, B&W. Also stockists of LaserDiscs.

## DEVON

**AUDIO EXCELLENCE**, 156 Sidwell St, Exeter EX4 6RT. Tel (01392) 491194. Fax: (01392) 424044. Open Tues-Sat 9.00-5.30. Evening dems by appointment. Closed Mon. For full details see our entry under Cardiff in the Wales section. **BADA**

## DONCASTER

**HI-FI STUDIOS**, Sunnyfields, Doncaster, DN5 8SA. Tel: (01302) 781387/391193. Fax: (01302) 781387. Hi-Fi, Home Cinema and Multi-Room Experts. Musical Fidelity, Tag McLaren, Electrocompaniet, ProAc, Ruark, Castle, Teac, Unison Research, John Shearner, T&A, Impulse Horns, Monitor Audio, Harbeth, Alchemist, Michell Turntables, Nottingham Analogue Studios, Blueprint, Audio Analogue, Exposure, Living Voice, Densen, Celestion (A Series only), Opera, Audio Physic, Trichord Research, Nordost, Stands Unique, Stax Electrostratics, Ortofon, Goldring, REL Subwoofers, Yamaha AV, Proceed Digital Cinema. Viewing and demonstration by appointment. Home trials and free installation. Access/Visa and credit facilities. Phone for more information. 10am-8pm Tues-Fri, 10am-6pm Sat, Closed Monday. **BADA**

## DORSET

**DAWSONS**, 74 Poole Road, Westbourne, Bournemouth, Dorset. Tel (01202) 764965. Bang & Olufsen, JBL, Lexicon, Myryad, Sony, Technics. Suppliers and installers of complete home cinema systems. Cedia member. Various credit facilities available, open 9-5.30 Monday to Saturday.

**MOVEMENT AUDIO**, 588 Ashley Road, Poole, Parkstone, Dorset BH14 0AQ. Tel (01202) 730865. Arcam, Audiolab, B&W, Castle, Cyrus, Denon, KEF, Marantz, Meridian, Michell, Micromega, Pioneer, Ruark, Sheame Audio. 2 Dem rooms. Listen to the available choice and decide at your leisure - no pressure, no obligation. Our staff enjoy music, with our choice of products, you can too! Service Department. Free installation. Home trial facilities. Access, Visa, Amex, Diners card. Credit facilities available. Open Mon-Fri 10-6, Sat 9-6. **BADA**

**MOVEMENT AUDIO**, 336 Wimbome Road, Winton, Bournemouth, Dorset, BH9 2HH. Tel (01202) 529988/520066. Arcam, B&W, Denon, KEF, Marantz, Meridian, Mission, Pioneer, Sony, Yamaha. Full dem facilities available, also home dem. Friendly expert advice. Service Department. Free installation. Home trial facilities. Access, Visa, Amex. Open Mon-Fri 9-5.30. **BADA**

**PHONOGRAPHY** Star Lane, Market Place, Ringwood. (01425) 461230. See under Hampshire

**SUTTONS HI-FI**, 18 Westover Road, Bournemouth. Tel (01202) 555512. Acoustic Energy, Arcam, Atacama, Celestion, Cable Talk, Denon, Definitive Audio, KEF, Linn, Meridian, Mission, M+K, QED, Rotel, Sennheiser, Teac, Sony, Talk Electronics, Tag-Maclaren, Wharfedale, Yamaha, DTS & Dolby Digital, DVD. 2 Single Speaker Listening Rooms, Home Demonstrations, Free Installations. Open Mon-Sat 9-5.30. Call for details. **BADA**

**WEYMOUTH HI-FI**, 33-35 Maiden Street, Weymouth, Dorset DT4 8BA. Tel (01305) 785729. Arcam, Aura, B&W, Denon, Kenwood, Marantz, Micromega, Musical Fidelity, Panasonic, Quad, Sony, Technics, Yamaha. Dem room. Friendly professional advice. Only quality hi-fi dealer in Weymouth area. Service Department. Free installation. Home trial facilities. Access, Visa, Amex, Switch, Delta Mastercard. Interest free credit. Instant credit. Open Mon 9.30-5.30, Fri-Sat 9.30-5.30 **BADA**

## DOVER

**JOHN MARLEY HI-FI CENTRES LTD, DOVER HI FI**, 43 High Street, Dover. Tel (01304) 207562. Acoustic Energy, Arcam, Denon, JBL, KEF, Musical Fidelity, NAD, Pioneer, Panasonic, Rotel, Ruark, Tannoy, TDL, Technics, Yamaha. AV Dem Room. Full service department. Mon-Sat 9-5.30. Free installation. Credit to £1000. Access, Visa, Switch, Electron. Established 29 years. Expert advice. Friendly service.

## DARLINGTON

**HI-FI EXPERIENCE**, 17 Coniscliffe Road, Darlington DL3 7EE. Tel (01325) 481418. Fax (01325) 382982. Agencies include: Arcam, Bang & Olufsen, Cyrus, Denon, Dynaudio, KEF, Marantz, Mission, Musical Fidelity, Meridian, NAD, Quad, Rotel, Audio Sheame, TDL, Teac, Yamaha. 3 listening rooms. 3 years guarantee. Free delivery and simple installation North Yorks/South Durham. Opening hours Mon-Sat 9-5.30pm Closed Tues. Home cinema specialist. **BADA**

## ESSEX

**AUDIO T**, 442-444 Cranbrook Road, Gants Hill, Ilford, IG2 6LL. Tel (0181) 518 0915. Fax (0181) 554 8463. Open Tues-Fri 10-6. Sat 9.30-5.30. Late Thurs until 8.00. See our main entry under Oxford. We also sell AVI, Celestion, Epos, Michell, Monitor Audio, Proac & Technics. **BADA**

**AUDIO T**, 30 Crown Street, Brentwood CM14 4BA. Tel: 01277 264730 Fax: 01277 264731. Email: brentwood@audio-t.co.uk. Open Tues-Sat 9.30-5.30. Late Thurs until 8.00. See our main entry under Oxford. We also sell Castle, Proac, Quad & Rega. **BADA**

**RAYLEIGH HI-FI**, 44a High Street, Rayleigh, Essex. Tel: 01268 779762. Arcam, Atacama, Bose, Chord, Copland, Cyrus, Denon, KEF, Krell, Lexicon, Linn, Loewe TVs, Marantz, Micromega, Mission, Miller & Kreisel, Naim, Ortofon, Parasound, Pioneer, Procead, Quad, QED, Rega, Roksan, Rotel, Ruark, Revox, Selec, Sennheiser, Stands Unique, Stax, Sugden, Tag McLaren, Target, Van den Hul, Wilson Benesch, XLO, Yamaha. www.rayleighhifi.com **BADA**

**RAYLEIGH HI-FI**, 216 Moulsham St, On-the-Parkway, Chelmsford. Tel (01245) 265245. **BADA**

**RAYLEIGH HI-FI**, 132-134 London Road, Southend-on-Sea. Tel (01702) 435255. **BADA**

**RAYLEIGH HI-FI**, At Dansk International Furniture World, Lakeside Retail Park, West Thurrock. Tel (01708) 680551 Open on Sundays. **BADA**

## GLOUCESTERSHIRE

**AUDIO EXCELLENCE**, 58 Bristol Road, Gloucester. Tel (01452) 300046. Fax: (01452) 310680. Open Tues-Sat 9.00-5.30. Evening dems by appointment. Closed Mon. For full details see our entry under Cardiff in the Wales section. **BADA**

**AUDIO T**, 40-42 Albion Street, Cheltenham, GL52 2RQ. Tel (01242) 583960. Fax (01242) 226435. Email: cheltenham@audio-t.co.uk. Open Tues-Fri 9.30-6. Sat 9.30-5.30. Evening dems arranged by appointment. See our main entry under Oxford. We also sell Castle, Linn, Project, Proac, Quad, Rega, Ruark, REL & Technics. **BADA**

## HAMPSHIRE

**AUDIO T**, 4 Feathers Lane, Basingstoke, RG21 7AS. Tel (01256) 324311. Fax (01256) 324430. Open Tues-Sat 9-5.30. Evening dems arranged by appointment. See our main entry under Oxford. We also sell Castle, Linn, Quad, Rega, REL & Ruark. **BADA**

**AUDIO T**, 2-12 Hursley Road, Chandlers Ford, Southampton SO53 2FU. Tel: (023) 8025 2827. Fax: (023) 8026 5232. Email: southampton@audio-t.co.uk. Open Tues-Sat 9-5.30. Late Thurs until 8.00. See our main entry under Oxford. We also sell Castle, Celestion, Project & Quad. **BADA**

**HAMPSHIRE AUDIO LTD**, 2-12 Hursley Rd, Chandlers Ford, Hants SO53 2FU. Tel Southampton 01703 252827 Hi-Fi & Home Cinema for students to lottery winners. Winner of Southern England Sony/Hi-Fi News Dealer Awards. Projection TV with 8ft Screen. Thurs late, closed Mon (except in Dec). 2yr guarantee, service dept. On site free parking, junctions 4 (M27/M3), 5 (M27), 12 (M3), 13 (M3) all within 3 miles. **BADA**

**JEFFRIES HI-FI** 29 London Road, Portsmouth. PO2 0BH. Tel (01705) 663604. Hi-fi, home cinema and multi-room specialist. Range includes Acoustic Energy, Arcam, Beyer, Celestion, Chord, Definitive Technology, Denon, Harbeth, Heybrook, KEF, Lexicon, Linn, Loewe, Miller & Kreisel, Naim, Panasonic, Polk, Rega, REL, Rotel, Royd, Ruark, Selec, Sennheiser, Sound Organisation, Sound Style, Top Tape, Yamaha. 2 dem rooms. Open Tues-Sat, late night Wed. Free parking, bus route, credit facilities. Winner Sony/Hi-Fi News Best Southern Dealer. **BADA**

**NOW THATS HI-FI** 32 Arundel St., Portsmouth. Tel (01705) 811230. Pioneer, Yamaha, Marantz, Kenwood, Mission, T.D.L., REL, Attacama and much more. Laserdisc and AC3 specialists. Accessory centre at 24 Arundel Way, Portsmouth. Tel (01705) 811618.

**PHONOGRAPHY** Star Lane, Market Place, Ringwood, BH24 1AL. Tel (01425) 461230. Contributions to music from Arcam, Rega, Naim, Rotel, Densen, Shahinian, Dynavec, Chord Co., Quadraspire, Ortofon, Audioquest. Relaxed and friendly service, two demonstration rooms, long guarantees, delivery and installation.

## HEREFORDSHIRE

**ENGLISH AUDIO**, 37 Whitecross Road, Hereford HR4 0DE. Tel (01432) 355081. Arcaydis, Arcam, A.T.C., B&W, Castle, Cyrus, Denon, Dynaudio, Heybrook, KEF, Marantz, Mission, Naim, Pink Triangle, Pioneer, Proac, Quad, REL, Rotel, Ruark, Sheame, Stax, Tag McLaren, Tannoy, Teac, Yamaha and others. Single Speaker Dem room. Home trial. Free install. Service dept. Access, Visa, Credit arranged. Open Mon-Sat 9.30am-5.30pm. **BADA**

## HERTFORDSHIRE

**THE AUDIO FILE**, 27 Hockerill St, Bishops Stortford, Herts CM23 2DW. Tel (01279) 506576. 9.30-5.30 open 6 days, 9.30-8pm Thursdays. Absolute Sounds, Acoustic Energy, Bose, Mission, Miller & Kreisel, PMC, Pioneer, QED, Sony, Systemline, Tag McLaren, Teac, Wharfedale, Nakamichi. 0% credit. Web site: www.audiofile.co.uk **BADA**

**ACOUSTIC ARTS**, Four Dem Rooms, 2 Home Cinema, impartial advice on system building, multi-room design and installation, free parking, home trials on cables, home dems, custom install and after sales service, credit, mail order, 5 minutes

from M25 and M1, est. over 20 years. No nonsense, just good advice. Call Tony, Kingsley or Fraser on 01923 345 250/233 011 Fax 01923 230 798 E.mail Acoustic-Arts@FreeNet.Co.UK 101 St Albans Rd, Watford, Herts, WD1 1RD. Apollo, Audio Research, Audio Analogue, Audioquest, B&W (inc. Naut 800), Beyer, Bose, Boston, Castle, Celestion, Copland, Denon, Densen, DPA, Grado, Jadis, Kef, Koetsu, Krell, Marantz, Martin Logan, Michell, Micromega, Nordost, Ortofon, Projekt, Quadraspire, QED, REL, Rotel Ruark, Sennheiser, Sonus Faber, Sound-Cytle, Sumiko, Target, Theta, Transparent Audio, Vidikron, Wilson. Open Tuesday to Saturday 10.00 to 5.30 Thursday until 8.00 by appointment. **BADA**

**DARBY'S OF ST. ALBANS** 6 Market Place, St. Albans, Herts. Tel (01727) 851596. Hert's premier Hi-Fi/AV specialists est. 1946. Full Home Cinema demonstration suite. Whether your needs are large or small, we stock it all; Arcam, Yamaha, Quad, Denon, Sony, B & O, Pioneer, REL, JVC, KEF-Reference, Mission-Cytle, Ruark, Celestion, Polk, and many more. Free delivery and installation. Open 9-6 Mon-Sat. **BADA**

**DAVID ORTON AUDIO VISUAL** 6-8 Bancroft, Hitchin, Herts, SG5 1JQ Tel (01462) 452248 Fax (01462) 458424. Stockists of Apollo, Arcam, B&W, Cyrus, Denon, Marantz, Mission, Pioneer, Quad, Rotel, Ruark, Soundstyle, Teac, and many others. Hi-Fi listening room and AV dem. room. Workshop off premises. Access, Amex, Visa, Diners. Interest free and instant credit. Open 9.30-5.30 Mon-Sat. Email: davidortonaudiovisual@compuserve.com

**HAILEY AUDIO LTD** 328 Ware Road, Hailey, Hertfordshire. Tel (01992) 442425 Fax (01992) 448387 E-mail: Haileyaudiolimited@btinternet.com Exporter and Main Dealer for REL Acoustics, MAGNUM and TOKEN Audio products. Retail by appointment only any day including Sunday. Both audio and AV demonstration facilities. Most regular brands quoted. Ex demo items and frustrated export orders frequently available. Ten day home trial welcome. Mail order, VISA, Access etc.

**STUDIO 82** (Harpenden) Ltd, 82 High Street, Harpenden, Herts AL5 2SP. Tel (01582) 764246, Fax (01582) 467022. Arcam, Atacama, AVI, Bang & Olufsen, Bose, Chord, Denon, JBL, KEF, Marantz, Musical Fidelity, Musical Technology, Myryad, Panasonic, QED, Roberts Radio, Sennheiser, Soundstyle, Tannoy, Target, TDL, Teac. Demonstration room. Free installation. Service dept. Access, Visa, Switch, Amex. Open 9am-5.30pm Mon-Sat. **BADA**

## KENT

**ASHFORD SOUNDCRAFT HI-FI**, 40 High Street, Ashford. Seeking music lovers, male or female any age, to share common interest in, musical Proaktiv Hi-Fi Systems, Multi Room or Home Cinema. Attractive unusual equipment in unusual setting, your place or ours, we guarantee lasting pleasure. Open Mon-Sat, Appointment Service or just pop in. Tel (01233) 624441. **BADA**

**CANTERBURY HIFI**, 50 Burgate, Canterbury, Kent. CT1 2HW. Tel (01227) 765315. Authorised stockiest of Acoustic Energy, B&W, Celestion, Denon, Harman Kardon, Jamo, J.B.L., J.V.C., Kef, Kenwood, Marantz, Panasonic, REL, Rotel, Sony, Tannoy, Technics, Wharfedale, Yamaha. Full credit facilities with interest free on selected lines. Mon-Sat 9.00-5.30.

**HOME MEDIA**, 24-26 Union Street, Maidstone ME14 1ED. Tel (01622) 671 6703. Open Mon-Sat 9.30 to 5.30. Fed up of not being listened to? Visit a store with a different approach. Expert staff and extensive demonstration facilities mean that the best in Hi Fi, Home Cinema and Multi-room can be demonstrated for you to make an informed choice. Credit facilities. Major Credit Cards accepted. Delivery and installation service available. **BADA**

**HOME MEDIA**, 6 High Street, Tunbridge Wells, Kent TN1 1UX. Tel: 01892 525666. Fax: 01892 527666. Open Mon-Sat 10am-6pm. Knowledgeable, trained and enthusiastic staff who listen and will assist in finding the proper solution for you. Hi Fi (even turntables), Home Cinema and Multi Room expertly catered for. Demonstration

facilities on three floors! Credit facilities. Major Credit Cards accepted. Delivery and installation service available. **BADA**

**MUSICAL IMAGES LTD**, 126 High St, Beckenham, Kent BR3 1ED. Tel (0181) 663 3777, Fax (0181) 663 3555. Email: sales@musical-images.co.uk. AV Dealer of the Year. Home Cinema, Hi-Fi, multi-room specialists. Main authorised dealers for over 100 brands. Interest free credit anywhere in the UK, subject to status. Mail-order worldwide. 10 demonstration rooms throughout Musical Images, including projectors and big screen TVs. Professional home installation and design consultancy. Part exchange, service and repairs. Active Musical Images Club. Open all week including Sundays. 10am-6pm (10am-4pm Sundays). **BADA**

**SOUNDS OF MUSIC**, 10/12 Chapel Place, Tunbridge Wells, Kent TN1 1YQ, tel (01892) 547003, Fax (01892) 547004. Highend Department on (01892) 616383. Wisdom, Advantage, Zingali, Primare, Jamo, Quad, Marantz, Tannoy, REL, Magnum, Ruark, Musical Technology, Micromega, Acoustic Energy, Anthem, Audio Note, Pink Triangle, A.V.I. Electrocompaniet, Teac, Audion, KEF, Pro-Ac, Michell, Copland, Trichord, Thorens, Pass, Lumley, Woodside, BAT, CAT, Osborn, Wadia, Krell, Audio Research and many more. We offer the very best service and advice along with some very special deals. 1 month's trial exchange, good prices and free delivery, the widest range of equipment, systems from £300-£100K, valve + vinyl specialist. All major credit cards accepted. http://www.sounds-of-music.co.uk.

## LANCASHIRE

**AUDIO EXCELLENCE**, 131 Friargate, Preston, Lancs PR1 2EE. Tel (01772) 253057. Fax: (01772) 881244. Open Tues-Sat 9.00-5.30. Evening dems by appointment. Closed Mon. For full details see our entry under Cardiff in the Wales section. **BADA**

**PRACTICAL HIFI**, 43 Friargate, Preston. Tel (01772) 883958. The audio specialist, expert advice, instant demonstrations, best prices, interest-free credit, part-exchange welcome. Extended warranty. Stockist of Yamaha, Kenwood, Denon, Sony, Technics, Onkyo, Marantz, Pioneer, Mission, KEF, Jamo, Celestion, B&W. Also stockists of LaserDiscs. **BADA**

**PRACTICAL HIFI**, (also in) 81 Whitegate Drive, Blackpool. Tel (01253) 300599. 33 Knowsley Street, Bolton. Tel (01204) 395789. 84 Penny Street, Lancaster. Tel (01524) 39657.

## LEEDS

**IMAGE AUDIO**, 17 The Springs, Wakefield, WF1 1QE. Tel (01924) 200272. Fax (01924) 200404. The finest in Home Cinema, Multiroom installation and classic stereo systems from Arcam, B&W, Cyrus, Denon, Linn, Mission, Naim, Rega, Yamaha, DSP. Open Monday to Saturday 9.30am to 5.30pm. **BADA**

**IMAGE AUDIO**, 8 St Annes road, Headingley, Leeds LS6 3NX. tel (0113) 2789374, Fax (0113) 2754252. The finest in Home Cinema, Multiroom installation and classic stereo systems from Arcam, B&W, Cyrus, Denon, Linn, Mission, Naim, Rega, Yamaha, DSP. Open Monday to Saturday 9.30am to 6.00pm **BADA**

## LEICESTERSHIRE

**CYMBIOSIS**, 6 Hotel Street, Leicester LE1 5AW. Tel: (0116) 262 3754, Email: shop@cymbiosis.com. Acoustic Energy, Arcam, Castle, Chord Company, Cura, Denon, Linn Hi-Fi, Linn Knekt, Loewe Televisions, Lutron Lighting, Musical Technology, Naim, Nordost, Rega, Revox, Rotel, System Audio, Tag McLaren. Multiroom Design and Installation Service. 4 Listening Lounges. Finance available. Open 6 days 10am-5.30pm.

**LEICESTER HI-FI CO**, 6 Silver Walk, St Martins Square, Leicester LE1 5EW. Tel: (0116) 2539753. Fax (0116) 2626097. Arcam, B&W Nautilus, Mission Cyrus, Marantz, Pioneer, Quad, Tannoy, Copland, Pink Projects, Michell, Technics, Rotel, Rogers, Yamaha, Acoustic Energy, Chord Electronics, Teac, Miller & Kreisel, DPA, Talk Electronics, Greig Loudspeakers, E.T.C. 4 Listening areas over 3 floors, we can demonstrate, deliver and install. Including A.V. and Multiroom. Credit Facilities. All cards taken, open 6 days 9.30-5.30. **BADA**

# DEALER Directory

**ZOUCH AUDIO**, The Old Coach House, off South St, Ashby-de-la-Zouch, LE65 1AN. Tel: 01530 414128 or 0976 571875 (mobile). Suppliers of quality Hi-Fi. Artemis, Audio Analogue, AVI, Balanced Audio Technology, Bow Technologies, Cat, Celestion, Chord Electronics, Creek, DCS, Eggleston Works, Graham, John Shearman, Lat, Lumley, Lyra, Magnum Dynalab, MIT, Monrio, Musical Fidelity, Musical Technology, Neat, Opera, Orchid, Orelle, Paff Laboratories, Proceed, Sirius, Stands Unique, Sumiko, Teac, Tice, Townshed, Transfiguration, Unison Research, Wilson Benesch, XTC. Open 10.00-5.30; Closed Monday.

## LINCOLNSHIRE

**STAMFORD HI-FI**, 9 Red Lion Square, Stamford, Lincs PE9 2AJ. Tel (01780) 762128. Awa, Denon, KEF, Kenwood, Marantz, Mission, NAD, Pioneer, Quad, Technics, Yamaha. 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.

## LONDON

**KAMLA**, 251 Tottenham Court Rd, London, W1P 9AD. Tel (0171) 323 2747. Kenwood, Pioneer, JVC, Philips, Toshiba, B&W, AR, Mitsubishi. Demonstration room available. Appts required. Service dept. Access, Visa, Amex, Diners. Open Mon-Sat 9-6.

**AUDIO T**, 190 West End Lane, West Hampstead, London NW6 1SQ. Tel (020) 7794 7848. Fax (020) 7431 3570. Email: hamptstead@audio-t.co.uk. Open Tues-Sat 10-6. Late Thurs until 8.00. See our main entry under Oxford. We also sell Castle, Densen, Primare, Proac & Quad.

**BILLY VEE SOUND SYSTEMS**, 248 Lee High Road, Lewisham, London SE13 5PL. Tel (0181) 318 5755/(0181) 852 1321. Arcam, AVI, Denon, Linn, Marantz, Mission, Naim, Pioneer, Rega, Rotel, etc. Two domestic style listening lounges. Appts required, service dept, home trial facilities, interest free credit, instant credit. Access, Visa. Open Mon-Sat 10-6.30, Closed Thurs.

**THE CORNFLAKE SHOP**, 37 Windmill Street, London W1P 1HH. Tel (0171) 631 0472, Fax (0171) 436 7165. Email: cornflake@tdial.pipex.com Open Tues-Sat 10-6, Thurs 10-7. The specialists for high quality sound, be it for one room or many more. They offer friendly advice, and a full delivery and installation service is available. Two listening rooms with full AV facilities demonstrating Arcam, ATC, AVI, Barco, Bryston, Dynaudio, Mark Levinson, Linn Knekt, Naim, Origin Live, Proceed, Pro Monitor Co, Rega, Royd, Yamaha and more. Service Department. Access, Mastercard, Switch, Visa and worldwide mail order service. They used to be the coolest Hi-Fi shop in London, now they're the hottest.

**GRAHAMS HI-FI**, Canonbury Yard, 190a New North Rd, London N1. Tel (0171) 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 APPOINTMENT.

**HI-FI & COMPONENTS**, 84 Battersea Rise, London, SW11 1EH. Tel (0171) 223 1110. ESTABLISHED 33 years. Beyer, Celestion, Cerwin Vega, Denon, Eminence, Goodmans, Harman Kardon, KAM, Jamo, Kenwood, QED, NAD, Ortofon, Sennheiser, Shure, Stanton, Tannoy, Project, Marantz, Vivanco. Wide range of accessories & stylus. Appts nec, Service Dept. Access, Switch, Visa, Diners, Amex, Open 10-6 Closed Wed.

**HI-FI WAY HI-FI LTD**, 318-324 Edgware Road, London W2 1DY. Tel (0171) 723 5251. Fax (0171) 258 1682. Email: Sales@hiwaygroup.co.uk. Also at 242 Tottenham Court Road, London W1 9AD. All major brands stocked, established since 1978, price match policy, extended guarantees, mail order service, home cinema equipment, hi-fi separates, midi, mini & micro systems portable audio video recorders for home & export, televisions for home & export, full range of video accessories, digital camcorders, VHS 8mm camcorders, video editing equipment, digital still cameras, 35mm & APS photo cameras.

**HI-FI EXPERIENCE**, 227 Tottenham Court Road, London W1P 0HX. Tel 0171-580 3535, Fax 0171-436 4733. Agencies include: Acoustic Energy, Arcam, Audio Alchemy, Bang & Olufsen, Castle, Celestion, Chord, Cyrus, Denon, KEF, M&K, Marantz, Mission, Musical Fidelity, Meridian, NAD, Naim, Quad, REL, Rotel, Ruark, Tag McLaren, Tannoy, TDL, Teac, Wharfedale, Yamaha. 8 listening rooms, 3 years guarantee. Free delivery and simple installation (M25 periphery), opening hours Mon-Fri 10-7pm, Sat 9-6pm. Home cinema specialist.

**INFIDELITY**, 9 High Str, Hampton Wick, Kingston-upon-Thames. Tel (0181) 943 3530. For full details see entry under SURREY.

**MUSICAL IMAGES LTD**, 18 Monmouth Street, Covent Garden, London WC2H 9HB. Tel (0171) 497 1346, Fax (0171) 497 9205. Email: sales@musical-images.co.uk. AV Dealer of the Year. Home Cinema, Hi-Fi, multi-room specialists. Main authorised dealers for over 100 brands. Interest free credit anywhere in the UK, subject to status. Mail-order worldwide. 10 demonstration rooms throughout Musical Images, including projectors and big screen TVs. Professional home installation and design consultancy. Part exchange, service and repairs. Active Musical Images Club. Open all week including Sundays. 10am-7pm (10am-4pm Sundays).

**MUSICAL IMAGES LTD**, 173 Station Road, Edgware HA8 7JX. Tel (0181) 952 5535, Fax (0181) 951 5864. E-mail: sales@musical-images.co.uk. See main entry under Middlesex.

**MUSICAL IMAGES LTD**, 45 High Street, Hounslow, Middlesex TW3 1JR. Tel (0181) 569 5802, Fax (0181) 569 6353. E-mail: sales@musical-images.co.uk.

**ORANGES & LEMONS**, 61-63 Webbs Road, Battersea SW11. Tel (0171) 924 2040. Juicy fruit from London's newest, freshest hi-fi/home cinema retailer. Telephone demonstrations or just pop in. All the usual, ie friendly and efficient service, free home installation, credit cards, 0% finance available, plus all the very best from: Arcam, Cable Talk, Chord Co, Demion, Denon Lifestyle, Epos, Micromega, NAD, Naim, QED Multiroom, Quad, Rega, Roksan, Rotel, Royd, Ruark, Soundstyle, Stands Unique, Yamaha with more to come. The innovative Audio/Visual retailer.

**STUDIO 99**, 79-81 Fairfax Road, Swiss Cottage, London NW6. Tel (0171) 624 8855, Fax (0171) 624 5315. Naim, Meridian, Quad, ATC, Mission, Cyrus, Rega, KEF, Arcam, Epos, Acoustic Energy, Yamaha, Philips, Royd, Rotel, Sonus Faber, Bang & Olufsen. High quality demonstrations. Home Cinema. Multi-room. Service Dept. Visa/Access credit facilities. Mon-Fri 10.00am-7.00pm, Sat. 10.00-6.00pm.

**THOMAS HEINITZ**, 35 Moscow Road, Bayswater, London, W2 4AH. Tel (0171) 229 2077. Fax (0171) 727 9348. Nearest tube stations Queensway and Bayswater. Plenty of parking meters available. Demonstration room available by appointment. Stockists of B&O, Naim, Rega, Micromega, Cyrus, Denon and Epos. Payment via, ACCESS, VISA, cheques, cash and interest free credit facilities (details on request). Open 10.30am-6.00pm, Tuesday-Saturday.

## GREATER MANCHESTER

**AUDIO COUNSEL**, 14 Shaw Road, Oldham, OL1 3LQ. Tel (0161) 633 2602 Fax (0161) 633 2502. Arcam, Audiolab, Rega, Naim, Rotel, Royd, Marantz, Sonus Faber, Ruark, Epos, Denon, Yamaha, Bang & Olufsen. Free installation. Major credit cards and credit facilities. Open Tuesday-Saturday 10.00 to 5.30, 8pm on Thurs.

**PRACTICAL HI-FI**, 65 Bridge Street, Manchester. Tel (0161) 839 8869. See main listing under Lancashire for details.

## MIDDLESEX

**AUDIO T**, 159a Chase Side, Enfield EN2 0PW. Tel (020) 8367 3132, Fax (020) 8367 1638. Email: enfield@audio-t.co.uk. Open Tues-Fri 9.30-6. Sat 9.30-5.30. Evening dems arranged by appointment. See our main entry under Oxford. We also sell Castle, Celestion, Linn, Proac, Rega & REL.

**MUSICAL IMAGES LTD**, 173 Station Rd, Edgware HA8 7JX. Tel (0181) 952 5535, Fax (0181) 951 5864. Email: sales@musical-images.co.uk. AV Dealer of the Year. Home Cinema, Hi-Fi, multi-room specialists.

Main authorised dealers for over 100 brands. Interest free credit anywhere in the UK, subject to status. Mail-order worldwide. 10 demonstration rooms throughout Musical Images, including projectors and big screen TVs. Professional home installation and design consultancy. Part exchange, service and repairs. Active Musical Images Club. Open all week including Sundays. 10am-6pm (10am-4pm Sundays).

**MUSICAL IMAGES LTD**, 45 High Street, Hounslow, TW3 1JR. Tel (0181) 569 5802, Fax (0181) 569 6353. E-mail: sales@musical-images.co.uk. See above entry.

**MUSICAL IMAGES LTD**, 18 Monmouth St, Covent Garden, London WC2H 9HB. Tel: (0171) 497 1346, Fax (0171) 497 9205. E-mail: sales@musical-images.co.uk.

See main entry under London

**RIVERSIDE HI-FI LTD**, 422 Richmond Road, East Twickenham, Middlesex TW1 2EB. Tel (0181) 892 7613. Fax (0181) 892 7749. Internet: <http://www.riversidehifi.co.uk/> "Where dreams come true." e-mail: Soundadvice@riversidehifi.co.uk Angstrom, Arcam, Audiolab, Audio Research, B&W, Bose, Copland, Castle, Denon, Dwin, Krell, KEF, Meridian, Marantz, Monitor Audio, Musical Fidelity, Nichell, Micromega, Martin Logan, Nakamichi, NHT, Pioneer, RCF, REL, Sony, Sonus Faber, Tannoy, Theta, Vidikron, Wilson, Yamaha. Appointments recommended. Finance available. All major credit cards accepted. Mon-Sat 10-6, Thurs 10-7

## WEST MIDLANDS

**DOWNING & DOWNING**, 31-35 Market Street, Stourbridge, W. Midlands DY8 1AB. Tel: 01384 371747. 44 High Street, Bromsgrove, Worcs. B61 8HQ. Tel: 01527 872976. Hi-Fi from a local company. We stock surprising Hi-Fi providing solutions to sound problems. Discrete Hi-Fi. Visually stunning Hi-Fi. Multi-room Hi-Fi, multi-source Hi-Fi. Integration with visual products. Home Cinema - we have tackled the lot. Perhaps we have the solution - tell us your problems.

**GRIFFIN AUDIO**, 94 Bristol Street, Birmingham, West Midlands. Tel (0121) 622 2230/(0121) 692 1359. 40 years in Hi-Fi and still the best in the Midlands. We sell great Hi-Fi from Arcam, Denon, Linn, Marantz, Musical Technology, Nakamichi, Naim, Quad, Rega, Shahinian and Loewe Television. Arcam Xeta Home Theatre. Open Tues-Sat 10.00-5.30.

**MUSIC MATTERS**, 10 Boldmere Road, Sutton Coldfield, West Midlands. Tel: 0121 354 2311. Rotel, Denon, Lexicon, Tannoy, Ruark, Alchemest, 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: 156-157 Lower High Str, Stourbridge, W. Midlands D18 1TS. Tel: (01384) 444184

**SOUND ACADEMY**, 152a High Street, Bloxwich, Nr Walsall, W. Midlands Tel (01922) 493499/473499. Please see entry under BIRMINGHAM.

**SOUND ACADEMY**, 111 The Parade, Sutton Coldfield, Birmingham B72 1PU. Tel 0121 3212445.

## NORFOLK

**BASICALLY SOUND**, The Old School, School Rd, Bracon Ash, Norwich NR14 8HG. Tel (01508) 570829. Arcam, Audio Analogue, Beyer, Cabletalk, Chord Co. Opera Speakers, Denon, Densen, Dynavector, Epos, Grado, Heybrook, Naim, Opera, ProAc, Sound Organisation, Rega, Royd, Soundstyle, Teac, Unison Research, etc. 2 comprehensive dem rooms. Home trial. Free installation. Visa, Access, HP facilities. 0% Finance. Tues-Fri 9.30-1, 2-5.30. All day Sat

**RIVER CROSSING AUDIO**, The Old Barn, Glandford, Holt, Norfolk NR25 7JP. Tel: 01263 741230. Open Tues-Sat 9am-6pm. Other times by appointment. Leave the noise of the city behind!

Our showroom is a converted barn. Situated in a picturesque north Norfolk village with ample off road parking. We are pleased to demonstrate systems including Canary, Chord, CR Developments, Fi-Rax, Michell, Myryad, Rothwell, Veritas Loudspeakers (including the award winning H3) and many others.

## NORTHAMPTONSHIRE

**CLASSIC HI-FI + VIDEO**, School Lane, Kettering, Northants. Tel (01536) 310855. Exposure, Heybrook, JBL, KEF, Kenwood, Marantz, Monitor Audio, Musical Fidelity, NAD, Orelle, Pioneer, Roksan, Rotel, Sugden, Tannoy, Teac, Yamaha and many more. Home trial, free installation, service department. Interest Free Credit. All major credit cards. Open 9.30-5.30pm.

**OVERTURE**, 3 Church Lane, Banbury, OX16 8LR. Tel (01295) 272158. See main entry under Oxfordshire.

**LISTEN INN** 32 Gold Street, Northampton, NN1 1RS. Tel (01604) 637871. The worlds finest hi-fi equipment. Arcam, Audio Analogue, Castle, Chario, Copland, Denon, KEF, Krell, Linn, Marantz, Martin Logan, Mission, Musical Fidelity, NAD, Naim, Rega, Rotel, Sennheiser, Shahinian, Sonus Faber, Yamaha. 2 listening rooms. Appointments recommended. Part exchange welcome. Finance available, subject to status, written quotations available on request. Open 10am-5.30pm Mon-Sat (Closed Thursday).

## NOTTINGHAM

**CASTLE SOUND & VISION** 48-50 Maid Marian Way, Nottingham NG1 6GF, Tel (0115) 958 4404. Nottingham's leading hi-fi, multi-room and home cinema store, serving the whole of the East Midlands. Brands stocked include Alchemest, Aliante, Ash Design, Audio Valve, Bose, Boston Acoustics, Castle Acoustics, Chord Electronics, DMP, Denon, Jolida, KEF, Klyne, Lexicon, Linn, Linn Knekt, Loewe, Monarchy, Naim, Nordost, Ortofon, Pink Triangle, Pioneer, Proceed, Project Turntables, QLN, QED Systemline, Quad, REL, Rega, Revox, Seleco, Sheffield Lab, Solidsteel, Sonic Frontiers, Sony Projection Systems, Stands Unique, Stereophile, Talk Electronics, TEAC, Thompson, Wavac, Wilson Benesch and XLO. Large showroom and three demonstration rooms including projector based home cinema room. Home demonstrations and a full installation service available, including multi-room. Open 10.00am to 6.00pm Tuesday to Saturday. Appointments out of normal shop opening hours can also be arranged. Credit facilities available.

**DEFINITIVE AUDIO** serves the first time buyer and the seasoned audiophile with the same high level of care and interest. Our aim is long term customer satisfaction. We achieve this with impartial advice, quality back-up service and a genuine interest in your needs. We have an established reputation for delivering sound quality benchmarks with innovation. Our range of carefully selected brands include Art Audio, Border Patrol, Living Voice, Musical Fidelity, Wadia and many more. We have extensive part-exchanged stock. Open Mon-Fri 9.30-6.30, Sat 10.00-1.30. Visa/Mastercard/Switch/Amex. For more information call 0115 973 3222 or fax 0115 973 3666.

**NOTTINGHAM HI-FI CENTRE**, 120-122 Alfreton Road, Nottingham. Tel (0115) 9786919. The area's oldest established specialist (Est. 1969). Two superb demonstration rooms, easy free parking. Home Cinema and Multi Room. Stockists of: Arcam, Audiolab, Celestion, Denon, KEF, Linn, Loewe TV., Marantz, Micromega, Nichell, Mission-Cyrus, Rotel, Sennheiser, Yamaha. Mon-Sat 9.00-5.30.

## OXFORDSHIRE

**ASTLEY AUDIO LTD**, 3 Marketplace, Wallingford OX10 0EG. Tel (01491) 839305 Fax: 01491 825024. Founded 1975. Great deals on Aura, B&W, Denon, Dual, KEF, Kenwood, Marantz, Mission, Mordaunt Short, Panasonic, Pioneer, Sony, Tannoy, Technics, Yamaha. Home trial, installation and delivery service. Service dept. on site. 2 yr guarantee on most products. Interest free credit on selected items. 1 Home cinema room, 2

# DEALER Directory

listening rooms. Access, Visa, Amex, Diners. Instant credit. Tues-Fri 9-5.30, Sat 9-5. Tapes & C.D.'s stocked.

**AUDIO T**, 19 Old High Street, Headington, Oxford OX3 9HS. Tel (01865) 765961, Fax (01865) 760415. E-mail: oxford@audio-t.co.uk Web site: <http://www.audio-t.co.uk>. Open Tues-Sat 10-6. Late Thurs until 8.00. Great Deals on Acoustic Energy, Arcam, B&W, Cable Talk, Cyrus, Denon, Dynaudio, KEF, Marantz, Meridian, Mission, NAD, Naim, Pioneer, Project, Quad, Rotel, Tag McLaren Audio, Talk Electronics, Tannoy, Target, Teac, Yamaha & many more. 3 year guarantee on Hi-Fi separates & systems. Price Match Promise. 30 day no penalty upgrade scheme. Part exchange. Interest Free Option on selected items over £250. 2 listening rooms. Home trials. Over 30 years in business. Home Cinema specialists. BADA Bonded. Serious hi-fi shops - Silly prices! **BADA**

**OVERTURE HI-FI**, 3 Church Lane, Banbury, Oxford OX16 8LR. Tel (01295) 272158. Arcam, Bose, Denon, Heybrook, KEF, Linn Products, Mission, N.A.D., Naim Audio, Quad, Yamaha. 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**, Cantay Hse, Park End Street, Oxford OX1 1JE. Tel (01865) 790879 Fax (01865) 791665. Email: oxford.audio@btinternet.com Quad, Denon, B&W, Pink Triangle, Krell, Sonus Faber NAD, Rotel, Musical Fidelity, Pioneer, Marantz, Copland, Teac, Audio Analogue, Castle, Yamaha, Proac, REL. Demo room. Home trial and free installation. Instant credit, Access, Amex, Visa. 10-6 Mon-Sat. **BADA**

## PORTSMOUTH

**JEFFRIES HI-FI**, 29 London Road, Portsmouth, PO2 0BH. Tel (01705) 663604. Hi-Fi, home cinema and multi-room specialist. Range includes Acoustic Energy, Arcam, Beyer, Chord, Denon, Heybrook, KEF, KEF Reference, Linn, Linn Knekt, Loewe, Miller & Kreisel, Mordaunt-Short, Naim, Panasonic, QED, Rega, REL, Rotel, Ruark, Sennheiser, Sound Style, Teac, Top Tape, Yamaha. 2 dem rooms. Open Tues-Sat. Free parking, bus route, credit facilities. Winner Sony/Hi-Fi News Best Southern Dealer. <http://www.jeffries.co.uk> **BADA**

## SHROPSHIRE

**CREATIVE AUDIO**, 9 Dogpole, Shrewsbury, SY1 1EN. 01743 241924. One of the largest ranges of quality HiFi/Audio Visual equipment outside of London. Arcam, Atacama, Cabletalk, Celestion, Chord, Cyrus, Denon, Heybrook, KEF, Miller & Kreisel, Mission, Onkyo, NAD, Naim, Nokia, Pace, Quad, Rega, Roksan, Soundstyle, Stands Unique, Wharfedale. Comfortable listening room, home installation (including multiroom and tracking satellite), free 2 & 5 year warranties, selected used equipment, part-exchange welcome. specialist workshop facilities. Access/ Visa/ Switch/ Amex and low cost finance from £250 up to £15,000.

**MID SHROPSHIRE AUDIO**, 24 Peveril Bank, Dawley, Telford, Shropshire TF4 2BU. 01952 502097. Mobile: 07930 913536. Ex-Demo & used HiFi equipment always available from: Linn, Naim, Michell, Arcam, Meridian, Mission etc, etc. Why buy new? Save money. New equipment available also from: Audionote, Apollo, Target, Michell, Thorens, Boston, Sequence, Ortofon, Magnat, Alchemist, Yamaha, etc. Home Theatre equipment also available including Laserdiscs for sale, Laserdisc collections also required.

## SOMERSET

**MIKE MANNING AUDIO** - 110, Middle Street, Yeovil, Somerset BA20 1NE. Tel (01935) 479361. 54, Bridge Street, Taunton. Tel (01823) 326688. The HiFi and AV specialists. The best in HiFi from: Arcam, ATC, Aura, B&W, Castle, Denon, Heybrook, KEF, Marantz, Naim Audio, NAD, Pioneer, Rega, Rotel, Royd, Shahinian, TDL, Teac. Somerset's Bang & Olufsen centre. Dedicated listening lounge for relaxed and unpressured demonstrations. Home installations on most systems. Full service department. Access, Visa, Instant Credit. Closed Mondays.

## SUFFOLK

**AUDIO IMAGES**, 128 London Road North, Lowestoft NR32 1HB. Tel (01502) 582853. The shop for Real Hi-Fi separates and Home Cinema. refreshingly dif-

ferent range as well as established manufacturers. Hi-Fi from budget to high end, transistor & valve. AV from £100 to a £100,000 custom install. Projection systems, DVD players and movies. Separate dem room, range of credit facilities, free fitting & the best and friendliest service available. **BADA**

**EASTERN AUDIO**, 41 Bramford Rd, Ipswich. Tel (01473) 217217. Easy parking. Dem Room. Giving sound advice for over 21 years. Arcam, Audiolab, Meridian, Denon, B&W, Technics, Quad, Castle, Celestion, Top Tape, plus all the usual headphones, leads, racks etc. **BADA**

**BASICALLY SOUND**, The Old School, School Rd, Bracon Ash, Norwich. Tel (01508) 570829. For full details see entry under Norfolk. **BADA**

**STOWSOUNDS**, Stone Farm, Borough Lane, Gt Finborough, Suffolk IP14 3AS. Tel: 01449 675060. Specialist hi-fi dealer with great products from Acoustic Solutions, Alchemist, Atacama, Audioquest, Beyer, Cable Talk, dpa, Electrocompaniet, Exposure, Grado, JM Labs, Kimber, Magnat, Neat, Nordost, QED, SonicLink, Sonneteer, Sound Organisation, Soundstyle, Stands Unique, Van den Hul, other makes and used equipment available, call us for more details.

## SURREY

**AUDIO DESIGNS**, 26 High Street, East Grinstead, West Sussex RH19 3AS. Tel/Fax (01342) 314569. See main entry under West Sussex. **BADA**

**AUDIO T**, 173-175 London Road, Camberley GU15 3JS. Tel: 01276 685597. Fax: 01276 685327. Email: camberley@audio-t.co.uk. Open Tues-Sat 10-6. Late Thurs until 8.00. See our main entry under Oxford. We also sell Alchemist, Densen, Project, REL & Ruark. **BADA**

**AUDIO T**, 15 Upper High Street, Epsom KT17 4QY. Tel: (01372) 748888. Fax: (01372) 747451. Email: epsom@audio-t.co.uk. Open Tues-Sat 10-6. Late Thurs until 8.00. See our main entry under Oxford. We also sell Alchemist, Densen, Quad, Rega, REL & Ruark. **BADA**

**COSMIC HI-FI SUPERSTORE EST 1962**, 244-256 Station Road, Addlestone, Weybridge, Surrey KT15 2PS. Tel (01932) 854522/832400/851753 Fax (01932) 832432. Open 7 Days a week, Mon-Fri 9-6pm, Fri till 8pm, Sun 10-4pm Large free car park, fully equipped service dept, massive showroom. Arcam, Audio Quest, B&W, Cable Talk, Denon, Dual, Jamo, Marantz, Mission, NAD, Pioneer, Quad, Rogers, Sennheiser, Sony, Tannoy, Target, TDL, Technics, Thorens, Yamaha. Home cin, widescreen TV, projection TV, laserdisc. Int free credit. All Major credit cards. **INFIDELITY**, 9 High Street, Hampton Wick, Kingston Upon Thames, Surrey. Tel (0181) 943 3530. Arcam, Densen, Epos, Heybrook, Linn, Micromega, Naim Audio, Neat Acoustics, Rega Research, Roksan, Royd, Shahinian, Yamaha. Single speaker listening room. Appts pref, free installation, service dept. Major credit cards. Closed Mon, Tues-Fri 10.30-7, Sat 10-6pm. **BADA**

**PJ HI-FI**, 3 Bridge Street, Guildford, GU1 4RY. Tel (01483) 504801/304756. Mon-Sat 9-6pm. Linn, Rega, ProAc, EPOS, Rotel, Audiolab, Arcam, Meridian, Musical Technology, NAD, Quad, KEF, Acoustic Energy, Marantz, B&W, Nakamichi, Rogers, Mission/Cyrus, Pioneer (precision). Listen to Linn/Meridian AC3 here now! Home Cinema & HiFi Dem rooms, parking. Free delivery & installation. Service department on the premises. Call now **BADA**

**RIVERSIDE HI-FI**, 422 Richmond Road, East Twickenham, TW1 2EB. Tel: (0181) 892 7613. Fax: (0181) 892 7749. See main entry under Middlesex. **ROGERS HI-FI**, Unit 4, Bramley Business Centre, Station Road, Bramley, Guildford, Surrey. Tel (01483) 561049. B&W, Castle, Denon, Harman-Kardon, Marantz, Micromega, Musical Fidelity, NAD, Ruark, Tannoy, and many more. Home demonstrations available, telephone for details. Free installation. Service department. Access/Visa. Monday-Saturday 9.30-6pm, later by appointment. **SPALDINGS HI-FI**, (Established 30 years), 352-4 Lower Addiscombe Rd, Croydon, Surrey CR0 7AF. Tel (0181) 654 1231/2040. Linn Naim, Quad, Meridian, Mission, Marantz, Denon, Ruark, Tag McLaren, Tannoy, Arcam, KEF, Castle Musical Fidelity. 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. Service dept. **BADA**

**UNILET SOUND & VISION LTD**, The Hidden Hi-Fi Store, 35 High Street (Opposite Waitrose), New Malden, Surrey KT3 4BY. Tel 020 8 942 9567. Open Mon-Sat 9.00-6.00pm. 6 well appointed Hi-Fi and AV demonstration rooms. Agencies covering all the best brands available world-wide. Knowledgeable friendly enthusiastic staff. Fully equipped service department. In store Custom Cable Service outlet supplying tailor made cables to your specific requirements. Stockist of hundreds of specialist cables, accessories, headphones and terminations. Free parking. Interest free finance. All major credit cards accepted. World-Wide mail-order service. Part exchanges welcome. Legendary Blue List special offers. Full equipment and cable price lists available on request. With over 30 years experience in demonstrating, retailing and servicing high quality Audio Visual equipment, from budget mini systems to high end exotic, is there really any need to go elsewhere. **BADA**

## SUSSEX (EAST)

**ADAMS & JARRETT**, 6-18 Normand Road, St. Leonard's-on-sea, East Sussex, TN37 6NH. Tel (01424) 437165/432398. Stockists of B-W, Cabletalk, KEF, Marantz, Meridian, Micromega, NAD, REL, Rotel, Ruark, Sennheiser, Tannoy, Target, Yamaha, Talk Electronics, Stands Unique, Dynaudio, Musical Fidelity, Denon, Dali, Myrad, Onkyo, Aura. Two demo rooms, home trial, AV specialists. Instant and interest-free credit available. Open Mon-Sat 9-5.30. **BADA**

**JEFFRIES HI-FI**, 69 London Road, Brighton BN1 4JE. Tel (01273) 609431. Hi-Fi, home cinema and multi-room specialist. Range includes Acoustic Energy, Arcam, Beyer, Chord, Definitive Technology, Denon, KEF, KEF Reference, Linn, Linn Knekt, Loewe, Miller & Kreisel, Naim, Panasonic, QED, Rega, REL, Rotel, Ruark, Sennheiser, Shahinian, Sound Style, Teac, Top Tape, Yamaha. 2 dem rooms. Open Tues-Sat. Free parking, bus route, credit facilities. Winner Sony/Hi-Fi News Best Southern Dealer. <http://www.jeffries.co.uk> **BADA**

**JEFFRIES HI-FI**, 4 Albert Parade, Green Street, Eastbourne BN21 1SD. Tel (01323) 731336. Fax (01323) 416005. Hi-Fi, home cinema and multi-room specialist. Range includes Acoustic Energy, Arcam, Beyer, Chord, Definitive Technology, Denon, Heybrook, KEF, KEF Reference, Linn, Linn Knekt, Loewe, Miller & Kreisel, Mordaunt-Short, Naim, Panasonic, QED, Rotel, Ruark, Selego, Sennheiser, Sound Style, Teac, Top Tape, Yamaha. Two demonstration rooms. Open Tues-Sat. Free parking, bus route, credit facilities. Winner Sony/Hi-Fi News Best Southern Dealer. <http://www.jeffries.co.uk> **BADA**

**THE POWERPLANT**, 66/67 Upper North Street, Brighton BN1 3FL. Tel (01273) 775978 Fax (01273) 748419. Email: email@powerplant.co.uk Whatever your budget we can help you choose from our carefully selected range of today's finest hi-fi and home cinema equipment. Recommended agencies include Arcam, Audiolab, ATC, B&W, B.O. Cyrus, Exposure, Epos, Linn, Marantz, Micromega, Mark Levinson, Pro Ac, Rega, QED Systemline, Yamaha. Excellent demonstration facilities. Knowledgeable and Friendly Staff. Multi Room specialist, CEDIA member. Open Tues-Sat 10am-6pm late evenings by appointment. All major Credit Cards. Full Credit facilities. **BADA**

## SUSSEX (WEST)

**AUDIO DESIGNS**, 26 High Street, East Grinstead, West Sussex RH19 3AS. Tel/Fax (01342) 314569. [www.audiodesigns.co.uk](http://www.audiodesigns.co.uk). Hi-Fi, Home cinema & Multi-room specialists. Authorised stockists of: Arcam, Audiolab, Cabletalk, Castle, Cyrus, Epos, KEF (inc. Reference), Linn (inc. AV51), Loewe, Marantz, Mission, Naim, Pioneer, Quad, Rel, Rotel, Sennheiser, Sony, Soundstyle, Stands Unique, Tag McLaren, Target, Thorens, Yamaha & more. 3 dedicated demonstration rooms - Hi-Fi & Home cinema. Service dept. 0% finance available. 9.30-6.00 Mon-Sat. **BADA**

**BOWERS & WILKINS LTD**, (Est. 1945) 1 Becket Buildings, Littlehampton Road, Worthing, (Near Thomas a Becket). Tel (01903) 264141. Email: sales@bowersandwilkins.co.uk. Web site: [www.bowersandwilkins.co.uk](http://www.bowersandwilkins.co.uk) 1 minute from A24 & A27. Free local parking. B&W, Denon, Harman-Kardon, JBL, Jamo, Marantz, NAD, Philips, Solid, Tannoy, TDL, Technics, Thorens and many more in 4 Dem Rooms. Systems, Hi-Fi and Home Cinema, DVD and Projection TV. Service Dept., Installations. Open 6 days a week. Access, Visa, instant credit to £1000 subject to status. **BADA**

**PHASE 3 HI-FI**, 215 Tarring Road, Worthing, West Sussex, BN11 4HW. Tel (01903) 245577. Email: [pearl@msn.com](mailto:pearl@msn.com). Whether your requirements are for the best in HiFi, Home Cinema, Multi room, or full systems integration, contact us to discuss bespoke systems to match your needs and your budget. Three listening and viewing studios. Agencies include, Acoustic Energy, Arcam, Audiolab, B&W, Castle, Celestion, Denon, KEF, Linn Knekt, Marantz, Meridian, M&K, Naim, Pioneer Precision, Shearpe, Talk Electronics, Yamaha. Open Mon-Sat 9.30am-5.30pm. All major credit cards. Full credit facilities. **BADA**

## TYNE AND WEAR

**GLOBAL HI-FI CENTRE**, 87a Clayton Street, Newcastle-Upon-Tyne. Tel 0191-203600. Stockists of Major Hi-Fi/TV brands. Also stocking DVD/Dolby Digital home theatre products and large screen TV. Brands include Technics, Yamaha, Pioneer, Marantz, Denon, Teac, Rotel, JVC, Panasonic, Toshiba, KEF Audio, REL, Acoustic Energy, Tannoy, Heybrook, Magnat, Project Audio, Ixos, Stands Unique, Custom Design. Open 9.30 to 5.30 Mon-Sat. Instant demonstrations available. Installation service available. Free 2yr Guarantee on most products. Most competitive prices available in the North East. Major credit cards accepted.

## WARWICKSHIRE

**THE LEAMINGTON HI-FI COMPANY**, 23a Regent St, Royal Leamington Spa, Warwickshire CV32 5EJ. [the-hi-ficompany@btinternet.com](mailto:the-hi-ficompany@btinternet.com) Tel: (01926) 888644 Fax: (01926) 887486. E-mail: [K.brown@btbnc.org.uk](mailto:K.brown@btbnc.org.uk). Acoustic Energy, Arcam, Audiolab, Quad, Meridian, Marantz, Denon, Pioneer, Yamaha, NAD, Micromega, Mission, KEF, Celestion, Atacama, Technics, Trichord, TDL, REL, IXOS. Singl speaker dem room. We do not use any comparators. We also have full demonstration of projection TV with laserdisc and full Pro-Logic systems. Part exchange welcome. Please phone or e-mail for prices. We have over 200 laserdiscs in stock. Call for our latest catalogue. **BADA**

## WILTSHIRE

**AUDIO T**, 60 Fleet St, Swindon SN1 1RA. Tel: (01793) 538222. Fax: (01793) 487260. Email: [swindon@audio-t.co.uk](mailto:swindon@audio-t.co.uk). Open Tues-Sat 9.30-6. Late Thurs until 8.00. See our main entry under Oxford. We also sell Elac, Project, Rega, KEF, Proac, Ruark & REL. **BADA**

**SALISBURY HI-FI LTD**, 15 Catherine Street, Salisbury, Wiltshire SP1 2DF. Tel (01722) 322169. Arcam, B&W, Celestion, Denon, KEF, Kenwood, Marantz, Meridian, Micromega, NAD, Ruark, Sony, Yamaha. 2 Dem rooms. Friendly relaxed atmosphere. Professional advice. Home dem available. Service Department. Free installation. Home trial facilities. Access, Visa, Amex. Interest free credit. Instant credit. Open Mon-Sat 9-5.30 **BADA**

## WORCESTERSHIRE

**AUDIO EXCELLENCE**, Independence House, The Trinity, Worcester WR1 2PN. Tel: (01905) 619059. Fax: (01905) 619085. Open Tues-Sat 9.00-5.30. Evening dems by appointment. Closed Mon. For full details see our entry under Cardiff in the Wales section. **BADA**

## YORKSHIRE (EAST)

**THE AUDIO ROOM**, 2 George Street, Hedon, Nr Hull HU12 8JH. Tel: 01482 896166/01482 891375. Superb 1st floor showrooms and demonstrations rooms are open. We are authorised agents for Accurus, Alchemist, Atacama, Audiovector, B&W, Base, CR Developments, Classé, Cable Talk, Chord Co, Dali, Denon, Grado, Helios, Jamo (concert only), Lavardin, Linn, Marantz, Monrio, Musical Fidelity, NAD, Neat, Opera, Onkyo, Ortofon, Pioneer, Pro-Ject, QED, Quad, Sonic Link, Sonneteer, Soundstyle, Stands Unique, Talk Electronics and more. Open Mon-Sat 9am-7pm. Credit facilities, home demonstrations available. Friendly, unbiased, personal service guaranteed.

**ZEN AUDIO**, 35 George St, Hull. Tel (01482) 587397. Comfortable listening rooms; Home dems; Personal, friendly service; Free installations. Agencies include: Acoustic Energy, Arcam, Aura, Audiolab, Atacama, Audio Note, Audion, B&W, Cable Talk, The Chord Company, Conrad-Johnson, N.P.A. Densen, Denon, E.A.R., Graff, Harbeth, Heybrook, Impulse, KEF, Meridian, Michell, Monitor Audio, Mordaunt-Short, NAD, Naim, Pioneer, Pro-Ac, Rega, REL, Rehdeko, Rotel, Royd, Ruark, Shearpe Audio, Stands Unique, Sugden, Spondor, Sonic Link, TEAC, Unison Research... and many others.

## YORKSHIRE (WEST)

**EMPIRE ELECTRICAL MEGASTORE**, Ingleby Road, (Girlington), Bradford, BD8 9AN. Tel (01274) 575000. The North's biggest electrical megastore. Every top brand & best buy at guaranteed unbeatable prices. Aiwa, Akai, B&W, Bose, Celestion, Denon, Grundig, Hitachi, Jamo, JVC, KEF, Kenwood, Marantz, Mission, Mitsubishi, Mordaunt Short, NAD, Panasonic, Pioneer, Rotel, Sony, Tannoy, TDL, Technics, Toshiba, Yamaha. 3 Dedicated Hi-Fi & AV Demo rooms, no appointments required. Service department, free installation. Free parking, Access, Visa, Amex, Diners. Interest free credit. Open Mon - Fri 9.30-8.00, Sat 9.30-6.00, Sun 11.00-5.00.

**EMPIRE ELECTRICAL SUPERSTORE**, The Clock Buildings (formerly the Clock Cinema), Roundhay Road, Leeds (on the junction of the A 58 & Roundhay Road), LS8 2SH. Tel (0113) 2351701. Leeds largest range of Hi-Fi separates & systems including all the best buys at guaranteed unbeatable prices. Aiwa, Akai, B&W, Bang & Olufsen, Bose, Castle, Celestion, Denon, Hitachi, JVC, KEF, Kenwood, Marantz, Mission, Mitsubishi, Mordaunt Short, NAD, Panasonic, Pioneer, Rotel, Sony, Tannoy, TDL, Technics, Toshiba, Yamaha. 2 Dedicated Hi-Fi Demo rooms and 2 AV Demo rooms, no appointments necessary. Service department, free installation, home trial facilities. Free parking. Access, Visa, Amex, Diners. Interest free credit. Open Mon - Wed 10.00-6.00, Thurs - Fri 10.00-8.00, Sat 9.30-5.30, Sun 11.00-5.00.

**IMAGE HI-FI**, 17 The Springs, Wakefield, WF1 1QE. Tel (01924) 200272. Fax (01924) 200404. The finest in Home Cinema, Multiroom installation and classic stereo systems from Arcam, B&W, Cyrus, Denon, Linn, Mission, Quad, Rega, Yamaha DSP. Open Monday to Saturday 9.30am to 5.30pm. **BADA**

**IMAGE HI-FI**, 8 St Annes Road, Headingley, Leeds, LS6 3NX. Tel (0113) 2789374, Fax (0113) 2754252. The finest in Home Cinema, Multiroom installation and classic stereo systems from Arcam, B&W, Cyrus, Denon, Linn, Mission, Quad, Rega, Yamaha DSP. Open Monday to Saturday 9.30am to 6.00pm. **BADA**

## NORTHERN IRELAND

### BALLYMENA

**AUDIO AUDIO HI-FI SPECIALISTS** Telephone 01266 822128/Fax 01266 822128. Arcam, Rega, Denon, Sugden, Alchemist, Totem, Acoustic Energy, Tangent, Ortofon, Audioquest, QED, Ixos, Chord Co., Apollo, Soundstyle, Demonstrations by appointment. Evening demos our speciality. Ask about our free customer care package. We can also be contacted in the evening at the above telephone number.

### BELFAST

**LYRIC HI-FI**, 161/3 Stranmillis Road, Belfast. Tel (01232) 381296. Demonstration and Installation of the finest Hi-Fi, Home Cinema and Multi-room systems, including Arcam, Cyrus, Denon, Linn, Loewe, Mission, Naim, Yamaha and many more. Our experience will help you to choose the right system for your needs. Open Mon-Sat 10-6, Late night Thurs, closed all day Wednesday.

**THE HI-FI SHOP**, Bruce House, Bruce Street, Belfast, BT2 7JD. Tel (01232) 327 604. Product lines include Arcam, Audiolab, B&O, B&W, Castle, Chario, Keswick Audio, Micromega and Rotel. Dem room and Earl Gray available. Service Dept, free installation, home trial facilities. Access and Visa, instant and interest free credit. Open Tues-Sat 10am-6pm.

### DUNGANNON

**KRONOS HI-FI**, 7 Scotch Street Centre, Dungannon BT70 1AR. Tel (01868) 753606. Fax: 753006, Email: David@KronosHi-Fi.demon.co.uk, website: http://www.KronosHi-Fi.demon.co.uk We have one of the largest ranges of quality Hi-Fi in Ireland. Our agencies include Absolute Sounds, Apogee, Audion, Audiomeca, Blueprint, BOW Technology, Cadence, Copeland, Densen, Frameworks, Harman Kardon, Helios, JBL, Kelly, Kimber, Klipsch, LivingVoice, Lyra, LFD, Marantz, Michell, MIT, Musical Fidelity, Nottingham Analogue, Oracle, Orelle, QLN, Rogers, Roksan, Rotel, Ruark, Silver Sounds, SME, Triangle, Trichord, Unison, UKD, Wilson Benesch, YBA and much more. Demo rooms for Hi-Fi and AV. Free installation, home demos and home trial. Access and Visa. Credit including instant and interest free. Multi-Room specialists. Open Mon-Fri 9.30-5.30. Closed Wed. Sat 10-5. We are also open any evening by appointment.

## SCOTLAND

### EDINBURGH

**MUSIC MILL**, 72 Newhaven Rd., Edinburgh EH6 5QG. Tel (0131) 555 3963 or Fax (0131) 555 3964. Audio Research, Copland, Naim Audio, Krell, Roksan, Marantz, AV, Rotel, Grado, Transparent Audio, Theta Digital, Wilson Benesch, Quadrosire, Stands Unique, Sequence, Target, Ortofon, Ringmat Michell, Project, Tannoy, Jecklin Float, Crimson, Sonus Faber, Wilson Audio, ProAc, Alchemist, Teac, Martin Logan, Revox, Goldring, Koetsu. Listening Rooms, Free Parking, Workshop, Delivery and Installation. Open Monday to Saturday 10am-6pm. Call Mark, John, Raoul or Mike for information or directions.

### DUNDEE

**JD BROWN**. Tel: 01382 226591. Fax: (01382) 229994. Email: jdb@jdbrown.demon.co.uk. Sounds perfect at JD Brown. Exceptional quality and professional service at Dundee's premier Hi-Fi store. Open 6 days a week 9.30-5.30. Outside of these hours demonstrations are available by appointment. Main dealers for Arcam, Rotel, Tag McLaren, Marantz, Technics, Sony, Mission & B&W.

### GLASGOW

**GLASGOW ANALOGUE STUDIO**, 3 Boghead Road, Lenzie, Glasgow G66 4EG Tel (0141) 776 3642. Illusion of music systems for the vinyl enthusiast featuring turntables, arms and cartridges from Nottingham Analogue, amplifiers from Croft and loudspeakers from Dantax. Experience the beauty of music in our relaxed and friendly listening room. Demonstration by appointment only. Free installation anywhere in Scotland.

**KEVIN GALLOWAY AUDIO**, Phone: 01563 574185. Fax: 01563 573207. Audio Physic, Accuphase, Audion, Basis, DCS, EMP, JM Lab, Pink Triangle, Oracle, Elemental Audio, Totem, Living Voice, Sirius, LFD, Yamanura, Churchill, Electrocompaniet, Sugden, Nagra, Tara Labs. Nationwide delivery and installation. Demonstration by appointment.

**LOUD & CLEAR**, 520 St Vincent St, Finnieston, Glasgow, G3 8XZ Tel (0141) 221 0221 or visit us at www.loud-clear.co.uk. Glasgow's finest and friendliest HiFi store, combining knowledgeable advice with specially selected products and the best of service. Three comfortable demonstration rooms, full service and installation facilities, interest free credit on selected products. Product lines include Naim Audio, Exposure, Alchemist, Rega, Tag McLaren, Musical Fidelity, Marantz, Denon, Rotel, Acoustic Energy, Kef, Kef Reference, Monitor Audio, Tannoy, Proac, Vdh, Chord Co, DNM, Ash Design, Stands Unique. Open Tues-Sat 10am-6pm. 7pm on Thurs. Complimentary parking at PC World, Finnieston St.

### WALES

### CLWYD

**ACTON GATE AUDIO**, 4 Ruabon Rd, Wrexham Tel (01978) 364500. Audio Visual specialists. Arcam, Bose, Boston, B&W, Celestion, Castle, Denon, GLL, Harman-Kardon, Jamo, JBL, Marantz, Michell, Mission, Mordaunt-Short, Musical Fidelity, Myryad, NAD, Micromega, Quad, Rotel, Rogers, Roksan, Ruark, Tannoy, Teac, TDL, UKD, Yamaha DSP member. Demonstration room, installation service. Easy parking and motorway access. Access, Visa etc.

### SOUTH GLAMORGAN

**AUDIO EXCELLENCE**, 134/6 Crwys Road, Cardiff CF24 4NR. Tel: (029) 2022 8565. Fax: (029) 2039 8201. Email: info@audio-excellence.co.uk. Website: www.audio-excellence.co.uk. Open Tues-Sat 9.00-5.30. Evening dems by appointment. Closed Mon. The best in Hi-Fi and Home Cinema carefully selected and demonstrated by knowledgeable and friendly staff, at prices to suit all budgets. Choose from Acoustic Energy, Arcam, B&W, Cabeltalk, Castle, Celestion, Chord, Cura, Cyrus, Denon, Dynavector, KEF, Linn, Marantz, Meridian, Mission, NAD, Naim, Nordost, Panasonic, Pioneer, ProAc, Quad, Rega, REL, Rotel, Selec, Sennheiser, Tag McLaren, Tannoy, Teac, Yamaha. Comfortable listening rooms, delivery and installation, home trials, part exchange, 3 year guarantee on hi-fi separates, 30 day free upgrade scheme, in-house workshops, full credit facilities with interest free on selected items. **BADA**

**AUDIO EXCELLENCE**, 9 High St, Swansea SA1 1LE. Tel (01792) 474608. Fax: (01792) 645087. Open Tues-Sat 9.30-5.30. Late Wed until 8.00. Closed Mon. For full details see our entry under Cardiff above. **BADA**

# ADVANTAGE



“THE MOST AMAZING  
NEW RANGE TO HIT  
THESE SHORES FOR  
DECADES.”

Single ended class A driver stage.  
Fully balanced or single ended input.  
Integral mains filtering and regulation.

Models available:

- |   |                                 |   |
|---|---------------------------------|---|
| * | I200 Integrated Amplifier       | * |
| * | P I Pre-Amplifier               | * |
| * | A 300 Stereo Power Amplifier    | * |
| * | M 300 Mono Block Amplifiers     | * |
| * | T I CD Transport                | * |
| * | CD I Integrated CD Player       | * |
| * | CDS S.O.A. Integrated CD Player | * |

“GIVE YOURSELF AN ADVANTAGE - AN  
ABSOLUTELY STUNNING RANGE”

CALL FOR YOUR NEAREST DEALER TO:-

## ZENTEK MUSIC LTD

Distributors of fine music products

PASSLABS • EGGLESTON WORKS • HALES •  
COPULARE • BALANCED AUDIO TECHNOLOGY •  
HOVLAND • WISDOM • REFERENCE 3A •

T: 01892 539595 F. 01892 616517



# THE HI-FI CHOICE ARCHIVE

Missed *Hi-Fi Choice* the first time round? Don't worry! There are several different ways to acquire complete back issues or individual reviews. Our step by-step guide shows how.

## 1. BUY AN ORIGINAL BACK ISSUE ☎ (01789) 490215

<p><b>FEBRUARY 1999/ISSUE 187</b></p> <ul style="list-style-type: none"> <li>12 Compact Speakers £130-£300</li> <li>6 Pre/Power Amps £900-£1,100</li> <li>Multi-Room special feature</li> <li>Michell Orca/Alecto review</li> </ul>	<p><b>MARCH 1999/ISSUE 188</b></p> <ul style="list-style-type: none"> <li>11 CD Players £350-£1,250</li> <li>14 Interconnects £50-£100</li> <li>Arcam Alpha 10 DAB</li> <li>Technics SU-C/SE-A3000</li> </ul>	<p><b>APRIL 1999/ISSUE 189</b></p> <ul style="list-style-type: none"> <li>12 Amplifiers £600-£1,800</li> <li>10 Phono Stages £35-£1,190</li> <li>10 Speaker Stands £60-£800</li> <li>Wilson Benesch Bishop</li> </ul>	<p><b>MAY 1999/ISSUE 190</b></p> <ul style="list-style-type: none"> <li>Speaker Mega Test £400 - £1,000</li> <li>DVD Player Super Test</li> <li>Michell Gyro SE</li> <li>Cyrus aCA7/aPA7</li> </ul>	<p><b>JUNE 1999/ISSUE 191</b></p> <ul style="list-style-type: none"> <li>CD player Mega Test £129 - £750</li> <li>Digital recorders</li> <li>ELAC 3101 Jet</li> <li>B&amp;W Nautilus 805</li> </ul>	<p><b>JULY/AUG 1999/ISSUE 192</b></p> <ul style="list-style-type: none"> <li>Amplifier Mega Test £169 - £400</li> <li>Turntables &amp; cartridges</li> <li>ATC SCM 10 &amp; S1A2-150</li> <li>ProAc Studio 125</li> </ul>

Back issues from 1988 onwards are available as shown in the table. They cost £4.00 (UK) or £6.95 (overseas). Both prices include p&p. Order by phone on ☎ (01789) 490215. Alternatively, fax ☎ (01789) 490878. We accept AmEx, MasterCard and Visa credit, or Switch and Delta debit cards. Or write to Dennis Direct, PO Box 2505, Alcester, B50 4JU. Make cheques payable to Dennis Direct.

### BACK ISSUE AVAILABILITY

YEAR	HFC N°S	SOLD OUT ISSUES	AVAILABILITY
1988	54-65	Feb, Jun, Jul, Sep, Oct	Very limited
1989	66-77	Jan, Feb, Mar, Jul	Very limited
1990	78-89	Jan, Feb, Jun, Aug, Sep, Dec	Very limited
1991	90-101	All except Mar, Apr, Jun, Jul	Very limited
1992	102-113	All except Mar	Very limited
1993	114-125	All except Feb, Apr, Jul, Dec	Very limited
1994	126-137	Jun, Aug, Nov	Very limited
1995	138-149	All except Feb	Very limited
1996	150-161	Mar, May, Jun, Oct, Nov	Very limited
1997	162-173	Feb, Jun, Jul/Aug	Very limited
1998	174-185	All except Mar, Jul, Aug, Sep, Oct	Limited
1999	186-	None sold out	Good

## 2. GET REVIEW REPRINTS BY FAX



*Hi-Fi Choice* reprints are available via fax, 24 hours a day. Our database, operated by Starcomm Ltd, holds a broad selection of reviews and features from mid-1995 onwards. UK readers can access this service by calling ☎ (0930) 110118. You only pay for the cost of the call, which is 50p per minute.

Overseas readers can order copies of reviews, non-interactively, by sending a faxed request to Starcomm on ☎ (+44 1924) 510908 – remember to include your credit card details. Reviews will then be faxed back to a designated number at a cost of £1.50 per page.

All pages have been designed to minimise user costs. If you experience problems with this service, or have further queries, please do not contact the editorial offices. Call Starcomm Ltd on ☎ (0870) 013 1210.

### HOW TO USE FACTSBACK (UK readers only)

- 1 Dial (0930) 110118, from the handset of your fax machine, which must be switched to 'tone'. You will be connected to an automated switchboard. The system works using a series of index numbers corresponding to individual reviews and features, which are printed in The Directory.
- 2 The switchboard will offer you a number of actions to choose from. If you know the index number of the reprint you seek, enter it on your fax machine's handset, when prompted to do so. Alternatively, you may request an index of stored pages, at all times using the handset of your fax machine and following the voice prompts.
- 3 To select two or three documents, press \* between each one selected and press # to finish.
- 4 Your chosen documents will then be sent to your fax machine.

## 3. VISIT OUR WEBSITE

The *Hi-Fi Choice* website holds copies of reviews from the past two years. It also offers a user-customisable search facility for specific products and price-points. In addition, there is a unique opportunity to swap hints, tips and gossip in our on-line 'chat' areas. Our site has been remarkably successful since its launch earlier this year, and is currently scoring approximately 405,000 hits per month, with a total of 90,000 page impressions. The site has no less than 6,700 unique users!

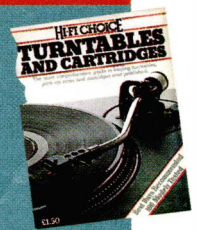
<http://www.hifichoice.co.uk>



## 4. ORDER A REVIEW REPRINT

If you are interested in an *HFC* review of an older component and the back issue has sold out, we can send photocopies of old reviews to any UK address for a flat fee (inc. p&p) of £5.00 per review. You must know in which issue the original review appeared; we are unable to search back issues for old reviews. Send a written request, enclosing a cheque made payable to Dennis Publishing Ltd, to: *Hi-Fi Choice* Reprint Service, Dennis Publishing Ltd., 19 Bolsover Street, LONDON W1P 7HJ.

PLEASE NOTE: THIS SERVICE IS ONLY FOR OTHERWISE UNOBTAINABLE REPRINTS.



HAVE HI-FI CHOICE DELIVERED TO YOUR DOOR EVERY MONTH!  
**SUBSCRIPTION RATES START AT JUST £14.97**  
 — SEE PAGE 29 FOR DETAILS! —

**THE OCTOBER 1999 EDITION OF HI-FI CHOICE WILL BE ON SALE THURSDAY 2 SEPTEMBER 1999. DON'T MISS IT!**

# COMPETITION

Your chance to get your hands on a top stash of TDK and Kenwood MiniDisc goodies!

TDK, one of the UK's leading brands of recordable MiniDisc, is an official sponsor of the Seventh IAAF World Athletics Championships, to be held in Seville this August. To celebrate, it's giving *Choice* readers the chance to win a fantastic Kenwood personal MiniDisc recorder/player, a selection of MD Colour MiniDiscs and a TDK Athletics goodie bag. TDK's MiniDisc range has been designed to meet top hardware quality standards – you can re-record your favourite music more than a million times and they will still give out superb sound. And you can archive your music according to your mood with the MD Colour range, available in five transparent shades and worth £14.99 for a pack of five. To complement the range, the DMC-J7R personal Kenwood MD player worth around £250 has features including ATRAC, ten-second anti-shock system, large LCD display and illuminated remote control. And we have goodies waiting for 15 lucky readers.



**1st PRIZE** Three lucky winners will get their hands on a Kenwood DMC-J7R personal MiniDisc player plus five MiniDiscs from the MD Colour range and a TDK/World Athletics goodie bag.

**2nd PRIZE** Twelve runners-up will win five MD Colour MiniDiscs and a goodie bag.

But what hoops are we going to make you jump through to stand a chance of winning? No hoops – just answer the simple question below.

## HOW TO ENTER

Answer the question below by circling the correct answer, then fill in your name, address and daytime telephone number in the spaces given.

### The Question

TDK launched blank MiniDiscs onto the UK market in the year Linford Christie won the Olympics 100m title in Barcelona. Name that year.

- a) 1988
- b) 1992
- c) 1996

Post this entry form to:

Hi-Fi Choice Competition (CHFC908B)  
Bradley Pavilions, Bradley Stoke North, Bristol BS12 0BQ  
All entries must arrive by First Post, Thursday 9 September 1999.

Please remember to tell us whether you are over 18 years of age.

Name \_\_\_\_\_  
Job Title \_\_\_\_\_  
Company Name \_\_\_\_\_  
Address (inc. postcode) \_\_\_\_\_  
\_\_\_\_\_  
Daytime Telephone Number \_\_\_\_\_

Please tick here if you are under 18.  
 Please tick here if you do not wish to receive further information on other products or services.

Please tick one only of the following:

- Are you a current subscriber? OR
- Are you a regular reader? OR
- Are you an occasional reader?

### COMPETITION RULES

1) The Closing Date for the TDK competition is First Post, Thursday 9 September 1999.

- 2) Winners of the TDK Competition will be judged from all correct entries submitted, and drawn at random after the Closing Date given in 1) above.
- 3) All winners will be notified by post.
- 4) The Editor's decision is final and no correspondence will be entered into.
- 5) The TDK Competition is not open to employees of Dennis Publishing Ltd, TDK nor their suppliers, agents or associates.
- 6) We regret this competition is open to UK residents only.
- 7) No cash alternatives will be offered.
- 8) We reserve the right to substitute alternative prizes with equal value to these shown, in the unlikely event of stock being temporarily unavailable.
- 9) By entering the competition, you agree to be bound by the rules.
- 10) All entries must be on this official entry coupon. If you do not wish to cut your magazine, you may send a photocopy of the page instead. Please note: only one entry form per household.

**CHFC 908B**

## HIGHLIGHTS OF NEXT MONTH'S AWARDS ISSUE ...

### EUROPEAN HI-FI OF THE YEAR

We reveal this year's EISA award-winners, including everything from amplifiers and loudspeakers to home theatre decoders and projectors, as well as new awards for design and multimedia products of the year. Will the panel of expert judges agree, or is it all going to go horribly Eurovisionesque?

### SCARE YOUR BANK MANAGER

Tim Bower checks out a selection of top-of-the-range CD players. Money's no object here, but will their performance live up to the frequently epic price-tags? Such illustrious manufacturers as BAT, Copland, Marantz, Tube Technology and YBA throw their hats into the ring.



### IT'S IN THE CANS

Not all audiophiles can a) live in an isolated barn, or b) have incredibly sympathetic neighbours on the other side of that paper-thin wall who don't mind having to listen to your classic Zappa bootlegs all night. What can you do? Lee Dunkley tests ten of the latest pairs of headphones.

### HIGH-END LOVELIES

Paul Miller returns to the lab, this time putting a huge pile of MiniDisc blank discs through their paces. Plus high-end reviews of Snell XA75PS speakers, TACT Millennium MkII digital amp, Avid Acutus turntable and Sony's latest MD recorder. ■ The October issue will be on sale from Thursday 2 September 1999.

If you don't wish to cut up your copy of Hi-Fi Choice, please photocopy this coupon.

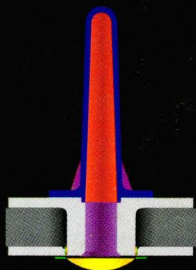
# WE KNOW ABOUT BASS



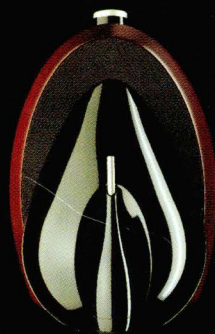
A powerful dual magnet system ensures 90% utilization of the magnetic energy. The vented pole piece provides additional cooling of the motor structure. The progressively resistive flat spider adjusts compliance at an optimum rate based on the driver's excursion, allowing for maximum control even at high power levels. That's why a Dynaudio immediately converts power into breathtaking bass reproduction, efficiently and dynamically, with significant decreases in intermodular and group delay distortions. **We know. Do you!**



**DYNAUDIO**  
AUTHENTIC FIDELITY



# 600 Series 2: Refining Perfection



The Nautilus tweeter technology that has earned the Nautilus™800 Series rave reviews has now been incorporated in the 600 Series 2.

For more information contact  
B&W Loudspeakers (UK) Ltd  
on: +44 (0)1903 750750  
<http://www.bwspeakers.com>

**B&W**

LISTEN AND YOU'LL SEE