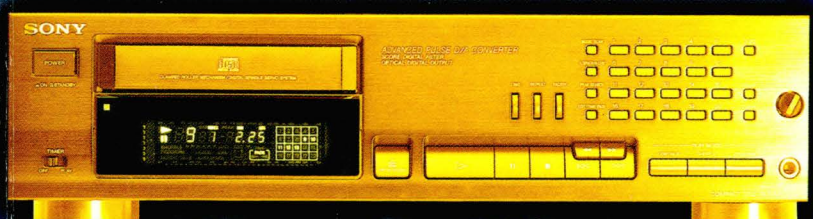


# HI-FI CHOICE

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Cerwin-Vega loudspeakers!

THE FINEST HI-FI MAGAZINE IN THE WORLD

Why this £250 CD player is a



**SOLID  
GOLD  
BEST  
BUY**

8 CD PLAYER TEST BEGINS P56

**ON REVIEW THIS MONTH...**

**An added dimension**

Five budget add-on surround decoders, p86



**Glowing praise**

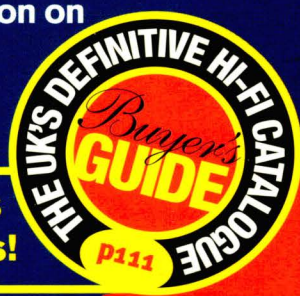
Four top tube amps, p78



**And don't miss these!**

- ★ **Exclusive:** new Revolver speakers
- ★ **Exclusive:** new NAD 306 amp
- ★ Jordan Watts Aspect speakers
- ★ Barry Fox on the future of DCC
- ★ Radiohead Kevin Hilton on Digital Broadcasting
- ★ Live 94 – was it good for you?

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**HIFI CHOICE  
FEBRUARY 1994**

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**WBT RCA CONNECTORS** All IXOS® interconnects, except the 104, are exclusively fitted with WBT, the world's finest Phono

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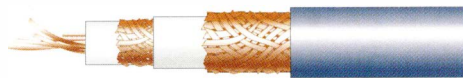


WBT RCA CONNECTORS

Products in the Ixos Range are: Interconnect Cables, Speaker Cables, Audio Control & Switching Units, Bullion Series Connectors, Isolator Spikes, Sorbothane Feet and Infra Red Absorption Units.

**“...The sound is good.”**

**MASTERCONNECT - 102** 0.95mm PC-OFC 99.99% pure conductor consisting of 189 strands. P.E. Foam insulation with OFC braid screen and fitted with genuine WBT Locking Phono Plugs.



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**WHAT HI-FI? - FEBRUARY 1993**

**“...firmly recommended.”**

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**RATING - 4 POINTS**   
**HIFI CHOICE - JUNE 1994**

**“...masses of engineering”**

**DIGITALCONNECT - 105** 0.63mm PC-OFC 99.99% pure conductor. True 75 ohm impedance for connecting CD transports to DACs. Also suitable for video use. Twin OFC braid screen insulated with P.E. Foam and fitted with genuine WBT Locking Phono Plugs.



*“At this price it's a great result with masses of engineering for the money. Strongly recommended.”*

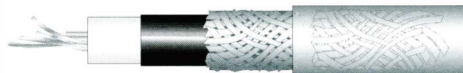
**RATING - 4 POINTS**   
**HIFI CHOICE - JUNE 1994**

*“Compared to free digital leads it's cleaner and more dynamic, so music is projected more enthusiastically .... For its price, it's a worthwhile upgrade.”*

**RATING - 4 STARS**   
**WHAT HI-FI? - APRIL 1994**

**SILVER BULLET - 101**

A Silver Plated PC-OFC Cable with conductive PVC, P.E. Foam Insulation and silver plated copper braid screen. Fitted with genuine WBT Locking Phono Plugs.



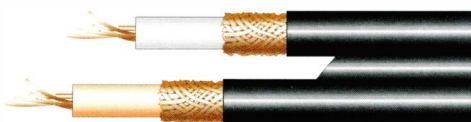
This design offers the brilliant, detailed and dynamic reproduction suited to a wide range of CD players and other components

**“...It's a clear best buy.”**

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A true HiFi performance from our basic package and a real surprise if you have only ever used the free cables supplied with most equipment. Trade-up and hear the astounding improvements .... Stunning, deep bass, vivid stereo images and accuracy that gives a new insight to the music.



*“It's a clear best buy. A magnificent upgrade....”*

**RATING - 5 POINTS**   
**HIFI CHOICE - JUNE 1994**

*“Throw away the patch cords that nearly all manufacturers supply and do your CD player a favour with the IXOS 104.... This is a great value accessory”.*

**RATING - 5 STARS**   
**WHAT HI-FI? - FEBRUARY 1993**

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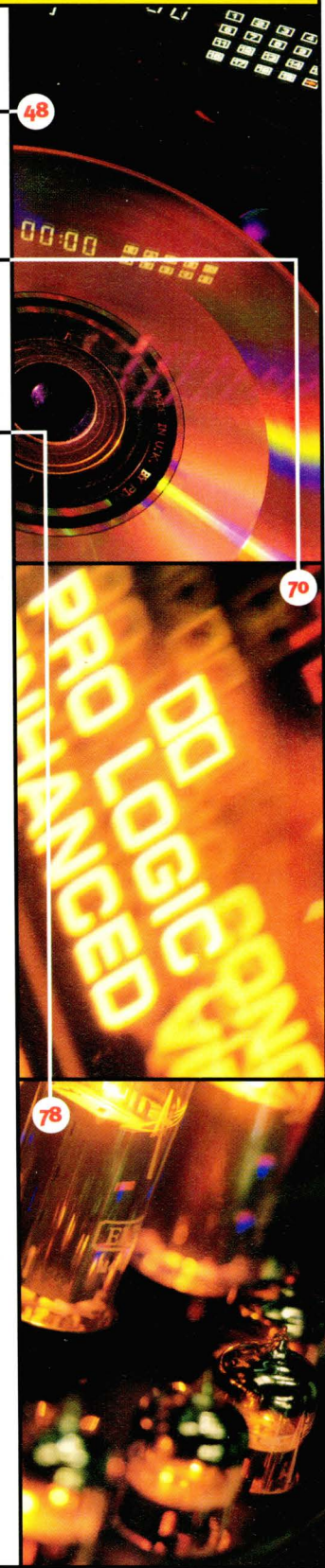
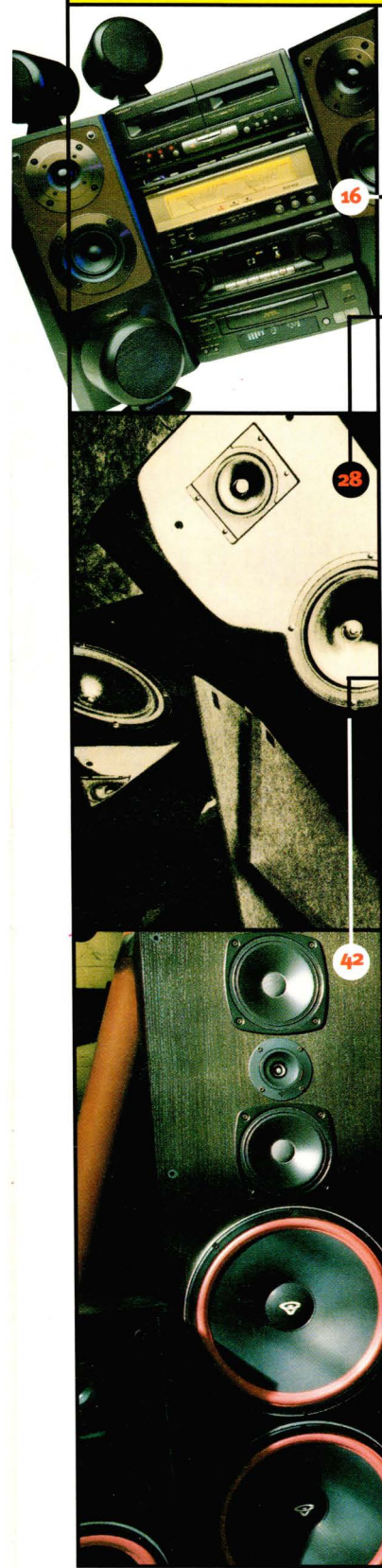
## Best Buys and Recommendeds

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

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

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

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



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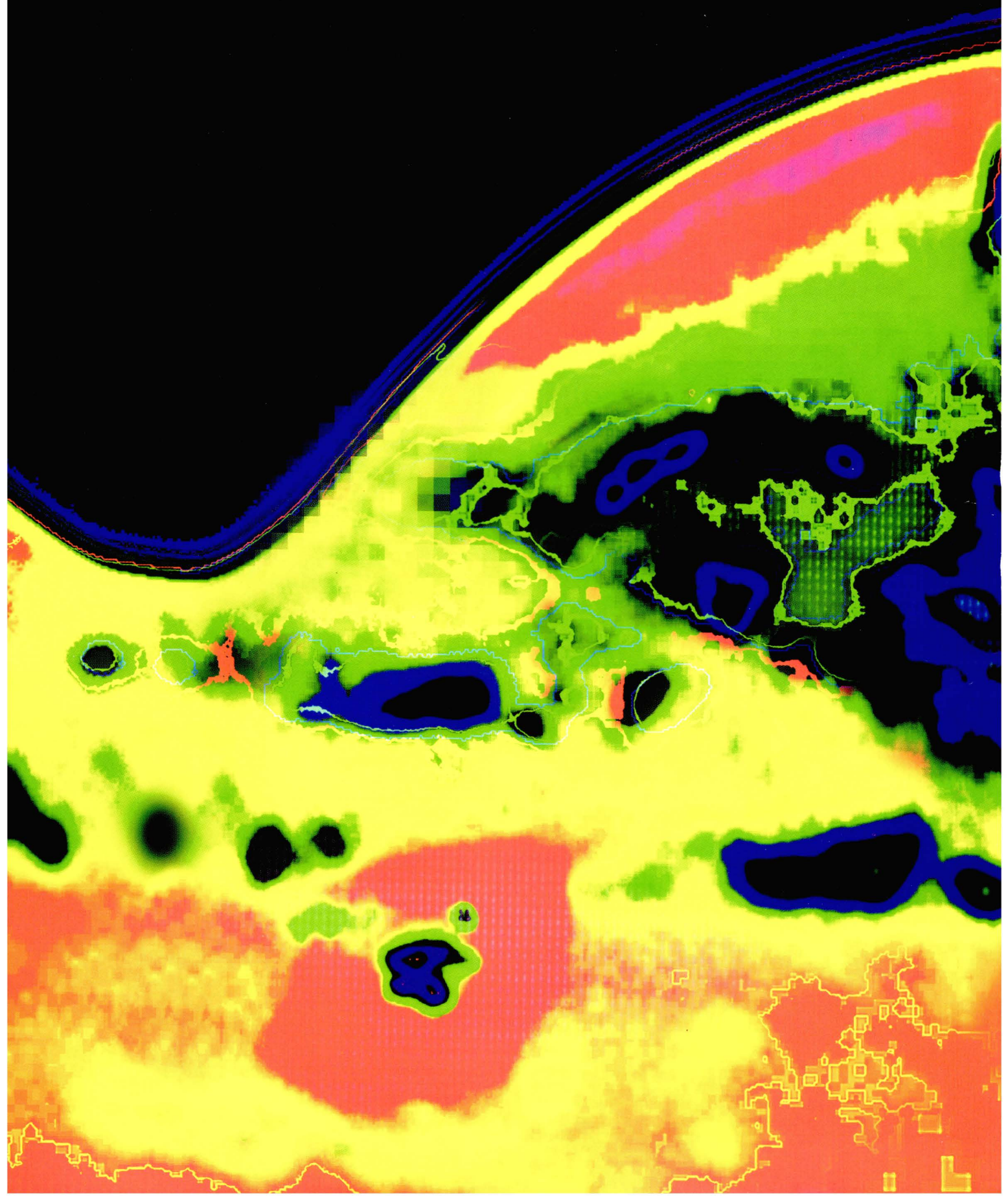
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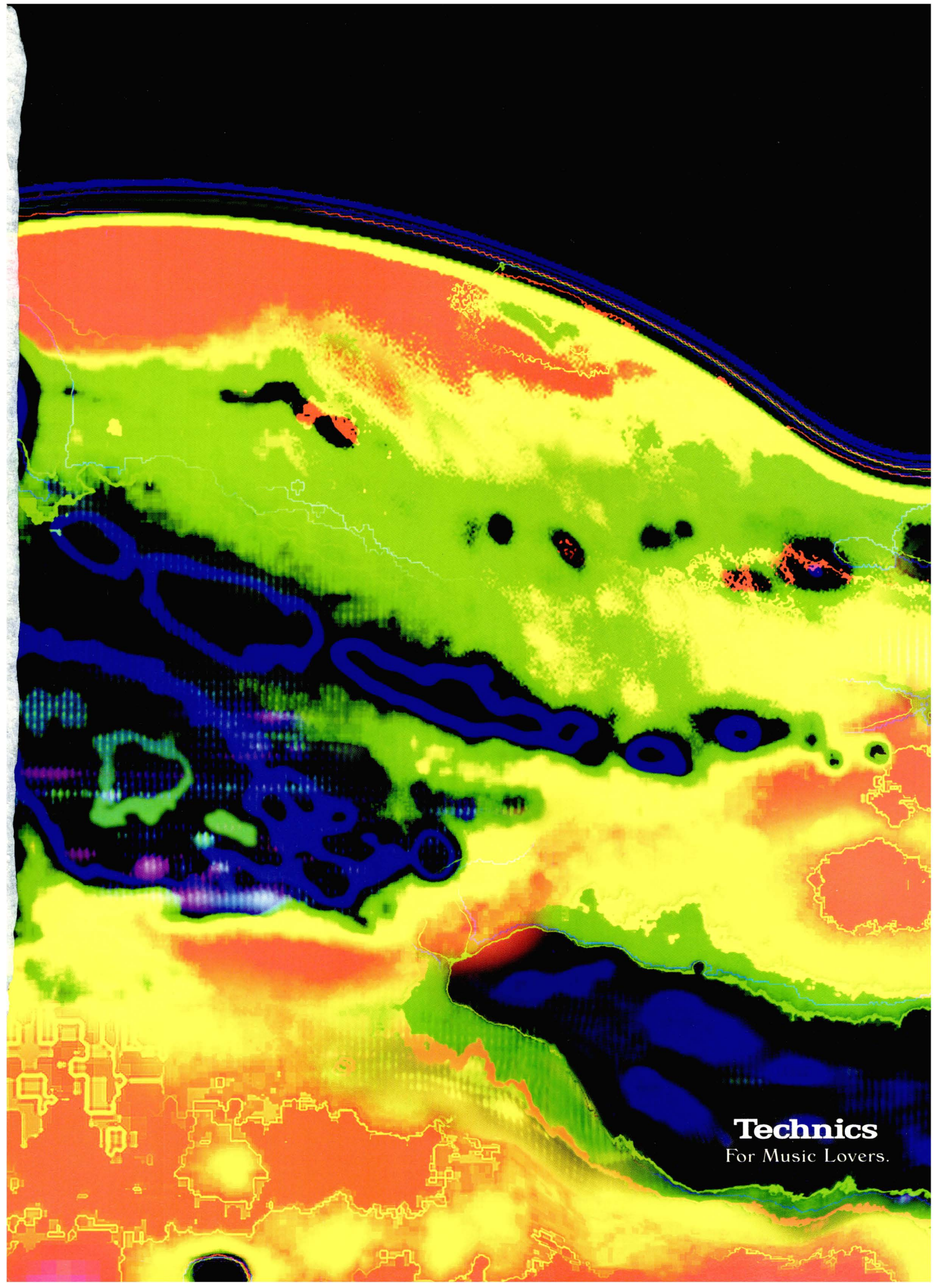
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A goosepimple, amplified by Technics.





**Technics**  
For Music Lovers.



ISSUE 137 DECEMBER 1994

**EDITORIAL**

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**THE GET OUT CLAUSE**

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

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# HI-FI CHOICE

CHOICE WORDS

## Don't believe the hype

One of the other hi-fi journals recently forecast the imminent demise of CD as we know it. In its wake would come HDCD (High Density CD), a new, high-definition 'wonder CD' with four times the storage capacity, leading to a higher sampling frequency and greater resolution, hence a closer approach to the elusive 'analogue' sound.

With all due respect, this is dangerous talk. The part about the new wonder CD is true, more or less, but audiophiles are kidding themselves if they think these new developments are solely for sonic enhancement. According to technology guru Barry Fox, there is only one purpose in mind for a capacity-enhanced CD: movies. "It's a 99 per cent video-oriented project, as it driven by the movie studios. They want to fit a full length movie on one five-inch CD with LaserDisc quality, simply because they see CD as a very cheap way to distribute their movies. Pressing one disc is cheaper than two."

There are various ways of achieving this. Pioneer, for example, is working on a blue-laser system which would be able to decipher the incredibly dense pattern of information required — but a marketable application is at least five years away.

And time is of the essence. Today's first-generation Video CD systems are novel but have not persuaded buyers to leave VHS tape in droves. But the software companies need an attractive disc-based movie format as soon as possible. Home electronics sales are in decline, and it won't be long before multinational software/hardware

companies like Sony, Matsushita and Philips will sell replay hardware at a loss — they'll be able to do this because of the significant profit they'll be making from the software.

HDCD comes in as a compromise solution using variable-speed CDs, which, thrown in with some other digital widgetry, could produce a workable one-disc, high-quality movie replay system by the end of next year.

Frankly, I'm worried by this.

First, it would be a great mistake if, thanks to misinformation about emerging technologies, potential CD-player-buyers deferred their purchases in the belief that there's a new 'super-sounding CD' format around the corner. There isn't. In fact, if you read the CD-player test starting on page 48 (not 58 as advertised on the cover — sorry!), you'll see there's

never been a better time to buy good ol' fashioned CD: the players are sounding better than ever for less and less money.

Second, it would be all too easy for the hi-fi market to start resembling the computer market, where one month's state-of-the-art product is next month's obsolete dinosaur.

Please don't fall into the trap of buying hi-fi this way. As the turntable, triode and horn brigade are proving, in hi-fi it's not always high tech which makes the best sound. If the music moves you, your system is new enough.

**Stan Vincent**



The goosepimple-  
inducing SU-A900MK2  
stereo integrated  
amplifier.



Periods of silence (rests) are just as important to a composition as musical tones (notes). Hence the development of Technics 'silence technology'.

The following noise elimination innovations enable you to come over all goosepimple by hearing music as the composer intended you to hear it:

- The R-core transformer meets the demand for high power supply, yet virtually eliminates magnetic flux leakage to produce "noise-free sound".
- Special Technics hybrid construction base combines rubber and steel to provide a unique shock-suppressing capability which prevents interference from external vibrations.
- Master series capacitors with reduced impedance design, ensure excellent sound quality.



**Technics**  
For Music Lovers.

# UPDATE

Choice news from around the world edited by Malcolm Steward

## NAD targets videophiles



NAD look centred on the home cinema market with the new 808CC dialogue loudspeaker.

Walk tall with the latest two-metre Carver AL-111 speaker.



## You can call me AL

Following the recent re-introduction of the Carver brand into the UK, another of its relatively low-cost, high-end products is winging its way over the Atlantic. Standing nearly two metres tall and hewn from oak, the AL-111 hybrid loudspeaker uses a 1.2 metre ribbon driver to cover all but the lowest octaves. The latter are handled by a downward-facing 250mm woofer.

With a recommended amplifier rating of up to 575W, the AL-111 is reckoned to produce "startling" levels and its dipolar construction, we're told, provides a realistically spacious image. ☎ (0865) 516800.

In developing its AV-716 Dolby Pro Logic receiver, NAD decided that it wanted a design which would satisfy both video buffs and audiophiles. So out went the usual integrated circuits that provide the power amplification for many AV receivers, to be replaced by discrete components — even for the surround channels. ICs deliver plenty of 'brochure power', says NAD, but they don't perform well in the real world. The company claims that the AV-716 will drive four-ohm loudspeakers with the same ease that lesser devices drive test-bench eight-ohm dummy load resistors.

There seems no shortage of power on offer here. The AV-716 provides 80 Watts per channel in normal stereo operation, with 55W for left, centre and right speakers and 20W for rears in Surround Sound mode. Other features of this unit, which can accommodate three video and four audio sources, include an AM/FM tuner section with 40

presets, separate record out selector, full remote control and one extra surround sound mode alongside Dolby Pro-Logic. The price — £599.95 to you, guv'nor.

Furthering its home cinema push, NAD also has a centre channel speaker available. Priced at £159.95, the 808CC contains two 75mm long-throw woofers and a 25mm tweeter. The driver array is designed to provide a big performance from a slim, unobtrusive cabinet. As it's just 105mm tall, 435mm wide, and fully shielded, NAD reckons it's small and safe enough for stacking on top of your VCR or TV. To make it adapt to the non-ideal locations that centre channel speakers usually find themselves in, it has a boundary switch that tailors its response.

☎ 081-343 3240.

## PAVing the way for high-end AV

High-end hi-fi owners venturing into similarly sophisticated AV might like to investigate the Proceed PAV Audio/Video preamplifier from American specialist Madrigal.

Using THX and Dolby Pro-Logic processing, along with surround sound modes that derive ambient information from within stereo sources, the PAV is equally at home

with films and music. The preamplifier has inputs for ten sources — four AV, accepting composite or S-video signals, and six audio, two of which are balanced using XLR connections. Any input can be

routed to any of three outputs — main, remote or record — providing considerable flexibility and sophisticated ease of use.

The £4,195 PAV also comes with a learning remote, a programmable infra-red remote jack for custom installations, and on-screen set-up and operation menus.

☎ (0494) 441736

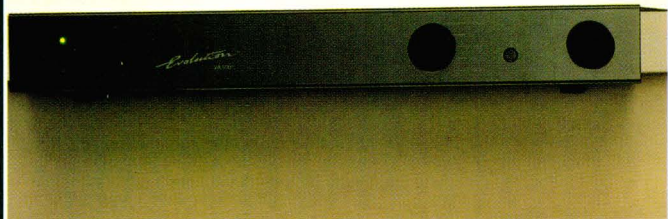
High-end hi-fi meets top home cinema with the Proceed PAV processor.





# Aura Evolves the Evolution

Chrome alone: Is the black or chrome Aura VA100II Evolution as cool as it looks?



First shown at B&W's stand at Live '94, Aura's popular VA-100 Evolution integrated amplifier has undergone a complete design revamp. Armed with bags of originality, the new amp is called the VA-100II and draws heavily upon the development work that went into the new version of the VA-80. Now it costs £350 in black mirror finish and £400 in chrome. The VA-100II is still a six passive input MOSFET amplifier with a built-in active phono stage.

In our test of the original Evolution amplifier back in issue 109, the design was criticised for

being hot-running, especially under demanding speaker loads. It was also considered to be rather undynamic. The VA-100II addresses these criticisms directly, with a redesigned circuit layout to improve the airflow and keep the amplifier cooler. This is said to improve the crosstalk and signal to noise ratio, which in turn increases the amplifier's power output.

In addition the VA100II has an improved power supply, which is claimed to make for faster bass, and improved dynamics and transparency.

☎ (0903) 750750

## Massive A-Teac

Following in the footsteps of the substantial VRDS CD players, Teac has announced a heavyweight line-only integrated amplifier, in the shape of the £999.95 A-BX10. Weighing in at a shade under 12kg, the 100W A-BX10 uses a fully balanced circuit with a balanced line input. It's every bit the purist amplifier, featuring only a power switch, channel selector, tape monitor and large central volume knob on a chunky matt-black fascia. The balanced line input makes the A-BX10 a perfect partner for Teac's VRDS-20 CD player, with its balanced analogue line output.

The A-BX10's overall design uses low negative feedback, which Teac claims offers better stability and dynamics at the expense of increased measured distortion. Teac's prime motivation in producing the A-BX10 has been to produce an audiophile amplifier, with a simplified circuit that features the sort of large reservoir capacitors and toroidal transformers normally found in British hi-fi amps. Finally, although the A-BX10 is line-only (a total of six inputs) as standard, it is possible to connect a plug-in £149 phono board to the auxiliary input. ☎ (0923) 819630

## Lightning Response

ProAc has announced an addition to its high-end Response range of loudspeakers. Despite the minor incremental change to the model number, the Response Three Point Five is a very different speaker from its predecessor, the hugely popular Response Three.

The cabinet is larger and has been specially constructed from different thicknesses of material, and damped to make it as inert as possible. A new bass driver, using a lighter, thinner, stiffer polypropylene cone promises faster, more powerful bass while retaining the midrange clarity of the original design. Reflex loading of the bass drivers also extends the Three Point Five's low frequency response and improves its resolution.

The tweeter also has a lighter diaphragm – similar to that in the Response Four's HF unit – which features a special coating applied by hand. The diaphragm fits into a larger, more rigid front plate, giving the unit improved surface contact.

The revised drivers are arranged in a mirror image offset configuration, which is said to provide pin-point imaging within a "wonderfully large sound stage".

Prices for the Three Point Five start at £4,250 with Signature finishes upping the ante to £4,975.

☎ ProAc 081-207 1150



More power to your ProAc.

## IN BRIEF

Czech turntable wizard, Pro-ject Audio Systems, has a new version of the Pro-ject 6 featuring a tonearm co-designed by Sumiko which sells for £699. Existing Pro-ject 6 owners can fit the new tonearm to their decks but this also involves fitting a new plinth. The price for this upgrade package is expected to be around £425. Also new from Pro-ject is the £299 Pro-ject 7 integrated amplifier. An interesting feature is that it's a virtual dual mono design, with only the mains transformer being common to both channels. ☎ (0868) 748632

Birmingham will be first to receive Music Choice Europe, a 34-channel, 24-hour cable distributed radio system. All music is sourced from CD and supplementary information – artist, title, catalogue number – is broadcast and can be read from a scrolling display on the MCE receiver's remote control handset. A subscription to the service, which is backed by Warner Music, Sony Software, General Instrument and EMI Music, will cost Brummies less than the price of a CD a month.

In-car hi-fi manufacturer, Alpine Electronics, has launched a 'buy now pay later' finance scheme. This offers instant credit up to £1,500 – subject to status – and the chance to buy Alpine products now with the first repayment in three months time. You'll need to hurry, though, as the offer closes 31 January 1995. ☎ (0908) 611556

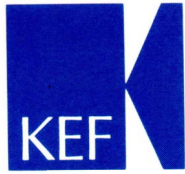
Manticore Audio Visual is undertaking servicing on all makes of turntables and tonearms. Besides carrying original spares, the company will also manufacture components required for decks that are no longer in production. Arm rewiring – using vdH, Isoda, Mandrake and Cardas cables – is a speciality, says Manticore. The company also offers off-board power supplies for turntables using the ubiquitous Impex motor (Linn, Logic, Systemdek, Rega etc.). ☎ (0585) 379309

Teesside hi-fi enthusiasts can now join Hi-Fi Heretics, a group which exists purely to provide a point of contact for local enthusiasts. Social evenings are planned where enthusiasts can meet, discuss problems and share experiences and opinions. Interested parties can telephone organisers Steve Petch ☎ (0429) 867432 or Alf Forcer ☎ (0429) 278489 or write to Hi-Fi Heretics, 7 Rillston Close, Deer Park, Hartlepool, Cleveland TS26 0PS.

Fuji is launching two new and two revised audio tapes. The top of the range audio tapes, the ZII and Metal Z, acquire sonically welded cassette shells and shortened leaders to improve operation with auto-reverse decks. The JP-1S ferric and JP-1IX chrome are replaced by the K1 super-ferric and K2 chrome. All audio tapes will be housed in Extraslim cases. ☎ 071-586 5900

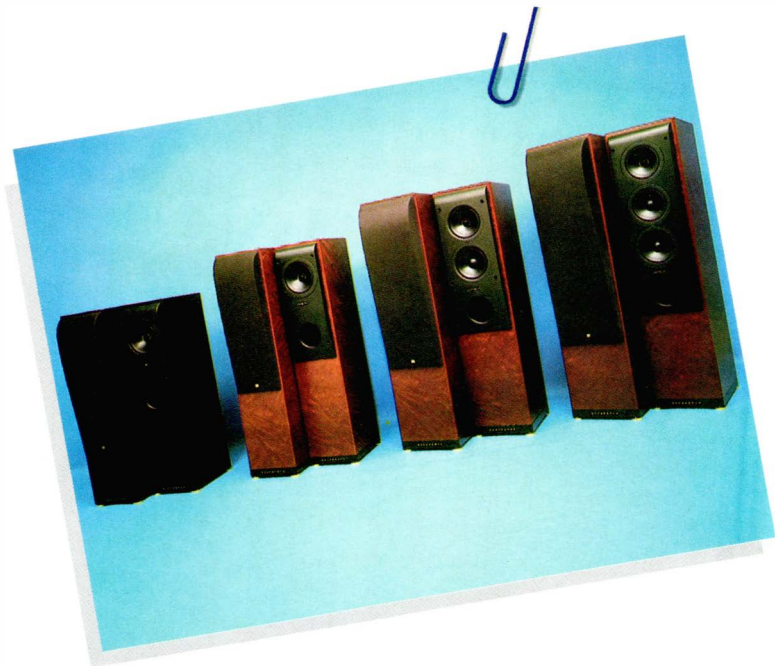


Pure heavy metal from Teac, in the shape of the new A-BX10.



# KEFNEWS

**PRESS  
RELEASE**



## KEF LAUNCHES FOUR SENSATIONAL NEW REFERENCE SERIES MODELS!

November 1994, Maidstone, Kent....KEF Reference '94 is launched. In an unprecedented move KEF Audio (UK) Limited announces details of this year's major hi-fi speaker launch - four superb new KEF Reference Series loudspeakers.

From their quite outstanding cosmetic design to their superb sound quality, they are an absolute must for the dedicated and discerning audiophile.

For those readers who will really appreciate the result of some of the finest hi-fi engineering in the world these exciting new Reference Series models, named simply Model One, Model Two, Model Three and Model Four, feature:

- KEF's unique fourth generation Uni-Q® Driver
- New 'Interport' Coupled Cavity Bass Loading
- KEF's acclaimed Decoupled Driver Technology
- Audiophile Gold Plated Terminal Posts (with Bi-wire facility)
- High-End Oxygen Free Copper Internal Wiring
- Gold Plated Solid Brass Feet (with Built-in Spikes)
- Rigid Plinth Base (can be loaded with lead shot)

But, of course, the new Reference Series has to be experienced first hand for their full impact to be made. If your readers want to be amongst the first to hear a demonstration of the new loudspeakers of the year make sure they check out their local KEF dealer.

The new KEF Reference Series is a comprehensive, beautifully unified family of products incorporating the latest generation of KEF's Reference Series technology.

KEF's most significant product launch for several years is happening now...

**This story is red hot!**

Approved for immediate publication  
Release ends/November 1994

KEF Audio (UK) Limited  
Eccleston Road  
Tovil, Maidstone  
Kent ME15 6QP  
Tel: (01 622) 672261



# Rotel's latest fills sub-£200 CD gap



Rotel has launched a welter of new and revised products, including the *RCD930AX*, its first sub-£200 CD player. Using a Sony mechanism and chip set, this one-bit machine also benefits from many UK-sourced analogue components. Complete with remote control, it sells for £199.95. In addition, the popular £149.95 *RA930AX* amplifier has achieved mkII status.

For those craving more power there's the *RA970BX*. This £299.95, 60W integrated uses a substantial toroidal

mains transformer and slit foil capacitors to enhance speed and damping factors.

An interesting extension to the range is the £129.95 *RSS900* speaker selector. Anyone who needs to control up to six pairs of speakers might find this useful. It has built-in impedance compensation for the additional speakers.

☎ (0908) 317707

Rotel digital has never been cheaper; the *RCD930AX*.

## Luvverly Lumley

Lumley Reference has announced details of its new £2,750 *LM2* reference monitor loudspeaker. This floorstanding design supersedes the company's less-than-pretty *DM2* speaker. The *LM2* builds upon the strengths of that model, but features a disguised open baffle for enhanced domestic bliss.

It's a four-way design that uses a 49mm Infinity *EMIT* ribbon supertweeter, two 25mm soft dome tweeters and two 76mm dome midrange units on the open baffle. Beneath this is a 203mm bass driver plus a second 203mm rear-mounted auxiliary bass radiator in a sealed cabinet.

The *LM2* is claimed to have a sensitivity of 88dB with a six Ohm impedance. It also offers adjustment of the high and midrange frequencies, to match difficult rooms and individual tastes in music. *ABR* units can also be interchanged to adjust the bass performance.

A £4,000 signature version of the *LM2* will soon be available, which will feature yet more luxuries including an external crossover network.

☎ (0435) 868004

## DRIVE for better sound

Almost plausible acronym of the month award goes to Kenwood for its *DRIVE* – Dynamic Resolution Intensive Vector Enhancement – system, which appears in the company's newest CD players, the £249.95 *DP-5060* and £399.95 *DP-7060*.

The *DRIVE* processor, an integrated circuit that sits between the digital filter and the *D/A* converter, addresses the problem, as perceived by Kenwood's boffins, of CD's inability to process very low level musical information. This inability manifests itself as a lack of warmth and depth that can readily be discerned in analogue recordings.

By using adaptable filter technology and compensatory digital delay lines, Kenwood

claims that the *DRIVE* chip can perfectly maintain the correlation between input and output waveforms.

Along with its *DRIVE* chip, the *DP-5060* features a high rigidity chassis, a high quality 4th order Zero Shifted Noise Shaping one-bit DAC, and a jitter-crushing high precision master clock. Its audio band amplifiers use Optimum Linear Cascode Drive and the player's analogue and digital sections are fed by separate transformer coils.

The top-of-the-range *DP-7060* has all this and more, including a switched capacitor device (based on the Philips *DAC-7* system) in its DAC and an Accurate Linear Focus Servo system.

☎ (0923) 816444



Kenwood DRIVES its new CD player to a more analogue sound.

## IN BRIEF

Owners of Linn *Kairn* and *Kairn Pro* preamps, *Kremlin* tuners, *Karik* CD players and *Numerik* DACs, bought before the company started equipping them with its *Brilliant* power supply, can have them updated to the latest spec. For £289 Linn will replace the old supply with the new high frequency, switch-mode supply for which it claims substantial performance gains. ☎ 041-644 5111

Serious Kit hosts an Absolute Sounds evening at the Wendover Hotel, Eccles on November 24. Contact David Speirs to hear the Krell-driven *Wilson Watt/Puppy* speaker system. ☎ 061-707 4823

The *Quad Equipment Stand* is a hefty Medite confection that can be fitted with castors. The stand will accommodate products from the *Quad 44, 34* and *66* series (with the exception of the *405* power amp) or any 320mm wide apparatus. Finished in a charming grey Nextel, it retails for £240. ☎ (0480) 52561

### ERRATA

Apologies to Arcam for printing its fax number rather than its telephone number in our October issue. We're sorry to hear that the company's fax machine suffered a slow and painful death after being deluged with phone calls. The correct number for sales enquiries is ☎ (0223) 440964.

JPW slapped our wrists for suggesting that the *JPW Satellite* speakers have no provision for wall mounting. In fact, £30 buys a pair of Universal Wall Brackets that can be fitted to all JPW – or other manufacturers' – small speakers, which use a standard moulded terminal panel. They can also be screwed directly into the speaker's woodwork. ☎ (0752) 607000

Due to administrative difficulties, we've had to postpone the beginning of our exclusive offer on Robert Parker's remastered jazz CDs. They'll be on display next month!

Gremlins got a caption in last month's *Quad* competition. To clarify; the prizes were a *66* preamp and tuner, plus *67* CD player, *306* power amp and *ESL-63* speakers.

Last month's stunning cover illustration was by esteemed Macintosh artiste Eddie Bowen.

Apologies to Pink Triangle for price errors of filter modules for *Ordinal* and *Da Capo* DACs. The extra price for 22-bit modules are only £60 over basic price, not £260. The *PT 1307* module is £110 over base price. Any queries, call PT on 0171-703 5498.

Also, a big sorry to Pioneer, whose *CT-S403S* cassette deck (awarded Best Buy in our last issue) costs not £300 but £200. From Best Buy to Better Buy, perchance...

Last but not least, a long-overdue to Impulse Loudspeakers for referring to the *H6* and not the *H7* in the 'In Brief' column back in issue 133.

Live '94

# Show Report

by Alan Sircom

**O**n the Sunday of *Live '93*, there were several occasions when the doors had to be closed because Olympia was so full. This year, the News International show organisers were determined not to have a repeat performance. For six days at the tail end of September, the larger Earls Court was transformed into consumer electronic heaven as everything from massaging Shiatsu chairs to in-wall butlers to rollercoaster simulators converged on *Live '94*.

Even the train strike on the Friday did little to quell the throng. In all, over 180,000 people visited the show between the 20th and the 25th of September. Of those, I would guess that at least 179,999 of them passed through Sony's vast showcase stand. Rumoured to have cost in excess of a million pounds, Sony's futuristic theme-park stand was large enough to swallow a three bedroom house with ease. It featured a host of lasers, dry ice and loud music. Arguably the most impressive display of all was the tunnel made entirely of Trinitron TVs – I couldn't help wondering what sort of damage someone could do with just one TV remote control...

Many of the other big names in hi-fi were absent, including JVC and Technics. However, major brands like Denon, Harman-Kardon, Kenwood, Marantz, Onkyo and Rotel all had much to say and plenty to show. In particular, Onkyo was showing the latest additions to its stylish Liverpool system, alongside the award-winning THX-compatible integrated amplifier. Rotel was showing off a brand new budget CD player, together with a batch of new integrated and pre/power amplifiers (see Update for details), as well as the first up-market Michi CD player and a new slimline Michi amplifier, while Kenwood was continuing its commitment to inexpensive Dolby Pro-Logic with its new UD-952 midi system among others.

Most hi-fi companies congregated in the 'hi-fi village' on the ground floor, although there were noteworthy exceptions. In this village enclave, a plethora of well-respected companies were showing

new and existing products in the hope of converting a new breed of customer. Among the new products, Quad surprised many with the new 77 integrated amplifier designed to be the first in a new fully remote-controllable range. Arcam displayed the new *Xeta One* AV amp for the first time, while Heybrook surprised

industry pundits with the Mission-753-challenging and superbly named *Heystack* multi-driver loudspeaker.

But the 'best name attributed to a new product award' must go to Naim Audio, for its £300 *Flat-Cap* power supply for the 92 preamp. Presented in the new slimline case, the *Flat-Cap* is a regulated 24V power supply that

comes in below the existing *Hi-Cap* or forthcoming *Super-Cap*.

Outside the village boundaries, there were a number of hi-fi manufacturers scattered around the show. Respect must go out to Virtual Reality Audio Systems, who ended up demonstrating exotic Thule, Redheko and DNM audio electronics



amid a sea of computer companies. That aside, there simply wasn't enough room to fit companies like Meridian and B&W into the village, which was a shame as both companies had fascinating products on display. B&W's new P-series loudspeakers looked superb in B&W's 'rainforest' set design, while Meridian's full-on home theatre package was leaving many a show-goer speechless and deeply impressed, even at over £16,000.

Stalwart audiophile brand Musical Fidelity was proudly displaying its new *Elektra* range. Following on from the *E200* integrated amplifier, given the once over in this month's Sessions, the line includes a preamp, stereo power

amplifier, tuner and CD player, all in matching gloss black cases. Running alongside the glitzy *F*-series electronics for the high-end aspirant, the M-F range drew many an admiring glance.

Smack in the middle of the front of the complex was Harman Audio's mobile THX cinema, making impressive sounds with the WOW LaserDisc, used to demonstrate THX at its best. Behind this was a Panasonic 3DO video game bus followed closely by the bigger-than-ever Linn Log Kabin. Rumours that this cabin is soon to be Ivor Tiefenbrun's house-boat were rife, but the two-room Kabin will be used for some time to come at the Hear Linn Live Sunday roadshows. Even

amid the sound and fury of the main auditorium, it was clear that Linn's electronics are blossoming into rather interesting devices.

The UK loudspeaker industry was out in force at *Live '94*, with almost every major manufacturer taking up substantial floor space. Of these, almost all were busy displaying a multitude of new products for the new season. With new models from B&W, Celestion, Goodmans Loudspeakers, KEF, Mordaunt-Short and Wharfedale, not to mention an entire new range of hi-fi home theatre speakers from Mission, it was easy to get bogged down in boxes.

The new models ranged from the micro-budget Celestion *Little One* up to the huge KEF Reference *Model Four*

speaker, and for collectors of bank balance-breaking speakers, the £20,000 B&W *Nautilus* (nicknamed 'Brian' due to its silvery snail shape). If proof that speaker companies have adopted home cinema without reserve was needed, a glance over Mordaunt-Short's Home Entertainment stand, with its *T1000* and *T2000* active subwoofers (named after *Terminator 2*), should dispel any doubts. Mission's new 73-series speakers, designed for both home theatre and hi-fi use, were on display with a working project, incorporating centre channel speaker, TV stand and AV decoder. However, this didn't detract from the mellow sounds produced in the listening room.

Speakers are made outside the UK too, though overseas companies were not heavily represented. The two notable exceptions were Jamo and Bose. Jamo, the Danish speaker giant, was showing a variety of new speakers from the discreet *Artina* multiroom system, up to the three-way, floorstanding *Classic 8*, covering home theatre systems, centre channel speakers that double up as subwoofers and TV stands, and wall-mounted speakers that double up as a 20W halogen lamp. On the other hand, the world's largest speaker company, the American Bose Corporation, had two new speaker systems and a new *Wave Radio*, which combines the sonic sophistication of Bose speaker systems in a package little larger than a normal clock radio.

It was hard to walk anywhere in the show without bumping into a Dennis Publishing title. Upstairs was the *Hi-Fi Choice/Home Entertainment* stand, as well as a variety of computer titles like *Mac User*, *Computer Shopper* and *PC Zone*. However, some of the biggest crowd-pullers were the *Home Entertainment* 200-seat THX cinema and lecture hall, and the *Hi-Fi Choice/Real Hi-Fi Campaign* demonstration room. The latter, tucked away in the corner of the hall, demonstrated the differences between midi systems and hi-fi separates at £700, £1,500 and £3,000 to hundreds of people.

After the show finally closed its doors on the Sunday, it was easy to spot the exhibitors. They were the shell-shocked ones, who'd just spoken to thousands and thousands of people and were considering taking out a second mortgage on a vibrating Shiatsu chair. A week later, many were still shell-shocked and very hoarse, but couldn't wait for *Live '95* at the same venue...



There's no business like show business and out in Earls Court, armed with curled sandwiches and warm beer, the wheels of deals turning could be heard.

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# Radiohead

*Kevin Hilton tunes into revolutionary developments on the airwaves*

**A**fter years of just being there in the background, radio is now providing as many technological changes and surprises as television and video. Since the passing of the 1990 Broadcasting Act, the UK has seen the introduction of national commercial radio and numerous small-scale services, which have caused a huge drain on the frequency spectrum resource, especially in the FM band. The solution has produced yet another acronym buzz word – DAB.

Digital Audio Broadcasting was first discussed as a viable, high-tech solution to the rapidly decreasing FM spectrum towards the end of the Eighties. It all started with a number of press jollies: technology hacks were driven around in a bus, listening to the sparkling sound of a digital stereo radio service which – theoretically – could sustain several stations on just a single frequency.

Things went a little quiet between then and now, despite the Government and its regulatory body for the sector, the Radio Authority, picking 1995 as the year when things would start to happen. But this doesn't mean that broadcasters and manufacturers have been idle: this year's International Broadcasting Convention (IBC), held in Amsterdam during September, saw tangible proof of the advances made in DAB.

A workable system has been developed and agreed under the Eureka 147 project, backed by the European Broadcasting Union (EBU), World Conference of Broadcasting Unions and the International Telecommunications Union. Unlike the stalled Eureka programme for high definition television, this initiative shows real collaboration and has an impressive list of partners, including the BBC, Robert Bosch, Deutsche Bundespost Telekom, Philips, Thomson, JVC, Nokia, Sony and Pioneer.

The system was demonstrated at IBC by the BBC Research and Development department, showing a typical DAB transmission chain from a studio to receivers. In this case, the signal was sourced from CD and fed into a Musicam coding unit, which is used to select the compression bit-rates for the various services. This multiplex process

allows a number of different channels to be carried on one frequency.

The system has a bandwidth in the region of 1.5MHz, giving an overall transport bit-rate of 2.4Mbit/s. Within these parameters, service operators can choose audio bit-rates between 384kbit/s to 32kbit/s, depending on the amount of error protection required. Typically this would give a single multiplex configuration of six high-quality stereo channels, and up to 20 restricted quality stereo/mono stations.

'There is some intelligence to it,' explained the BBC's Humphrey Lau. 'We can assign different bit-rates to different channels, as well as specifying the protection needed for that channel. With error protection on the sub-channels, we can make sure that services won't drop out if there is a bit-error.'

This service will also be able to handle data, including information associated with the programmes (song lyrics, dynamic range control). Once the signal has been modulated, it is carried to a power amplifier and then broadcast, which is where it affects the end-user, who will have to buy completely new receiving equipment. Prototype receivers have been developed, including the DAB452 from Philips.

DAB services themselves are wholly dependent on Government approval, although both the BBC, which is currently carrying out test broadcasts, and the Radio Authority are looking towards the end of 1995 for the fun to start. However, all parties agree that there will be rather a lengthy hand-over period between DAB and existing analogue services.

## Ever hopeful Virgin

For some people, DAB can't come soon enough. One of these hopefuls is Richard Branson, the bearded, twinkly boss of *Virgin 1215*, who couldn't hide his disappointment at the failure of his campaign to shift the

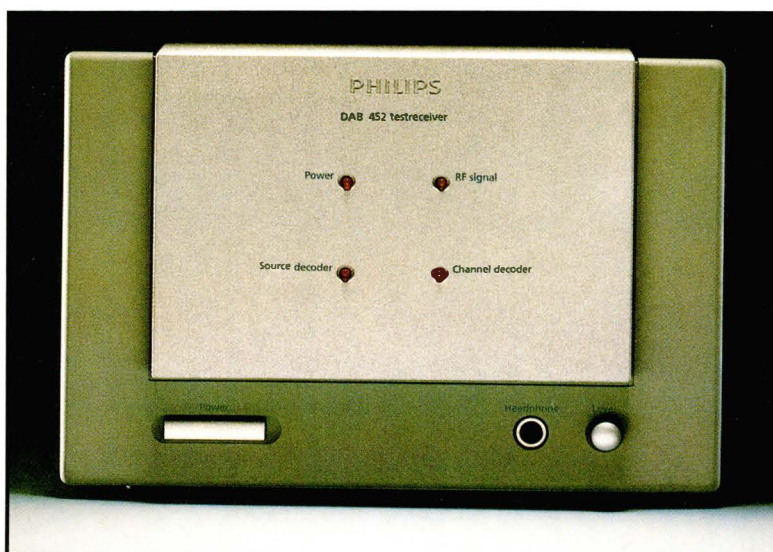
rock service from AM to FM earlier this year. The Radio Authority was discussing what to do with the last 3MHz of FM spectrum available to broadcasters, and, ignoring the option of another national commercial channel (namely Virgin), went for a mixture of new metropolitan services and long-promised community stations.

Branson didn't give up, however, obviously mis-reading the initials RA for BA. He has been partially successful in the last round of licence allocations, winning a FM franchise for London. In a statement, the Cola Man said, 'We are delighted at the Radio Authority's decision. *Virgin London* will provide a locally relevant service of news, information and advertising, along with its winning mix of classic album tracks and the best new music.'

These London licences offered three FM services and three AM, including the first allocations on FM sub-bands. Virgin will take one of these, with the other going to *Crystal FM*, a station playing what used to be called adult oriented rock. This is backed by the Chrysalis media group, and has added éclat by being headed up by famed record producer George Martin as non-executive chairman.

The other winners are *London Christian Radio*, *Radio Viva* (a speech and music magazine service) and *Capital Radio*, which retained the frequencies for its *Capital FM* and *Gold AM* services. I suppose it was too much to hope that we could get rid of Chris Tarrant that easily...

The shape of digital radio receivers to come? The prototype DAB452 from Philips.



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SOUND ★★★★★

VALUE ★★★★★

The NAD 306 strikes me as being a marketing man's dream; no matter what sort of buyer you're trying to attract, this amplifier should appeal to them. It will sell to aspiring audiophiles on the strength of its name alone, the legacy of the original budget audiophile amplifier, the NAD 3020, sees to that. It will also attract buyers with mainstream sensibilities; those looking for a large feature and control count will be impressed by the 306's comprehensively stacked front

and rear panels. It'll entice those who are suspicious of low-powered amps, they can bolster its 50W output with a flick of the High Gain switch, which adds 15dB of speaker-bustin' welly for spirited sessions with Rage Against The Machine. If it runs into distortion NAD's Soft Clipping circuitry ensures its descent into overload will be graceful. Finally, for the ambitious buyer keen to avoid a dead-end integrated, the 306 has preamp-out and power amp-in connections, plus a facility for bridging, which afford it useful expansion capabilities.

All these features would be redundant, of course, if it didn't sound fundamentally decent, which, unsurprisingly, it does. In fact, for an inexpensive amplifier that's this well equipped, it delivers a remarkably insightful performance. Connect it to a good source and revealing speakers, leave the tone controls and turbo boost defeated and the 306 comes across as

engagingly musical. Its balance is a tad biased towards the top end, which, although not overly conspicuous, is never less than sharply etched. The mid and bass are similarly assertive, which together with the vibrant treble give the 306 a punchy confidence. Add this to the way the NAD handles dynamics and you've got a recipe for a bright and breezy rock and roller's amplifier.

While this vitality was ideal for head-banging, it didn't preclude listening to more delicate music. It didn't, as you might expect, stomp its DM-shod feet over a Beethoven violin sonata I played, although it certainly highlighted the music's dynamic and foot-tapping qualities. And there's nothing wrong with that as far as I'm concerned. All of which adds up to another fine budget goodie from NAD.

**Malcolm Steward**

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

## AMPLIFIER

### Musical Fidelity Elektra E100

PRICE: £599

- ▲ **Easy to use; smooth and easy sounding amplifier.**
- ▼ **A little too soft-focused and smooth perhaps?**

SOUND ★★★★★

VALUE ★★★★★

Last year, the up-market A1000 amp changed the face of Musical Fidelity. Gone are the hot-running, cool sounding A-series and the cheap'n'cheerful B-series amps. The new Elektra series follows the style of the A1000, but in a single box with a remote control and a brace of red LEDs.

The 70 Watt £600 E100 integrated is the first of the new breed. There will be plenty to follow as Musical Fidelity is currently shipping a matching CD player, tuner and pre/power amplifier, there's even talk of an AV decoder.

The E100 has six inputs, including a tape monitor, one moving magnet phono and even one XLR pseudo-balanced line input. Both input selection and volume can be controlled from the remote handset. But that's about all you can control on the E100 as, in the purist tradition, it comes sans head phone socket, sans balance, sans tone controls — simply plug in and play.

I listened to an early sample, with a volume knob that showed



The NAD 306 an amp designed to all the people most of the time.



The Elektra E100 from Musical Fidelity looks set to change the image of amplification.

significant tracking error until well past nine o'clock on the dial — later samples are said to have been fitted with a resistor to balance the two levels from the start of the volume dial.

The sound is pleasantly balanced, with much of the warmth of the old A-series amps combined with some real oomph and bass welly. But although it's a 70 Watter, the E100's no power house. It's subtle rather than gutsy and although it can swing Rage Against The Machine like a banshee, it is more comfortable with a jazzy groove.

In short, it sounds like a scaled-down version of the A1000, only without the heat. Its imagery is a little soft-focused, but it never sounds soggy or ill-defined: this amp gives realistic weight and scale to instruments.

The E100's drawbacks are comparatively unimportant. The MM phonostage is good and matches the line inputs very well sonically, but it is not intrinsically better than those fitted to decent £300 amps. Also, the XLR input doesn't bring about the kind of improvements that are possible with fully balanced line inputs. But such inputs use balancing transformers and would put the price-tag up considerably.

If the E100 is anything to go by, Musical Fidelity has a lot to be proud of in its new Elektra range. The combination of ease of use and refined sound in an elegant package is going to appeal to a wide variety of enthusiasts.

**Alan Sircom**

Musical Fidelity Ltd, 15/16 Olympic Trading Est, Fulton Rd, Wembley, Mddx HA9 0TF. ☎ 081-900 2866

## SW RADIO Sony ICF-SW7600G

PRICE: £160

▲ **Well designed; simple to use; Synchronous AM detection.**

▼ **Lack of memories; poor audio; no signal strength meter.**

SOUND ★★★★★

VALUE ★★★★★

It seems only a short while ago that Sony launched its 7600 short-wave receiver.

Since then it's appeared in several guises, as the 7600A, ICF-7600AW, ICF-7600D and the ICF-7600DS. Added to this pedigree comes the ICF-SW7600G at £160. This is a well designed package offering continuous coverage from 150Hz to 29.9MHz (with SSB decoding) plus stereo FM transmissions on VHF.

Like its predecessors, the 7600G is a straight forward design which is easy to operate. Unlike the earlier model, it encompasses Sony's synchronous detection which proved a real bonus when receiving AM signals that

suffered from distortion due to fading, or interference from adjacent signals. Elsewhere reception was good, but the FM stages were prone to overload when 'DX' was selected. And the 'Music' setting produced a muffled, over-bassy sound with obvious top-cut.

Elsewhere ease of tuning makes the set one of the easiest to use. Direct frequency input is possible through the 0-9 keypad, or using up/down buttons to scan the bands in fine and coarse steps. And popular frequencies may be recalled from the memories albeit only a limited number of them.

Sony's recent SW55 and SW77 models had memory pages which could be labelled by the user. The new radio eschews this feature and offers a measly 22 pre-sets: hardly sufficient to store the frequencies of broadcasters world-wide.

Several other user aides have

produced a fairly good sound quality and was capable of decent sound levels. But using additional headphones brought an immediate improvement; not least stereo on FM.

The fascia of the set is clean and uncluttered, but this means that controls have to be accommodated along the sides. One houses a bank of sockets for connecting of external antenna, headphones, a line-out socket for recording, and 6V DC input using the optional mains adaptor to preserve the four internal AA batteries. The other side houses the volume control, tone switch, SSB selector and a fine-tune control for optimum resolution.

Sony has created a very easy-to-use short-wave receiver which proved to be a major improvement over the its predecessor. It has now become part of the company's new family of SW radios with a

common identity through the range. The synchronous detection function works well and is not just a gimmick. My only criticism is the lack of the page memory facility, which is available on some of the models that the ICF-SW7600G was based on and would have to ensure good value for money.

**Trevor Butler**

Sony UK Ltd, The Heights, Brooklands, Weybridge, Surrey KT13 0XV.

☎ (0932) 816000.

**One of the family, the Sony ICF-SW7600G makes up for in ease of use what it lacks in presets.**



been omitted, such as a signal-strength meter, stereo indicator and the absence of the clock display whenever the set is switched on.

A decently sized loudspeaker has been included which

# The highest fidelity. Naturally.

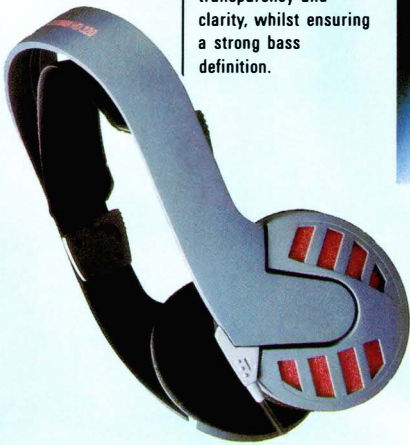
## HD 580

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



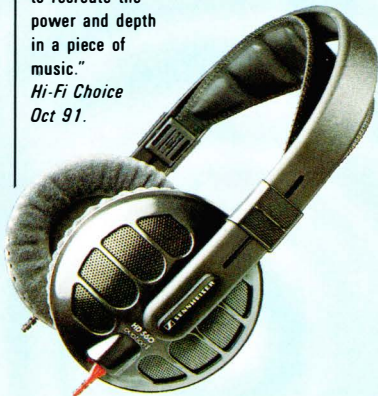
## HD 320

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



## HD 560 II

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



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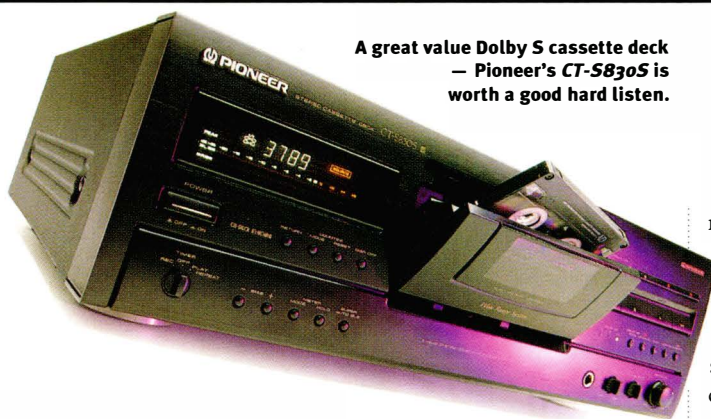


## HD 340

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

 **SENNHEISER**

Sennheiser UK Ltd, Freepost, Loudwater, High Wycombe, Buckinghamshire, HP10 8BR. Telephone 0628 850811. Fax 0628 850958



A great value Dolby S cassette deck  
— Pioneer's CT-S830S is  
worth a good hard listen.

#### CASSETTE DECK.

## Pioneer CT-S830S

PRICE: £500

▲ **Excellent sound; effective auto-alignment; Dolby S.**

▼ **Electronics not perfectly transparent; could do with wider metering range.**

SOUND ★★★★★

VALUE ★★★★★

**P**sst — wanna buy a cheap cassette deck? Of course, 'cheap' is relative, but here's one that really piles on the value and, frankly, performs more like something twice its price. In fact, the CT-S830S is exactly half the price of its big brother and precursor, the CT-95, which like the '830 features both Dolby S and Pioneer's own Wide Range System, giving a frequency response to 25kHz on metal tape. Speaking of features, the '830 also has Super Auto BLE, which automatically sets bias, level and equalisation for each tape to guarantee compatibility and flat frequency response (it works, too!) and the Flex system, which 'compensates for lack of treble in old tapes', and doesn't work, not that I could tell anyway — it sounds hideously bizarre, but one needn't use it.

Features aside, how does it sound? Pretty darned impressive, that's how. With Dolby S in use, tape hiss is reduced to innocuous levels, lower than on FM radio for instance and of a very harmless character, while the entire audible frequency range is reproduced clearly and is free of smearing and coloration. Dolby S certainly works well, it gives lower hiss than Dolby C but has an even less intrusive effect than

B, with next to no modulation effects. In fact, I felt that the '830's source monitor mode contributed more thickening to the sound than the rest of the deck's operation, implying that Dolby chips and heads must be pretty stunning.

Replaying tapes recorded on other machines brought out the utmost in them, while recording and replaying on the '830, including live from microphones, showed that its sound is always well-balanced and free of tape wow and instability. You can easily hear why premium metal tapes are worth the extra, while with Dolby S quality ferric tapes also provide very fine sound. And if you're wondering why you should bother with cassette when we have DAT, DCC and MD, just remember; cassettes have been proved to last at least 25 years.

**Richard Black**

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

#### HEADPHONES

## Sennheiser HE 60/HEV 70

PRICE: £998

▲ **Precise, dynamic wide-bandwidth sound; best-suited to pop and rock.**

▼ **Price; lacks ambience on simple recordings; might be too analytical for some.**

SOUND ★★★★★

VALUE ★★★★★

**T**hese electrostatic headphones are descended from Sennheiser's awesome £8,500 Orpheus valve-endowed cans

reviewed back in issue 101, but carry a slightly more palatable £1,000 price-tag.

Headphone novices should know that electrostatics are special because instead of deploying a conventional magnet/diaphragm drive unit, they use an ultra-thin conductive diaphragm which is 'energised' between two perforated electrodes.

The idea is to obtain ultra-fast, ultra-extended response for that ultimate personal listening experience, albeit with the need for an additional energiser box. In this instance it's the metallic-purple-finished HEV 70, which is the size of a large paperback book and hooks up to your hi-fi system via two pairs of gold-plated phono sockets (an Ixos 104 OFC interconnect is provided).

On the front of the HEV 70 there's a dual-concentric ALPS volume control and power on-off switch, whose tell-tale LED doubles as an overload indicator. Amplification is Class A Mosfet; mains power comes from a functional but cheap-looking plug-in transformer.

The HE 60 headphones are colour co-ordinated with the HEV 70, to which they connect via a three-metre, six-core, low capacitance flat OFC cable that's terminated in a custom connector. Weighing in at 260 grams and exerting a mere 3.6 Newtons pressure on the skull, the cans have leather'n'foam earpads for comfortable listening over long periods. The foil-polymer diaphragms, coated in a one-micron layer of gold, are suspended in an ultra-rigid frame. Sensitivity is quoted as greater than 100dB/W.

'Precision' is a good word to sum up these 'phones. They

sound fast and detailed, with undeniably extended frequency extremes and pin-point placement of sounds panned left and right. However, when listening to a whole range of music, I kept coming back to the same conclusion: these 'phones like rock and pop better than acoustic stuff. Where there are serious dynamics and crunchy riffs to handle, no problem, hold onto your hat and enjoy the ride.

However acoustic pieces, though exquisitely rendered, never included enough sense of the room and occasion. I fear

**Nice colour, shame about the price — Sennheiser's electrostatic headphones HE60/HEV70.**



that with this kind of material, the musical presentation of the headphones could easily get too clinical and detached for some listeners. Though, conversely, their Teutonic sense of control might be just the ticket for another kind of listener.

The bottom line remains the biggest problem. £1,000 is a lot of money for a pair of speakers, let alone headphones. Electrostaticophiles would be wise not to forget that there are similar products around (Jecklin Float, Stax) for a good deal less moolah.

**Stan Vincent**

Sennheiser UK Ltd, 12 Davies Way,  
Knives Beech Business Centre,  
Loudwater, High Wycombe, Bucks  
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102 Murray St, Montrose, Tayside. Tel: 0674 73765

#### NORTHERN IRELAND

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

PHONO EQUALISER

## Technics SC-CA1080

PRICE: £850

▲ Lots of easy to use features make operation a doddle; a good secondary system.

▼ Need to fiddle to achieve decent sound; no centre channel speaker.

SOUND ★★★★★

VALUE ★★★★★

**T**his midi-system is crammed with so many features that it's hard to know where to start. It comes in

It also comes equipped with Dolby Pro-Logic circuitry and a couple of mini surround speakers. At the back there are inputs to support two videos, a LaserDisc/video CD player a DCC player and a turntable. The main speakers incorporate back active air coupling woofers (to give added bass) and each separate section has easy-to-use gadgets.

Unfortunately, all these add-on extras don't really make up for the kind of sound you might expect for your £850. The active woofers are

a good idea, they certainly move enough air to let you actually feel the bass, but to achieve this both bass gains must be up to the max, which has to be balanced by turning up the treble. With the tone controls left alone the sound is rather flat and lifeless.

For AV purposes the amp has all the prerequisites of a Pro-Logic decoder; test mode, changeable delay time, and phantom centre speaker mode to name just three. But, despite its versatility, you are only supplied with two surround speakers, and although another can be purchased for centre use at £20 it is only connectable by a phono lead, making an upgrade to full glorious

surround less straight forward than it should be.

There may be a few too many gimmicks and more attention could have been paid towards sound quality, but if you want a midi that can do everything—perhaps as a second system—then you can't really go wrong with the SC-CA1080.

**Rob Tribe**

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

four main sections; an amp, tuner, CD player and a double tape deck. Each section is detachable, allowing you to stack it or have each bit side by side, which is great if you're a bit short on space.



**A multi-talented mini that would make an ideal extra; Technics' SC-CA1080.**

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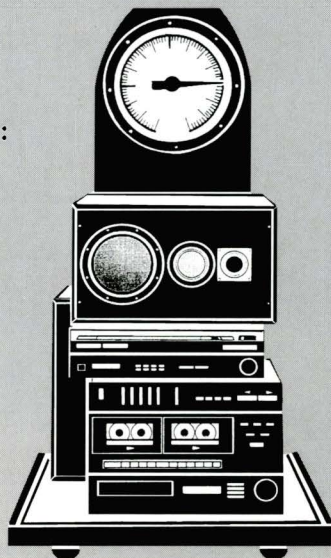
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Neutrality at a very fair price from Kinshaw; the *Overture* is hot in more ways than one.

## AMPLIFIER

## Kinshaw Overture

PRICE: £449

- ▲ **Highly analytical sound that's enjoyable too!**
- ▼ **Runs hotter than a very hot thing; utilitarian styling.**
- SOUND ★★★★★
- VALUE ★★★★★

Although Kinshaw is a comparatively small British electronics company, its range is constantly expanding. Between the time of receiving its first amplifier and reviewing it, Kinshaw added at least one preamp and a couple of power amps to its range. Chances are, by the time you read this, it'll have added a CD transport, two pairs of speakers half a dozen cables and a range of pasta sauces.

The £449 *Overture* is a straightforward 45 Watt integrated amplifier, with a moving magnet phono input, five line inputs, tape output but no tape monitor circuit. The term 'hair-shirt' seems to fit as all there is on the fascia is an on/off switch, volume control and source selector, with a set of phono plugs and output terminals at the rear. The only concessions to luxury are the green LED indicator and the varied range of outputs, so you can use the *Overture* as a preamp, a power amp or even bi-amp'd.

My biggest reservation concerns the amount of heat the *Overture* gives off when powered up. The top and bottom panels run alarmingly hot to the touch.

Heat aside, the amplifier is a honey, especially if you like your musical presentation clean and analytical. There is a sense of honesty about the *Overture*'s

performance, but for many this may be too stark, laying the music a little bare. This amp would never please the musicality school, as typified by amplifiers like the Naim *Nait 3*. However, the *Overture*'s accuracy is not without fun and games, as you can crank it up to surprisingly healthy levels. The Kinshaw can also carry a rhythm well, without over stressing it.

But the underlying feeling with the *Overture* is one of neutrality. It has little effect on the tonal balance or the imagery regardless of the type of music. Such neutrality usually doesn't come cheap. If your musical goal is accuracy of reproduction, then the Kinshaw *Overture* is one of the cheapest options around.

**Alan Sircom**

Ortofon (UK) Ltd, Chiltern Hill,  
Chalfont St Peter, Bucks SL9 9UG.  
☎ (0752) 889949

## PHONO EQUALISER

## Goodmans Mezzo

PRICE: £170

- ▲ **Well-judged balance; easy-going performance with budget systems; lively delivery.**
- ▼ **No bi-wire option; clarity improves with grille covers off but exposes mock leather baffle finish.**
- SOUND ★★★★★
- VALUE ★★★★★

Goodmans has refined the range of speakers that includes the medium sized *Mezzo* bookshelf model. Now available in an optional Rosewood as well as standard Black Ash veneer — decidedly more tasteful than its mock-leather baffle covering —

the rear-ported *Mezzo* has acquired a compliance ring on its 160mm polypropylene coned bass unit to improve its midband integration, and an upgraded crossover using better quality components.

Parked on appropriate stands and placed between 100 and 200mm from a rear wall, the revised speaker gave an agreeable performance that combined equal portions of vitality and politeness. It sounded suitably energetic playing animated rock tracks, but didn't send me scurrying for the Paracetamol. It wasn't the most revealing or transparent speaker I've encountered but its vibrancy, leading edge attack and full-bodied bass generated the sort of presentation that put a smile on my face more often than it did a frown.

While many smallish speakers suffer from undernourished bass, the *Mezzo*'s lower registers displayed a pleasing fullness. Admittedly they enjoyed more weight than absolute control and articulation but this warmth and substance proved palatable — and useful — in a system based around inexpensive sources and electronics. Even on fast-moving bass lines, such as that underpinning Jah Wobble's *Yoga of The Nightclub*, the *Mezzo*'s bass moved with agility and didn't slug timing.

The same track demonstrated that the opposite extreme, another frequent source of anxiety in budget speakers, is cautiously balanced in the *Mezzo*. The 19mm aluminium dome tweeter's output was smooth and fairly detailed but never prone to stinging or exaggeration. Both ends of the musical spectrum coalesced with the midrange, giving the speaker an overall character that was lively enough to maintain interest but which erred on the safe side of adventurous.

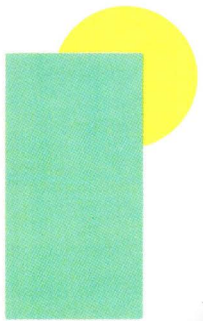
In brief, the *Mezzo* seems a workmanlike mainstream speaker. It would be a reliable proposition for a decent budget system and its even-handed midrange married with effective bass and treble registers almost guarantee that it'll never give offence. However, buyers need to weigh this against another consideration: this cautious nature prevents it doing full justice to the sort of systems that can extract exceptional performances from budget speakers that are prepared to take more risks.

**Malcolm Steward**

Goodmans Loudspeakers Limited,  
3 Ridgway, Havant, Hampshire  
PO9 1JS. ☎ (0705) 492777

**A walk on the safe side; the Goodmans *Mezzo* is a level headed speaker with decent bass weight.**





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## Record review

**The Royal Ballet  
Gala Performances  
Ernest Ansermet-RCA Living  
Stereo LDS 6065 (2LPs)**

**T**his sumptuously produced double album was never released in the UK despite being recorded at London's Kingsway Hall. It was one of a series of RCA Living Stereo recordings taped in England and features Ernest Ansermet conducting the Royal Opera House Orchestra, Covent Garden.

The programme consists of excerpts from *The Nutcracker*, *Swan Lake*, *Sleeping Beauty*, *Sylphides*, *Giselle*,

*Coppelia*, *Boutique Fantasque*, and *Carnaval*. Most of the above Ansermet recorded complete with his own Suisse Romande orchestra, and if there's a flaw with the present album it is that the excerpts are sometimes not as comprehensive as one would like.

But the performances are sensitively directed, and the orchestral playing is excellent. The recording is very good indeed, and Classic Records' reissue is cut at a nice high level with extended bass and a bright airy treble.

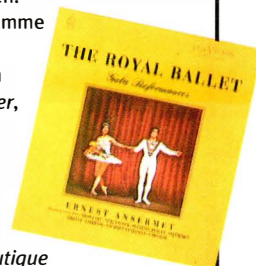
However, what makes this double LP set truly collectable is the superb full-colour booklet, which gives a brief but absorbing history of the Royal Ballet plus photos of some principle dancers. There are colour reproductions of stage sets and costume designs, and outline plots of each ballet is given with a longer note on its significance to the Royal Ballet.

Classic Records have been doing a fantastic job with their ongoing series of Living Stereo LP reissues, but this is their finest yet. The sound is beautifully clear and open, yet detailed and powerful, with excellent stereo placement and vivid balances that ensure everything can be heard.

Those with big speakers may notice some background rumble from the Underground trains that ran beneath Kingsway Hall, but full marks to Classic Records for not filtering the lowest frequencies out.

The price of Ansermet's *Royal Ballet* double album is not low (expect to pay around £57) but when you see its lavish presentation I think you'll agree it's worth it. How do you value such a historical document anyway?

**Jimmy Hughes**



## LOUDSPEAKERS

## Revolver Beretta, Colt and Purdey

PRICE: £100, £150, £250 (RESP)

▲ **Excellent performance at commendably low prices; good for budget starter systems and beyond.**

▼ **No complaints while the prices remain at this level; the Purdey can be slightly finicky about set-up.**

SOUND ★★★★★

VALUE ★★★★★

**N**othing excites parsimonious British punters more than an engineer squeezing an above average performance from an inexpensive box. So stand by to recoil from a veritable volley of gun puns as Revolver fires a three-barrelled salvo at the low-cost loudspeaker market, with a range that aims to blast away established sharpshooters in the £100 to £250 corral.

The entry-level speaker is the *Beretta*, a Mission 760-sized two-way using a 130mm paper-coned mid/bass unit and a 10mm soft dome tweeter. What's likely to appeal to many buyers is the low frequency performance of this reflex-ported Saturday night special. Underpinning a presentation that's lively, yet well controlled, is bass with an unusually powerful kick. Even driven by a modest budget integrated, the *Beretta*'s low-end is forceful and tuneful. Further up the spectrum it seems equally well sorted. The midrange offers good

dynamic scope and vitality while the treble is lively but inconspicuous. There's certainly nothing half-cocked about the presentation of this £99 compact.

The £149 *Colt*—essentially a bigger calibre *Beretta*—has its sights set on the middle sector of the budget arena. It uses a similar cabinet to the junior model but has a larger, 19mm dome, tweeter and a bi-wiring facility. Its performance offers more of the same but with added refinement. Its low and uppermost extremes are respectively weighty and disciplined, flanking a midrange that shows enhanced transparency and a beguiling smoothness.

Both the *Beretta* and *Colt* work best on tall stands and Revolver offers a 20 inch model, the *RS1*, for £69. This wasn't available when I tried the speakers but they worked well on the similarly priced Atacama SE24s I used.

The model that I definitely suspect will hammer into submission most buyers

with short arms and deep pockets is the *Purdey*. For £249 you get a floorstanding, bi-wirable, two-way, complete with a cone-isolated, spiked plinth. With its uprated *Colt* bass driver, the *Purdey* delivers a remarkably powerful performance, one that's detailed and coherent with a strong sense of timing. That it generously rewards users who are prepared to tweak its positioning and support carefully can only bolster its great appeal.

At the risk of repeating what I've said, when the typical British buyer bites the bullet he wants the biggest bang he can get for the bucks he's shelling out: that's just what these speakers provide—the *Purdey*, especially. Few bargain hunters rifling through shot wallets will be able to resist a floorstander costing just £249, lock, stock and barrel. That's why I can't see this range backfiring; its success looks automatic.

**Malcolm Steward**

RAM Projects UK, Unit 27, Stretford Motorway Estate, Barton Dock Road, Stretford, Manchester M32 0ZH.

☎ 061-866 8101

**Prepare to be blown away by this posse of Revolver speakers (L to R) The Purdey, Beretta and Colt.**





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MUSICAL FIDELITY

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# Jordan Watts Aspect JH 1+1

*Aspects of sound and experience have Jason Kennedy pondering the meaning of hi-fi once again.*

**T**ed Jordan is one of the forefathers of metal cone technology. He has been involved in loudspeaker designs since the Forties when he worked at GEC on the metal cone driver developed by Hugh Brittain. He went on to develop the Goodmans *Axiette* full range driver and in 1964 started production of the Jordan-Watts *Module*; a metal cone unit that stayed in production for 25 years. Today he continues to refine the performance of metal cone drivers such as those used in the Jordan Watts *Aspect 1+1*.

This is an extremely elegant loudspeaker, its truncated diamond section and lush piano gloss finish combine to form a stylish piece of furniture that's set off by a pair of black anodised speaker cones. In this finish the *Aspect 1+1* costs £2,310 but the matt black version comes in at a less painful £1,730. You can use the little grilles but I found the speakers looked (and sounded) better without them — the little fixing sockets are very discreet. They stand 930mm high on a small spike ready plinth and at their widest measure 400mm but as that's between the two truncated ends of the diamond (which at its centre measures 295mm) they don't look very big.

The design of this infinite baffle (ie; unported) cabinet is more than aesthetically pleasing, however, its parallelogram shape means that internal standing waves are discouraged and the cones don't have to fight out of phase energy coming straight back at them, as tends to be the case in regular shaped boxes. The drive unit complement comprises a 125mm mid bass that starts to cross over down at 130Hz to a 53mm tweeter with a stubby phase plug in place of a dust cap. They are attached with security bolts of a variety I couldn't undo, but I'm told that the cabinet is braced and damped with foam lined bitumastic panels and absorbent fibre.

Amplifier connections are of the Michell gold plated variety with four per speaker to accommodate bi-wiring/amping, I went for the former

with Audio Note silver cable. The rest of the system included a Voyd/Wilson-Benesch Act One/vdH *Grasshopper* turntable, the 'Depth Charge' (a fully Trichord race tuned and internally unrecognisable CD player of oriental origin), Michell and Audio Note amplification, and Mana supports. Alternative speakers included Audio Note AN-E/SPx and Gamma *Epochs*.

## Sound quality

Sticking the *Aspects* onto the end of the Michell *Alectos* and replacing the aforementioned Audio Note speakers (with their paper cone and soft dome) my initial impression was of a tight, fast and slightly metallic balance. After experimenting with positioning and getting to know them better I found the balance quite palatable.

Metal percussion sounds a lot more convincing than usual but it's hard to say whether their character is metallic when you are not comparing it with another cone material. Suffice to say that I got used to their balance very quickly and began enjoying it almost immediately.

The 1+1s have a lot going for them: they are fast and coherent, and their character doesn't change with level. Many speakers sound good loud but are dynamically challenged at lower levels whereas others become distressed (though often attractively so) when pushed too hard. The *Aspects* are happily unusual in that they are consistent from soft to loud. As high as I dared push them they still wouldn't shout when playing Rage Against The Machine in anger and I suspect they're the sort of speaker that would hit their end stops before showing real distress.

This could be one of the reasons why these drive units have, in the past at least, been prone to damage; there's a strong tendency when looking for energy in a system to turn it up until it starts to distort a little, giving it a degree of 'loudness' that suits bands like Rage. At the other end of the scale these speakers work very nicely as well, resolving as much information and bandwidth at low levels as they do at normal volumes.

I was surprised at how low they could rumble. Not being very large and lacking any means for air to escape from

the cabinets I hadn't expected such deep and solid notes. They sound a tad compressed at low frequencies, you don't get horn or transmission style breathing bass, but you do get shaking furniture and a feeling that the neighbours will be thinking ill of you, which is what it's all about, isn't it? They are pretty fast, you hear a lot of the leading edge and even the odd consonant or two that didn't seem to be there before, which isn't bad given the competition. All right, they're not in the Rehdeko class but they represent a good compromise of speed, bandwidth and resolution at the price.

I'm not sure whether the *Aspect 1+1s* are really a headbanger's kind of speaker as they are so civil in the face of true angst ridden music. But then again frightening the relatives is hardly what high-fidelity is all about, and if you want that kind of speaker look for the name Cerwin-Vega. The grunge rockers Soundgarden certainly sound powerful enough via the tube amps, and you can listen at high levels without experiencing pain or fatigue. With regard to the tube option, these speakers worked very well with the Audio Note *Kit One* (300B SE) a result of their kind impedance rather than the lower than average 85.5dB sensitivity.

When it comes to the more sophisticated audio qualities the *Aspects* are most capable. Images are wide and high when appropriate; Varèse's *Ionisations*, with its flanks of siren 'players', spread out past the speakers and into the ceiling while smaller and closer instruments are commensurately scaled and in all cases images are tangible and solid. Only depth seems limited, but that may have something to do with the speakers' closeness to the rear wall relative to the alternatives used for comparison. They're also not fussy about where you sit, and give decent stereo at either end of my sofa, which makes me wonder about the way I've set them up — quite possibly this width could be traded for depth with a little more tweaking.

The Jordan Watts *Aspect 1+1s* are more accurate loudspeakers than most at this price; they are coherent, have solid, low bass and they are as fast as you can find at the price. With all this and looks too this is a hard pair of boxes to beat.

Jordan Watts Loudspeakers, 201 Mare Street, Cyntra Place, London E8 3QE.  
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## DENON



# Muse Model Two D/A converter

**Alan Sircom listens to a very a-Muse-ing high end D/A converter from the US of A.**

**A**lthough it is capable of making or breaking a CD-based system, it's hard to get excited when writing about a digital-to-analogue converter. After all, try describing its function to anyone outside of the hi-fi fraternity and chances are you'll be met with nothing but a blank stare. This is a pity, for the £1,795 Muse *Model Two* DAC, imported by Audiofreaks, is well worth getting enthusiastic about.

For many, the Muse name may be unfamiliar. Regular readers of US high-end magazines such as *The Absolute Sound* and *Stereophile*, however, will know the name, if only for the huge *Model 18* active subwoofer, which is doing for low frequencies in the US what REL is doing over here. Muse is also known as a manufacturer of well-respected solid state amplification. But the *Model Two* is the company's first venture into digital electronics — so shouldn't it be called the *Model One*?

As with the Audio Research amplifier combo tested in last month's issue, the *Model Two*'s outward build quality is faultless. In fairness, there is little to a DAC apart from a case and a brace of circuit boards, but the casing is heavy and solid, giving the DAC high perceived value and an air of workman-like confidence straight out of the box.

There is not much to see on the front panel. It simply sports a toggle switch to select digital input and two large LEDs — a blue light to denote signal lock and a red one to display whether the signal is de-emphasized. As there is no on/off switch on the front panel, you'd be correct in thinking that the Muse is destined to be continuously powered. Fortunately, the *Model Two* is cool running and will not send those electricity bills sky high. The red LED also acts as an arbiter of CD transports; any CD drive lacking the mettle to feed the *Model Two* with the best signals around will light the red LED after standing quiet for an hour or so. Under most circumstances, simply playing a disc will reset the de-emphasis light, but if a transport is really poor, it may keep the red LED flying, thereby rendering the Muse musically bereft.

Open the lid and you'll find two

main circuit boards and a comparatively hefty power supply. The smaller board is the input selection and re-clocking board, which is then connected to the main D/A board by a bus cable, across an isolating metal divider. The reason for the separate boards is simple; Muse accepts that there may be changes in digital chips in the future and keeping the power supply and input circuitry separate allows the company to offer customers entirely new DAC boards, should the need arise. This would prove rather more labour intensive than the plug-in modules used with the Pink Triangle *Ordinal* and *DaCapo* converters, but allows for more dramatic circuit redesigns if necessary.

Re-clocking circuits have become increasingly popular on high-end DACs, adding an immediacy to the sound, but often the clocking circuitry ties the converter to a particular transport (such as Linn's *Numerik*, that receives a clock signal from the Linn *Karik* transport. Use of another CD drive will not produce as good a result). The Muse, like the Pink Triangle, actively relocks any digital signal that it sees, regardless of source.

As standard, the *Model Two* comes supplied with two 75 ohm BNC sockets as inputs, however a balanced AES/EBU input is available as an option.

I used the Muse *Model Two* with great success on a Meridian 602 CD transport, but was less successful using it with the digital output from a Marantz CD-11. Although considerably cheaper, as a benchmark I used the Pink Triangle *Ordinal* DAC that received such praise

in the last issue of *Choice*.  
Digital connec-



tion was by a good quality custom phono-BNC 75 Ohm interconnect similar to DPA Digital's old 75 Ohm coax cable. These were connected to the excellent Stemfoort *SF100* amplifier and thence to a pair of ProAc *Response One 'S'* loudspeakers on heavy-weight Target stands, using Chord *Flatline Blue Heaven* cable. The CD drive had the luxury of a Mana Reference table, but the other bits sat on humble Sound Organisation tables.

**A Muse-ical delight, the *Model Two* is a refined and relaxed device.**

The *Model Two* is certainly sophisticated and elegant in its approach to music. I would go as far as saying that it makes almost everything sound 'beautiful', as it appears to pull out the most attractive parts of a musical instrument's character. Chamber music is an especial delight, when played through the Muse DAC, as it gives the music the sort of measured tones that one expects from a sonata by Mozart or Haydn.

This is not to say, however, that the *Model Two* is incapable of gettin' down when required, it is simply that music played through the *Model Two* is always a paragon of refinement. Even playing *Enter Sandman* by Metallica, the DAC made the shrill intensity of the recording somehow less strident, but without losing any of the detail. This is a mark of digital done good, as only a select few make it past the Metallica test.

I believe that one reason why the DAC has such a refining influence is due to its very open imagery. It casts a soundstage far and wide, well outside the confines of the speaker cabinets and almost beyond the boundaries of the room. This soundstage is also pleasantly deep, something seldom encountered in digital audio at any price.

It fills the soundstage with a good deal of detail, yet rarely sacrifices overall coherence or tonal colour. Playing something unprocessed and uncluttered like the *Domine Fili* from Vivaldi's *Gloria*, the Muse can pick out all bar the most subtle low level detail without losing the flow of the music.

The one blot on an otherwise faultless copy-book was its rather lax sense of timing. There was a distinct lack of pace to tracks like *Parklife* by Blur and *Mr Wendal* from the first Arrested Development CD.

That caveat aside, Muse's first DAC is a fine example of what can be done with digital audio. CD players are often criticised for being too bright or clinical, and what excep-

tions are on offer usually sound stifled or squashed. The Muse *Model Two* never strays into either camp, making elegant music that would suit anyone who wants the sort of high-end refinement normally associated with vinyl.

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# Triangle Octant eZX

**Paul Messenger does his bit for the European community by investigating a pair of French loudspeakers.**

I admit to being a Triangle virgin. I know it's a French brand, and have become aware of the full complement of creatively idiosyncratic individuality which seems to characterise that nation's specialist loudspeaker industry. But don't have any prior knowledge of the corporate culture — whence the designers are coming, whither they think they're going and all that sort of stuff.

The *Octant* certainly provides plenty of clues, but as a state-of-the-art pretender packed with cost-no-object engineering solutions and a £3,750 price-tag (following a recent five per cent rise), it's hardly going to be representative of the company's more popular loudspeakers.

Its formidable status was rammed home from the start, when a dawn breaking delivery man disingenuously asked for a hand. Lugging one end of an 85kg carton up the drive is not my favourite wake-up exercise routine especially while puzzling about what might have happened to 85kg box number two.

The carton opening ritual cleared up the mystery, as two separate inner sleeves each contained one of the pair. This is a tall loudspeaker and a very heavy 42kg one too, but it's quite room-friendly in width and even more so in depth, thanks to the adoption of a panel-type dipole modus operandum.

While this is a species of panel speaker, it doesn't follow the arguably more purist 'area drive' approach of planar drive units like ribbons and electrostatics. Instead the (e)motive power is provided by a number of (relatively) conventional dynamic/moving-coil drivers, forming a (relatively) conventional array up the ultra-thick 'n' heavy MDF baffle which forms the only cabinet-work. In fact there are three bass drivers, each with massive magnets, cast frames and 120mm flared paper cones. The single midrange driver is very similar but slightly smaller, while the tweeter is Triangle's own metal dome device.

The practical implications are sever-

al, and undoubtedly reflect in both the measured and subjective performance. The essence of the *Octant* is very much a combination of the more useful virtues of dynamic and panel stereotypes, wrapped up in a package which must be one of the prettiest and most elegant around. The price, it turns out, is extracted in a performance which emphasises the midband, rather at the expense of bass and treble. The Physics of dipole operation, for example, dictates that the modest (420mm) width will ensure limited bass extension. We were informed rather late in the day that an updated tweeter is now fitted, so current samples may well perform rather better than ours at the top end.

One of the key items in the specification is a very high sensitivity rating. Put that alongside the advanced open-back midband driver and you've got one of the better recipes around for valve amp drive, allowing realistic levels to be achieved with 10 or 20W of power.

## Measured performance

The *Octant* went through the usual *Choice* room-based loudspeaker measuring procedures, which only served to confirm most of what the ingredients imply. The midband is reasonably flat across a wide bandwidth (250Hz-2.5kHz), but the bass is almost equally unimpressive, with very limited real extension (-15dB at 30Hz in-room), and a degree of excess through the midbass (50-100Hz) by way of compensation. The treble also looks a trifle detached, peaking up somewhat around 10-12kHz.

Sensitivity is certainly high, my notoriously conservative real-world estimate reaching 91-92dB, which is somewhat down from the 94dB/W claimed, but very useful nonetheless. Sadly, the impedance is horrible. The 3 Ohm band through the bass region is only to be expected from the multiple driver array, but a vicious looking treble dip to below 2 Ohms at 15kHz could easily raise stability question marks with some amplifiers.

## Sound quality

The *Octant* has, without doubt, one of the best midranges around. It is wonderfully delicate, fragile and transparent, evenly balanced with natural perspectives, yet also lively with good dynamic contrasts and a fine sense of timing and coherence.

The trouble is, neither bass nor treble are in anything like the same league, though the fact that they're actually decidedly disappointing might well be a matter of suffering by comparison. Certainly there's an obvious lack of real bottom end scale and drive, while the extreme top end manages to sound both shut-in and spitty, thanks to a degree of detachment.

## Conclusion

As is so often the case with flagship models, this design errs on the side of extremism. The high sensitivity and beguiling midband does make a persuasive case for valve amp partnership, provided that the awkward high frequency load doesn't create problems, while the stunning presentation could talk round anyone hitherto hostile to dipole/panel designs. But the bass and treble are less impressive and the price is very high for the total performance package. So even though the engineering ingredients are very impressive, this reviewer will have to remain sitting on the fence, wondering whether the recent tweeter modifications might have swung the vote.

Tall, dark and Gallic, the *Octant* is a loudspeaker in search of the right tube amp.

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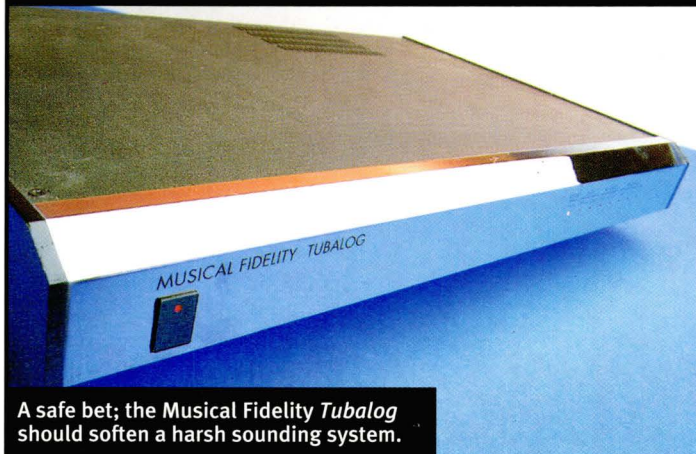
**P4**



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# HELP!

Our experts solve your hi-fi queries



A safe bet; the Musical Fidelity Tubalog should soften a harsh sounding system.

## Grain Groan

**Q** After some years of trial and error I've put together the following system: Arcam Alpha 5 CD player, Musical Fidelity amplifier, KEF C95 speakers, and van den Hul The First Interconnects plus Monster New 4 speaker cable. I'm very happy with the basic sound, except for a certain harshness on some of my discs.

To try and improve matters I've considered these three options; an Arcam Black Box 50 (adding an Arcam Delta 250 transport at some time in the future) or a Musical Fidelity Tubalog. I would possibly change to a superior transport later, or a higher quality CD player.

**G R Bell, Sydney Australia.**

**A** It all depends on whether the Alpha 5 is causing the harshness in the first place. Adding a Black Box 50 would improve detail and dynamics, but it will also sharpen-up the top-end considerably. This will be even more obvious if partnered with a Delta 250 transport perhaps worsening your brightness/harshness problem, though it should sound cleaner.

The Tubalog should give you a warmer richer sound without losing detail and ought to be the safer bet. But as we always advise, listen and compare for yourself.

## Tweaking a classic

**Q** 35 issues ago, your review of the Rotel 965BX CD player attracted my interest. I bought one and, two years later, am still very happy with it. Is there any economical way of upgrading it?

**P Whitehouse, Skelmesdale.**

**A** Send it to Trichord Research and ask them to fit their high-performance Clock II modification into it. This should give a very big improvement in clarity, detail and overall cleanness at a very reasonable £141. Ring (0684) 573524 for further details.

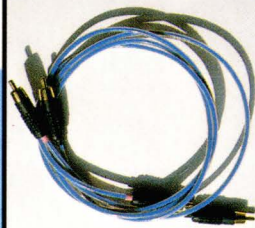
## Disappointing bass

**Q** After a long time saving, the day came to splash out and upgrade my old hi-fi. I already had a Marantz CD-42 CD player and Mission 737 speakers; what I was after was more punch and clarity, particularly at low frequencies. After a day spent listening to a variety of systems I chose an Audiolab 8000A amplifier. Yes, the system sounds much better, but in my view it still lacks the sort of bass I want. Can you help?

**M Cloridge, West Midlands.**

**A** You can gain improvements in bass punch and detail by upgrading the amp and buying better interconnects, but only up to a

## Query of the month



The Silver Signal 75 wire.

Each month we're giving away a one metre pair of Precious Metal Silver Signal 75 interconnects to the writer of the most interesting letter. If you've any system queries send them to: Hi-Fi Choice (Help!) Dennis Publishing Ltd, 19 Bolsover Street, London W1P 7HJ.

## Too thick skinned

**Q** My question concerns speaker cables and bi-wiring. One dealer told me I'd get the best results by using multi-strand cable for the high frequencies and solid core for the bass — something to do with 'skin effect'.

However, a second dealer said I should use solid core cable for the treble and multi-strand for the bass. When I asked him why,

he said it was due to the 'skin effect'! Since neither dealer could explain to me exactly what the 'skin effect' was, I wasn't sure who was right.

**G Crone, Amsterdam.**

**A** The 'skin effect' relates to the tendency for high frequencies to travel along the outer edge of a cable — if you have a thick cable, its treble may suffer because only a

portion of its total cross-section will actually carry the signal.

However, the debate between solid and stranded cables is something else again. Solid cables tend to give a sound that is clean and detailed, but may suffer from a lack of warmth and richness. Stranded cables often sound more lively, but less pin-point precise. You can mix the two when bi-wiring, but it's very much a question of experimentation to find something that works for you. A good solid/stranded compromise is Chord's excellent Flatline, a multi-core cable with individual insulated strands.



No it's not an early Christmas tree decoration but Chord's Flatline multi-core cable.

The Marantz CD53 is a good place to start listening when putting together a budget system.



point; if the speakers can't reproduce deep bass there's only so much you can do to offset their limitations. The Bass Eq button fitted to some of the pricier NAD amps (the 306 for example) is very useful in this respect, giving a little boost at a point where most speakers are tailing off without increasing boom. But if you want real low-end, there's only one way; add a good sub-woofer. Rel's Strata would make an excellent choice.

### Conservative listening

**A** I recently updated a 14 year old Pioneer stack with an Audiolab 8000A amplifier and an Arcam Alpha 5 CD player (Chord Cobra interconnects) plus Linn Keilidh speakers fitted with ceramic plinths. I still use old KLH 317 loudspeakers remotely in a large conservatory.

Although I auditioned the system before buying (at Audio Excellence in Cardiff), I now find it less than inspiring after a month's use — the bass lacks punch and the upper registers sound muted. Given that the Keilidhs have a 40hm impedance, can I use them together with the 80hm KLHs?  
**Mr E Griffith, South Glamorgan.**

**A** The old KLH 317 gave a fairly bright tonal balance, and it's likely your conservatory has a livelier acoustic than the study where the main system is used. Given that the Audiolab is a tad on the polite side, this could be part of the problem. You could try introducing a bit of treble and bass lift to liven up the sound. But you'd do better tuning the system with Mana stands under everything. These will add weight to the bass and open up the high frequencies. Ultimately the amplifier is the limiting factor but good supports will let it give of its best. You could have problems driving your Linn and KLH speakers together though — providing you don't play your music too loudly — the results should be satisfactory.

### Spending wisely

**Q** I would like to buy a hi-fi system comprising CD player, amplifier and speakers, adding a tuner at a later date. What would you advise me given a budget of £500. I listen to classical music, especially opera.

**Ms A Small, London.**

**A** Unless you go to one of the shops that specialises in 'end of line' products at a healthy discount (and you can get real bargains if you choose wisely), a typical system for £500 might be Marantz CD53 CD player, NAD 302 amplifier, leaving about £130 for speakers and cables. Listen to the Alison AL 100, B&W 2001, Celestion 1, and the JPW Sonata and see what you think.

### Keeping the peace

**Q** I like to listen to my music loud, but don't wish to disturb my neighbours and likewise do not wish to be

disturbed by them. Are there sound-proofing items on the market, and if so can you recommend some please?

**S F Drunfield, London.**

**A** In a word; no. You could try putting damping material on the walls, but the effect on sound-proofing is likely to be slight. Much depends on what your walls are made of; if just brick, there's likely to be some leakage of sound at bass frequencies, and this is difficult to contain. If the music you listen to has a heavy bass content, and your speakers are big and produce a powerful bottom-end, there isn't much you can do to contain things short of making major structural changes or moving house!

### Vimful valves

**Q** My system comprises the following components; Castle Winchester speakers, TEAC VDRS 10M CD player, and an old Yamaha CX70 preamp and B6 power amp. I am very

satisfied with the Winchesters, but feel the amps could be improved on. I'd like to replace them with something better, and would prefer valves providing I could get one with sufficient power. My budget is about £1,000.

**R Van den Steen, Belgium.**

**A** You can get a good valve amp for around £1,000, but this may involve some compromise on output power. An Audio Innovations 700 would be very nice, and its 24 Watt output should be sufficient to drive your Winchesters to healthy, if not dangerous, levels. Quantum Audio's Minstrel is another contender, and for £1,100 can be had in a 30W version.

### What Wattage?

**Q** A few months back I decided to invest in a serious hi-fi system, and set about arming myself with as much knowledge as possible. Despite having read quite a few hi-fi mags I'm still somewhat confused when it comes to things like amplifier power.

One particular loudspeaker manufacturer suggests an amp of between 20W to 150W, advising 'As a general rule, buy the biggest amplifier you can afford within the specified range, and use with care'. What do you suggest?

**T Stendler, Slovenia.**

**A** Much depends on the sort of music you play and the sort of levels you listen at. In the old days of valves, when speakers were very efficient (sensitive), 10 Watts for home use was considered more than adequate. With some modern power-hungry speakers you might need a safe minimum of (say) 25 Watts for reasonable volume levels and adequate headroom for loud peaks. Amplifier power is subjective too; some very powerful but not especially good amps lack muscle, whereas other less powerful designs produce a big powerful driving



You don't need to go this far, but a layer of Mana metalwork and glass under your amp, CD player and speakers will do wonders.

A Rel *Strata* subwoofer can cure a number of ills including limited definition and spaciousness by boosting the bass response.

sound that belies their low paper rating. What you need is an amplifier of suitable quality for the speakers you intend using, with sufficient output to play as loudly as you want without distress.

### Lift your arm up

**Q** I read with great interest Alan Sircom's article on Slate Audio and their modified Garrard 401 in the May issue, and was pleased to buy a 401 at a bargain price. As I am unable to afford the highly desirable Slate Audio SME tonearm upgrade, I wondered if a Rega RB300 would prove a suitable alternative.

**K Jones, North Yorkshire.**

**A** You could use a Rega RB300 with a Garrard 401, but you'd have to make up an extra tall spacer to raise the arm sufficiently because the 401 (with its thick alloy base and turntable platter) is exceptionally deep, somewhere

between 8mm to 10mm deeper than average, and the RB300 has a fixed height.

### Culprit cables

**Q** My system is a bit of a hotch-potch, but it works remarkably well. I have Ruark *Templar* speakers, Rotel RCD-865 CD player, a Linn LP12/Ittok turntable with Ortofon MC15 cartridge and the amp is an Albarry AP4 and Beard P-100/11.

Unfortunately, percussion doesn't sound as well-defined as I would like. I have Tandy gold patch cords between CD and preamp could these be the cause of the problem?

**S Petch, Cleveland.**

**A** It's very possible a new set of CD interconnects might bring about the desired result, but it's unlikely since your complaint seems to cover both LP and CD. Investigate Chord's Solid Chord interconnect, and also their Flatline speaker cable. It's paradoxical, but often a lack of definition and spaciousness at middle and treble frequencies is due to limited bass response. Investigate Rel's *Strata* subwoofer it could be just what your system needs.



### Arabian sounds

**Q** I have a Roksan Xerxes turntable — which is now almost five years old — fitted with an Artemiz

arm and a Shiraz cartridge which is somewhat over the hill. I've

been very happy with this combination's exciting up front sound, but recently have felt tempted by one of the new 'statement' decks.

I auditioned an SME 20 turntable with V arm and a Lyra Lydian cartridge, but it didn't have the verve of my own deck. A subsequent demonstration of a Roksan TMS turntable (with an Artemiz/Shiraz combination) also failed to convince me — largely because of a faulty arm on the much-travelled demo unit. However, I did get the impression of a better deck trying to shine through, but shouldn't the difference be chalk and cheese?

However, I think my choice will be a TMS, using my old Artemiz for economic reasons. However, I will upgrade the cartridge, if only because I want a little extra sweetness.

**M Reed, Kent.**

**A** Some of the excitement you enjoy from your Roksan record player comes from the Shiraz, which has a very high output thus giving a strong and powerful sound. There are few cartridges that will better it, though you're right about it's bright treble. One of the Koetsu models is probably your safest bet — perhaps a Red T or Red K Signature.

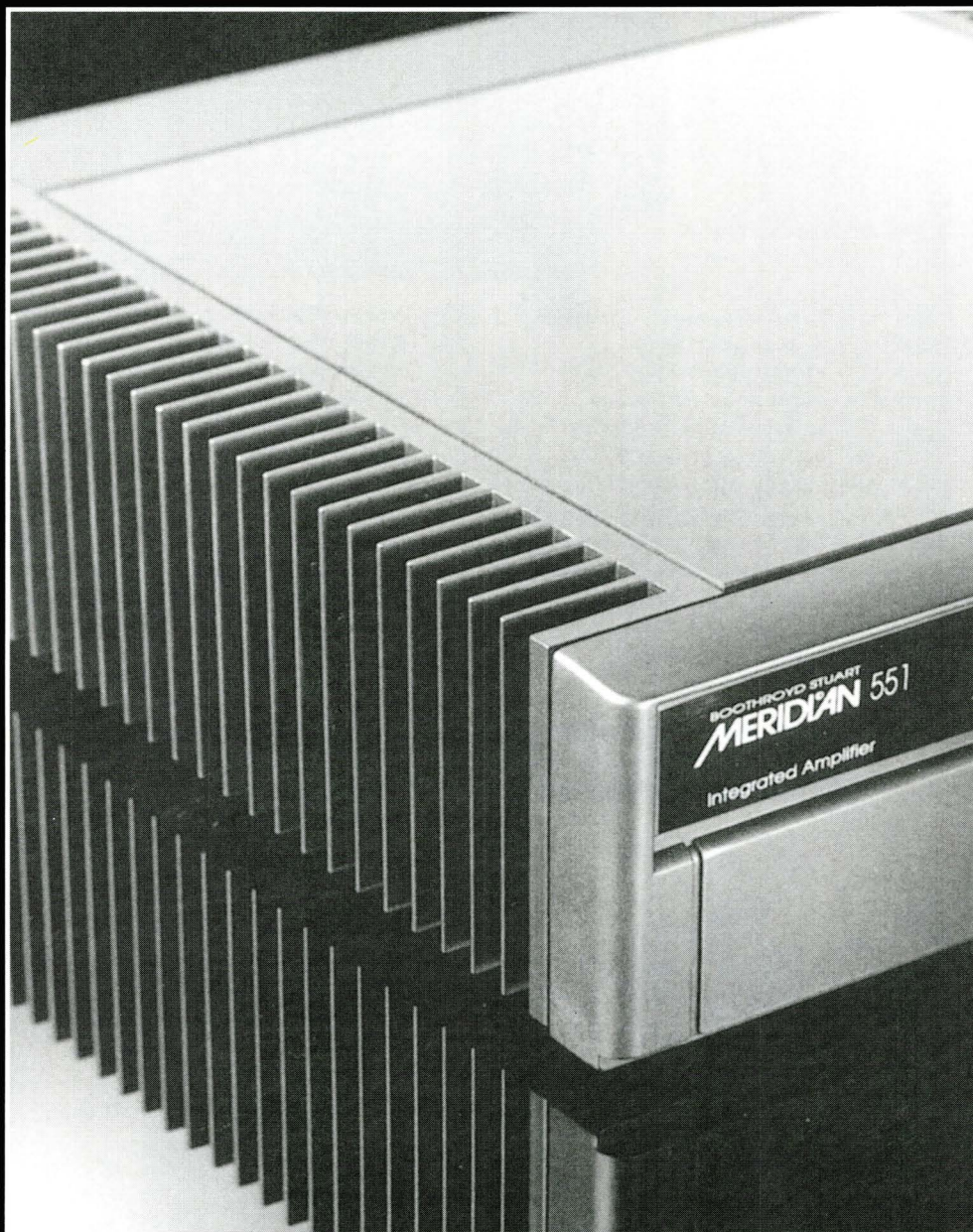
The TMS, properly set-up, should give a big improvement over your Xerxes. Try QR Development's Ringmat — it's excellent.

A turntable with a deep problem — not even psychoanalysis can cure this one — but raise your right arm and it should be okay.



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# WRITE ON!

*Tell us what you think about hi-fi and music*

## No more cake for Ivor

I feel I must write to try and save fellow audiophiles from a disturbing experience. I refer to the recent Linn advertisements running in various hi-fi magazines – things to do on Sunday: 'Hey everyone, come and listen to hi-fi live on Sunday. It beats feeding the cat.'

'Wow', I hear audiophiles shout the length and breadth of Britain, 'what a good idea'. But I detect a sinister plot going on, remember the *Stepford Wives*?

Perhaps the advertisement should do away with the angel and devil theme, and be replaced with a shepherd and a flock of sheep. I think it's time Linn products got real, and left this particular good idea to independent dealers, who could demonstrate other manufacturer's products alongside Linn products subjectively.

Unfortunately, Mr Tiefenbrun, the time for having your cake and eating it is well and truly over, let other manufacturers have a slice.

**MA Golden, Lancashire.**

## My favourite bits

Now that your magazine has established a very convincing style I'd like to know if you've decided to drop the Aspirations features on the systems people have set up in their homes? Unless I was actually looking for something to buy I used to find these features the best thing in the magazine.

However, I've yet to buy something recommended by you – and I've bought plenty believe me – and be disappointed. By trusting your methods of reviewing and your advice when buying, all my purchases have been sound.

**Phil Worthington, Lancashire.**

*We will still make room for an Aspirations feature if an interesting enough subject comes along. Ed.*

## More Choice

I read your magazine every month and truly enjoy it. However, I have one very powerful and positive criticism – you should live-up to the cover name of *Hi-Fi Choice*.

I see from your Buyer's Guide that a vast amount of products are available on the UK market, but compared with your Directory only a small percentage of really interesting and choice hi-fi has been reviewed.

Obviously all the equipment in your Buyer's Guide is available in the UK. So let's start sampling some of the less well known and more esoteric equipment.

**Jai Rooprah, Southall, Middlesex.**

*We do our best in Statements, and by branching out into The EAR, we've given ourselves plenty of scope to cover the kind of products we just don't have room to squeeze into the main issue. Ed.*

## No toys for the boys

I must disagree with David Billinge (October issue) about his classical CD collection requiring to be programmed etc. In the two years since I was forced to buy a CD player, due to the unavailability of new music on LP, I have never used any of these playthings he claims are musical requirements; indeed even the remote control is languishing still in its plastic baggie.

To me, the sole benefit of music on CD is to have the pleasure of listening to, say, a whole symphony without having to change sides.

An ideal piece of hi-fi hardware should sound great and have an on-off switch, nothing else; anyone who needs a surrogate toy should have to pay extra for it. Long live your reviewers, they're on the right track.

**WJ MacGruer, Edinburgh.**

## Letter of the month

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

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



## Raving Royd retailer

Having just read the review of the Royd *Minstrel* loudspeaker in the October issue (135) I suddenly have an overwhelming urge to write in.

I must first declare some bias

though as I am a retailer and Royd is one of the brands that I represent.

It is quite evident that you were impressed with the loudspeaker and I would certainly agree with your criticism regarding lack of available volume. But lack of bass grunt? I had real difficulty reconciling the sound I hear with the response charts.

My own experience is that the bass output is very strong and well beyond the class average, not just in quantity but quality. True, they can lack some 'solidity' but bass guitars, kick drums, large orchestras and church organs are reproduced with authority that has, without exception, astonished listeners. Indeed the loudness problem has yet to be an issue in actual use, and some customers have had some pretty dynamic tastes.

I have some experience of placing these units in various listening rooms but, from memory none have been larger than my 16 foot square demo room. Could this be why they failed to give their best?

I fully expected the *Minstrels* to earn an enthusiastic Best Buy and am disappointed for the Ackroys that you felt otherwise.

**Alastair Gardner, Suffolk.**



**Alastair is a big fan of the *Minstrel*, but then he does sell it!**

**GET REAL PERFORMANCE**—The Audio Research LS5 preamplifier is established as an outstanding product. It offers true reference standard sonics with uncompromising fully-balanced circuit design. A power amplifier worthy of partnering the LS5 needed an exceptional output valve.

A very high performance version of the 6550 power output valve has become available from Russia. Not only has this valve proved rugged but it is considered by the Audio Research team to be the best sounding device yet. Because such a quality output valve became available it was time to produce an all-valve power amplifier of sufficient quality to match the LS5 preamp. Just as the LS5 grew from the Reference Series project much of the technology of the projected REF1 power amplifier has become available in the staggering VT150 all-valve monoblocs.

The goal has been to produce a partnership of pre and power amplifiers that is the most transparent possible to the source material.

**GET REAL VALUE**—Audio Research is also happy to be producing a

lower price stereo version of the masterpiece VT150s. The VT130 is housed in the same massive chassis as its mono brothers producing around 110 watt of compelling sound from four matched pairs of 6550 valves.

Consider the pairing of an Audio Research LS3 preamplifier and the new D200 solid-state power amplifier. The LS3 is already a winner, combined with the easy 100 watt

power of the D200 it produces a partnership with transparency and explosive dynamics for under £4,500.

**GET REAL COMMITMENT**—The Audio Research SP9 preamplifier has enjoyed a long and distinguished audiophile career and has become one of the few high-end best sellers.

To fully bring the SP9 up to date production now moves to MkIII status with an update available for existing MkII users. Better capacitors, better power supply performance, better internal grounding, better valve bases and new

dual triodes—a fine package of improvements to an affordable classic.

**GET REAL QUALITY**—Many audiophiles are looking

for a product that handles single ended outputs from a range of sources (CD players, tuners, tape decks, etc.) and converts these to a balanced signal—for connection to the

all balanced LS5 preamplifier for instance. The Audio Research BL2 Balanced

Line Driver input does just that, handling five single ended inputs and tape monitoring. The purity, openness

and neutrality offered by the BL2 is recognisably the Audio Research hallmark.

**ISN'T IT TIME TO GET REAL ABOUT YOUR MUSIC?**—now that real musical performance, value, quality and commitment are all on offer. Contact Absolute Sounds for full information and a list of dealers where you can experience reality through Audio Research.

# GET REAL!



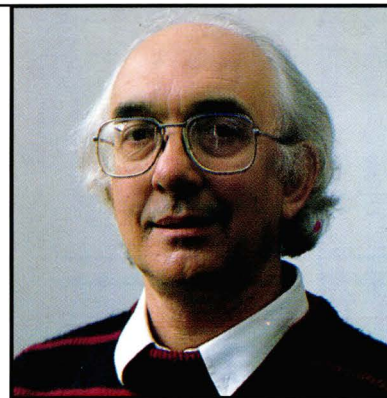
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# 21st Century Fox

Barry Fox has witnessed the re-launch of DCC. Now it not only washes whiter, but is aimed at the portable market. So has Philips finally got its act together?



**W**hen the Monty Python team reunited recently, they posed alongside a cardboard cut-out of missing member Graham Chapman. We could have done with some of those at the press and trade briefings on DCC that Philips ran recently in North London.

The object was for the new DCC team (Paul Dunn, UK Marketing Manager for Audio; and Jan van der Poll, Marketing Manager for Europe) to talk frankly about the mistakes made when DCC was so unsuccessfully launched two years ago, and to reassure that the relaunch this winter will be different.

The twist is that all the new sound ideas sound exactly like the old sound ideas that Philips plugged ahead of the first launch and then abandoned on launch day in November 1992.

So it would have been rewarding to ask the launch team of two years ago, under Wim Wielans, why they did it their way. Sadly, Wielans was otherwise engaged in Austria, where he now runs Philips' national division. Others who worked on the DCC launch have been less fortunate — one works in the telephonesales division.

Research has shown that DCC should have a "small price premium over a good analogue deck", that "backwards compatibility is most important", and "low-end markets are very price sensitive — the European market is especially price sensitive and the UK even more so".

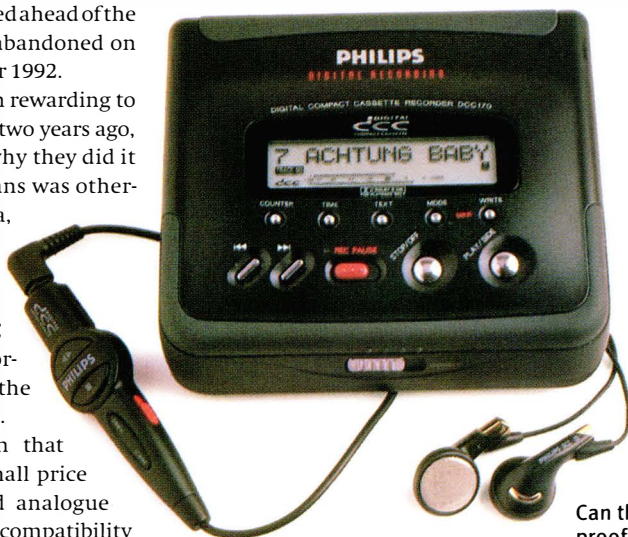
This is exactly what DCC system designer Gerry Wirtz was saying in the run-up to the system launch, and it is exactly what the Philips first launch team seemed to brush aside.

"We didn't stress backwards compatibility enough, and failed to get the message across," says the new team, resisting the temptation to remind us that they were not in charge at the time. "To sell software you need personal stereo and in-car. We didn't have the right products for the launch.

"The DCC 900 table-top deck generated sales of blank cassettes, not pre-recorded software."

Wow. Who would ever have thought that selling a table-top, mains-powered recorder with digital CD-dubbing facility would make people think of buying blank tapes for a fiver instead of paying CD prices for pre-recorded copies of music they already have on CD?

Ahead of the launch, Wirtz and his disciples kept saying that the whole point of DCC was that it was to be a relatively low cost upgrade from the conventional cassette. So anyone buying a new cassette deck would be tempted to buy a digital deck that also played analogue cassettes.



Can the jog proof DCC 170 recorder resurrect DCC for the European market?

But the DCC 900 was price pegged at £550. "Too much too soon in distribution," Philips now admits.

The DCC 900 went into a thousand shops. "Most didn't actually sell any, and those that did sold them in ones and twos," admits Paul Dunn. "They just got pushed further to the back of the shop, and eventually into the store cupboard at the end. You'd now be lucky to find a store that has still got them on display."

Pre-recorded cassettes went into 163 stores and sales were "worse than for hardware."

The original pre-launch plan was to

price DCC music cassettes at halfway between an analogue music cassette and CD. But shortly before launch the record companies went for equal pricing, and chart specials often cost more on DCC than CD.

The new plan, for this winter, is to trim the distribution chain down to 300 hardware dealers and 60 software shops. DCC music cassettes will still cost as much as a CD, but at least chart specials will not cost more. There will also be a mid-price range at around £8 or £9. Let's hope these aren't just unsold relics of the first launch.

Because the record companies got so badly burned with the first launch two years ago, titles will be mainly from Polygram, which is owned by Philips. All the marketing plans are being driven by the UK, but Philips hopes that other countries will follow, most likely Holland, France and Germany.

The one product that is guaranteed to sell, is the DCC 170 portable recorder. This has 18-bit DACs and the big advantage over MiniDisc that it can record on the move, while being jogged. MiniDisc can only playback while jogged; it skips if jogged during recording and so is useless for field work. At £250 the 170 is an absolute must for semi-professionals and broadcasters.

But supplies are very limited, because the Marantz factory in Japan which is making these portables just can't produce enough at the price.

Two years ago Philips counted heavily on support for DCC from Matsushita (Panasonic/Technics). This is now clearly hanging on a thread. All the other Japanese companies have opted for MiniDisc. In the USA Philips' head office at Knoxville recently cancelled the launch of new DCC products literally a few weeks before the promised date. The hard-to-swallow reason given was that the product was needed for Europe prospect, where DCC has been a more successful.

The new realism and sensible price structure in Europe may save DCC from the knackers yard, but in Japan and the USA there cannot now be any hope.



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First name out of the hat wins a pair of Cerwin-Vega 1515s — perhaps the best speakers you can get for bass-heavy rock and dance music. The foundation of music is bass, and the foundation of the 1515 is a superb bass replay system. The twin 15 inch dual voice coil bass drivers are hand-crafted in the US, and feature rigid cast aluminium frames for minimum heat loss and efficient heat dissipation. Paper cones are used to avoid the heat problems that can arise from pumping huge amounts of power to a plastic-coned speaker. And even more than any other Cerwin-Vega, the 1515 loves power.

As well as its twin bass units, the 1515 features twin midrange units and twin horn-loaded tweeters (one of which is mounted on the rear of the cabinet for improved dispersion). Though it's designed to work with amplifiers rated at up to 600Wpc, the 1515 doesn't waste so much as a milliwatt. With a sensitivity rating of 103dB for 1W at 1m, the 1515 is more efficient than virtually any other speaker on the market. And all that adds up to an absolutely formidable combination.

Runners-up will receive speakers from Cerwin-Vega's stylish VS range. VS stands for Velocity Sensitive, indicating that the speakers are designed to have an exceptionally fast transient response. The idea is that the faster the speaker can respond to the dynamic changes in musical energy, the more accurate the sound reproduction. And for today's digitally mastered music, with its expanded dynamic range, that can only be a good thing. The

#### How To Enter

To enter the competition, simply answer the four questions on the back of a postcard or sealed-down envelope, and send with your name, address and telephone number to: Cerwin-Vega Competition (HFC412A), *Hi-Fi Choice*, Tower Publishing Services Ltd, Tower House, Sovereign Park, Market Harborough, Leics. LE87 4AU. Entries must be received no later than first post on Monday 30th January 1995.

#### Competition Rules

The Editor's decision is final and no correspondence will be entered into. All winners will be notified by post. The competition is not open to employees of Dennis Publishing Ltd., Cerwin Vega, their agents or associates. We regret that the competition is open to UK residents only. No cash alternative will be offered. Submission of entry will be taken as proof of receipt. Please notify us if you do not wish to be informed of any other special offers or promotions.

fast response is achieved by using high energy magnet and voice coil assemblies together with refined curvilinear cones.

At the top of the four-speaker range, the VS15 and VS12 have dual ports to reduce port compression and improve bass output. All of the speakers feature 'balanced drive hybrid dome' tweeters to give good off-axis response and stable imaging along with high power handling and sensitivity.

But enough of the technicalities. All you really need to know is that if you win a pair of these Cerwin-Vegas, you'll soon be having the time of your life.

#### Why is the 1515 called that?

- 1 Because they're the fifteenth Cerwin-Vega model to feature 15 inch bass drivers.
- 2 Because they use twin 15 inch bass units.
- 3 Because their designer has 15-15 vision.
- 4 Because they weigh 1515lbs.

#### Why is one of the 1515's tweeters mounted on the rear of the cabinet?

- 1 Because it's horn loaded.
- 2 So that you don't have to look at it.
- 3 To improve sound dispersion.
- 4 There's not enough room for it on the front.

#### What does VS stand for?

- 1 Virtual Sound
- 2 Very Sexy
- 3 Velocity Sensitive
- 4 Velociraptors Sighted

#### How many speakers are there in the VS range?

- 1 Four
- 2 Fourteen
- 3 Fifteen
- 4 Forty-four

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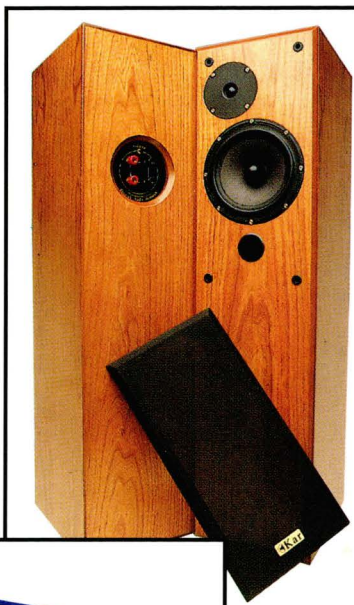
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**HI-FI CHOICE**

# ON TEST

# CD players

*Paul Miller assesses eight top budget CD players.*

Consumer reports in recent years have suggested that all budget CD players sound the same — a viewpoint that finds very little favour with our blind listening panel. Nevertheless it is true that with increasing circuit integration and ever more favourable economies of scale, the price of high-end technology and superlative sound quality is settling down at an all-time low. So budget CD players might not be indistinguishable from one another, but an entire host of them are now sounding marvellous.

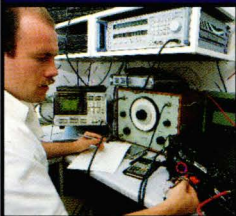
The £200-£300 price bracket is particularly hot, bubbling over with new CD players striving to outdo one another in their technology, features, sound quality and — above all — value for money. Quite frankly many of these players are simply too good to be true, their manufacturers abandoning any notion of profit in an attempt to establish a lead in the budget market.



## The cast list

ARCAM ALPHA ONE	£300
DENON DCD-825	£220
MARANTZ CD-63	£250
PHILIPS CD750	£200
PIONEER PD-S703	£250
ROTEL RCD-940BX	£250
SONY CDP-715E	£250
TECHNICS SL-PS740A	£250

## How the listening tests were done



Each of these CD players was auditioned under strict, blind conditions at precisely matched listening levels. This way the high 2.5V output of

either the Denon *DCD-825* or Arcam *Alpha One* could not secure them any advantage over the lower 2.1V of the Sony *CDP-715* or Technics *SL-PS740* or very low 1.9V output of Philips' *CD750*.

A broad repertoire of vocal, folk, pop and classical CDs were listened to before the panel discussed the performances and came to a collective assessment on each. Sound, value and swing-tag ratings were all awarded prior to the CD players being revealed.

As ever, the system included *DPA-100S* pre and power amplifiers plus Audio Note *AN-E* (main) and REL *Stentor* (sub) loudspeakers. My thanks to Guy Sargeant (Audio Innovations), Alan Sircom (*Hi-Fi Choice*) and Andy Whittle (Rogers) — this month's blind but golden-eared panel.

There is absolutely no loss or compromise of user-convenience at this price level excepting, of course, that these are single-CD and not multi-CD autochangers. The most frugally-equipped players will still provide full remote control, direct track access, programming and repeat play facilities; while others may ice the cake with intro scan, peak search, tape edit, fader, auto cue and random play modes.

A volume control is now fitted to almost all £200-£300 CD players, enabling them to be connected directly to a power amplifier instead of an intermediate pre-amp or an all-in-one integrated amp. This cuts down on superfluous boxes and unnecessary circuitry which, in many instances, simply get in the way of the music. If a player is equipped with a digital volume control, however, do check it has not defaulted to maximum output before loading up a CD!

In terms of internal technology there are still many ideas being pursued by different manufacturers. Some players still

use the original style of multi-bit converters to translate the CD's digital data into recognisable music. This technique relies on converting entire 16-bit 'words' of information at a time, yielding a wide dynamic range at the expense of slightly increased distortion.

Other players rely on new generation of bitstream converters which reduce unwieldy 16-bit digital words into smaller packets of 4-bits or less. Smaller chunks of data are processed at an appropriately higher speed, avoiding the uneven steps and distortions of multi-bit converters at the expense of extra noise, both in and out of the audio band.

In an effort to gain the best of both technologies, some CD players employ part multi-bit and part bitstream (so-called hybrid converters), though these have their own, unique, distortions.

But you need not fret over the relative compatibility of different CD players because, regardless of the technology, they must all conform to certain standards. Every CD player can handle both the standard 12cm and 5cm silver discs, offers the same basic track skip, pause and stop facilities and requires the services of a line input on your amp.

Never connect a CD player to an input market 'phono' or 'disc' on your amplifier, but use any line-level connection such as aux, tuner, tape or one marked specifically for CD. So CD compatibility is assured. But sound quality? Ah well, that's something you can't standardise...

## What the test results mean

### Understanding the Frequency Response plot:

This graph demonstrates the response of the player at both peak level (0dB, black trace) and at a low level (-60dB, red trace). Ideally the black and red responses should match one another. However, an increase in noise or deviation in linearity is revealed by a change in the smoothness and extension of the red trace. By way of example,

this plot demonstrates a kink in the low-level response of the Technics *SL-PS740A*.

Meanwhile, ripples in either response may be caused by the oversampling filter but exaggerated ripples in the red trace are more often caused by cross-coupling or an unstable Master Clock.

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

Dither is a type of noise used to randomise the predictable quantisation errors that cause unwanted harmonic distortion. Ideally, harmonics are then traded for a slight increase in inaudible hiss, as the plot from Sony's *CDP-715E* demonstrates.

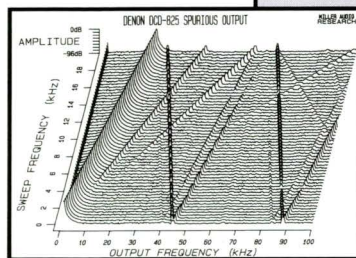
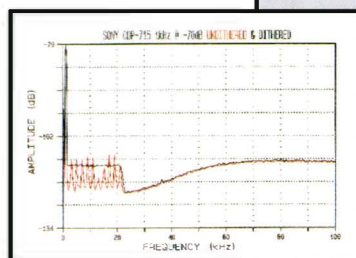
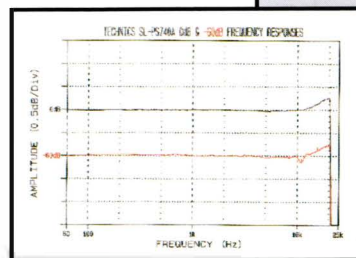
Look out for any build up of ultrasonic noise beyond 20kHz. This is a feature of many bitstream DACs whose noise-shapers are used to re-distribute huge levels of re-quantisation noise. Traditional multi-bit DACs are often 'cleaner' above 20kHz and, as a result, can be more consistent when partnered with different amps.

### Understanding the 3D Spurious Output plot:

Distortion and sampling images are most graphically illustrated on the 3D plots. Here an audio frequency sweep (20Hz-20kHz) reveals continuous changes in performance rather than at one frequency. Second and third harmonics may be seen radiating out to the right of this sweep from Denon's *DCD-825*. The lower the distortion, the less obvious these harmonics will appear.

In addition, sampling or stopband images are represented as V-shaped patterns centred on multiples of the 44.1kHz sample rate. Higher-order sampling images can enter the audioband directly, otherwise they are only indirectly audible via secondary distortions caused in the partnering amplifier.

In tandem with the measurement panel (page 67), these amount to the most comprehensive test results currently published on CD player performance. However, they are a mere glimpse of the complex musical jigsaw experienced in real life — the final judgement should be your own ears.



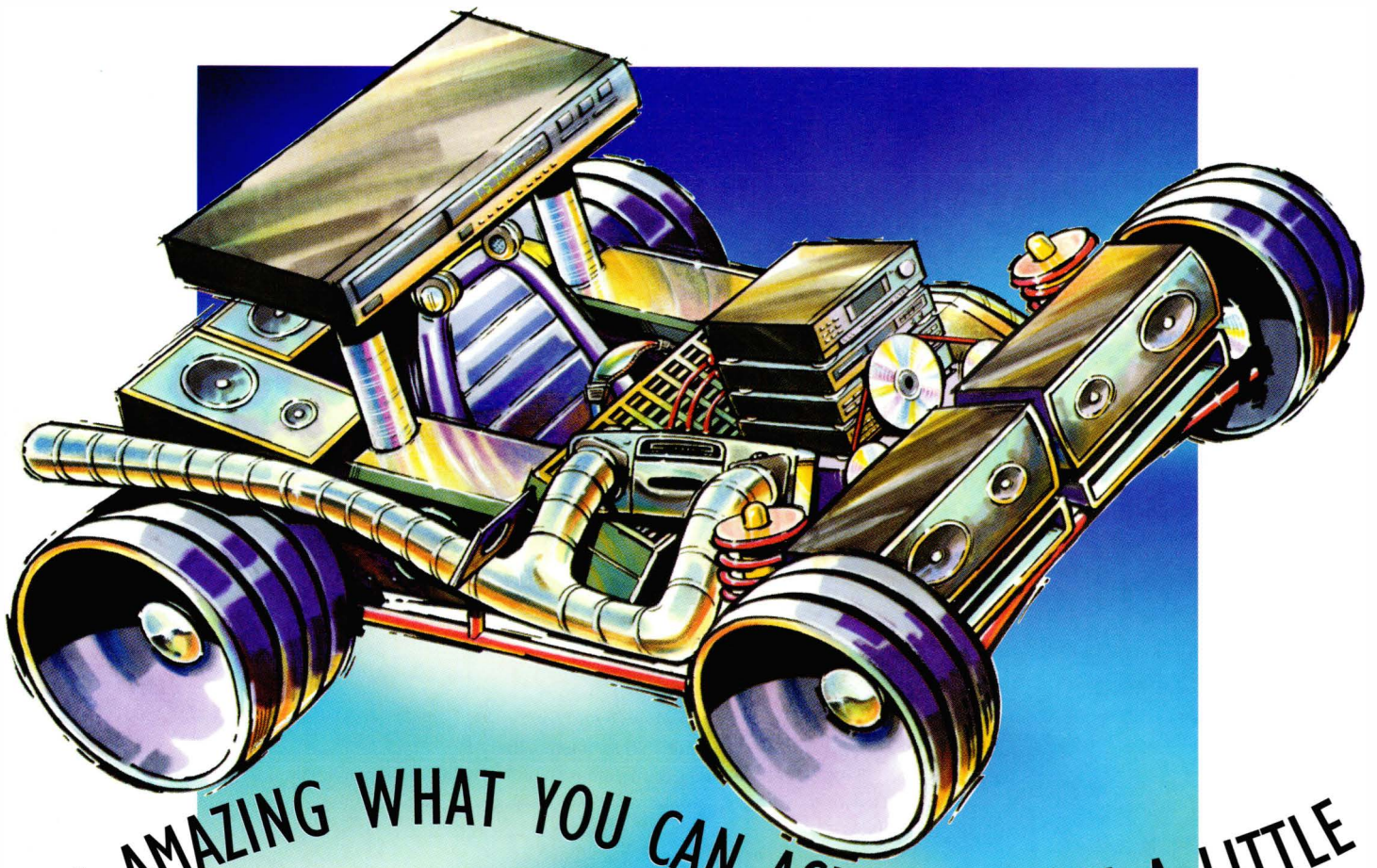
## Tricks of the trade

You are not supposed to suspect, but an insidious trend is on the increase: boosted output levels. If all CD players adhered to the standard 2V output then direct A/B comparisons between different models could be conducted on a fair and level playing field.

Unfortunately, it only takes one manufacturer to squeeze 2.1V or 2.2V from its player in order to confer some advantage on audition and, quite naturally, the competition gets wise and ups the ante to 2.3V or more.

Now we are seeing players with outputs as high as 2.5V, giving them a +2dB advantage in level that's perceived as a bigger and bolder sound in-store.

*Hi-Fi Choice* is the only magazine to conduct blind listening tests where the outputs of all players are normalised to a fixed level. As a result we are able to compare genuine rather than artificial differences between players, a factor that makes our tests so authoritative.



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# ARCAM ALPHA ONE

This player is the fulfilment of a dream to manufacture the UK's first home-grown CD player without breaking the magic £300 barrier. For Arcam to have hit this target ahead of its rivals is testament to its grip of cost over engineering. After all Arcam, unlike Philips, Sony or Pioneer for example, does not have vast economies of scale working in its favour.

Despite appearances, the *Alpha One* is an entirely new player, not a trimmed-down version of the 16-bit *Alpha 5*. Sure enough the back-lit LC display complements Arcam's other separates, while the facia design (with its row of search, track skip, program and random play facilities) is obviously based on the *Alpha 5*. The *Alpha One* even includes Arcam's universal CR12 remote control, though in this instance the volume keys are inoperative.

Keeping within a tight budget for the *Alpha One* obviously left Arcam with very little choice of component parts. So, beyond the



familiar facia, the Philips mechanism and DAC of the *Alpha 5* are traded for a Sony transport and new budget bitstream converter from Burr-Brown.

### Sound quality

This is a very consistent and generally tidy-sounding player that is neither fazed nor aggravated by complex material. However, it doesn't seem prepared to wrestle with such meaty selections with great enthusiasm. As a

consequence the various violins, harpsichord and cellos of Handel's *Concerto Grossi* drifted over our panel without apparently rousing their interest or attention.

On a purely technical level its music seems intact yet, aesthetically, it is insufficiently wholesome, vibrant or colourful. 'Rather like comparing a bleached, soft white loaf with the texture of a nutty wholegrain', remarked one listener who was clearly thinking about tucking into his lunch.

Our panel also criticised a hint of dynamic restraint on the part of the *Alpha One*, albeit not to the extent of the Technics *SL-PS740*. Either way, the staccato introduction to Cassandra Wilson's *In My Kitchen* lacked any sense of surprise or impact, its scale and power contained by a slightly grey and dirty acoustic.

### Conclusion

Arcam must be applauded for having the gumption to tackle a project of this nature. Nevertheless, up against multi-national corporations with financial odds stacked firmly in their favour, Arcam's *Alpha One* seems sadly unaccomplished despite its tidy and inherently reliable engineering.

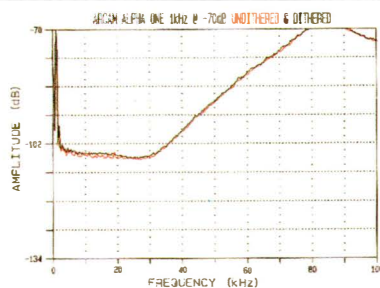
Perhaps Arcam shouldn't have insisted on

hitting the £300 price point at all costs. In practice this has exacted a sonic penalty and one that undermines its competitiveness in a highly unsympathetic market populated with artificially-priced players. A fine effort, though.

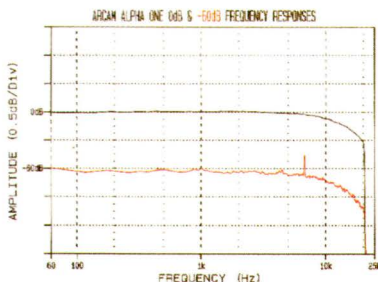
## LAB REPORT

This is the second product to feature Burr-Brown's budget PCM1710 DAC and the second to suffer from dodgy specs. Sure enough, Arcam has squeezed a better result from this converter than Kinshaw (issue 136) though the 14-15 bit 86dB signal-to-noise ratio (89dB on L channel) is still far short of the 110dB claimed by BB. And I don't think a built-in digital mute circuit is a particularly realistic way of measuring a signal-to-noise ratio (issue 100).

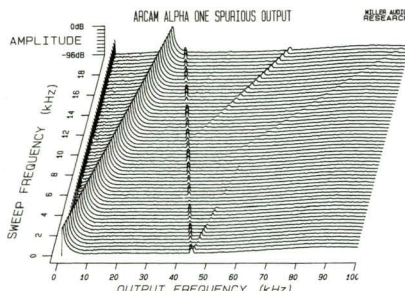
Importantly, Arcam has achieved a superior low-level linearity with errors of just +0.5/-1.6dB over a full 100dB range. Its high 2.5V output is also rather cheeky (beware of quick A/B demos) though the high levels of ultrasonic requantisation noise are arguably more problematic. This noise is produced by the truncation of 16-bit data into a 2.3-bit 'bitstream' and may lead to unpredictable results with different amplifiers.



Dithering offers no advantage while massive splurge of ultrasonic noise vastly exceeds the power of the audio signal!



Poor signal-to-noise ratio is reflected in the noisy appearance of low-level (red) response.



Even at peak output the re-quantisation noise partially obscures both stopband images and harmonic distortions.

### VERDICT

▲ The cheapest all-UK CD player that will undoubtedly appeal to Anglophiles.

▼ Rather grey and granular-sounding, never quite bursts free.

SOUND ★★★★★

VALUE ★★★★★

PRICE £300

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# DENON DCD-825

**M**any of Denon's key separates are now being designed by a multi-disciplinary team which includes technicians from both the UK and Japan. The *DCD-825* is a recent fruit of this collaboration, featuring a familiar front panel but packed with audiophile revisions within.

Denon's unusual pitch control has been abandoned but other widgets, including the digital volume control, display switching, direct track access and programming are all retained.

In practice the bare bones of the *DCD-825* are comparable to those of the older *DCD-695* and *DCD-595* (issues 124 and 128). All three use the same NPC eight-times oversampling filter and 18-bit DACs — the 20-bit blurb on its fascia refers to the resolution of the digital filter, not the converters.

Denon has beefed-up the *DCD-825* with a larger power supply supporting no less than 10 separately regulated positions. This isolates the digital servo, signal processing and digital filter integrated circuits from the DACs and analogue stages. Here Denon has specified decent Cerafine electrolytic capacitors along with quality PMI op-amps

— household names to regular readers of this magazine.

## Sound quality

In keeping with Denon's claims for the *DCD-825*, our listening panel confirmed the player's marvellous sense of depth, its earnest dynamics and colourful portrayal of different styles of music. Both the Massive Attack and Cassandra Wilson CDs sounded characteristically big and impressive, a

gutsy bass propelling each track forcibly from the speakers.

In this respect the *DCD-825* can sound a little too musclebound, trading subtlety for gloriously excessive dynamics. Vocals also came across very grand and expressive but were often catapulted from the speakers — an enthusiastic approach that would over-emphasise the sibilance of confident female performers, for example.

Nevertheless, the *DCD-825* never loses the thrill of the moment, capturing the realistic immediacy of Cassandra Wilson's lead guitar as it did the raw honesty of Mary Black's backing group. So where other CD players would bleach the colour from our CDs, the *DCD-825* painted a vibrant musical picture. 'Pass the Ray-Bans', quipped one listener.

## Conclusion

Denon obviously feels its extensive revisions to the supply and analogue circuitry have wrought some subjective benefit. Our listeners were certainly impressed by its big and colourful sound, but very similar remarks were made about the 'untweaked' *DCD-595* and *DCD-695* in issues 124 and 128.

Above all, the *DCD-825* is not a radical

departure from (nor a bold improvement on) 18-bit players of the past, but it does successfully continue Denon's distinctive family sound. More importantly, just like its forebears, the *DCD-825* still comes heartily Recommended.

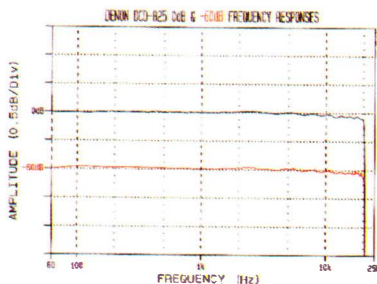


## LAB REPORT

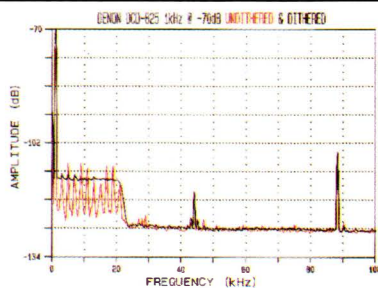
Comparisons with the *DCD-595* (issue 128) prove interesting because, in most areas, this was Denon's best application of NPC's SM5841 eight times oversampling filter and Burr-Brown's longstanding 18-bit PCM61P DACs.

Improved power supply regulation and new low-noise op-amps have stretched the overall signal-to-noise ratio from 109dB to a very impressive 112dB (A-wtd) in the *DCD-825*, increasing the practical dynamic range by nearly 1dB (compare 1kHz/-70dB plots).

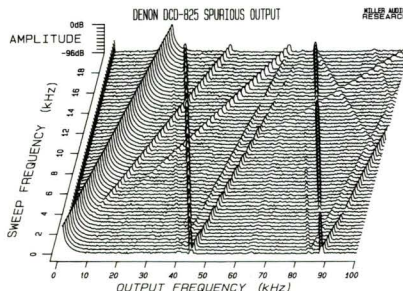
Otherwise, Denon's new current-to-voltage conversion stage and analogue filter are the cause of some minor distractions. Stereo separation and channel balance have both deteriorated as has high frequency distortion, increasing from a typical 0.045 to 0.11 per cent at 20kHz (-30dB).



Same eight times oversampling filter as *DCD-695* (issue 124) produces same, albeit mild, response ripple.



Dithering does not entirely remove distortion (black trace) but dynamic range is still 1dB better than *DCD-695*.



Characteristic stopband images (V-patterns); increased distortion prompted by Denon's new analogue stage.

## VERDICT

- ▲ Will bolster the the weediest of systems; colourful and entertaining sound.
- ▼ Not the best choice where subtlety and finesse are a priority.

SOUND ★★★★★

VALUE ★★★★★

PRICE £220

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# MARANTZ CD-63

After nearly three years of various revisions, upgrades and modifications, the well of CD-52 CD players has finally run dry. In its place Marantz has tapped a fresh spring of new players including a £250 model, the CD-63, that has already aroused plenty of interest (and has secured the EAP European CD Players of the Year award, as reported in HFC 135).

This is a slim and sophisticated player calculated to match Marantz's other Softline separates. Features include full remote control, variable output, program and repeat play, peak search, display dimmer and tape edit facilities. The FTS memory bank once found on the CD-52 series, however, is gone.

Then again, the CD-63 is an entirely new design. Gone is the CDM4 transport to be replaced by Philips' new CDM12, for example. You might also notice the absence of Philips' familiar Bit Stream logo. This is because the longstanding SAA7350 DAC has been usurped by a new combined eight times



oversampling filter and bitstream DAC from NPC, the SM5872.

## Sound quality

Here is a player that combines much of the animated power of Denon's DCD-825 with more than a hint of the subtlety and finesse demanded by fragile classical recordings. Its dark, hash-free acoustic allowed the ambience of Biber's *Mystery Sonata* to flourish as the low-level detailing of strings

and pipe notes seemed to rise like wisps of smoke on a fresh but windless day.

Yet the CD-63 is not quite so liberal with busy rock and pop CDs, where it exerts a tremendous grip on powerful bass lines, holding any overexuberance in check without dampening spirits. Even with the boldest material, including Massive Attack's *Be Thankful*, the CD-63 promotes a sense of security and authenticity rather than simply providing a colourful mock-up of the music.

The downside? Well, thanks to Marantz's heroic soundstaging, solo performers can sound a little too emphatic. Cassandra Wilson certainly sounded very big, full and open, yet her voice was slightly overblown, a huge presence tainted by a hint of sibilance. Other than this, the CD-63 seems well deserved of its reputation.

## Conclusion

In both appearance and internal construction, the Marantz CD-63 is a very different player from the long-running CD-52 series featured in issues 100, 107 and 119. A new transport, decoder and bitstream DAC all play their part in tidying-up both technical and subjective performance, resulting in a player that looks,

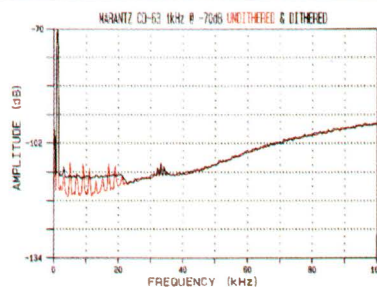
feels and sounds more elegant than its forebears.

The CD-63 is a fine player, reliably built and full of high-value engineering to ensure it stacks up convincingly against the very best in this price range. Highly Recommended.

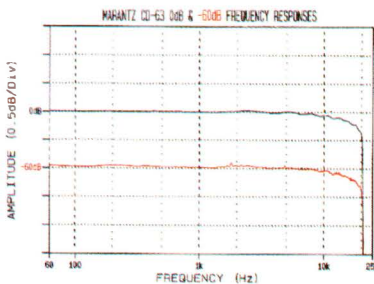
## LAB REPORT

The CD-63 is coloured by both the SAA7345 decoder and NPC's SM5872 bitstream DAC. The pattern of stopband noise looks pretty similar (compare the 3D plot with those in issues 100, 107 and 119) because the SM5872 includes an oversampling filter that's not dissimilar to the separate SM5840 used in the older players. Otherwise, the CD-63 benefits from a flawless stereo separation and low distortion (typically less than 0.001 per cent midband) that disappears into an innocuous carpet of noise below peak output.

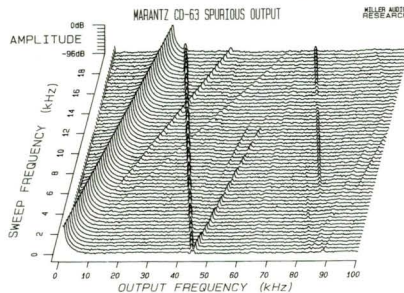
Indeed the 0.0014-0.06 per cent THD recorded at -30dB compares favourably with the 0.006-0.4 per cent THD obtained with Marantz' CD-52 (issue 119). Coincidentally, even though Marantz' CD-62 produces far lower levels of ultrasonic rubbish, its 102.5dB signal-to-noise ratio is almost identical to that of the CD-52.



Re-quantisation noise is lower than with previous Marantz players but dithering (black trace) still leaves distortion.



Mild and inaudible rippling is caused by the NPC integral eight times oversampling filter.



A new choice of DAC encourages even rather than odd-order distortions while reducing ultrasonic noise.

## VERDICT

- ▲ **Confident sound; natural tonal balance; excellent low-level detailing.**
- ▼ **Lacks the fluidity and air of Sony's CDP-715; can exaggerate the presence of powerful vocals.**

**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £250

✉ Marantz Hi-Fi UK Ltd,  
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# PHILIPS CD750

It's a sign of the digital times when the top CD player in Philips' latest five-strong range checks in at just £200. For this princely sum the CD750 may look suspiciously like the older CD690 (issue 124) and CD732 (issue 128) but it does offer various hi-tech widgets by way of compensation.

Not least is a novel digital volume control that adjusts the main analogue outputs while re-formulating data on the digital output to raise or lower the volume of an outboard digital-to-analogue converter. An adjustable fade-in and fade-out facility also works via both analogue and digital outputs.

Furthermore, Philips' popular FTS (Favourite Track Selection) program has been restored, enabling the CD750 to recognise your choice of tracks from a vast number of CDs. The personal presets function is an extension of this, allowing you to pre-program fade and intro-scan times together with a choice of continuous, repeat, random or FTS playback modes.

Technically, however, the CD750 is closer



to Philips' older CD930 (issue 112) and Grundig's recent *Fine Arts CD2* (issue 128), combining the latest CDM12 transport with its established SAA7350 Bit Stream DAC.

## Sound quality

This player had the great misfortune of being auditioned directly after the Sony CDP-715E. Nevertheless, having taken the precaution of re-introducing the CD750 later that afternoon, its performance was confirmed as 'lively, slightly hurried but generally inauspicious'.

In particular, the CD750 has difficulty in tying together detail at the extremes of the musical soundstage, leading to a slightly untidy sound with a vague stereo focus. Massive Attack's *Be Thankful* was undermined the moment its rather wobbly and blurred bass line stumbled from the speakers, this lack of bass clarity extending to the leading and trailing edges of both bass guitar and drums.

Yet our panel praised the CD750's nimble footwork with solo performers, including Mary Black, even if this suggestion of agility was compromised by the busier strings of Handel's *Concerti Grossi*. 'Indistinct, perfunctory and rather breathless', concluded the listening panel.

## Conclusion

One of the advantages of our highly consistent, matched-level blind listening sessions is that recent results may be successfully correlated with those obtained, under identical circumstances, one, two or even three seasons ago.

So it is with the Philips CD750 whose discouraging performance bears more than a passing resemblance to that of Grundig's CD2 in issue 128 and Philips' own CD930 way back

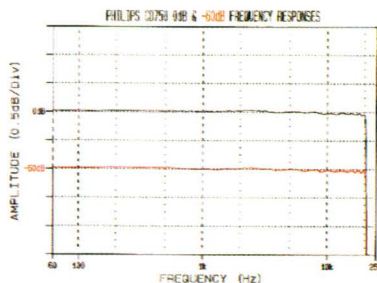
in issue 112. Sure enough the CD750 does offer extra widgets yet, bearing in mind the fact that two years have past, it would be fair to have expected the sound quality to have witnessed some similar improvement.

## LAB REPORT

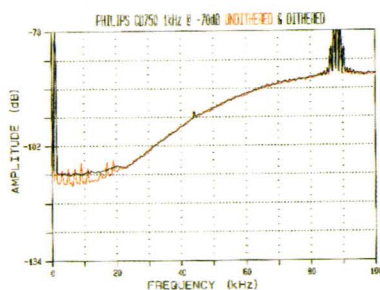
This is the last Philips player to retain a selected A-grade version of the SAA7350 Bit Stream DAC allied, in this instance, with NPC's SM5840 eight times oversampling filter. Technically it's similar to both the Grundig CD2 and Philips CD930.

This heritage is confirmed by the excellent low-level linearity, wide stereo separation and low 0.01 per cent midband THD at -30dB. The low 1.9V output but high levels of spurious ultrasonic noise (compare -70dB plots) are also typical of both the CD930 and CD750 though the latter has a higher 1kohm output impedance, suggesting it'll be fussier about long interconnects.

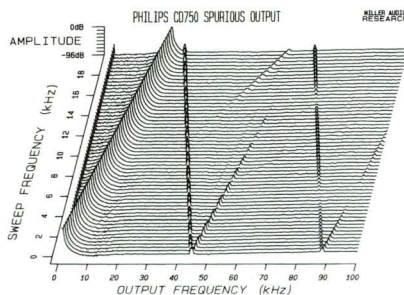
The 0.7dB channel imbalance is surely atypical just as the 'real' 98dB signal-to-noise ratio is unimpressive for a selected version of the SAA7350 DAC. As such, Philips should withdraw its unrealistic 105dB specification.



Indistinguishable from CD930 (issue 112), showing excellent linearity and minimal rippling from digital filter.



256 times (rather than 384 times) oversampling and mild analogue filter release high levels of ultrasonic noise.



A wave of re-quantisation noise partially hides stopband images (V-patterns) that have escaped the eight times digital filter.

## VERDICT

- ▲ **Delicate and lively with simple acoustic recordings; digital output with volume control.**
- ▼ **Inconsistent with different styles of music; phasey-sounding bass.**

**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £200

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# PIONEER PD-S703

**W**ide Range Technology is now a theme that Pioneer intends to promote through its entire range of separates. The idea is laudable enough in itself: that signals beyond the range of audibility (over 20kHz) are still musically relevant. Unfortunately, the response of the CD format is limited by its sampling rate, a specification that is set very firmly in stone.

So when Pioneer suggests its Legato Link Conversion (LLC) is 'recovering frequencies beyond 20kHz in full', it's referring to digital garbage which bears no harmonic relation to the music at hand.

Anyway, this latest exponent of LLC shares the same casework and turntable-like transport as the costlier *PD-S802* (issue 124) together with a slightly different display but the same complement of direct track access, program, repeat and random play modes, index skip, peak search and auto edit facilities.

Differences include one less button on the remote (time fade) while the LLC eight times digital filter and PulseFlow DACs are now integrated onto a single integrated circuit. Which explains why the *PD-S802* costs £350



and this *PD-S703* costs just £300.

## Sound quality

There is much that's unique about Pioneer's *PD-S703* despite the fact that it lacks both the colour of the *DCD-825* or the dynamic confidence of the Marantz *CD-63*. It is certainly very clean-sounding and mercifully free of the grey restraint that hampers one or two other players in this test. Yet cleanliness of sound should not be mistaken for honesty, for the *PD-S703* has a distinctly

manipulative quality.

In practice it places an emphasis (or, more correctly, an accent) on one or two elements of every performance under the gaze of its inverted laser assembly. For example, by training a spotlight on rim-shots and scratch-noises from Massive Attack's *Be Thankful*, these percussive sounds adopted a new and larger-than-life quality.

Meanwhile, Mary Black was described as 'more Irish than usual', her lilting accent over-stressed despite the remainder of the performance sounding thoroughly uncoloured. Biber's *Mystery Sonata* also benefitted from a suitably grand and free-flowing sound, combining plenty of intriguing detail with occasional flourishes that were perhaps too vivid to be entirely credible.

## Conclusion

Love it or loathe it, Pioneer's *PD-S703* maintains the tradition of past Legato Link Conversion players for providing an unfamiliar slant on familiar recordings. This is achieved by seizing upon a likely candidate for emphasis in every track without skewing the overall tonal balance. 'You might easily be convinced that this is the real thing', remarked one panellist 'even though

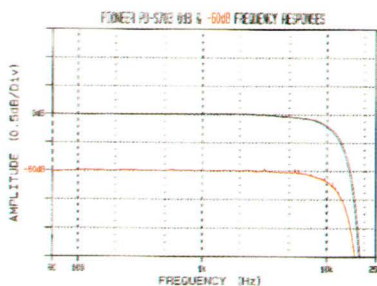
experience suggests otherwise'.

Fortunately, this latest implementation of the LLC proved as entertaining as it was perplexing, a strange but compelling brew that extracted a recommendation from our puzzled listeners.

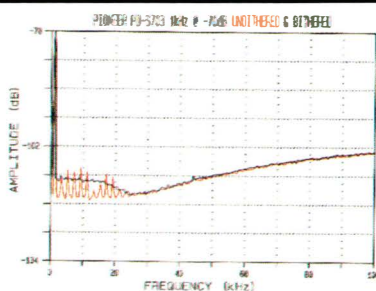
## LAB REPORT

A thorough overview of Pioneer's Legato Link digital filter, including its mimicry of Wadia's DigiMaster system, is available in issue 113. Its key feature is the manipulation, rather than outright suppression, of stopband images that reflect back towards the audioband from the 44.1kHz sample frequency and provide spurious energy in a region once occupied by genuine musical harmonics.

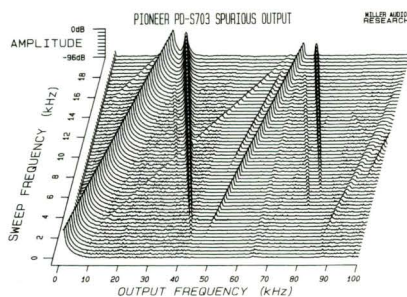
This latest iteration includes a single-chip LLC digital filter and bitstream DAC, the PD2029A, with only mildly higher distortion (typically 0.0013-0.006 per cent). Inevitable compromises include a deterioration in signal-to-noise from 108dB to 102dB, an increase in high frequency distortion from 0.25 to 1.6 per cent at -60dB plus the reflection of unwanted images directly into the audioband at -74dB.



The LLC digital filter starts well inside the audioband which falls to -4dB at 20kHz but just -14dB at 25kHz.



Dithering effectively removes distortion harmonics but ultrasonic noise is higher than in earlier LLC players.



Stopband images eventually collide with the audioband at 22.05kHz. Another image is visible within the audiorange (top LHC).

## VERDICT

- ▲ Dynamic without drawing attention to itself; provides an interesting slant on routine CDs.
- ▼ On some occasions it's too self-effacing, on others it's an unpredictable wild-card.

**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £250

✉ Pioneer Ltd, Hollybush Hill, Stoke Pages, Slough SL2 4QP.  
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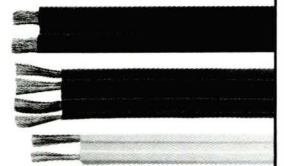
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# ROTEL RCD-940BX

The saying 'anyone can have a bad day' can apply to even the most experienced hi-fi specialists. In this case it has been proved by Rotel's new CD player, the *RCD-940BX*. So what's the problem? After all, this *RCD-940BX* doesn't look radically different from either the *RCD-945AX*, *RCD-955AX* or *RCD-965BX* (issues 124, 107 and 100).

Sure enough, the fluorescent display is simpler but the complement of program, repeat, search, skip and direct access facilities (on the remote only) are all standard fare for a 900-series player even if its five-second track access could be considered rather sluggish.

Instead, the vital distinction between the *RCD-940BX* and its stablemates lies within. Here inside the casing, the familiar Philips transport mechanisms, decoders, digital filters and DACs have been replaced, lock, stock and barrel by alternatives from Sanyo.

And it is the internal configuration of the player that lets it down. Despite the 'MultiBit' logo on its fascia, the *RCD-940BX* is equipped with an 18-bit hybrid converter based on an original 16-bit technology featured in NAD's 5320 and 5325 players some five years ago. This chip employs a mix of 9-bit multi-bit



conversion with a 6-bit level shifter and a 3-bit PWM bitstream output. Therefore, this is not conventional multi-bit.

Quite obviously, the *RCD-940BX* marks a fundamental swing away from the mainstream by Rotel. A decision, along with the make and price of the player, that remained hidden from our blind panel until the judging was complete.

## Sound quality

'What a grey day,' remarked one listener in

response to the constricted, two-dimensional and disappointingly colourless perspective presented by the player. The layering of strings, organ and accompaniment was difficult to discern from Biber's *Mystery Sonata*, for example, just as the driving rhythm from Massive Attack's *Be Thankful* was reduced to a damp squib.

The *RCD-940BX* never really got going and so didn't manage to get to grips with any of the music selected. Cassandra Wilson's vocals were unusually flat, hard and sibilant while her electric bass sounded more like a flabby, bowed instrument. Indeed, the entire performance was likened by one of the blind listening panel to 'chair-stacking music' that might otherwise accompany the close of a pop concert. Unfortunately, (as you may already have deduced), our high expectations of the player weren't realised.

## Conclusion

Little or no praise was volunteered in defence of this CD player, demonstrating our panel's lack of enthusiasm for its sonic performance.

Sonic indiscretions are often tolerated where they bring extra colour and variety to a familiar piece of music. By contrast, the technical bugs

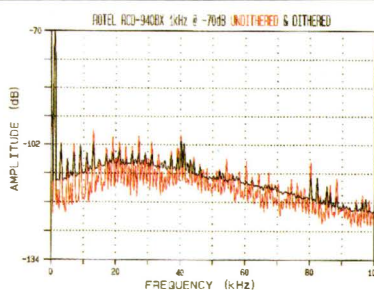
and subjective blunders of the *RCD-940BX* are most irritating, serving only to detract from the music. While the basic construction standards of the deck are faultless, the implementation of its circuitry leaves much to be desired.

## LAB REPORT

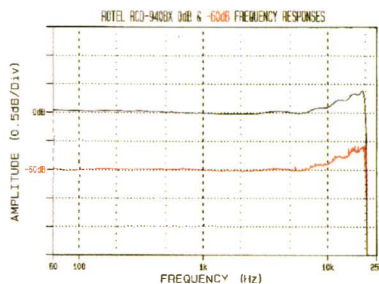
Fortunately, we have a prior example of Sanyo's LC78840 digital filter and LC78820 hybrid DAC in action, courtesy of Musical Fidelity's *Tubalog* (issue 127). Comparisons suggest that though the 0.04-0.3 per cent distortion is high by modern standards, this range is typical of the Sanyo DAC as is the feeble 27dB stopband rejection of its eight times oversampling filter.

Nevertheless, Rotel's implementation appears to aggravate some low-level interference otherwise avoided in the *Tubalog* (compare -70dB plots). Cross-coupling may be responsible for the abrupt non-linearity of low-level/high frequency signals while also prompting the in-band sampling images appearing at -77dB on the top left hand side of the 3D plot.

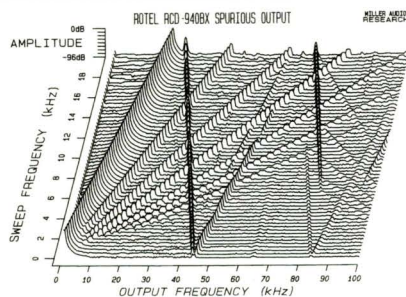
Poor clock selection also causes a 3Hz shift at 20kHz though, thankfully, there's no digital output to be affected.



This grating, odd-order 'chainsaw' distortion extends through and beyond the audio band. Not very acceptable.



A slightly bright-sounding treble with rippling caused by eight times oversampling filter.



Broad spray of distortions are 20-50 times higher than expected for a modern CD player.

## VERDICT

▲ A reasonable and honest attempt that, unfortunately, fails to make the grade.

▼ A disappointing deviation from Rotel's usual high standards.

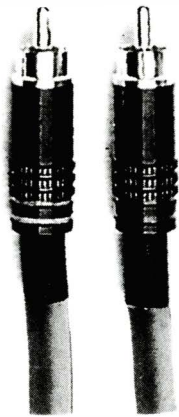
**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £250

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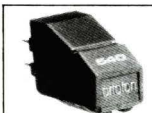
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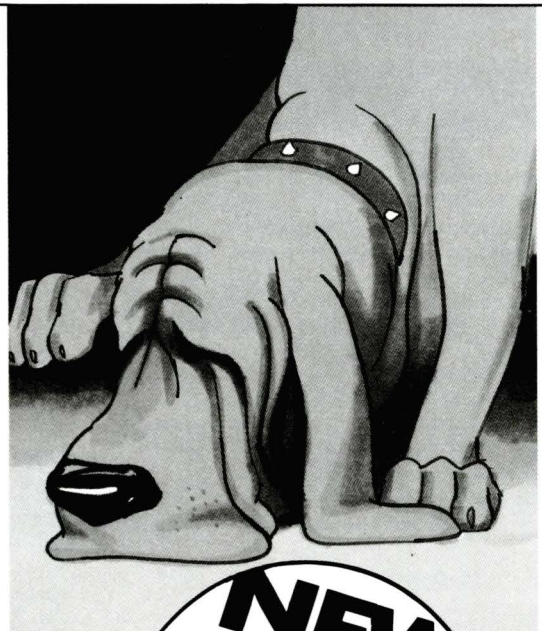


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# SONY CDP-715E

Once in a blue moon along comes a product that leaves our listening panel speechless, my spectrum analyser in paroxysms of joy and yet remains inexplicably overlooked by every other hi-fi magazine. On this occasion all three requirements are satisfied by Sony's spectacular *CDP-715E*, a player designed in Japan but extensively modified by engineers at Sony UK.

Widget-seekers need look no further for the *CDP-715* is equipped with a motorised volume control, intro scan, peak search, auto cue and fade options in addition to conventional facilities like direct track access, program, random and repeat play.

As ever, the real story lies behind Sony's busy-looking fascia and two-tone fluorescent display. Here we find the very same 'Score' digital filter and 'Advanced Pulse' bitstream DAC that graced the portals of Sony's £550 *CDP-X303ES* just one year ago in issue 124. Only now, hoards of unnecessary peripheral components have been stripped away to reveal its (erstwhile latent) star quality.



## Sound quality

This player has plenty of power, an authority used to craft a wide and deep soundstage that's full of ear-catching detail and gilded with an uncommonly open, airy and transparent treble. Every style of music is treated with this same boldness, the passion of individual performers reflected in the ambience of the occasion as a whole.

From the first chord of Mary Black's *Holy Ground* this player announced its dynamic

superiority, just one of many qualities achieved without ever becoming carried away. Its music is seemingly both immediate and totally engaging, whether this stems from the powerful bass weight and effortless dynamics of Cassandra Wilson's *In My Kitchen* or the fanfare of harpsichord and strings from Handel's *Concerti Grossi*.

All too often this classical excerpt can sound like a dusty museum piece but here, according to our panel, 'it was Baroque brought vividly to life'. Similarly, Biber's *Mystery Sonatas* now revealed its genuine depth and scale as high strings, rich with harmonic colour, rose up behind a continuum of organ and lower, bowed strings. Rare and fabulous stuff.

## Conclusion

No other player in this test quite lives and breathes its music with anything like the conviction of Sony's *CDP-715E*. Our blind listeners were genuinely bowled over by the sound of this player, likening its performance to the very best and costliest digital sources auditioned under identical circumstances over the last few years.

Throw this top-drawer performance,

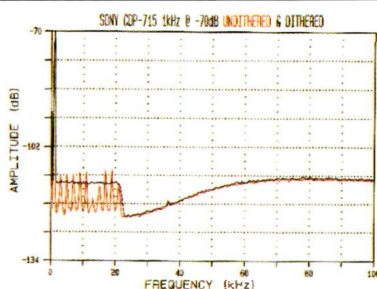
wealth of features and flawless technical spec into the cooking pot and the *CDP-715E* must surely represent a new high point in Sony's development of its CD player technology. This player is a gold-plated Best Buy.

## LAB REPORT

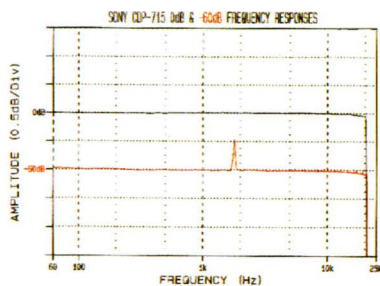
In effect, this is a state-of-the-art player without the battleship construction and superfluous componentry of an archetypal flagship. Just compare this *CDP-715E* with the over-complex *CDP-X303ES* in issue 124.

Distortion is actually lower at 0.0005 per cent midband while its wide dynamic range (see 1kHz/-70dB plot), rejection of stopband noise (over 107dB) and miniscule errors in linearity (just 0.6dB over 100dB range) remain unchanged. And all this thanks to the *CXD2567* eight times Score filter and *CXD2562* bitstream DAC.

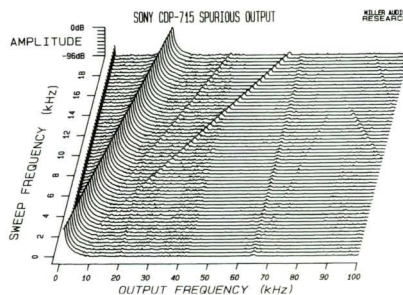
Sony has retained the digital mute circuit to yield a false 123dB signal-to-noise ratio, which is exposed by an equally ridiculous +18dB noise modulation. Meanwhile, a new analogue stage, featuring Silmic and Nichicon MUSE electrolytics, filters any extraneous re-quantisation noise. This is serious stuff without any obvious flaws.



A perfect result with the (black) dithered trace free of distortion and exposing a wide dynamic range.



Aside from glitch at -60dB (commonly seen with older Pioneer players), response is flat and highly linear.



Sony's Score filter scrubs out any stopband images though the analogue stage lets loose a hint of HF distortion.

## VERDICT

- ▲ A truly excellent CD player with little or no compromise in sound quality or convenience. Don't audition the *CDP-715E* if you've just blown £500 on a competing CD player!

**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £250

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# TECHNICS SL-PS740A

**G** lance at Technics' new *SL-PS740A* too quickly and you might mistake it for the top-dog *SL-PS840* from issue 119. Both players are built onto a viscoelastic 'THCB' chassis, their deep bronze-coloured facias populated with a similarly extensive range of facilities.

Indeed, both players share the same remote control with volume adjustment and direct track access, program, repeat and random play, auto-cue, time fade, peak search and tape edit facilities. And both are graced with centrally-mounted transport mechanisms, though if you look twice, you'll see the *SL-PS740A* has its mechanism above and the *SL-PS840* below its display.

Moreover, the *SL-PS740A* is one of the few players still employing Philips' classic CDM4 swing-arm transport — now rendered obsolete by the Philips' push on its cheaper linear-tracking CDM12 mechanism. Obviously, Technics had the wherewithal to stockpile thousands of CDM4s before the gates were slammed shut.



## Sound quality

In the immortal words of Sid Vicious, the sound of this CD player is pretty vacant. It is neither harsh nor unruly but simply too innocuous to command the attention of our panel. So, whether we loaded jazz, pop or classical CDs there was always a lack of immediacy, dynamics and scale despite it sounding generally fluid and easy-going.

The strings from Cassandra Wilson's *In My Kitchen* should have a taut and percussive

impact yet here they were unusually muted, lacking the crispness and freshness to spark off what should have been an open and airy acoustic. Much the same applied to Biber's *Mystery Sonatas* where dynamics, treble extension and soundstaging all contracted to yield a mild and sadly uninspiring performance.

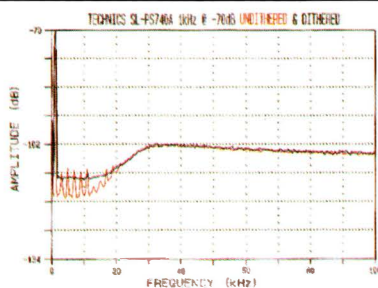
Above all, and despite sounding coherent and modestly articulate, the *SL-PS740A* will insist on stripping the passion from its music. Nice, but deadly dull.

## LAB REPORT

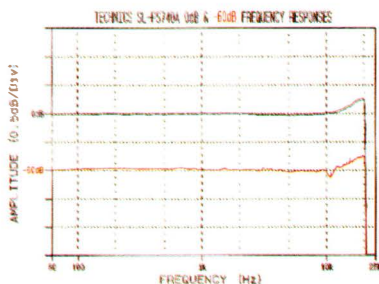
Despite appearances the *SL-PS740A* has more in common with Technics' older *SL-PS620A* and *SL-PG440A* (issues 112 and 124) than the lookalike *SL-PS840* (issue 119). Whereas the latter uses an SLI transport and advanced MN64761 DAC, the other three feature Philips CDM4 mechanism and Technics' long-standing MN6474 MASH/PWM bitstream converter.

Hence the -70dB and 3D plots are identical just as distortion at -30dB remains low (typ. 0.004-0.06 per cent) and stopband rejection consistent at 80-81dB. Low-level linearity is excellent, apart from the -2dB blip at 20kHz.

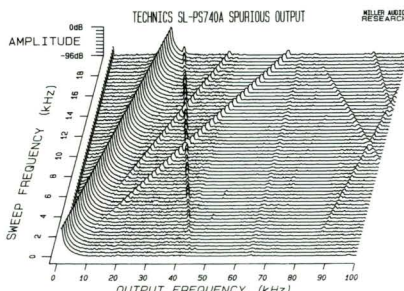
Nevertheless its 'real' signal-to-noise ratio is 1-2dB lower than expected at 101dB just as the response demonstrates a +0.25dB lift at 20kHz. Features, perhaps, of an additional and superfluous 'Class AA' buffer circuit now added to the player's final low-pass filter.



Good dynamic range within the audioband but re-quantisation noise lifts away immediately after.



Slight treble peak is unusual but 'blip' at 11kHz on low-level (red) trace is typical of Technics' MASH/PWM DAC.



Entirely typical of MN6474 DAC (issue 124) showing 2nd & 3rd harmonics plus a streak of stopband noise.

## Conclusion

In its favour the *SL-PS740A* could never be described as hard or offensive yet, by the same token, it will have great difficulty in ever stirring the blood. Sadly, this conclusion is almost identical to that handed down against the *SL-PG440A* and *SL-PG340A* (issues 124 and 128) over the last year.

Such a correlation is no mere coincidence but it is exceedingly frustrating. Importantly, all three players employ transport mechanisms and MASH/PWM DACs that, once upon a time, earned Best Buys and Recommendations for the *SL-PG420A*, *SL-*

*PG520A*, *SL-PG320A* and *SL-PS620A* (issues 107 and 112).

So though the digital heart of this *SL-PS740A* is thoroughly proven, the colour and fire of its music with unnecessary over-engineering.

## VERDICT

- ▲ Plenty of slick-acting facilities; very easy on the ear.
- ▼ Too bland; lack of detail and impact through bass and treble.

SOUND ★★★★★

VALUE ★★★★★

PRICE £250

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# CD PLAYERS

## Conclusions, Best Buys and Recommendations

Thanks to the broad range of digital-to-analogue conversion technologies represented by these eight CD players, it's very difficult to pin down trends in performance. Quite the reverse in fact, for by opting for various multi-bit, 1-bit PDM Bit Stream, PWM bitstream and hybrid DACs (plus, in Pioneer's case, an alternative digital filter technology), these players ensure that variety remains the order of the day.

And with variety comes an equally broad range of sound quality. Sadly the Rotel RCD-940BX was at the bottom of the class in this department. The Technics SL-PS740A is less irritating but refuses to tackle musical dynamics. Arcam's Alpha One also fails to stir the blood though it is at least both consistent and tidy.

Not as neat but a little more energetic, the Philips CD750 tampers with the harmonic colour of its music and proves more successful with classical CDs than those dominated by a strong central performer. Leave it to the Denon DCD-825 to provide an altogether more appealing and dynamic performance, even in circumstances where sobriety rather than intoxication might be deemed more appropriate.

The Denon, Pioneer PD-S703 and Marantz CD-63 are all firm favourites. Pioneer's latest effort has a habit of re-mixing tunes yet the end result always succeeds in commanding interest and enthusiasm.

If the PD-S703 represents a far-flung tributary of mainstream CD then the Marantz CD-63 is an exercise in playing by the rules. It's a powerful and confident-sounding player, free of sloppiness. Its performance is more mature and dignified than the colourful CD-52s of yore, confirming Marantz's long-held grip on the latest technology.

Frankly, good though they are, the Pioneer and Marantz never quite let you forget you're listening to a machine. By contrast the Sony CDP-715 (above right) succeeds in exceeding these boundaries, providing an insight into the depth and subtlety of recordings that would otherwise flummox the best of its competition.

Yes, the CDP-715 really is that good! So if you insist on blowing £500 on a new CD player, I'd suggest you buy two CDP-715s and give one to your best buddy.



### Best of the rest

Frankly, I can't imagine anyone not finding one of either the Denon, Pioneer, Marantz or Sony players fitting the bill quite perfectly. Nevertheless, and by way of comparison, here are two alternative tasty morsels for the fussiest audiophile to chew over.

Rotel's own RCD-945AX (below) does a fine job of getting to grips with the parts of music which are important. It's similar to the Philips budget CD690 but benefits from a variety of refinements that are reflected in its sweeter and more expressive sound.

Another option is NAD's 502, which sounds detailed but can be a little mechanical. Otherwise, its crisp and fresh performance continues to win NAD new converts.

### How the test results compare

	Arcam Alpha One	Denon DCD-825	Marantz CD-63	Philips CD750	Pioneer PD-S703	Rotel RCD-940BX	Sony CDP-715E	Technics SL-PS740A
CHANNEL BALANCE	0.0dB	0.2dB	0.2dB	0.7dB	0.0dB	0.0dB	0.0dB	0.0dB
CHANNEL SEPARATION	110dB	101dB	135dB	134dB	128dB	105dB	134dB	123dB
THD VS LEVEL, 0dB	-101dB	-108dB	-101dB	-101dB	-98dB	-68dB	-107dB	-96dB
THD VS LEVEL, 0dB	-30dB	-77dB	-75dB	-72dB	-85dB	-65dB	-83dB	-88dB
600B	-50dB	-47dB	-47dB	-47dB	-52dB	-44dB	-54dB	-60dB
800B	-27dB	-29dB	-25dB	-28dB	-30dB	-27dB	-29dB	-31dB
DITHERED, -90dB	-17dB	-17dB	-19dB	-20dB	-18dB	-19dB	-18dB	-18dB
DITHERED, -100dB	-4.0dB	-13dB	-6dB	-5dB	-6dB	-6dB	-9dB	-7dB
DITHERED, -110dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB
RESOLUTION @ 600B	0.0dB	-0.2dB	-0.1dB	-0.1dB	-0.3dB	-0.1dB	-0.1dB	-0.1dB
-900B	-0.1dB	-1.3dB	-1.8dB	-0.6dB	-0.9dB	+0.2dB	-0.6dB	-0.4dB
-1000B	+0.5dB	-1.6dB	-1.9dB	-0.5dB	-0.7dB	+0.1dB	-0.5dB	+0.1dB
PEAK OUTPUT LEVEL, L	2.476V	2.427V	2.378V	1.811V	2.403V	2.359V	2.118V	2.158V
R	2.482V	2.475V	2.323V	1.960V	2.400V	2.359V	2.115V	2.159V
RELATIVE OUTPUT LEVEL	+1.9dB	+1.8dB	+1.4dB	-0.5dB	+1.6dB	+1.4dB	+0.5dB	+0.7dB
OUTPUT IMPEDANCE	490HM	2170HM	2170HM	1.03KOHM	1.05KOHM	654OHM	653OHM	602OHM
RADIO FREQUENCY SPOURAE	25mV @ 17MHz	15mV @ 34MHz	12mV @ 80MHz	7mV BROADBAND	28mV @ 176kHz	8mV @ 34MHz	1.1mV BROADBAND	6mV @ 27.29MHz
1Hz NOISE MODULATION	-0.6dB	+12.5dB	+5.8dB	+2.1dB	+4.3dB	+17.7dB	+18.1dB*	+2.7dB
CCIR IMD, 0dB	-99dB	-88dB	-103dB	-97dB	-97dB	-71dB	-104dB	-98dB
SUPPRESSION OF STOP-BAND IMD	60.3dB	53.7dB	54.0dB	60.6dB	27.4dB	27.4dB	107dB	80.3dB
DE-EMPHASIS ACCURACY, 1kHz	-0.4dB	-0.1dB	-0.2dB	-0.2dB	0.0dB	-0.2dB	-0.1dB	0.0dB
5kHz	+0.4dB	0.0dB	-0.9dB	-0.9dB	0.0dB	-0.2dB	-0.1dB	0.0dB
16kHz	-0.6dB	-0.2dB	-0.4dB	-0.3dB	-1.3dB	+0.2dB	-0.1dB	-0.1dB
S/N RATIO (A-WTD), W EMP, 0LSB	109.0dB	111.6dB	124.1dB	119.8dB	112.6dB	111.2dB	122.8dB	117.3dB
W/O EMP, 0LSB	85.6dB	111.5dB	124.1dB	119.7dB	112.6dB	111.0dB	122.6dB	114.0dB
DIGITAL OUTPUT	COAXIAL	COAXIAL	COAXIAL	COAXIAL	COAXIAL & TOSLINK OPTICAL	COAXIAL	TOSLINK OPTICAL	TOSLINK OPTICAL
CRYSTAL CLOCK ACCURACY	-58.0PPM	+77.5PPM	+7.4PPM	+7.7PPM	-34.8PPM	+147.9PPM	-0.5PPM	+9.1PPM
TRACK ACCESS TIME (99)	5SECS	3SECS	3SECS	2.5SECS	3.5SECS	5SECS	2.5SECS	2.5SECS

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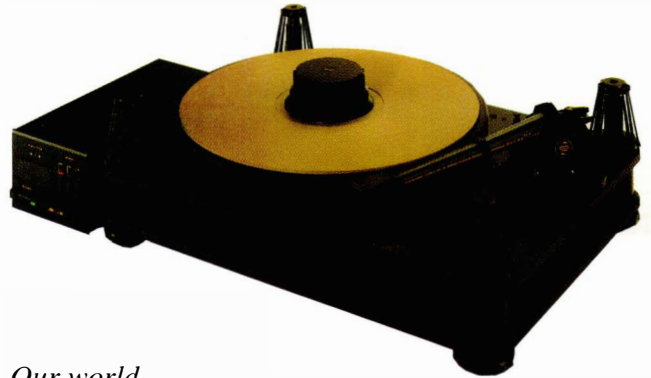
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## HYPE NO.2

Last month we talked about Hype No.1, i.e., 'Front and Back Ends', so now it's Hype No.2, the single speaker demo room. Now I'm not implying that other speakers in the room don't affect the sound, but then everything in the room does. The demo room won't sound exactly like your room at home anyway, so all you can try and do is to determine if a particular speaker comes close to what you require. When you are reasonably happy, then a home demo is vital to make sure it works in your home; that is where my personal involvement also helps. I will give you the benefit of my experience as well, and if it's not right we start again.

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### The cast list

DENON AVC-77	£400
KENWOOD SS-3300	£250
PIONEER VSP-200	£250
SHERWOOD ES-5030R	£250
YAMAHA DSP E-200	£370



# Surround Logic

*If you've already got a good hi-fi system there's little point in starting from scratch with an all-new Pro-Logic set-up. Paul Messenger takes a look at the some of the add-on units that can transform your listening and viewing habits.*

**T**he only major sonic development since the launch of CD has been the discovery that the hi-fi reproduction of film soundtracks in the home can dramatically enhance the enjoyment of films on TV. Picture quality may still fall well short of the movie-going experience, but the sound quality can easily come across rather better, partly because of the limitations of the equipment that's used at your local multiplex, but also because you're guaranteed the best seats in the house.

Today's soundtracks are rather confusingly labelled Dolby Stereo for film in the cinema or Dolby Surround for video in the home. The crucial point about Dolby Stereo/Surround film sound is that it's based on a standard two-channel stereophonic signal, the same as any other hi-fi source. This means it can arrive in our increasingly AV oriented homes via Nicam stereo sound TV broadcasts, stereo sound satellite TV channels, and Hi-Fi Stereo VCRs and

LaserDisc players. And the fact that Dolby Stereo/Surround has featured in major films since *Star Wars* was released nearly 20 years ago means that there's no shortage of suitable software — the perennial problem with introducing any new format.

You can of course reproduce such films stereophonically, through any stereo TV or, better still, through any hi-fi system if it's feasible to place the speakers either side of the TV set. But the extra trick Dolby adds to the stereo mix is surround sound information wrapped up in the two channel signal.

The Home Cinema buzz term for 1994 is Dolby Pro-Logic processing and all five processor units examined here are Pro-Logic models.

Pro-Logic uses active processing steering logic, not only to extract surround information with considerably better separation than you can get from the passive matrix approach, but also to generate a fourth, centre-front channel for reproducing the dialogue

## Why go for an add-on processor?

If you already have a decent stereophonic hi-fi system, you're not necessarily going to want to junk it and start from scratch.

That option — having your TV in a completely different room from your hi-fi — is probably the only way to get the very best movie surround sound reproduction. Even placing a television set in between a pair of high class speakers represents a significant sonic compromise in serious audiophile terms. But few of us have such space and financial resources; most will want to achieve a compromise which enables both to be enjoyed according to the medium

chosen at the time. And that, in short, means introducing a Dolby Surround processor at some point in the chain.

Don't make the mistake of choosing an AV amp or receiver instead of a processor. These packages look like good value, but are really intended to replace rather than add-on to your existing amplifier. And unless your own amplifier is in desperate need of upgrading, substituting one of these will downgrade your stereo sound. None of the half dozen I've tried so far, operating in stereo mode, can match a budget hi-fi amp like the £230 Arcam Alpha 5.

part of the soundtrack. This is essential to keep speech locked onto the screen in a big auditorium, but arguably less important in the cosier domestic setting. But there are one or two potential problems too.

The models selected for this test are at the top of the AV tree: all five are stand-alone processors expressly configured to operate as an extension and supplement to an existing stereo hi-fi system. They sit alongside the four-strong group covered earlier this year (issue 130, May 94), and have been evaluated using similar criteria.

Standalone processors come in two flavours. The five models in this test include the extra power amplification to drive the centre-front and surround channels. More purist models like the NAD and Fosgate (issue 130) and my reference Fosgate-derived Harman/Kardon AVP1 eschew such compromise and just supply surround and dialogue signals at line-output levels leaving the choice of power amplification to you.

There's no doubt that the latter approach is best, but it's necessarily more expensive. For the May tests I was able to borrow the excellent six times 200W Chord SPM2000 (£4,600), ensuring seamlessly matched power amplification that made discriminating between the processors very easy.

Most people don't want to plunge straight in at the Home Cinema deep end, though, and will start out with something a little less ambitious. Like the Mordaunt-Short and Adcom models covered in May, all of this new group of processors include two amplification channels, so the only other cost will be for the surround and dialogue speakers. Some (but not all) of these processors will allow the power amp sections to be bypassed and upgraded at some future date if desired.

**Presentation**

Dolby Surround processors are still relatively immature products, but the five Pro-Logic examples under scrutiny here show much more in common than those assembled last May. The market stereotype is clearly at last starting to establish itself, at the bottom end of the price scale at least. However, there are still subtle but important variations between the models, with each brand adopting a different route towards providing your Pro-Logic decoded cake while enabling you to eat your proper hi-fi stereo sound too.

It's difficult to tell four of the processors apart from each



**The Kenwood SS-3300 doesn't offer the best sound, but can be upgraded with additional power amps for the centre and surround channels.**

other from six foot away, confirming that the marketplace still demands black metal boxes that are 440mm wide. Those tired of such gloomy uniformity can take heart from Denon's silver-finished mini-size alternative. Intended primarily to partner the company's attractive mini systems, it does much the same job as the others yet looks prettier, takes up less space, and would probably make a better cosmetic match for the more idiosyncratic specialist hi-fi electronics. The snag is that it costs £400, a chunk more than the £250 price-tag on the Kenwood, Pioneer and Sherwood models.

Yamaha's £370 DSP-E200 is also on a premium, the justifications here presumably being that it's been around that price for ages, that seniority is worth something, and Yamaha has been very much the market maker over the past few years. Besides, the E200 always seems to be back-ordered, so why cut the price just because cheaper rivals have appeared?

FACILITIES	
DENON AVC-77	★★★★★
KENWOOD SS-3300	★★★★★
PIONEER VSP-200	★★★★★
SHERWOOD ES-5030R	★★★★★
YAMAHA DSP E-200	★★★★★

Unlike the otherwise impressive £300 Mordaunt-Short Decoder One (issue 130), all these models have full remote control. From a purely AV perspective this is useful because few televisions have easily remote-variable output sockets. But for those uncommitted to purist hi-fi ideals, the less obvious convenience agenda is that processors with extra inputs could extend some remote capability to existing hands-on hi-fi components.

The neat little handsets are sufficiently comprehensive to render many of the fascia control surfaces largely redundant for most of the time. All seem to do the job adequately enough, though all bar the Yamaha would benefit from clearer labelling to cope with movie-watching gloom.

In my book there's no real need for a host of switching AV in/outputs on processors intended for Scart-oriented Europe, so the relative simplicity of the Yamaha and Kenwood models is not necessarily any deterrent, and arguably represents an ergonomic bonus. Unlike the ultra-simple Kenwood, the Yamaha provides a replacement tape in/out



**Though it spent a long time out at the front of the budget Pro-Logic market, the Yamaha DSP-E200 doesn't look as competitive as it once did.**

connection set for users who prefer to connect the processor via an amplifier tape loop. The other three have loads of in/outputs which can switch video and audio for anyone with the energy to figure it all out.

It is also my firm belief that surround processors should all be equipped with line output level socketry for the centre-front and surround channels, as well as the obligatory main left/right outputs, in order to permit future upgrading of the often rather inadequate built-in power amplification. Only the Kenwood and Sherwood (at opposite ends of the complexity scale) fully meet this criterion. The Yamaha and Pioneer models have centre-front outputs; the Denon offers no upgradeability at all. Though surround-out would have been a much more useful option, Pioneer also includes a line-level subwoofer socket.

The reason for stressing this point is that the stated power outputs for the various in-built power amps don't look all that enticing by hi-fi standards. They're adequate enough for a getting-started and dipping-the-toe-in-the-water role, but if the Home Cinema bug bites, you're going to be looking to add some extra amplification (qualitatively as well as quantitatively) before too long. The 50+2x25W Sherwood has the slight edge over the 50+2x20W Pioneer and 40+2x17W Kenwood, all of which should be adequate, but the 30+2x15W Denon and 20+2x20W Yamaha are both sailing a bit close to the wind.

All have displays, though the Pioneer particularly and also the Kenwood lag significantly behind Yamaha, Denon and Sherwood in this department. All naturally provide the various Dolby modes and variations, plus some sort of simulated surround modes as well. Yamaha's expertise giving a rather wider range of options here, and Sherwood weighing in with a good selection too.

EASE OF USE	
DENON AVC-77	★★★★★
KENWOOD SS-3300	★★★★★
PIONEER VSP-200	★★★★★
SHERWOOD ES-5030R	★★★★★
YAMAHA DSP E-200	★★★★★

I may as well admit it. As a breed I find surround sound processors and their connections a little intimidating, and



Pioneer's VSP-200, with its explicit and assured dialogue reproduction, was one of the sonic stars of the group.

their manuals even more so. The how-to-wire-it-all-up diagrams are appallingly complex and seem to view the processor only as an adjunct to a stereo hi-fi amplifier, rather than the sonic bridge between the audio and video worlds. Follow the recommended procedures and you'll end up spending a fortune on Scart-to-phono leads too.

My normal test routine is to ignore all these wet-towel instruction manuals and simply connect the line output sockets of my TV set to any audio input pair on the processor, connect the dialogue and surround speakers to their appropriate sockets, and the processor line-out sockets to a spare input on my hi-fi preamplifier.

I set the hi-fi amp volume control to a predetermined and memorable setting (pointing straight upwards, for example), hit the calibration button and balance the various channels for equal loudness. And within maybe five minutes max I'm ready to go to the movies.

So why do the manuals make it all so complicated? It's taken about a year for the penny to drop. It's all to do with surround-processing your normal stereo hi-fi signals — the sort of aberrant behaviour which would never have occurred to an innocent like me.

Those wishing to dabble in such doubtful practices will have to adopt this more complicated approach and come to terms with that wretched tape monitor loop. Those content merely to process their TV/video sources where appropriate simply needn't bother.

Well, that's what I thought until the Sherwood ES-5030R came on the scene. I went through my usual, well-rehearsed connection procedure only to find that it didn't work. After tearing out a few strands of hair, I tried a second sample of the machine, spoke to the people at Hi-Fi Direct, and then finally, in utter desperation, attempted to decipher the pidgin English of the instruction manual.

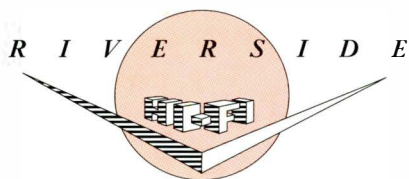
Would you believe it? By following the directions precisely and ignoring my instinctive abhorrence of tape monitor loops, the wretched thing worked exactly as it had promised that it would. I'm still trying to figure out the how and why of it all.

None of the other models featured in the test showed the same architectural perversity, all offering the less complex and less intrusive option of direct-from-AV connection and direct-to-main-amplifier output.



The Sherwood ES-5030R is fully upgradeable and offers an impressive range of features for the price, but proved difficult to set up.

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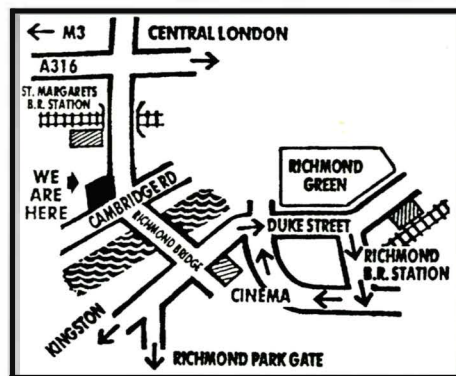
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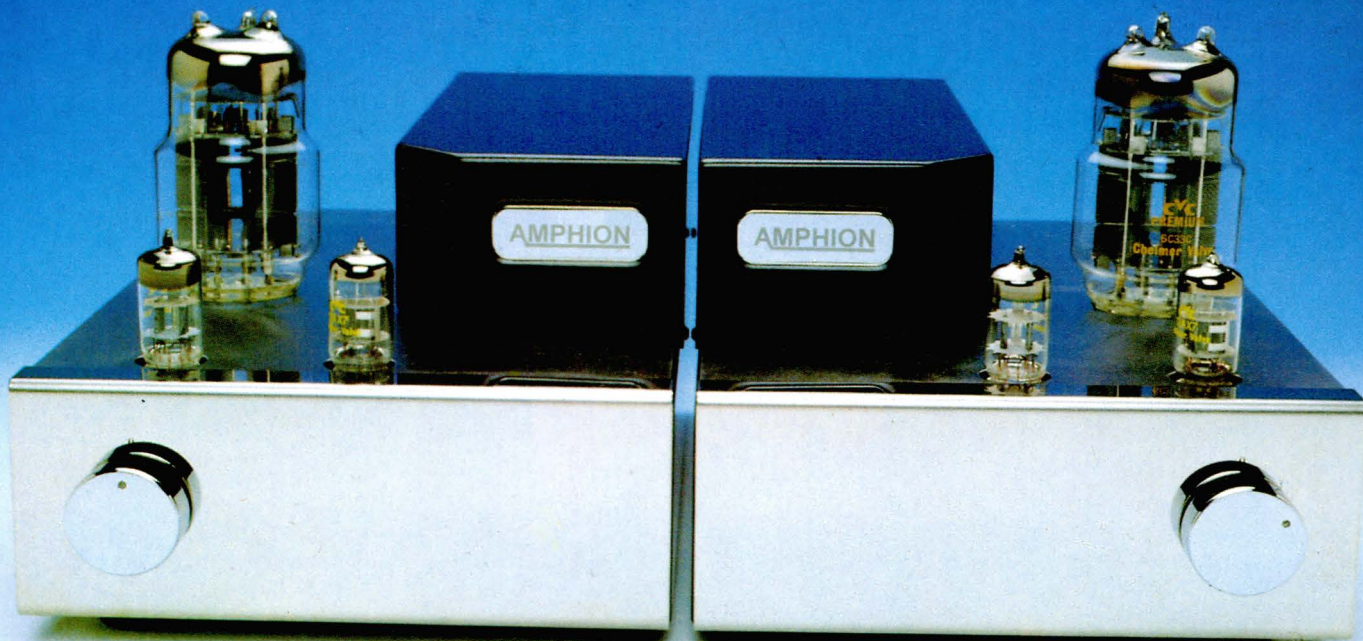


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**SOUND QUALITY**

DENON AVC-77	★★★★★
KENWOOD SS-3300	★★★★★
PIONEER VSP-200	★★★★★
SHERWOOD ES-5030R	★★★★★
YAMAHA DSP E-200	★★★★★

'Blind' testing is not really feasible with such fiddly and complex devices, and there is always the worry that the order in which one approaches such a group will somehow prejudice the results.

The Denon's small dimensions placed it at the top of the stack and the first in line, whereupon it proceeded to set out a very impressive stall. Unusual sweetness and delicacy with decent transparency immediately indicated a class act, although a little further acquaintance led to some impatience with the lack of tension and bottom end weight. The sound is most pleasantly atmospheric, but a bit short in the dramatic tension stakes.

Perhaps reflecting its much lower price, the Kenwood sounded somewhat cruder and less convincing. Dynamically it's more than a match for the Denon, and spatial steering seems fine, but the dialogue reproduction does have a touch of the cheap and colourful budget amp hallmark, and there's still a lack of spine-chilling tension.

The Yamaha is a somewhat sweeter proposition, though not, it must be said, a particularly exciting one. Significant dialogue time smear gives a slightly electronic timbre and shut-in effect, and the sound as a whole seems lacking in grip and authority. The balance is certainly just about right here, but transparency is limited and mild congestion is all too easily triggered.

If its ergonomics and presentation had failed to impress, the Pioneer was altogether more confident delivering the sonic goods. The VSP-200 is apparently seen as a partner to the redoubtable A-400 series hi-fi amps, and I have to say that its explicit and assured dialogue reproduction brought the A-400 to mind. The built-in dialogue amp has genuine hi-fi capabilities, even if it is a bit on the bright side.

Its connection complexity meant that I left the Sherwood to the end. It also had me wondering whether rather too high a sonic price had been paid for the ultra-generous feature count — especially as the dialogue and surround channels developed an irritating intermittent tendency to mute. Certainly the sound is attractively spacious with a decent sense of scale, but there's also a lack of tension here, plus a slightly echoey overall character. This reminds one of the processed nature of the signal and inhibits the suspension of disbelief. The net result is not unpleasant in anyway — rather



Easily the best-looking (and most expensive) model on test, the Denon AVC-77 also offered an unusually sweet and delicate sound.

the reverse in fact, as the wrap-around warmth is very inviting — but is just a bit limp and detached.

For the sake of establishing context and perspectives, I also went back for reference to the Mordaunt-Short *Decoder One*. This £300 processor ably demonstrated why it has become a market favourite despite the lack of remote control, sounding as good as or better than any of the models assembled here by achieving an enviable balance between tidiness and dramatic tension.

**VERDICT**

DENON AVC-77	★★★★★
KENWOOD SS-3300	★★★★★
PIONEER VSP-200	★★★★★
SHERWOOD ES-5030R	★★★★★
YAMAHA DSP E-200	★★★★★

This group of processors may show considerable superficial similarities, there are still plenty of important differences, and regrettably no one model excels in every respect.

Looked at from a feature count versus price perspective, the Sherwood is the most obviously impressive of these units. Its basic architecture continues to puzzle and irritate me, however, and I find the alternative simplicity of the Kenwood refreshing. Note that these are the only models which are fully upgradeable, with line-out feeds available for the addition of better dialogue/surround amplification. Unhappily, neither sounds exceptional with its built-in power amps.

The Pioneer and Yamaha do at least have a dialogue feed, and I guess it's possible (though not ideal) to adapt the surround speaker feeds. The Yamaha sounds decent enough too,

with some effective simulated surround effects, but the Pioneer and Denon are the real sonic stars of this Dolby Pro-Logic show. Even though both fall some way short of the much more expensive Fosgate processors, the Pioneer shows particularly fine dialogue skills, while the Denon has an overall sweetness and homogeneity which goes a long way towards justifying its higher price.

**Feature comparison chart**

	Denon AVC-77	Kenwood SS-3300	Pioneer VSP-200	Sherwood ES-5030R	Yamaha DSP E-200
PRICE	£400	£250	£250	£250	£350
SIZE	MINI	FULL WIDTH	FULL WIDTH	FULL WIDTH	FULL WIDTH
REMOTE	YES	YES	YES	YES	YES
POWER CENTRE FRONT	30W	40W	50W	50W	20W
POWER REAR	2x15W	2x17W	2x20W	2x25W	2x20W
LINE-OUT CENTRE FRONT	NO	YES	YES	YES	YES
LINE-OUT SURROUND	NO	YES	NO	YES	NO
SUBWOOFER OUTPUT	NO	NO	YES	NO	NO
AV INPUT SWITCHING	YES	NO	YES	YES	NO
STEREO BYPASS	YES	YES	YES	YES	YES
DIALOGUE WIDE/NARROW	YES	YES	YES	YES	YES
PHANTOM OPTION	YES	YES	YES	YES	YES
SET-UP NOISE SIGNAL	YES	YES	YES	YES	YES

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# Tales from tubographic oceans

**T**he information sheet which accompanies Audio Innovations' *Series 800 Anniversary* relates that when the first version of this amplifier appeared in 1984, it was designed "for the accurate reproduction of instrument timbre and dynamic contrast". Valve amps are not about specmanship, and even the best examples measure poorly when compared to a budget transistor design. However, when it comes to the aspects of music which tap right into the heart and soul glowing bottles come into their own.

Intangibles like emotional communication have little to do with technical excellence, which is not to say that tube amps don't excel technically, just that they earn their keep in ways which are not generally measured. A great deal of research and listening goes into such products, and the art of transformer design has been pushed to the limit by fastidious and scientific people who want to squeeze as much as they can out of the medium.

A passion for tubes is about priorities. If you love music for its artistry, creativity and ability to communicate what can't be said in words, chances are a tube amp could be the device for you. They are not about advancing the state-of-the-hi-fi-art (at least not as it's conventionally measured), they are about advancing the artistic understanding of music — which is why I became interested in hi-fi in the first place.

**Jason Kennedy indulges his tubular passion with four glowing valve amps that reach beyond the musical aspirations of trannies.**

tode design, which deploys two pairs of EL34 output tubes in a configuration proved throughout the AI range. Some 25 Watts are on tap for the control of high to average sensitivity loudspeakers.

In *Anniversary* guise the 800 has grown in depth and benefited from a significant face-lift. As well as a dishy chrome badge, stylish logo and cast-aluminium side plates it has a new graphite-black paint finish which looks set to embarrass other models in the range. The insides have been refurbished as well — the PCB is now silver-plated. All this has added a hefty £400 to the bill, but in terms of the overall effect the price doesn't seem particularly outrageous.

The Audion *Silver Night SE Premier*, the smallest and lightest amplifier in our group, is a line-level integrated amplifier employing 300B triode output tubes. The *Silver Night* comes in a variety of guises, starting at £999 with the power amp version (known simply as *Silver Night SE*), and extending to the £2,500 parallel *SE* monoblocks. Adding the Premier passive preamp to the *SE* increases its price by £250, but adds the option of using it alone with line sources.

The *Silver Night SE* is well finished, with our sample resplendent in gold plating instead of chrome, which adds £50 to the price. Its case-work, though not as slick as the alternatives in the group, fits together neatly. The *Silver Night*'s main claim to fame is the fact that it offers single-ended 300B operation at one of the lowest prices around: Audio Note's *Kit One* is cheaper, but it's a kit and looks like one however well you build it. With the *Silver Night*, what you get for your money are seven line inputs, a tape output and a claimed seven Watts per channel of Class A amplification.

What you also get is the cult of the 300B tube. Until recently this triode was extremely hard to come by: genuine Western Electric versions still fetch silly prices, and as a result of anachrophiles waxing on about its life-restoring powers, this particular vacuum device has gained cult status. Recently, however, Chinese manufacturer Gold Dragon has started to make 300Bs again, with the result that seemingly everyone and his brother are making 300B-based, single-ended

## CONSTRUCTION

AUDIO INNOVATIONS SERIES 800 A	★★★★★
AUDION SILVER NIGHT SE PREMIER	★★★★★
AUDIO NOTE P4 MONOBLOKS	★★★★★
AUDIO-VALVE PPP30 MONOBLOKS	★★★★★

Assembled here is a group of four amps whose only common factor is their vacuum tubes. Curiously, their names all start with 'Audio' — a little more imagination wouldn't go amiss. Starting from the top we have the latest *Anniversary* edition of Audio Innovations' *Series 800*, celebrating its tenth birthday this year. The *Series 800* is a push-pull pen-





## The cast list

AUDIO INNOVATIONS SERIES 800 ANNIVERSARY	£1,250
AUDION SILVER NIGHT SE PREMIER	£1,250
AUDIO NOTE P4 MONOBLOKS	£3,699
AUDIO-VALVE PPP30 MONOBLOKS	£1,375

amplifiers. However, just as vinyl junkies seek out original LPs rather than buy the CD reissue, a hard core of SE maniacs will still pay over the odds for tubes made by Americans in the Fifties.

Enter the Audio Note P4s, which stick out like a sore thumb in this otherwise mostly-homogenous group. Each monoblok is as big and weighs almost as much as a Krell, and then there's the price — £2,324 more than the next most expensive amp in the test. At least their output tubes are related to those in the Audion. The P4 also uses 300Bs, but in this instance two of them per channel in a parallel, single-ended configuration, proffering a hefty (by SE standards) 15 Watts output per channel. The P4 is the biggest and dearest of Audio Note UK's home-produced power amps: from Japan there are some truly excessive beasts which cost a lot more but, ironically, are less bulky.

At 215x450x490mm (HxWxD), you'll need a big platform to get these mothers off the ground. Chez Kennedy we have only one Mana *Soundstage* which is already three layers down below the turntable, so the P4s had to fend off vibration without the assistance of glass and iron structures. Construction is solid — it needs to be for the ironwork inside these boxes — but the back panels on these early samples left something to be desired, namely the small matter of indicating which speaker output had which impedance tapping. No doubt this will be remedied soon.

These amps have a volume control on the front panel, but this is not really intended for everyday use. Instead, it's to reduce gain when high-efficiency speakers and high-gain preamps are used. You could feed your CD player straight into them, but I wouldn't recommend it: dubious ergonomics aside, the input impedance is unlikely to suit anything but AN's own DACs.

Audio-Valve is a new brand of German origin, being imported into the UK by Wollaton Audio. They tell me that the PPP30s are the smallest power amps in a range which includes a 100W triode design (six

**Great things can be expected of the more expensive members in the Audio-Valve range judging by the vibrant well-timed performance of the PPP30s here.**



**A horse frightening kind of an amplifier the Anniversary is obviously made for country life as it has plenty of welly(s).**

6AS7 tubes per side), and an integrated unit which costs a grand. The PPP30 monobloks are certainly distinctive in their black'n'gold livery and unusual boxing-ring styling, but this approach isn't so novel in Germany. Grundig made amps like this once and quite possibly still does. The transformers are located underneath the tubes in a double deck arrangement, making for a compact amplifier that measures just 230x145x320mm (HxWxD). This is a parallel push-pull pentode design using four small EL84 output tubes per channel.

Of the three amps with alternative impedance tapings for different speaker loads, the Audio-Valve was the only one with any markings to suggest which tap was four Ohm and which was eight Ohm. (Both the 'Note and 'Innovations, though kosher production designs, were rather too hot off the lines to have benefited from such cosmetic delicacies.) The PPP30s are elaborately constructed from glass and aluminium, with more than a smidgen of gold plating here and there. Indeed, three of these four amps have gold trimming, presumably to cater for the tastes of Far Eastern markets where most tube amps end up — I'm afraid it's just too gaudy for my tastes.

Along with the PPP the distributor also sent a line preamp, the LC8 (£750 or £1,995 with the PPP30s), which is similarly styled and has the unusual option of a stand-by mode. Although not in the review was such, this turned out to be the best line preamp available, so I used it for most of the CD listening. Because tube amps are usually designed by vinyl enthusiasts it's quite common for their preamps' line (CD) inputs to be relatively crude — almost as if they were designed to convert the user to pure analogue, which is a tad impractical in this day and age.

**SOUND QUALITY**

AUDIO INNOVATIONS SERIES 800 A	★★★★★
AUDION SILVER NIGHT SE PREMIER	★★★★★
AUDIO NOTE P4 MONOBLOKS	★★★★★
AUDIO-VALVE PPP30 MONOBLOKS	★★★★★

Despite the diversity of technical approaches on offer here, there was a surprising degree of consistency in the sound of these amps. They weren't identical but they bore a much greater resemblance to one another than you'd have found a couple of years ago. I suspect this has something to do with the tube community's reluctant acceptance



of CD, which means that everyone is working with a similarly-balanced source. The variation in record player character tended to result in amplifiers and speakers being designed to complement an uneven frequency response and thus ending up quite varied in their sonic signatures. Don't worry, though — there are still plenty of colours to choose from in the tube world.

All the amps were auditioned using first-class sources from Voyd/Wilson-Benesch/vdH on the analogue front and Trichord on the digital. Preamplification was supplied by an Audio Note M2, the Audio Innovations P2/L2 combination and Audio-Valve's LC8. I used an assortment of sympathetic speakers including the Jordan-Watts *Aspect 1+1s* (reviewed in *Statements*, page 28), Hørning *Agathons* and Audio Note *AN-E/SpX*, the latter being the easiest load in the bunch.

First up was the *Series 800 Anniversary* with its AI-branded Sovtek tubes and tasteful avoidance of gold plating. It made a good impression even before switch-on, and did pretty well afterwards, extracting weight, depth, drama and dynamics from the records it got to grips with. The *Anniversary* is an enthusiastic amplifier which always takes a gung-ho approach. While relatively cold it can get into trouble with high-energy upper midband signals such as cymbal-crashes, but after an hour or so it sweetens up and the gain disappears.

Vocals (always a strong point for tubes, it must be said) were handled confidently and always presented with stereo solidity. The mid-band could be more open; compare it with a good triode design and it sounds a little shut-in. The compensation is more power than any £1,250 triode will ever provide, meaning that the bass is propelled very effectively and the amp possesses a strong sense of timing.

Changing preamps proved that the *Series 800* is quite capable of displaying variations in ancillary components. With vinyl the preference was not surprisingly for the amplifier's sibling P2 preamp; with CD, however, the much drier balance of the Audio-Valve LC8 worked very well through the Jordan-Watts speakers — which are not exactly exuberant themselves.

Substituting the transistorised Michell *Argo HR* tended to reinforce the notion that solid-state-preamp/tube-power-amp combos tend to sound rather hard for my tastes. What we have with the *Anniversary* is tasty timbre, with the shade and shape of notes reproduced in a great deal of their glory. That's one of the most tangible benefits of going tube, though sometimes you have to trade the spatial accuracy which can be achieved only by a select band of tranny designs and an even more elite corp of signal sources. With a good pentode you don't lose much bass slam if you use sensible speakers, and who needs 50 Watts when dynamics are on the menu?

The little *Audion Silver Night* contrasts with the *'800 Anniversary* in both topology and character. Its low output makes for a less focused soundstage but nonetheless one that is populated with the same notes. It makes pentode designs sound almost transistorised with its light touch and subtle shading, but pays the price when it comes to dealing with complex bass lines. With the *Silver Night* you trade weight for midrange delicacy. It's not really a matter of Watts, I've heard more powerful sounding 300B single-ended amps, but then they also weighed and cost more than this one. It's probably more of a power-supply thing.

Those of you who read Guy Sergeant's article in *EAR* issue one (*HFC* May 1994) will be aware that power supply quality is just as important to a tube amp design as the circuit topology and valve type. Mass doesn't necessarily equate with quality, but I've yet to hear a great tube

## Until you've heard a decent tube amp in a sympathetic system you won't know what I'm talking about.

amp with an insubstantial power supply.

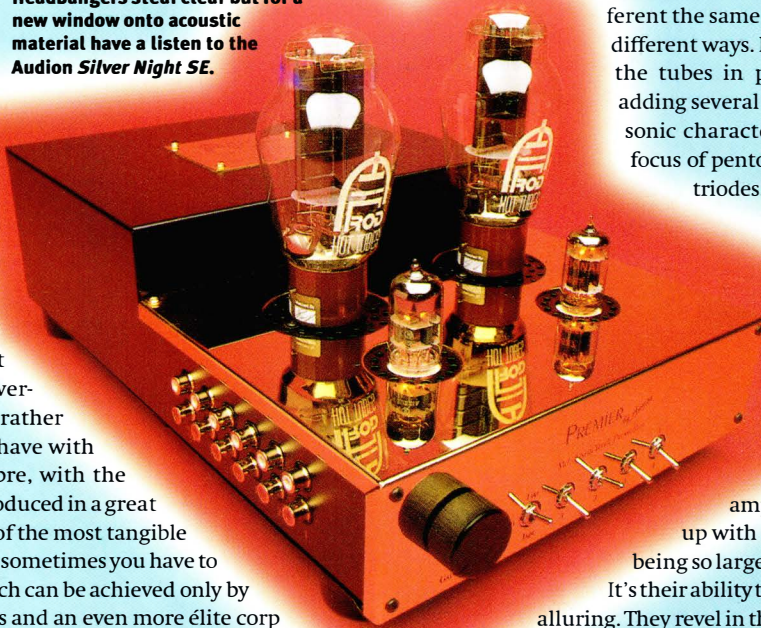
Still, the *Night* is exuberant: it grabs your attention with a pronounced midrange and draws you into the performance. It's relaxed, yet resolves a significant portion of detail in a fashion that stays effortless as long as you don't push the volume too hard. The 300Bs lend the advantage of fine dynamics; the *Silver Night* can track level better than any and thus reproduces subtleties with a degree of finesse that eludes most amps at this price. You'll need pretty darn efficient speakers if you want to achieve serious levels, however — look for at least 92dB/W with a nice easy impedance.

The Audio Note monoblocks and the *Audion* both use the fabled 300B output device and reveal just how different the same tube can sound when it's used in different ways. In the case of the *P4s*, doubling up the tubes in parallel single-ended mode and adding several kilos of power supply makes for a sonic character that combines the power and focus of pentodes with the dynamic shading of triodes. More than any other amplifier in this group, the *P4s* needed thoroughly warming up before they started to sing, and they shared the *Silver Night's* dislike of slightly unfriendly speaker loads. The *AN-Es* were the only one of three pretty efficient speakers to offer deep solid bass on the end of these amps. But in such company they came up with some very convincing reasons for being so large and expensive.

It's their ability to deliver slam and finesse that's so alluring. They revel in the dynamics of low as well as high-level information, and make the swing from one to the other effortlessly and at high speed. The *P4s* are as fast as a good tranny design without the high frequency edginess, which means that music is imbued with tremendous life and energy but is at the same time never fatiguing. And unlike any tranny amp they can reproduce texture and harmonics with a rightness that can bring a lump to your throat. On the debit side, the lack of phase linearity at either end of the spectrum means that image scale is not as accurately portrayed as it could be. However, few if any tube amps achieve this.

Our final contender is the new boy from Germany, Audio-Valve's *PPP30*. This compact pentode design was a lively performer that got better the longer I listened to it. It was particularly successful with CD for some reason, probably because its partnering preamp is better than usual with line-level sources, and has been designed to work with the *PPPs*. After the triode designs the midband sounded a touch distant, but that probably means that its response is relatively flat — there's certainly no lack of midband resolution, voices are very clear

**Headbangers steer clear but for a new window onto acoustic material have a listen to the Audion Silver Night SE.**





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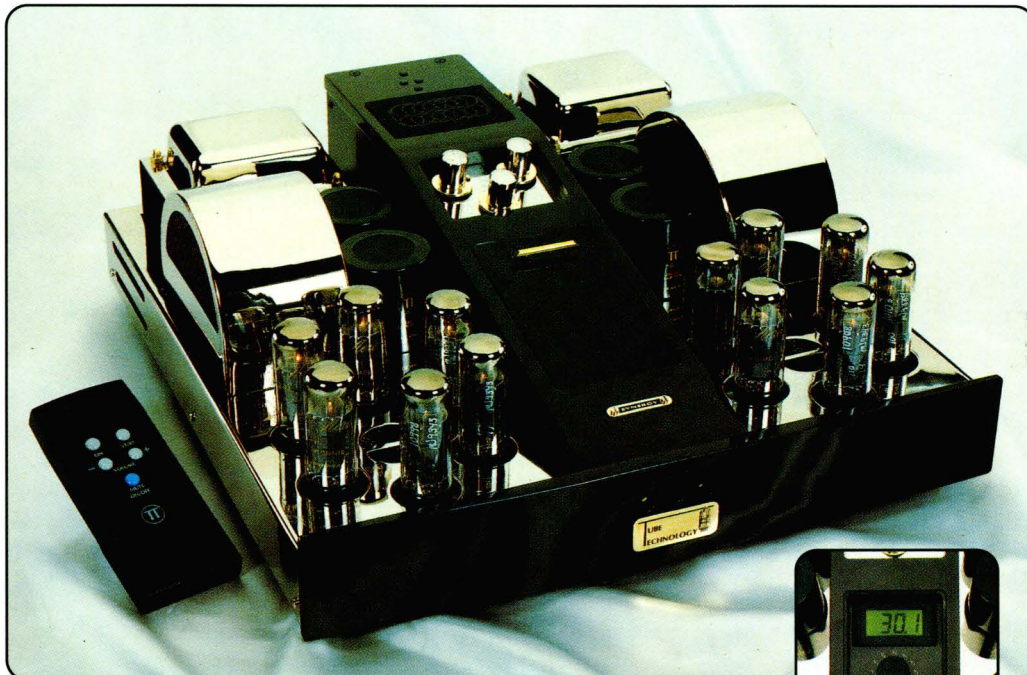
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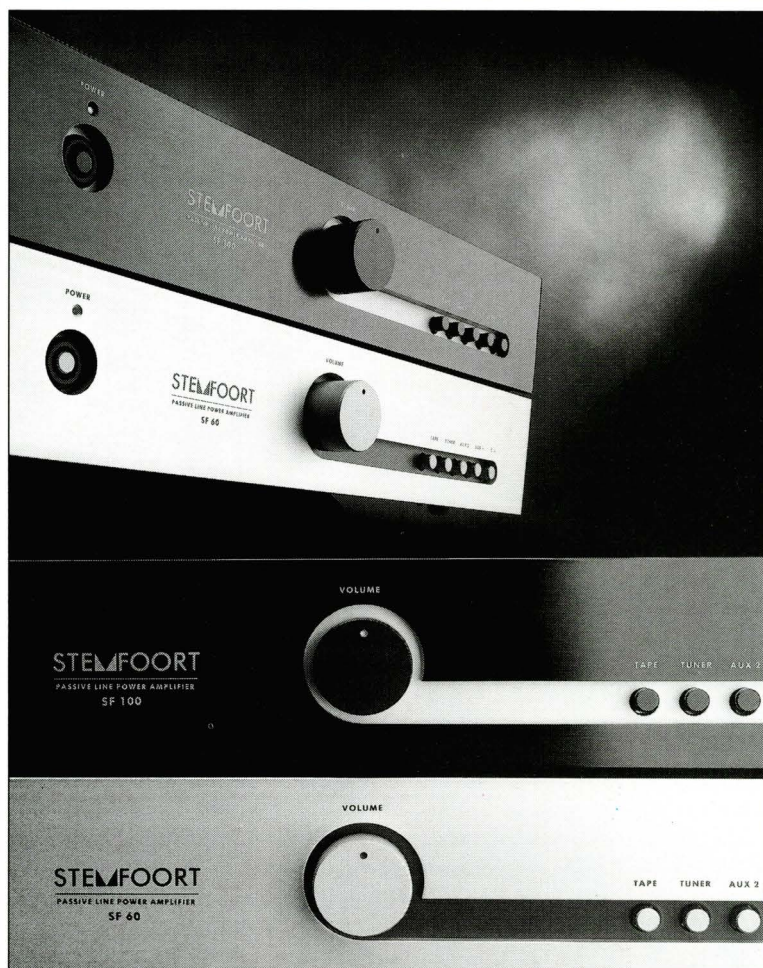
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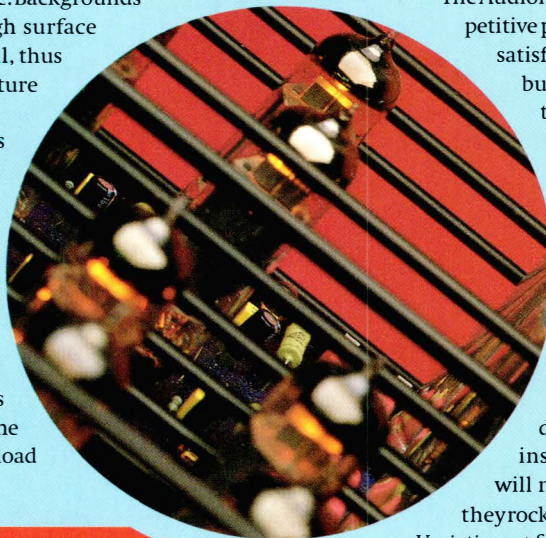
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and lyrics are more intelligible than average. Backgrounds are clearer, too, which means that though surface noise is more obvious, so is low-level detail, thus you can hear a lot more expression and texture in voices and instruments.

Next to a decent triode design, the PPP30s could sound a touch compressed, since they don't have such a broad dynamic range; however, image depth is better than usual. Tonally they are a little exposed in the upper midrange but this gives a sense of speed that's quite appealing, and enhances timbre just enough to make instruments sound vibrant. They aren't particularly happy at high level unless you've got reasonably efficient speakers—the 85 dB/W Jordan Watts did turn out to be a load too far for the PPP's 30 Watts.



The Audion offers a taste of triode wonderment at a competitive price. Ultimately it's not muscular enough to satisfy the blood-lust of a Mahler or Metallica fan, but if you like small-scale acoustical material this is your entry point into the glorious world of single-ended triodes.

Audio Note's P4 monobloks show what can be done with triodes if your wallet is stuffed with £50 notes rather than fivers. They're expensive and inconveniently large (and don't forget that back-breaking weight), but they do give you power and grace simultaneously. Again, loudspeakers of greater-than-average efficiency are a prerequisite, but with decent transducers the P4s open the door to vocal and instrumental reproduction whose vibrancy will make the hairs on your neck stand up. And they rock, so you can revel in Frank Zappa's *Dog Breath Variations* at full bore and come out with your ears intact.

The Audio-Valve PPP30s are interesting little amps, not least because they are the least expensive members of an extensive range which promises much on the evidence of these lowly emissaries. They're not as powerful as the *Series 800*, but have a light yet firm touch which lets music express itself very eloquently. They have a good sense of timing, provide vibrant tonal colour and even image depth to a greater degree than average. Sometimes I yearned for a bit more energy and life, and the bass had its limitations, but overall this seems like a competitive little amp.

In fact, I could live with most of these amplifiers quite happily, my current obsession with phase linearity notwithstanding. I hope that some of you will listen to some of these and discover what tube-mania is all about, otherwise you'll never know what you're missing.

**VERDICT**

AUDIO INNOVATIONS SERIES 800 A	★★★★★
AUDION SILVER NIGHT SE PREMIER	★★★★★
AUDIO NOTE P4 MONOBLOKS	★★★★★
AUDIO-VALVE PPP30 MONOBLOKS	★★★★★

Despite the variety of findings reported above, nearly all these amplifiers successfully performed the addictive tube trick of finding and re-elling in the life of the music. Until you've heard a decent tube amp in a sympathetic system you won't know what I'm talking about, but when you do—headbangers aside—you'll hear why so many apparently rational people spend so much time, money and sweat on tube-based systems. Because valve amps are about tone, timbre and dynamics they sing with horn speakers and great analogue sources whose skills lie in the same domain. And if you want to crunch bones with 7.5 Watts per channel there's no alternative but to buy or build very large loudspeakers—some people go as far as building horns into their houses.

And while tubes are not for the most casual hi-fi purchaser, the fact that so many tube-powered radiograms were sold in the Forties and Fifties suggests that valves can be domesticated if the cabinets are nice enough. More importantly, their non 'hi-fi' sound is oriented towards music rather than pyrotechnics, which means they're ideal for listeners who want to forget the hardware and just play software.

The *Series 800* in its *Anniversary* guise is a tube amp for those of you that want to kick some ass once in a while. It does tube-style things nicely, but adds welly to the menu so that you can crank it up of an evening and frighten a few horses. It's a good compromise for those who seek midrange dynamics but don't want to give up muscle or buy large speakers.

*Audio Innovations Series 800 Anniversary*  
Audio Components Ltd, Albany Court, Albany Road, Granby Industrial Estate, Weymouth, Dorset DT4 9TH. ☎ (0305) 761017

*Audion Silver Night Premier*  
Alema UK Ltd, 25 Montafiori Road, Hove, East Sussex. ☎ (0273) 202637

*Audio Note P4*  
Audio Note UK, Unit 1, Block C, Hove Business Centre, Fonthill Rd, Brighton, BN3 6HA. ☎ (0273) 220511

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**You'll need a heavy wallet for these hefty amps from Audio Note but can you put a price on an experience that raises hairs and chills blood.**



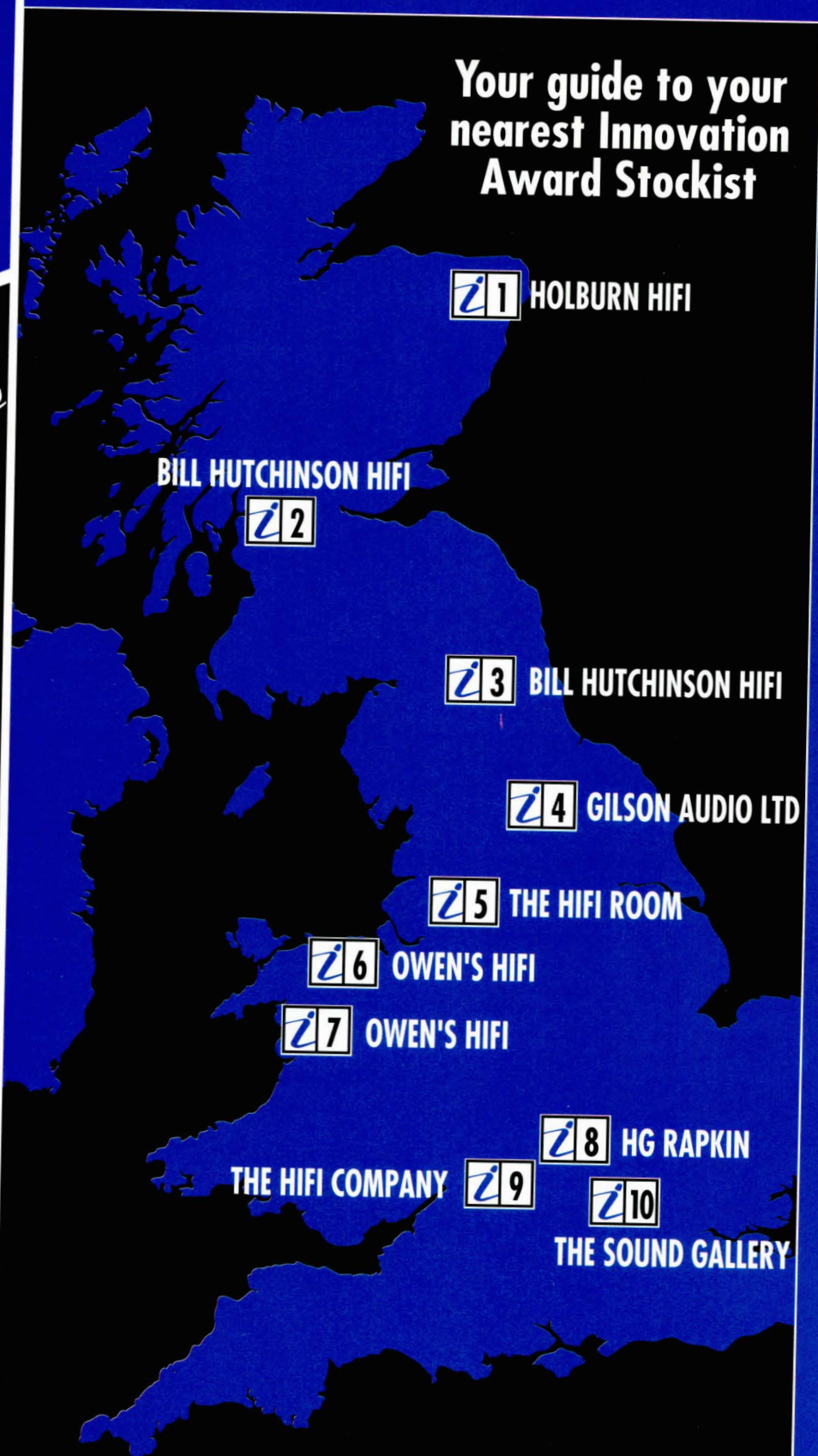
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**11** BILL HUTCHINSON HIFI

THE HIFI CENTRE **13**

**12** ALAN H GOODRICK

BILL HUTCHINSON HIFI **15**

**14** BILL HUTCHINSON HIFI

SHROPSHIRE HIFI **17**

**16** FORUM HIFI

MARTIN'S HIFI **18**

SOUNDS EXPENSIVE **19**

**20** MIKE MANNING AUDIO

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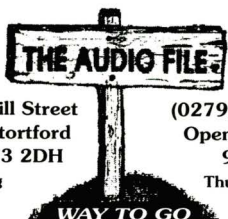
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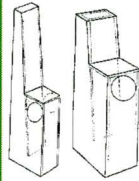
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**RAYLEIGH HI-FI**, 44a High Street, Rayleigh, Essex. (0268) 779762/747571. 216 Moulsham St, On-the-Parkway, Chelmsford. (0245) 265245. 132-134 London Road, Southend-on-Sea. (0702) 435255. A&R, Audiolab, Cyrus, Denon, Epos, Linn, Marantz, Meridian, Mission, Naim, Quad, Rega, Roksan, Royd. 0% finance. Excellent audio visual range, home cinema Dolby Pro-Logic, multi-room specialist. **BADA**

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

### HAMPSHIRE

**AUDIO SOUTH** for further details see Surrey entry.

**AUDIO T**, 4 Feathers Lane, Basingstoke, Hampshire RG21 1AS. Tel (01256) 24311, Fx (01256) 24430. Great hi-fi from Arcam, Denon, Linn, Meridian, Mission, Naim, Rotel, Technics, Yamaha & many more. Mon-Sat 9.30-5.30. Trained staff. 3 year guarantee on hi-fi. Free delivery & install. 30 day free upgrade scheme. Home demonstrations. Part exchange. Interest Free Credit on selected items. Listening room. Home Cinema specialists. Free membership of Club Audio T. **BADA**

**HAMPSHIRE AUDIO LTD**, 2-12 Hursley Rd, Chandlers Ford, Hants SO53 2FU. (0703) 252827/265232. 3 hi-fi and 2 home cinema/Dolby surround sound demo studios. Thurs late eve, closed Mon (except in Dec). 2-

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### HERTFORDSHIRE

**ACOUSTIC ARTS LTD**, 101 St Albans Rd, Watford, Herts. (0923) 245250. Fax (0923) 230798 Adcom, AMC, Apogee, Audiolab, Audio Research, B&W, Bose, Celestion, Chord, Classe, Denon, KEF, Magneplanar, Marantz, Martin Logan, Michell, Micromega, Orelle, PS Audio, Professional Moitor, Roksan, SME, Sonus Faber, Sonic Link, TDL, Tannoy, Theta, Thorens, Wilson. 4 demonstration rooms. Purpose built AV studio. Credit available, 100 yards from Watford Junction station. Open Tues-Sat 10-6.00. **BADA**

**AUDIO FILE**, 27 Hockerill St, Bishops Stortford, Herts CM23 2DW. (0279) 506576. 9.30-5.30 open 6 days, 9.30-8pm Thursdays. Linn, Naim, Quad, Cyrus, Arcam, Roksan, Denon, Epos, KEF, Marantz, ProAc, Rega, Yamaha. 0% credit. **BADA**

**HALEY AUDIO Ltd**, 328 Ware Road, Hailey, Hertford SG13 7PG. Tel (0992) 442425, fax (0992) 448387. Enjoy choosing your system in one of our three listening rooms. Relax with coffee or something from the bar. Demonstrations include Lexicon CP3 with THX surround sound with the guaranteed deepest, tightest bass available. Choose your hi-fi (top valves and MOSFETS), LD, CDI etc in a realistic domestic environment. Brands include: REL, AC Magnum, CR Devs, Rotel, Celestion, Micromega, Lumley Reference, Acoustic Energy, Royd, JPW, Sonic Link, Harmon, etc. We deliver anywhere in the UK for home audition, or mail order, Access, Visa etc. **BADA**

**STUDIO 82** (Harpden) Tdl, 82 High Street, Harpenden, Herts AL5 2SP. (0582) 764246, Fax (0582) 467022. Arcam, ATC, Audiolab, Aura, AVI, Bang & Olufsen, Blaupunkt, Bose, B&W, Castle, Chord Co, Denon, Epos, Harbeth, Marantz, Mission, NAD, Naim Audio, Nakamichi, Panasonic, QED, Quad, Roberts Radio. Quiet single speaker dem room. Appts nec. Home trial, free install. Service Dept. Visa, Access & finance terms. Open 9-5.30pm (Mon-Sat). **BADA**

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**KIMBERLEY HI-FI**, 193 Broadway, Bexleyheath, Kent. (081) 304 3272. Pioneer, Technics, Kenwood, Denon, NAD, Aiwa,

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**V J HI-FI**, 29 Guildhall St, Folkestone. (0303) 256860. Mission, Kenwood, Tannoy, Marantz, Sony, Rogers, Denon, Musical Fidelity, Quad, Yamaha. Dem and home trial facilities, free local install. No appts necessary, service dept. Amex, Diners, Visa, Access, Int free credit. Instant credit. Mon-Sat 9-6. **BADA**

**V J HI-FI**, 119 High Street Margate. (0843) 226977. For full details see our above entry. **BADA**

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**NORMAN AUDIO**, also at 216 Church Street, Blackpool, Tel (0253) 295661, Fx (0253) 295722. **BADA**

### LEICESTERSHIRE

**LEICESTER HI-FI CO**, 6 Silver Walk, St Martins Square, Leicester LE1 5EW. Tel: (0533) 539753. Fax (0533) 626097. Acoustic Energy, Arcam, Marantz, Micromega, Mission/Cyrus, Musical Fidelity, Nakamichi. Exposure, Rogers, Roksan, "and oodles more". 2 Dem rooms, home trial arranged, free install, service dept, Credit facilities/Access, Access, Visa, Diners, Amex, 6 days 9.30-5.30. **BADA**

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

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

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

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

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

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

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

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

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**MUSICAL IMAGES LTD**, 173 Station Road, Edgware. 081-952 5535, fax 081-951 5864 & 45 High Street, Hounslow, Middlesex. 081-569 5802, fax 081-569 6353. See under Middlesex for further information. Main authorised dealers for over 100 manufacturers. **BADA**

**ORANGES & LEMONS**, 61-63 Webbs Road, Battersea SW11. Tel 071-924 2040/3665. 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, . . . all the very best from: Arcam, Chord Co, Meridian, Mission, NAD, Naim, Roksan, Royd . . . with more to come. The innovative Audio/Visual retailer. **BADA**

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

**THOMAS HEINTZ**, 35 Moscow Rd, Bayswater, London (off Queensway) W2 4AH 071 229 2077 Open Tues-Sat 10.30-6.30. **BADA**

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**AUDIO COUNSEL**, 14 Stockport Road, Cheadle, Cheshire OL1 3LQ. Tel: (0161) 428 7887. Linn, Naim, Rega, Arcam, Rotel, Royd, Mission, Micromega, Marantz, Shalinian, Celestion, Nakamichi, Dynavector. Free installation. Record club. Major credit cards and credit facilities. Open Tuesday-Saturday 10.00 to 5.30, 8pm on Thurs.

**CENTRAL RADIO**, 30-32 Shudehill, Manchester M4 1EY. Tel 061 834 6700. Technics, Kenwood, Pioneer, Aiwa, Marantz, Mission, B&W, Wharfedale, JBL, Thorens, Panasonic, etc. TV video, surround sound, AV systems, service dept, free delivery. Access, Visa, Switch finance. Mon-Sat 9-5.30.

**SWIFT OF WILMSLOW**, 4-8 St Annes Parade, Wilmslow. (0625) 526213. Aura, B&W, Denon, Kenwood, Marantz, NAD, Pioneer, Rotel, Tannoy, Revolver, JPW. Open 9.30am-6.00pm 2 dem rooms. No pressure!

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

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

## WEST MIDLANDS

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

**FRANK HARVEY HI-FI EXCELLENCE**, 163 Spon Street, Coventry CU1 3BB. (0203) 525200.FAX 0203 631403. Audiolab, Arcam, Bang & Olufson, Mission-Cyrus, Denon, Marantz, Meridian, Nakamichi, NAD, Quad, Rega, Rotel, Yamaha. 3 floors, 3 demonstration rooms, nice staff, nice coffee. Appts nec, service dept, free install, home trial facilities. All credit facilities available. Mon-Sat 9.30-5.30. Wed til 8pm.

**GRIFFIN AUDIO LTD**, 94 Bristol Street, Birmingham. (021) 692 1359/(021) 622 2230. Arcam, Castle, Naim, Linn, Marantz, Naim, Quad, Shalinians, Rega, Rotel. Open Tues-Sat 10-6.

**MUSIC MATTERS**, 351 Hagley Road, Edgbaston, Birmingham B17 8DL. (021) 429 2811. Rotel, Denon, Lexicon, Tannoy, Ruark, Alchemist, Exposure, Pioneer, Roksan, Nakamichi, Arcam, Audiolab, Musical Fidelity, Mission/Cyrus, Meridian, KEF, Monitor Audio, Pink Triangle. 2 single speaker luxury demo rooms. Appts nec, home trial facilities, free installation, service dept. Access, Visa, instant credit up to £1000, interest free credit available. Tue-Thur 10.30-6, Fri 10.30-8, Sat 10-6. Branches also at: 93-95 Hobs Moat Road, Solihull, W Midlands B92 HJL. 021-742 0254. 156-157 Lower High Str, Stourbridge, W Midlands D18 1TS. (0384) 444184.

## NORFOLK

**AUDIBLE DIFFERENCE**, Near Diss, Norfolk. Tel (0379) 740227. Absolute Sounds, Audion, Art Audio, ATC, Audio Innovations, Audio Note, AVI, DPA, EAR, Impulse, LFD, Pink Triangle, Roksan, SME, Tube Technology. Full demonstration facilities including evenings. Appts required, free installation, home trial facilities. Open Mon-Fri 12-9pm, Sat 9-5pm.

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

**BASICALLY SOUND**, The Old School, School Rd, Bracon Ash, Norwich NR14 8HE. (0508) 570829. Audio Alchemy, Arcam, Micromega, Naim, Denon, Spondor, Audiolab, Sound Organisation, Epos, Rotel, Royd, Heybrook, TDL, Nakamichi, etc. 2 comprehensive dem rooms. Home trial. Free installation. Visa, Access, HP facilities. Tues-Sat 9.30-1, 2-5.30.

## NORTHAMPTONSHIRE

**AUDIO CRAFT** 23-25 Derngate, Northampton, NN1 1TY. Tel: 0604 36291. Bang & Olufsen, Kenwood, Technics, Marantz, Celestion, Mordaunt-Short. No appts nec. Free Install, Service Dept. Open Mon-Sat 9-5.30pm  
**CLASSIC HI-FI + VIDEO**, School Lane, Kettering, Northants. (0536) 310855. Aura, B&W, Heybrook, Rotel, Yamaha, Onix, Onkyo, LSD, Nad, Pioneer, Marantz, Kenwood, Kef, Shearpe, Sugden, Rogers, Metaxas Audio and many more. Home trial, free instal., service dept. Access, Visa, credit facs. 9.30-5.30pm.  
**LISTEN INN**, 32A Gold Street, Northampton. (0604)37871 (Fax) (0604) 601430. Linn, Naim, Rega, Epos, Royd, Mission, Cyrus, Arcam, Audiolab, Neat, Creek, Quad, Denon etc. 2 Dem Rooms

## NOTTINGHAMSHIRE

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**NOTTINGHAM HI-FI CENTRE**, 120-122 Alfreton Road, Nottingham. (0602) 786919. Over 25 years experience, superb demo rooms, extensive range, free parking. Mon-Sat 9-5.30.

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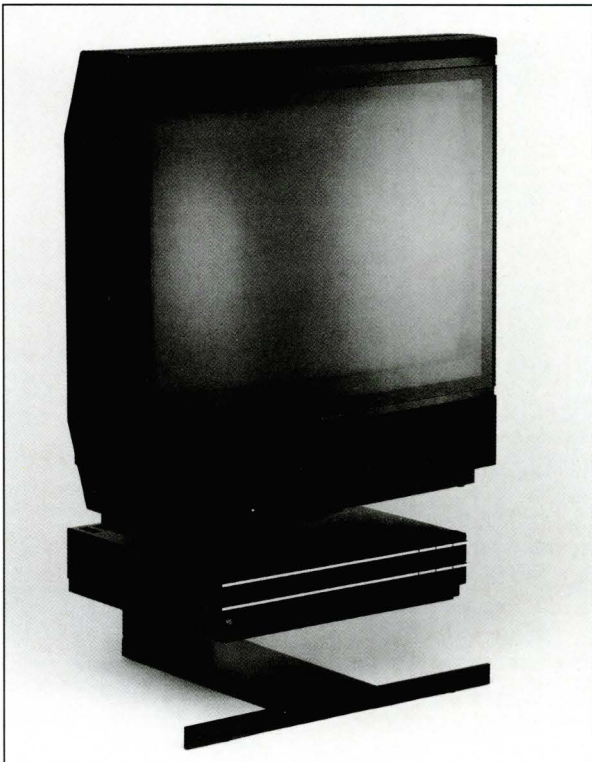
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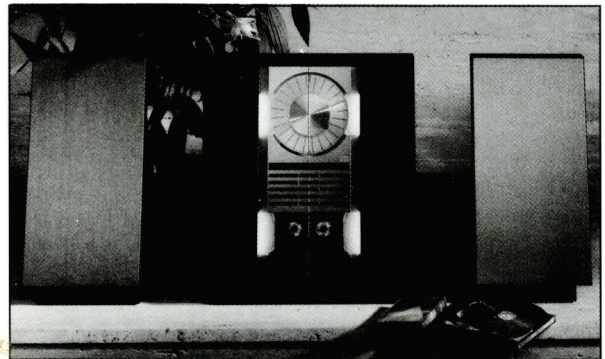
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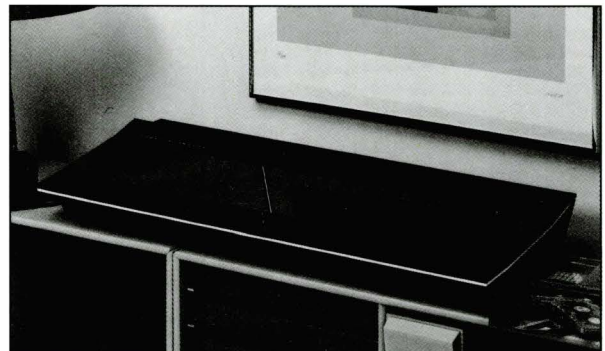
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*To hear why Stage is both the CD Player you need today and the CD Player you'll want tomorrow.*



MICROMEGA

call now on 081-502 1416

# Hi-Fi Choice Special Offers

Roll up, roll up, roll up! Get yer luvverly accessories here! Not one, not two but several handy bags for CD and tape clobber, plus a wash-and-brush-up kit for CDs and smart gold-plated plugs. Bargain!

## Choice Special Offer! Just £16.98

Ordered separately, this smart CD player carry case and wallet would cost you just under £20. However, we are knocking three pounds off their combined price if you order the two items together. The disc wallet fits neatly into the case, enabling you to carry your portable CD player and 12 CDs. No holiday is complete without one! (Please quote the special discounted price when ordering.)



## “Collector’s item”

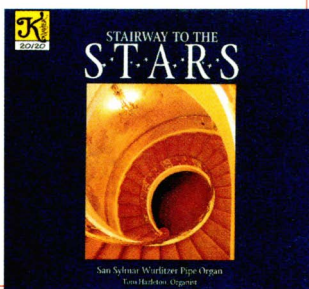
Available on CD only, *Stairway To The Stars*, £13.99, Tom Hazleton organist.

The theatre organ featured is the San Sylmar Wurlitzer pipe organ, part of the Nethercutt Collection, located in California, U.S.A. Take care when first played, as this CD contains deep bass which could damage your systems.

This audiophile recording includes:

- Alexander's Ragtime Band
- Stairway To the Stars
- A Fine Romance
- Unforgettable and more.

Please quote order ref: KD77006



## MOVING MELODIES

Our range of Case Logic portable cases is made from durable nylon, with foam padding for maximum protection for your discs and portables. All have zipped closures, are priced reasonably – and they look exceptionally smart too.

- 1 The Cassette Player Case has compartments for four cassette tapes and your personal itself – all on an adjustable, removable belt. It's also great for a camera or hand-held video game. (Order ref PS1, £5.99)
- 2 The CD Player Carry Case is an essential luxury for your personal CD. This portmanteau, which will keep equipment completely safe from dirt and dust, has an adjustable shoulder strap, bags of space to transport a selection of your favourite CDs, and

an extra pocket for accessories or a disc wallet – see picture 6. (Order ref DM1, £10.99)

- 3 This CD Carry Case holds up to 15 CDs and spaces for two double CDs – the secret's in the front pocket. Ideal for family outings! (Order ref CD15, £7.99)

- 4 To prevent unpleasant damage to your cassettes and cassette boxes, why not invest in a Cassette Case? Holds ten tapes with cassette cases, or 14 cassette singles. (Order ref CL10, £4.99) Also



comes with a belt loop and detachable shoulder strap. Car owners! Bung one under your back seat!

**5** This stylish Compact Disc Case will hold 8 CDs or a combination of personal stereo, CDs, keys, camera and more. (Order ref: CD8, £4.99) Shoulder strap included.

**6** Carry your discs *and* be the smartest dude on the block with the Disc Wallet. It'll hold 12 CDs without jewel boxes, and has Index cards for listing CDs. This wallet will also fit neatly into the above-mentioned carry case illustrated in picture 2. (Order ref: CDW12, £8.99)

**7** Mechanical connections in a hi-fi system should be gold plated, or so they say. The 24 Karat Gold 4mm Banana Plugs ensure vibration free service and maximum metal-to-metal contact under sustained pressure! (Order ref: JE24A, £8.95)

**8** For optimum CD replay it's important to clean the laser lens as well as the compact disc surface. The CD

Laser Lens Cleaner does just that *and* it's as safe as playing ordinary CDs — though not quite as musical... (Order ref: 5920, £9.99)

**9** Here's something to ensure near-perfect sound while driving round the M25, or at least give you something to do in the five-mile traffic jam near Watford. The 'in car' Cassette Deck Cleaner (picture 9) is a self-contained pack with a bottle of cleaning fluid and spare cleaning pads. If only you could wipe out those frustrating tailbacks as easily! (Order ref: 71400, £9.99)

**10** As your compact disc collection grows, so does the need for somewhere to store the discs. Rather than leaving them in a pile on the floor, why not invest in the Compact Disc Organiser, a self-assembling storage system that'll hold up to 25 compact discs, including double CDs. Each disc can be removed easily with the touch of a finger, and the organiser can be wall-mounted in horizontal or vertical configurations. Further

units can be added as you watch your collection grow. (Order ref: 5906, £6.99)

**11** The Radial Compact Disc Cleaner has an automatic radial cleaning action to help stop CDs skipping or jumping. The cleaning action is automatic, so you can enjoy a light snack while it works. (Order ref: 5911 £12.99)



**Naomi wants one, and so do Kate and Christy, but like everyone else they'll have to pay for the privilege of owning a Choice Sweatshirt.**

**Fashioned in discreet blue with a white logo, this haute couture garment is available in large or extra large for just £15.00. Why pay more?**

**Order ref: JE22A/L**





# Back Issues

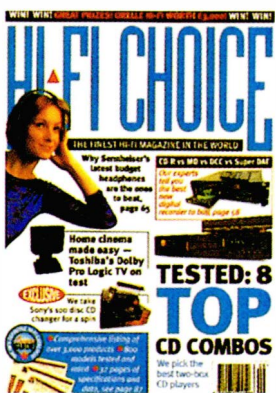
Many back issues of *Hi-Fi Choice* are still available. They cost £4.00 each in the UK and £6.95 each for Overseas orders. This price includes postage and packing. Due to copyright laws, we are not permitted to supply photocopies of specific articles on request.



## July 1994 – Issue 132

Loudspeakers – the best floorstanders for around £1000 on test. Plus CD multiplayers, receivers, and a comprehensive speaker stand supplement attached.

Order ref AE32B



## August 1994 – Issue 133

Two-box CD players – we test eight combinations. Plus a digital head-to-head for CD-R, MD, DCC and SuperDAT, ten headphones reviewed and a free loudspeaker supplement.

Order ref AE33B



## September 1994 – Issue 134

FREE Sound On The Run magazine: perfect personals and portables plus a look at small satellite/subwoofer combinations. Also: integrated amplifiers from £200–£250, and test drives of in-car head units and power amps.

Order ref AE34B



## October 1994 – Issue 135

Awards Special – Presenting the European Imaging and Sound Awards for 1994/95 with an exclusive: Europe's best hi-fi equipment. Plus reviews of eight new models of loudspeakers and four Pro-Logic AV amplifiers.

Order ref AE35B



## November 1994 – Issue 136

Budget cassette decks and turntables reviewed. PLUS EAR volume number two FREE with this issue – a superb supplement that's essential reading for all audiophiles.

Order ref AE36B

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Use the Dennis Direct order-line — 0789 490215 — or just enter your details on the coupon and fax it to us on 0789 490878 if you're ordering with a credit card. Alternatively, send the coupon with the correct payment to DENNIS DIRECT, PO BOX 2505, ALCESTER B50 4JU. Prices shown include VAT. Please add postage as detailed at the bottom of this form, and be aware that all items on offer are subject to availability. Please allow a maximum of 28 days for delivery. We will let you know if there are any problems regarding delivery.

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Please add £10 (Europe) and £12 (rest of the world) to your total order value to cover the additional postage. Please note that we only accept Visa/MasterCard, £sterling cheques drawn on a UK bank and Eurocheques in £sterling.

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The Innovation Award is designed to assist you in identifying state of the art equipment that matches your expectations whilst being of a build quality that ensures many years of enjoyment.

A list of priorities have been drawn up in order to establish the framework of the Award Scheme. The main priorities are, sound, value, construction, design, style and originality.



®

The choice of dealer should be given the same care and attention as is given to your choice of equipment, so that you may receive the kind of quality service and advice that compliments equipment of the same standard. The type of service you ultimately receive will reflect on your overall enjoyment of the product. A long-term association with a professional dealer has real benefits and will serve as your personal contact for information and advice on the Manufacturers latest Innovations

If it is not possible to visit a Bill Hutchinson Hi-Fi AV Centre, simply contact the Manufacturer for details of your nearest authorised stockist.  
For further information on innovation stockist or simply for help and advice phone

**041-248 2857**



The most comprehensive hi-fi listing in the known universe

# HI-FI CHOICE

THE FINEST HI-FI MAGAZINE IN THE WORLD

Welcome to the *Hi-Fi Choice Buyer's Guide*, the UK's biggest and best guide to choosing hi-fi. Over 2,500 items are listed, with up-to-date prices and specifications. Part two comprises the unique review-based *Directory*, containing our views on over 700 components that have been tested and rated by the *Hi-Fi Choice* experts.

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YOUR AT-A-GLANCE REFERENCE TO HI-FI PRICES, TECHNICAL SPECIFICATIONS AND OPTIONS.

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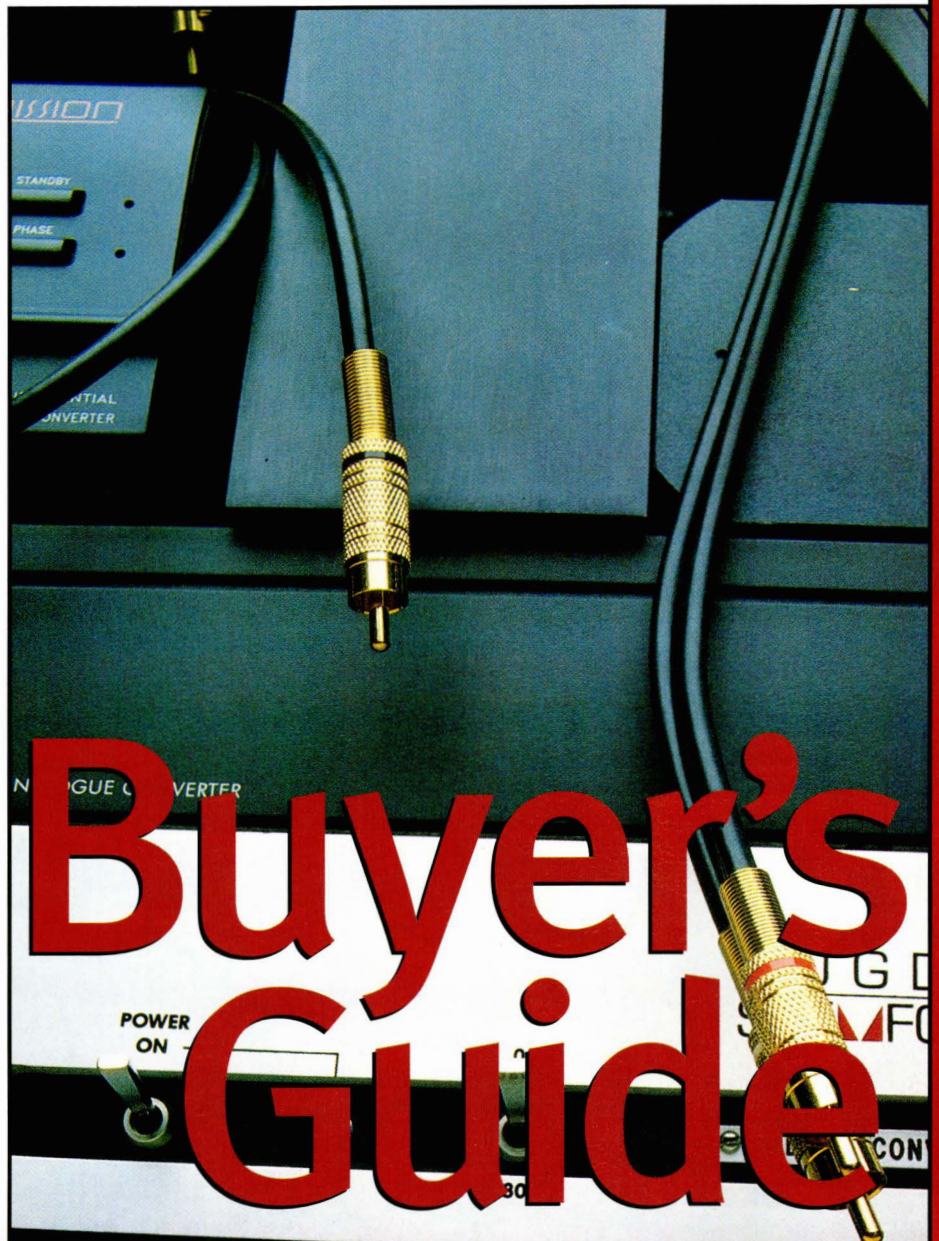
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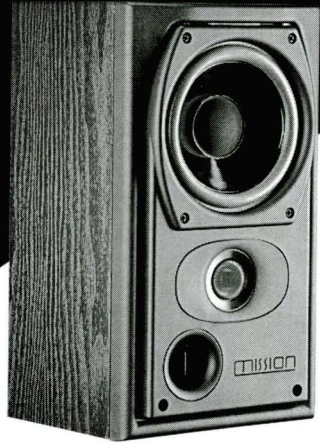
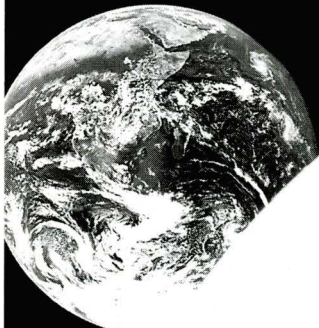
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THE ORIGINAL, THE MOST AUTHORITATIVE, THE BEST. OUR UNIQUE REVIEW-BASED GUIDE TO OVER 700 PRODUCTS TESTED IN *HI-FI CHOICE*. BEWARE CHEAP IMITATIONS...



# The Forefront of Technology



Model No: **731**

- Unique enclosure design couples the bass driver to the rear panel rather than the front baffle, thus isolating the energy source of the driver from the baffle. This results in a new order of clarity and freedom from coloration.
- Decoupled tweeter mounting reduces intermodulation of treble by low frequency induced energy.
- Precision moulded front baffle and rear panel in polymer composite provide considerable structural integrity and minimises unwanted colorations.
  - Easy drive characteristics.
- Inverted drive unit geometry optimises vertical dispersion characteristics and ensures smooth phase and frequency response around the crossover transition.
- Anti-turbulence port design minimises low frequency "chuff" and aids production of ultra-clean bass output.

**MISSION**

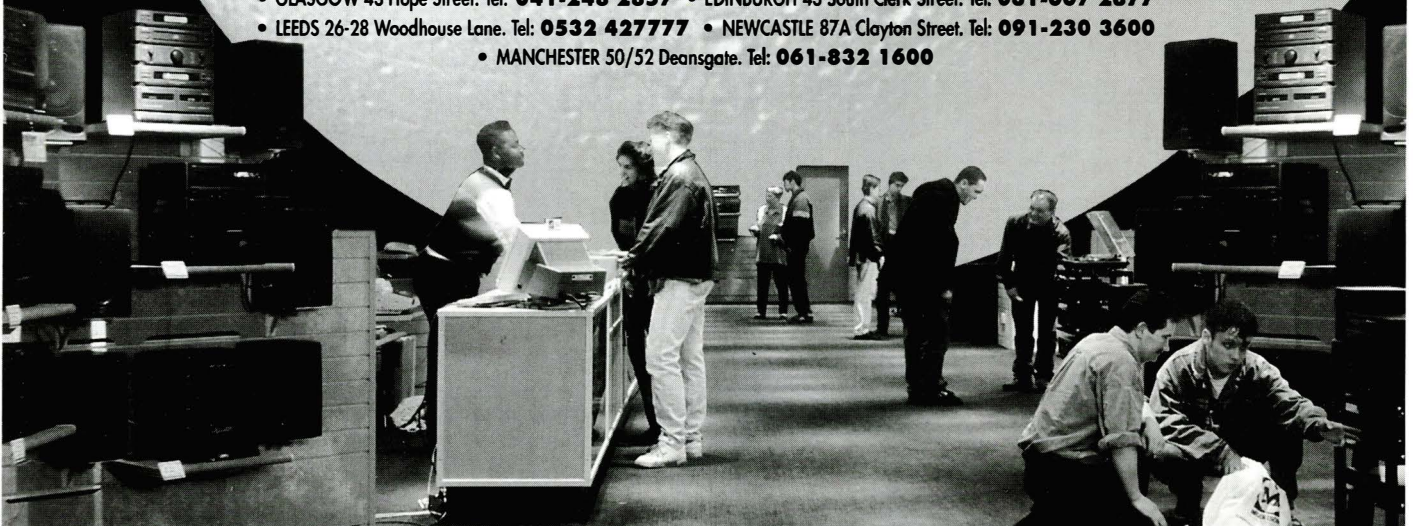
Considerable time and effort has gone into the creation of the Bill Hutchinson Innovation Award Scheme, drawing from more than two decades of experience and expertise. The Innovation Award is designed to assist you in identifying state of the art equipment that matches your expectations whilst being of build quality that ensures many years of enjoyment. A long-term association with a professional dealer has real benefits and will serve as your personal contact for information and advice on the Manufacturers latest Innovations.

If it is not possible to visit a Bill Hutchinson Hi-Fi AV Centre, simply contact the Manufacturer for details of your nearest authorised stockist.

## Bill Hutchinson

Hi-Fi • CD • Audio Visual Centre

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Key to amplifiers Price - typical retail, to nearest pound. Power - output power in watts, per channel, RMS. Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape. A/V - includes Dolby Surround or Pro Logic decoder and amplification.

Type: Int - integrated, Pre - preamplifier, Pwr - power amplifier. Headphone - Y - yes, N - no. Remote - Y - yes, N - no. Size - width x height x depth in cm. Products highlighted in red have been tested in Hi-Fi Choice. Please refer to The Directory for full test results.



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Table of audio equipment with columns: Model, Price, Type, A/V, Power, Inputs, Headphones, Remote, Size, Special. Includes sub-section 'AMPLIFIERS'.

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Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory. Audiolab 8000A 450 Int N 60 MM,MC,1T,3T Y N 45,8,36 Preout/main in

# The Forefront of Technology

**DENON**  
PROFESSIONAL AUDIO



Model No: **D-F10 Mini Component System**

- UPA-F10 Integrated Amplifier
- UTU-F10 Am/Fm RDS Tuner
- UCD-F10 CD Player
- UDR-F10 Horizontal-loading Cassette Deck

Considerable time and effort has gone into the creation of the Bill Hutchinson Innovation Award Scheme, drawing from more than two decades of experience and expertise. The Innovation Award is designed to assist you in identifying state of the art equipment that matches your expectations whilst being of build quality that ensures many years of enjoyment. A long-term association with a professional dealer has real benefits and will serve as your personal contact for information and advice on the Manufacturers latest Innovations.

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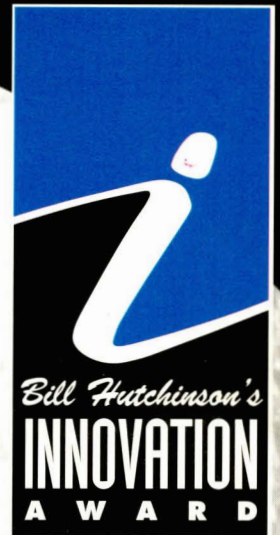
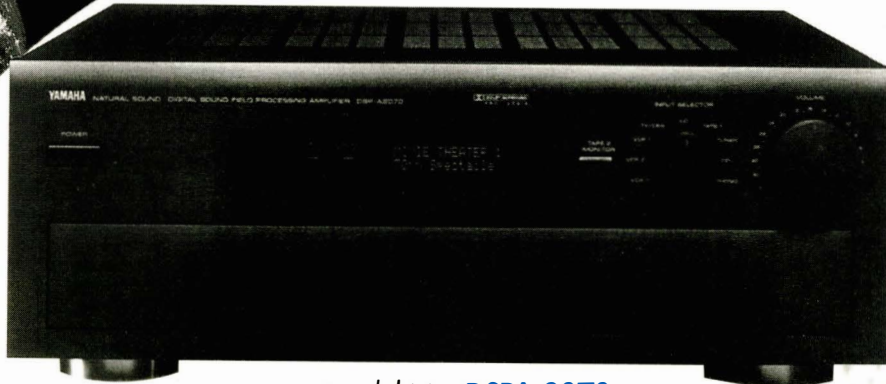
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Model	Price	Type	AV	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Counterpoint Solid 2E	1955	Pwr	-	200	-	-	-	49,17,49	Hybrid
Counterpoint SA-3000E	1995	Pre	N	-	MM/MC,4L,2T	N	N	49,12,33	Separate PSU
Counterpoint NPS-200E	2495	Pwr	N	200	-	N	N	-	Rated at 4ohms, hybrid
Counterpoint SA4	3575	Pwr	-	140	-	-	-	-	Hybrid
Counterpoint SA-5000E	3595	Pre	N	-	MM/MC,4L,2T	N	N	49,12,27	Separate PSU
Counterpoint NPS-400E	3995	Pwr	N	400	-	N	N	-	Rated at 4 ohms, hybrid
Counterpoint SA-9	3995	Pre	N	-	MM/MC	N	N	49,12,37	Phono stepup
C'point Nat Progress	4125	Pwr	N	150	-	-	-	-	Mono, hybrid
Counterpoint NPM-E	7595	Pwr	-	150	-	-	-	49,18,49	Twin monoblocks
Credo PMP003	385	Pre	N	-	-	N	N	22,6,24	Phono amp MM/MC, & PSU
Credo HMP003	388	Pre	N	-	-	Y	N	-	Class A headphone amp
Credo MMP002	439	Pre	N	-	-	N	N	-	Mic amp, phantom power
Credo IMP702	499	Int	N	70	6L	-	N	44,6,31	-
Credo IMP703	538	Int	N	70	MM/MC, 6L	-	Y	44,6,31	As above, with remote
Credo CMP004	799	Pre	N	-	6L	N	N	44,6,31	3 outputs
Credo CMP005	1119	Pre	N	-	6L	N	Y	-	Remote controlled pre
Credo PMP154	1699	Pwr	N	150	-	-	-	44,16,31	-
Credo PMP303	1699	Pwr	N	30	-	-	-	-	Class A power amp
Credo PMP102	2181	Pwr	N	100	-	-	-	44,21,31	Class A power amp
Credo PMP252	2509	Pwr	N	250	-	-	-	44,21,31	-
Creek P42	250	Pre	-	-	4L,2T	Y	-	42,6,20	Plug-in modules available
Creek A42	250	Pwr	-	50	-	-	-	42,6,20	-
Creek 4240	250	Int	N	40	3L,1T	Y	N	42,6,20	Optional phono input
Crimson 620	395	Pwr	N	40	-	-	-	-	-
Crimson 610	395	Pre	N	-	MM/MC,2L,1T	N	N	-	Star earth
Crimson CS610	395	Pre	N	-	MM/MC,2L,1T	N	N	9,10,35	-
Crimson CS610B	395	Pre	N	-	MM/MC,3L,1T	N	N	-	-
Crimson CS620	395	Pwr	N	40	-	-	-	9,10,35	-
Croft Micro	299	Pre	N	-	MM,3T,1T	N	N	-	-
Croft Micro	400	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Series 5	549	Pwr	N	35	-	-	-	-	Ultralinear design
Croft Charisma	599	Pre	N	-	MM,3T,1T	N	N	-	-
Croft Integrated	599	Int	N	35	MM,3L,1T	N	N	-	-
Croft Charisma	700	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Series X	800	Pwr	N	25	-	-	-	43,10,36	OTL amp, triode
Croft Enigma	999	Pre	N	-	MM,3T,1T	N	N	-	-
Croft Enigma	1100	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Series 6	1300	Pwr	N	120	-	-	-	43,10,36	Triode facility
Croft Series III R	1599	Pwr	N	35	-	-	-	-	OTL, regulated PSU
Croft Series III R	1600	Pwr	N	45	-	-	-	50,20,25	OTL amp, triode
Croft Absolut 1	1999	Pre	N	-	MM,3T,1T	N	N	-	-
Croft Series III R	5500	Pwr	N	100	-	-	-	-	Monoblock OTL
Dawn Audio Cmd 2 by 20	890	Pwr	-	200	-	-	-	38,11,26	Single monoblock
Dawn Audio Prelude +50	951	Pre	N	-	MM/MC,2L,2T	N	N	38,9,26	Pre out line driver
Denon PMA-250 III	160	Int	N	30	MM,3L,1T	Y	N	44,10,28	UK design
Denon PMA-350 II	220	Int	N	50	MM,3L,2T	Y	N	44,12,28	UK design
Denon PMA-480R	220	Int	N	50	MM,3L,2T	Y	Y	44,12,29	-
Denon PMA-450SE	270	Int	N	60	MM,3L,2T	Y	N	44,14,36	UK design
Denon PMA-880R	300	Int	N	75	MM,3L,2T	Y	Y	44,16,40	-
Denon AVC-1530	480	Int	Y	70	MM,2L,2T	Y	Y	44,14,34	-
Denon AVC-3020	730	Int	Y	80	MM,4L,4T	Y	Y	44,16,43	Learning remote
Denon AVC-3530	1000	Int	Y	110	MM,4L,4T	Y	Y	44,16,43	Learning remote
DNM 3 Start	850	Pre	N	-	MM/MC,2L,1T	N	N	27,13,16	-
DNM 3A Start	1200	Pre	N	-	MM/MC,2L,1T	N	N	27,13,16	-
DNM PA1	1450	Pwr	N	45	-	-	-	27,13,18	Triwire output
DNM 3B Primus E	2050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	-
DNM 3B Twin E	3050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	-
DNM PA2BE	3550	Pwr	N	90	-	-	-	27,13,18	Triwire output
DNM 3B Six E	4050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	-
DNM PA2BS	4450	Pwr	N	90	-	-	-	27,13,18	Triwire output
DNM PA2BS-1	4800	Pwr	N	90	-	-	-	27,13,18	Triwire output
DPA DSP200S	495	Pre	N	-	5L,1T	N	N	-	-
DPA DPA200S	750	Pwr	-	60	-	-	-	-	Bridgable
EAR EAR802	1440	Pre	N	-	MM,2L,2T	N	N	-	Tube
EAR EAR802MC	1580	Pre	N	-	MC,2L,2T	N	N	-	Tube
EAR G88	5770	Pre	N	-	MM/MC,3L,2T	N	N	-	-
ECA Vista	760	Pre	N	-	4L,1T	N	N	39,10,39	Phase coherent design
ECA Prisma	760	Pre	-	-	MM,MC	-	-	39,10,23	Phono stepup
ECA Lectern S	880	Pwr	-	50	-	-	-	39,10,30	Phase coherent design
Electrocompaniet ECP-1	502	Pre	N	-	MM/MC	N	N	24,7,16	Adjustable MC input
Electrocompaniet ECP-1SF	670	Pre	N	-	MM/MC	N	N	24,7,16	MC input, blue stone finish
Electrocompaniet EC-4 Line	1332	Pre	N	-	5L,2T	N	N	48,9,23	-
Electrocompaniet EC-4 SF Line	1460	Pre	N	-	5L,2T	N	N	48,9,23	Blue stone facia
Electrocompaniet EC-3MM	1556	Pre	N	-	MM,4L,2T	N	N	48,9,23	-
Electropaniet EC-3MM-SF	1680	Pre	N	-	MM,4L,2T	N	N	48,9,23	Blue stone facia
Electrocompaniet EC-3MC	1865	Pre	N	-	MC,4L,2T	N	N	48,9,23	Adjustable MC input
Electropaniet EC-3MC-SF	1990	Pre	N	-	MC,4L,2T	N	N	48,9,23	MC input, blue stone facia
Electropaniet AW100DMB	2018	Pwr	-	100	-	-	-	48,13,36	High current (80A)
Electrocompaniet EC1-1	2081	Int	N	100	5L,2T	N	N	45,13,36	High current (80A)
Electropaniet AW100DMB-SF	2140	Pwr	N	100	-	-	-	48,13,36	High current (80A)
Electropaniet EC1-1 Int-SF	2210	Int	N	100	5L,2T	N	N	45,13,36	High current (80A)
Electropaniet AW180MB	4095	Pwr	-	180	-	-	-	28,29,48	2x monoblocks, 100A
Electropaniet AW180MB-SF	4330	Pwr	N	180	-	-	-	28,29,48	2x monoblocks, 100A
Electropaniet AW250DMB	4370	Pwr	-	250	-	-	-	48,22,45	Monoblock, high current
Electropaniet AW250DMB-SF	4560	Pwr	N	250	-	-	-	48,45,22	High current (100A)
EMF Audio Sequel	349	Int	N	50	MM,4L,1T	Y	N	43,65,28	-
Exposure XX	625	Int	N	40	4L,2T	N	N	43,85,35	-
Exposure XIX	725	Pre	N	-	5L	N	N	43,85,35	-

Model	Price	Type	AV	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Exposure XV	725	Int	N	40	MM,MC,3L,2T	N	N	43,85,35	-
Exposure XIV	750	Pre	N	-	MM,MC,3L,2T	N	N	48,8,30	Digital in
Exposure XVIII	750	Pwr	N	60	-	-	-	43,85,35	-
Exposure XVII	775	Pre	N	-	MM,MC,3L,2T	N	N	43,85,35	-
Exposure XVIII (pr)	1500	Pwr	N	60	-	-	-	43,85,35	2x mono monoblock
Exposure IV	1800	Pwr	N	80	-	-	-	48,13,35	-
Fullers Pre 1	599	Pre	N	-	MM/5L,2T	N	N	48,9,30	Optional MC stage
Fullers Pre 1+	649	Pre	N	-	6L,2T	N	N	48,9,30	No phono option - hard wired
Fullers A10	1200	Pwr	-	10	-	-	-	48,13,30	Single ended Class A
Gamma Phonostage	599	Pre	N	-	-	-	-	14,14,30	Add on for Gamma preamps
Gamma Acoustics ERA	1999	Pre	N	-	-	-	-	44,17,30	-
Gamma Space Reference	3499	Int	N	18	-	-	-	43,22,31	Line integrated
Gamma Acoustics Spage	3499	Pwr	N	18	-	-	-	43,22,31	-
Gamma Era Reference	3499	Pre	N	-	-	-	-	44,17,30	-
Gamma Acoustics Rhythm	4999	Pwr	N	25	-	-	-	38,30,53	Single ended Class A
Gamma Acoustics Aeon	6999	Pwr	N	30	-	-	-	29,21,53	Single ended Class A, mono
Gamma Aeon Signature	8999	Pwr	N	30	-	-	-	29,21,53	Single ended Class A, mono
Gamma Space Signature	19999	Pwr	N	18	-	-	-	44,21,53	Single ended Class A, mono
Gamma Era Signature	20000	Pre	N	-	-	-	-	44,24,39	-
Grant CD10	482	Pre	N	-	4L	N	N	-	-
Grant G100P	764	Pre	N	-	MM,2L,1T	N	N	-	-
Grant G50A	1128	Pwr	-	60	-	-	-	-	Monoblocks
Grant G100AMS	1528	Pwr	-	100	-	-	-	-	-
Grant G350A	3455	Pwr	-	350	-	-	-	-	-
Grant G200AMS	3760	Pwr	-	200	-	-	-	-	Monoblocks
Grundig V210	130	Int	N	50	MM,5L,1T	Y	Y	36,12,35	Pre-main split
Grundig V1	150	Int	N	50	MM,5L,1T	Y	Y	43,14,30	Tone defeat
Grundig V310	170	Int	N	70	MM,5L,1T	Y	Y	36,12,30	Pre-main split
Grundig V2	200	Int	N	80	MM,5L,1T	Y	Y	43,14,30	Tone defeat
Grundig V3	250	Int	N	120	MM,5L,1T	Y	Y	43,14,30	Pre-main split
GT Audio Pre	1500	Pre	N	-	MM,3L,1T	N	N	-	Regulated HT/LT PSU
GT Audio Pwr	2000	Pwr	N	30	-	-	-	-	Triode switchable (15w)
Harman-Kardon HK6250	279	Int	N	33	MM,3L,2T	N	N	45,11,37	-
Harman-Kardon PA2100	349	Pwr	-	45	-	-	-	45,11,37	-
Harman-Kardon HK1400	399	Int	N	40	MM/MC,3L,2T	N	N	45,11,37	-
Harman-Kardon HK6350	399	Int	N	25	MM,6L,2T	Y	Y	45,11,37	-
Harman-Kardon HK6550	429	Int	N	60	MM/MC,3L,2T	Y	Y	45,14,37	-
Harman-Kardon AP2500	499	Pre	N	-	MM/MC,6L,2T	N	N	45,11,35	-
Harman-Kardon PA2200	579	Pwr	-	70	-	-	-	45,14,38	-
Harman-Kardon HK6650	749	Int	Y	70	MM/MC,4L,2T	Y	Y	45,14,37	Video circuitry
Harman-Kardon HK6850	899	Int	Y	85	MM/MC,4L,2T	Y	N	45,16,40	Video circuitry
Harman-Kardon PA2400	899	Pwr	-	120	-	-	-	45,16,41	-
Harman-Kardon HK6950	1299	Int	Y	120	MM/MC5L,2T	Y	Y	45,16,40	Video circuitry
Heybrook Integra	550	Int	N	75	MM/MC	Y	N	77,44,30	-
Heybrook SIG MNEX	698	Pwr	-	140	-	-	-	-	Mono, uses ext PSU
Inca Tech Oberon Pre	350	Pre	N	-	MM/MC,6L,2T	N	N	43,8,22	CD direct & Two outputs
Inca Tech Oberon Pwr	400	Pwr	-	70	-	-	-	43,8,22	Two inputs
Inca Tech Oberon	450	Int	N	-	MM/MC,6L,2T	Y	N	43,8,22	Preout, biwire
Jadis DEFY-P60	3774	Pre	N	-	MM/MC,4L,1T	-	-	43,17,30	Tube
Jadis JPL	4720	Pre	N	-	5L,1T	-	-	43,17,30	Tube
Jadis JPP-200	4778	Pre	N	-	4L,1T	-	-	-	-
Jadis DEFY-7	5290	Pwr	-	100	-	-	-	49,23,63	Tube
Jadis JA30	5760	Pwr	-	30	-	-	-	21,21,46	Tube, 1x monoblock
Jadis JP-30MC	6444	Pre	N	-	MM/MC,4L,1T	-	-	-	-
Jadis JP-S2	7900	Pre	N	-	6,1T	-	-	-	-
Jadis JA80	9912	Pwr	-	60	-	-	-	23,26,58	Tube, 1x monoblock
Jadis JP-80MC	11250	Pre	N	-	MM/MC,4L,1T	-	-	-	-
Jadis JA-200	15518	Pwr	-	16					

# The Forefront of Technology

**YAMAHA** **CINEMA™**  
**DSP**



Model No: **DSPA-2070**

- The DSP-A2070 lets you select from among 11 Cinema DSP and 12 HiFi DSP programs.
- Cinema DSP multiplies the effects of Dolby Pro Logic Surround and Digital Sound Field processing to create sound fields such as the Concert Hall, Church or Movie Theatre.
- Cinema DSP gives you the same dynamic, all enveloping experience that the sound director intended you to have.

Considerable time and effort has gone into the creation of the Bill Hutchinson Innovation Award Scheme, drawing from more than two decades of experience and expertise. The Innovation Award is designed to assist you in identifying state of the art equipment that matches your expectations whilst being of build quality that ensures many years of enjoyment. A long-term association with a professional dealer has real benefits and will serve as your personal contact for information and advice on the Manufacturers latest Innovations.

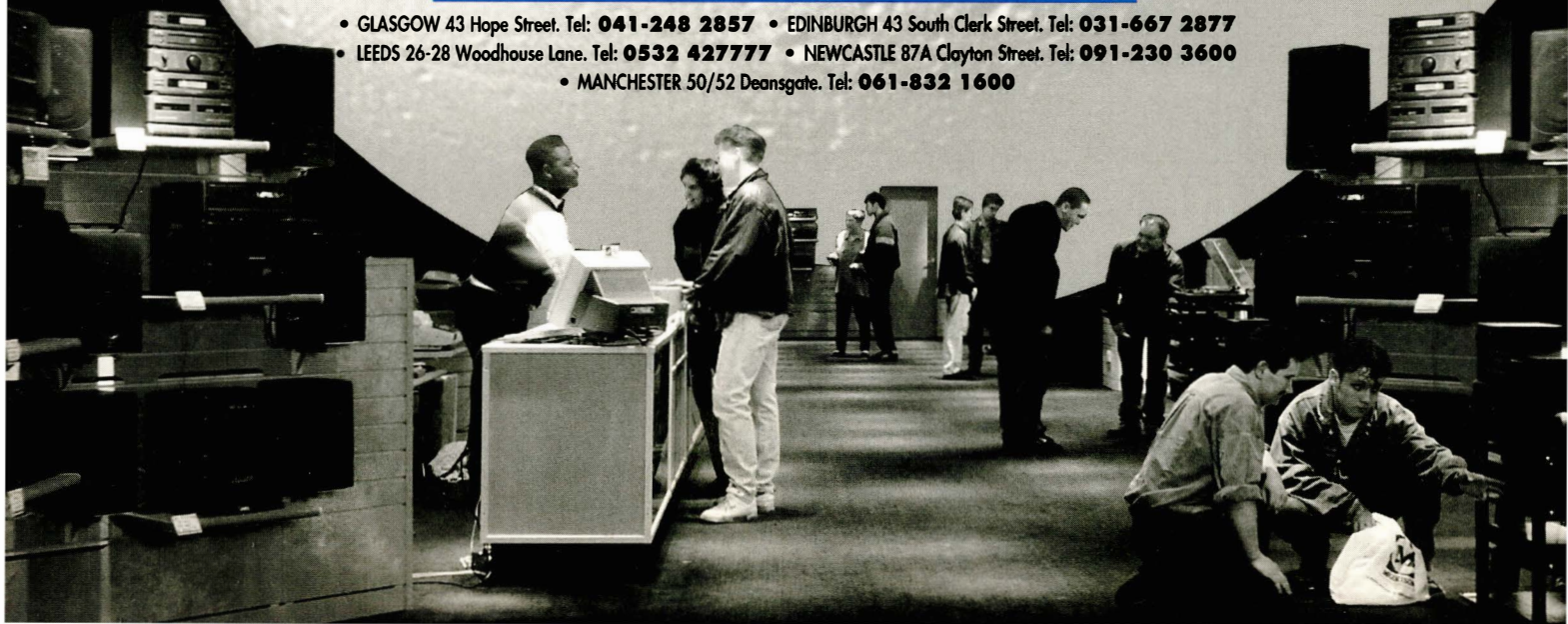
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- MANCHESTER 50/52 Deansgate. Tel: **061-832 1600**





Key to amplifiers  
Price - typical retail, to nearest pound.  
Power - output power in watts, per channel, RMS.  
Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape.  
A/V - includes Dolby Surround or Pro Logic decoder and amplification.

Type: Int - integrated, Pre - preamplifier, Pwr - power amplifier.  
Headphone - Y - yes, N - no.  
Remote - Y - yes, N - no.  
Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Krell K.A.S. 2	18804	Pwr	N	200	-	N	N	-	Sustained Plateau Bias
Krell K.A.S.	29500	Pwr	N	350	-	-	-	48,34,64	Monoblocks
Lecson 380X	255	Int	N	35	MM/MC,6L	N	N	44,6,27	
Lecson Stereo 383X	295	Int	N	60	MM/MC,6L	Y	N	44,6,27	
Lecson Quattra	420	Int	N	30	MM/MC + N/A	N	N	44,6,27	Pre out/main in
Lecson Quattra Plus	655	Int	N	50	MM/MC + N/A	N	N	44,6,27	Separate PSU
LFD Phonostage MMO	399	Pre	N	-	MM, MC	N	N	30,6,37	Switchable MM/MC
LFD Integrated Zero	499	Int	N	50	5L,1T	N	N	30,6,37	Hand made, custom parts
LFD Linestage LS0	499	Pre	N	-	5L,1T	N	N	30,6,37	Zero feedback
LFD Powerstage PA0	499	Pwr	N	50	-	N	N	30,6,37	Stereo MOSFET
LFD Int. Zero (Ph)	679	Int	N	50	MM/MC,5L,1T	N	N	30,6,37	Phono version of Int. Zero
LFD Int. Zero LE	799	Int	N	60	5L,1T	N	N	43,7,33	
LFD MC1 Phonostage	949	Pre	N	-	MC	N	N	30,7,36	Discrete circuit
LFD LS1 Linestage	999	Pre	N	-	4L,1T	N	N	48,7,33	Zero feedback
LFD PA1 Powerstage	999	Pwr	N	60	-	N	N	48,7,33	MOSFETs, custom parts
LFD PPS	999	Pre	N	-	2L,1T	N	N	13,6,27	Switched attenuator, passive
LFD Integrated 1	1099	Int	N	65	MM/MC,4L,1T	N	N	48,7,37	More powerful Int Zero
LFD Phonostage MC2	1499	Pre	N	-	MC	N	N	30,7,36	Hand tuned MC1
LFD Linestage LS2	1599	Pre	N	-	4L,1T	N	N	48,7,37	Hand tuned LS1
LFD Powerstage PA2	1599	Pwr	N	75	-	N	N	48,7,33	Hand tuned PA1
LFD Linestage LS2P	1750	Pre	N	-	MM/MC,4L,1T	N	N	48,7,37	As LS2 with phono stage
LFD Linestage LSB	1999	Pre	N	-	4L,1T	N	N	48,7,37	Balanced LS2
LFD Powerstage PA2M	1999	Pwr	N	90	-	N	N	30,7,37	Mono PA2
LFD Disc Preamp	4499	Pre	N	-	MC	N	N	30,5,36	Battery powered
Linn Majik-1 (Line)	524	Int	N	33	4L,2T	Y	N	32,8,33	Works as pre/int multi room
Linn LK100	549	Pwr	N	50	-	-	-	32,8,33	Stereo
Linn Majik-1 (Phono)	593	Int	N	33	MM/MC,3L,2T	Y	N	32,8,33	As line Majik
Linn Kairn Pro	998	Pre	N	-	4L, 2T	N	N	32,8,33	Multi-room compatible
Linn Kairn Preamp	1398	Pre	N	-	MM, MC 3L,2T	N	N	32,8,32	Multi-room compatible
Linn Klout	1895	Pwr	N	80	-	-	-	32,8,33	Stereo, tri-wire connectors
Lumley Reference PP70	325	Pre	N	-	6L,1T	-	-	36,46,6	Passive, bolts to ST70
Lumley Reference PP40	325	Pre	N	-	6L,1T	-	-	29,40,6	Bolts to ST40
Lumley Reference PP1	325	Pre	N	-	6L,1T	-	-	29,44,6	Passive, stand alone
Lumley Reference LV1	1000	Pre	N	-	6L,1T	N	N	29,44,6	Active valve circuit
Lumley Reference ST40	1250	Pwr	N	40	30,40,17	N	N	-	Pentode, 6 ohms optimised
Lumley Reference PV1	1500	Pre	N	-	MM,5L,1T	N	N	-	Phono version of LV1
Lumley Reference ST70	1950	Pwr	N	70	-	N	N	36,46,18	Switchable triode/pentode
Lumley Reference M120	3200	Pwr	N	120	-	-	-	29,44,18	2xmono, triode/pentode
Lumley Reference M500	12000	Pwr	N	-	-	-	-	35,80,30	2xmono, triode/pentode
Luxman L570	3750	Int	N	50	MM/MC,4L,3T	N	N	44,18,47	Class A
Lynwood Opal	685	Int	N	80	7L,1T	N	N	-	
Lynwood Ruby	985	Pwr	N	120	-	-	-	-	
Magnum IA120	249	Int	N	50	MM,5L,2T	Y	N	-	
Magnum Quartet	329	Int	N	36	MM,3L,2T	Y	N	-	
Magnum MF125	515	Pwr	N	140	-	-	-	-	Monoblocks
Magnum MF300	595	Pwr	N	180	-	-	-	-	Monoblocks
Magnum Class A	599	Int	N	60	MM/MC,3L,1T	N	N	-	
Magnum MA500	1295	Pwr	N	280	-	-	-	-	Monoblocks
Marantz PM-44SE	180	Int	N	45	MM,3L,2T	Y	N	42,14,28	Audiophile components
Marantz PM44SEII	200	Int	N	45	MM,3L,2T	Y	N	42,14,28	
Marantz PM-43	200	Int	N	55	MM,3L,2T	Y	N	42,14,30	
Marantz MA-500	250	Pwr	N	125	-	-	-	9,15,45	D-bus, monoblocks, bridgable
Marantz PM-53	250	Int	N	65	MM,3L,2T	Y	Y	42,14,30	
Marantz PM-63	300	Int	N	70	MM,3L,2T	Y	Y	42,14,30	
Marantz PM-54SE	329	Int	N	65	MM/MC,3L,2T	Y	N	42,16,34	Audiophile components
Marantz PM-700AV	450	Int	Y	45	MM,5L,2T	Y	Y	42,16,34	Dolby Pro Logic
Marantz PM-80 II	480	Int	N	100	MM/MC,4L,2T	Y	N	42,17,34	
Marantz PM-80SE	650	Int	N	110	MM/MC,3L,3T	Y	N	42,17,34	Audiophile components
Marantz AV-500	699	Pre	Y	-	MM,7L,2T	N	Y	42,10,34	Dolby Pro Logic
Mark Levinson No 25	2950	Pre	N	-	MM,3L,2T	N	N	-	
Mark Levinson 29	3450	Pwr	N	50	-	-	-	-	
Mark Levinson 27.5	5399	Pwr	N	100	-	-	-	-	
Mark Levinson No 26	5450	Pre	N	-	MM,3L,2T	N	N	-	
Mark Levinson 23.5	7399	Pwr	N	200	-	-	-	-	
Mark Levinson 20.6	15790	Pwr	N	100	-	-	-	-	Monoblocks, Class A
Matisse Fantasy	2300	Pre	Y	-	6L,2T	N	N	-	Line stage
Matisse Reference	3500	Pre	Y	-	MM/MC,5L,2T	N	N	-	
McIntosh MC7100/2	1095	Pwr	N	100	-	-	-	-	
McIntosh C712	1295	Pre	N	-	6L, 2T	Y	Y	-	
McIntosh C38	2095	Pre	N	-	MM, 5L,3T	Y	Y	-	Multi-room, balanced out
McIntosh MC7150	2295	Pwr	N	150	-	-	-	-	
McIntosh C39	2795	Pre	Y	-	MM, 10L (6 Vid)	Y	Y	-	Two zone, THX compatible
McIntosh C40	2795	Pre	N	-	MM, 6L, 3T	Y	N	-	Balanced in/out
McIntosh MC7106	2995	Pwr	Y	100	-	-	-	-	Six channel THX amp
McIntosh MC7300	3195	Pwr	N	300	-	N	N	-	
McIntosh MC275	3595	Pwr	N	75	-	N	N	-	Classic valve amp
McIntosh MC2600	5395	Pwr	N	600	-	N	N	-	
McIntosh MC1000	9595	Pwr	N	100	-	N	N	-	Monoblocks
Meridian 501	595	Pre	N	-	MM,4L,T	Y	N	33,9,34	MC option, system handset
Meridian 555	595	Pwr	N	60	-	N	N	33,9,32	Stereo
Meridian 562	625	Pre	N	-	MM,8L,T,6D	N	N	33,9,34	Digital main out. MC option
Meridian 551	695	Int	N	55	MM,4L,T	-	-	33,9,34	MC option
Meridian 501V	745	Pre	Y	-	MM,4L,T	Y	N	33,9,34	As 501, plus video switching
Meridian 562V	825	Pre	Y	-	MM,8L,T,6D	N	N	33,9,34	As 562, plus video switching
Meridian 601	2750	Pre	N	-	MM,4L,T	Y	Y	-	DSP tone control, MC option.
Metaxas Ikarus II	1350	Int	N	40	MM/MC,3L,1T	N	N	40,7,40	
Metaxas Charisma	1525	Pre	N	-	MM/MC,3L,2T	-	N	36,6,29	Separate PSU
Metaxas Iraklis	1625	Pwr	N	50	-	-	-	43,18,37	

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Metaxas Marquis	2250	Pre	N	-	MM/MC,3L,2T	-	N	29,7,45	Separate PSU
Metaxas Solitaire	2350	Pwr	N	130	-	-	-	52,19,42	
Metaxas Opulence	5500	Pre	N	-	MM/MC,3L,2T	-	N	39,7,45	Separate mains isolated PSU
Metaxas Soliloquy	5990	Pwr	N	100	-	-	-	52,19,42	Pair monoblocks
Michell Iso	412	Pre	N	-	MM or MC	N	N	small	Phono stage
Michell Argo	715	Pre	N	-	3L,1T	N	N	33,7,19	2 pairs outputs
Michell Iso HR	879	Pre	N	-	MM or MC	N	N	small	Phono stage
Michell Alecto Stereo	1150	Pwr	N	50	-	N	N	32,20,36	
Michell Argo HR	1339	Pre	N	-	3L,1T	N	N	36,8,22	2 pairs outputs
Michell Alecto Mono	1989	Pwr	N	100	-	N	N	32,20,36	
Michi RHC-10	795	Pre	N	-	5L	-	-	47,8,34	Passive
Michi RHB-05	995	Pwr	N	100	-	-	-	47,8,36	
Michi RHO-10	995	Pre	N	-	MM,MC	-	-	47,8,34	Phono equaliser
Michi RHA-10	995	Pre	N	-	5L	-	Y	47,8,34	Active
Michi RHB-10	1650	Pwr	N	200	-	-	-	47,19,37	
Mission PSX-R	300	-	N	-	-	-	-	22,8,36	Outboard PSU
Mission Cyrus III	500	Int	N	50	MM,5L,1T	Y	N	22,8,36	PSX-R outboard PSU option
Monrio ADN	595	Pre	N	-	MM/MC	N	N	-	Phono preamp
Monrio Primus	895	Pre	N	-	6L,1T	N	N	-	Line only preamp
Monrio MC-25	995	Pwr	N	80	-	-	-	-	Dual mono construction
Monrio Cento	1495	Pwr	N	135	-	-	-	-	Dual mono construction
Monrio MC-205	1595	Int	N	80	6L,1T	N	N	-	Inc pre-out sockets
Moth 30 Passive	149	Pre	N	-	4L,1T	N	N	5,10,35	
Moth 30 RIAA	199	Pre	N	-	MM/MC,	N	N	5,10,35	
Moth 30 Series Power	239	Pwr	N	30	-	-	-	5,10,35	
Moth 30 Active	249	Pre	N	-	4L,1T	N	N	5,10,35	
Moth 30 RIAA 100VA	299	Pre	N	-	MM/MC	N	N	5,10,35	
Moth 30 Integrated	320	Int	N	30	8L,T	N	N	8,18,35	
Moth 30 Active 100VA	349	Pre	N	-	4L,1T	N	N	5,10,35	
Moth 30 Mono/40	459	Pwr	N	40	-	-	-	5,10,35	2x monoblocks
Moth 30 Stereo/60	549	Pwr	N	60	-	-	-	5,15,35	2x monoblocks
Moth 30 Mono/100	879	Pwr	N	100	-	-	-	5,15,35	2x mono & separate PSU
Mus-Fid The Preamp	219	Pre	N	-	4L,2T	N	N	44,8,32	XLR, opt phono/digital board
Musical Fidelity A1.3	329	Int	N	25	MM,MC,3L,1T	N	N	41,6,25	Near Class A, tape monitor
Mus-Fid Preamp 8	349	Pre	N	-	MM/MC,3L,1T	N	N	41,6,25	Tape monitor, chrome finish
Mus-Fid Typhoon	349	Pwr	N	45	-	-	-	44,8,32	XLR in, bridgeable
Mus-Fid A1 Final Edition	399	Int	N	40	MM/MC,3L,1T	N	N	41,6,25	Separate PSU, limited edition
Musical Fidelity A120	549								

# The Forefront of Technology

 **PIONEER®**



 **PIONEER**  
REFERENCE POINT



Model No: **PD-5703**

- Stable Platter Mechanism
- Twin 1-bit DAC with Legato Link Conversion
- Independent Power Supplies for Analogue and Digital Stages
- Coaxial and optical Digital Outputs
- Display off and Digital Output off

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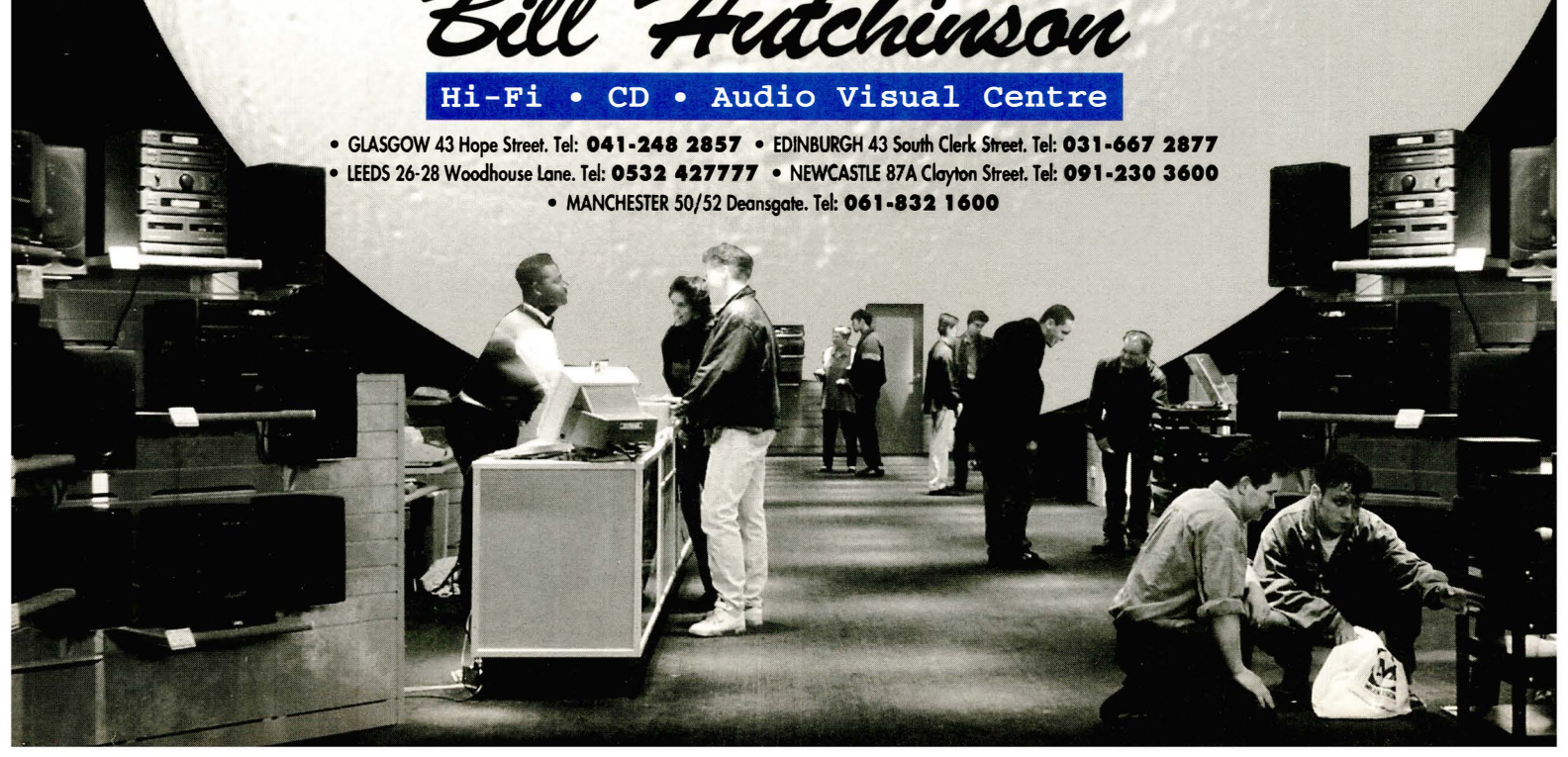
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A/V - includes Dolby Surround or Pro Logic decoder and amplification.

Type: Int - integrated, Pre - preamplifier, Pwr - power amplifier.  
Headphone - Y - yes, N - no.  
Remote - Y - yes, N - no.  
Size - width x height x depth in cm.  
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



Key to cassette decks  
Price - typical retail, to nearest pound.  
Type - T - twin transports, allowing tape to tape dubbing, sequential play etc; S - Single transport, AR - auto-reverse.  
Dolby - B (10dB noise reduction), C (20dB), B is standard for pre-recorded material.

Heads - 2 - combination record/play heads; 3 - independent record/play heads, allowing real time off tape monitoring.  
Size - width x height x depth in cm.  
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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Onix OA21S	430	Int	N	50	MM/MC,3L,1T	N	N	75,23,37	
Onix OA31	480	Int	N	60	MM/MC,4L,1T	Y	N	43,77,33	
Onix OA601	699	Pwr	-	70		-	-	75,46,36	Regulated PSU
Onix OA801	849	Pwr	-	190		-	-	75,46,36	2x monoblocks, massive PSU
Onkyo A801	200	Int	N	40	MM,3L,2T	Y	N	46,12,33	
Onkyo A803	260	Int	N	60	MM/MC,3L,2T	Y	Y	46,12,33	
Onkyo A-911	350	Int	N	70	MM,3L,2T	Y	Y	28,12,33	Mini component, 4ohm rating
Onkyo A850	370	Int	N	60	MM/MC,3L,2T	Y	Y	46,15,35	
Orelle SC-200	400	Pre	N	-	6L,1T	N	N	44,7,28	MM/MC option
Orelle SP-150	499	Pwr	-	75		-	-	44,7,28	MOSFET, vdH wiring
Papworth PPA6	0	Pre	N	-	6L	N	N	25,13,33	Bi-mono valve
Papworth PPA6/P	0	Pre	N	-	MM,MC,6L	N	N	25,13,33	Bi-mono valve
Papworth TVA50	1425	Pwr	N	50		N	N	43,19,33	Tube stereo
Papworth M100	2645	Pwr	N	100		N	N	25,17,38	Tube monoblock
Papworth M200	3825	Pwr	N	200		N	N	46,20,31	Tube monoblock
Philips FA930	200	Int	N	65	MM,2L,3T	Y	Y	44,14,30	
Pioneer A-103	130	Int	N	30	MM,3L,2T	Y	N	42,11,31	
Pioneer A-203	150	Int	N	45	MM,3L,2T	Y	N	42,11,31	
Pioneer A-303R	200	Int	N	45	MM,3L,2T	Y	Y	42,13,36	
Pioneer A-300X	230	Int	N	40	MM,3L,2T	N	N	42,13,36	
Pioneer A-400	280	Int	N	60	MM/MC,3L,2T	Y	N	42,13,36	
Pioneer A-400X	300	Int	N	50	MM/MC,4,2	Y	N	42,13,36	
Pioneer A-503R	300	Int	N	70	MM,3L,2T	Y	Y	42,13,36	
Pioneer A-602	350	Int	N	80	MM/MC,3L,3T	Y	N	42,17,44	
Pioneer VSA-701S	500	Int	Y	55	MM,2L,2T,5V	Y	Y	42,17,42	Pro Logic, smart handset
Pioneer VSA-D802S	600	Int	Y	55	MM,2L,2T,5V	Y	Y	42,17,42	Dolby Pro Logic, DSP
Pro-ject Model 7	259	Int	N	40	MM,3L,2T	N	N	-	
PS Audio 6.1	799	Pre	N	-	4L,1T	N	N	43,6,19	Outboard PSU
PS Audio Phono Link	799	Pre	N	-	MM/MC	N	N	43,6,19	Outboard PSU
PS Audio 5.6	1090	Pre	N	-	MM/MC,3L,2T	N	N	43,6,19	Outboard PSU
PS Audio 100 Delta	1499	Pwr	-	120		-	-	42,15,35	
PS Audio 200 Delta	2279	Pwr	-	200		-	-	42,15,45	
PS Audio 200b Delta	2490	Pwr	-	200		-	-	42,15,45	
PS Audio 250 Delta	2980	Pwr	-	250		-	-	42,15,45	Monoblocks
QED Vector One	250	Pre	N	-	4L,1T	N	N	-	
QED Vector Reference	299	Pre	N	-	4L,1T	N	N	-	
Quad 306	350	Pwr	N	70		N	N	33,7,21	Stereo power amp
Quad 34	398	Pre	N	-	MM,2L,T	N	N	33,7,21	Optional MC phono input
Quad 606	690	Pwr	N	140		-	-	33,14,24	Stereo power amp
Quad 66	863	Pre	N	35	MM,4L,2T	N	Y	33,8,26	Variable inputs, inc R/C
R Developments Kalypso	499	Int	N	15	5L	-	-	-	
R Developments Romulus	998	Int	N	35	5L	-	-	-	
Rega Brio	198	Int	N	30	MM,3L,1T	N	N	43,7,15	
Rega Elex	359	Int	N	50	MM,3L,1T	N	N	43,7,25	
Rega Elicit	730	Int	N	70	MM,MC,3L,1T	N	N	43,7,25	
Roksan ROK-L2	995	Pre	N	-	4L,1T	N	N	43,8,33	
Roksan ROK-S1	1495	Pwr	N	50		N	N	-	
Roksan ROK-L1	2250	Pre	N	-	4L,1T	N	N	43,8,33	
Roksan ROK-M1	4500	Pwr	N	120	48,11,34	N	N	-	Pair monoblocks
Rose RV-23	450	Pre	N	-	MM,2L,1T	N	N	33,9,26	Tube, zero feedback
Rose RV-23S	525	Pre	N	-	MM/MC,2L,2T	N	N	33,9,26	Tube, separate PSU
Rose RP-190 (Dual Mode)	550	Pwr	N	75		-	-	33,9,30	Low feedback monoblock (x2)
Rotel RC970BX	150	Pre	N	-	3L,2T	Y	N	44,8,29	
Rotel RA930AX	175	Int	N	30	MM,3L,1T	Y	N	44,9,31	
Rotel RA935BX	225	Int	N	50	3L,2T	Y	N	44,10,35	Separate listen/rec selectors
Rotel RB970BX	225	Pwr	N	60		-	-	44,8,29	
Rotel RA960BX2	325	Int	N	60	MM/MC,3L,2T	Y	N	44,9,35	Separate listen/rec selectors
Rotel RC980BX	350	Pre	N	-	MM/MC,3L,2T	Y	N	44,7,33	
Rotel RA980BX	425	Int	N	100	MM/MC,3L,2T	Y	N	44,12,34	Separate listen/rec selectors
Rotel RB980BX	450	Pwr	N	120		-	-	44,12,33	
Rotel RC990BX	500	Pre	N	-	MM/MC,3L,2T	Y	Y	44,7,33	
Rotel RB990BX	750	Pwr	N	200		-	-	44,12,38	
Sansui AU-X117	170	Int	N	30	MM,3L,1T	Y	N	-	
Sansui AU-X3172	275	Int	N	40	MM,3L,1T	Y	N	-	
Sansui AU-X417R	280	Int	N	45	MM,3L,2T	Y	N	-	
Sansui AU-X517R	450	Int	N	60	MM/MC,3L,2T	Y	Y	-	
Sansui AU-Alpha 607	1300	Int	N	90	MM/MC,2L,1T	Y	Y	-	
Sansui AU-Alpha707	1500	Int	N	90	MM/MC,4L,3T	Y	Y	-	Built in BS DAC
Sentec PP9 RIAA MM	500	Pre	N	-	MM	N	N	5,12,23	Phono step-up - MM
Sentec PP9 RIAA MC	600	Pre	N	-	MC	N	N	5,12,23	Phono step-up - MC
Sentec SC9	800	Pre	N	-	4L,2T	Y	N	34,7,15	
Sentec PA9	1000	Pwr	N	60		-	-	20,8,30	Monoblocks
Shearman Phase I	549	Int	N	50	4L,2T	N	N	-	
Shearman Phase 1 Pre	1099	Pre	N	-	MM/MC/4L,2T	N	N	-	
Shearman Phase 1 Power	1199	Pwr	-	80		-	-	-	Dual mono
Sherwood AI 2210	60	Int	N	30	MM,3L,1T	Y	N	-	
Sherwood AI 1110	100	Int	N	55	MM,4L,1T	Y	N	-	
Sherwood AI 2010	120	Int	N	30	MM,4L,2T	Y	N	-	
Sherwood AI 3010	140	Int	N	40	MM,4L,2T	Y	N	-	
Sherwood AI 5010	170	Int	N	70	MM,3L,2T	Y	N	-	
Sherwood AM/AVP8500	800	-	Y	230		Y	Y	-	A/V Pre/power amp
Sirius Control Unit	720	Pre	N	-	6L,2T	N	N	23,5,19	Passive preamp
Sirius 7B	2492	Pwr	N	200		N	N	30,23,19	1x monoblock
Sonic Link DM20	349	Int	N	25	MM,3L,1T	Y	N	23,8,43	
Sonic Link DM20 Gold	598	Int	N	30	MM/MC,3L,1T	Y	N	23,8,43	
Sonic Link DM30	725	Int	N	25	MM/MC,3L,1T	N	N	23,8,43	
Sony TAF211B	150	Int	N	30	MM,2L	Y	N	43,14,31	Source direct
Sony TAF244B	200	Int	N	40	MM/2L	Y	N	43,14,31	MOSFET power stage

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Sony TAF444E	250	Int	N	50	MM,3L,2T	Y	N	43,15,38	
Sony TAF542E	300	Int	N	90	MM/MC,3L,2T	Y	N	43,15,38	UK optimised sound
Sony TA-AV570B	400	Int	Y	70	MM,4L,5T	Y	N	43,15,36	Dolby Pro Logic
Stemfort Audio SF60	549	Int	N	60	4L,1T	N	N	43,8,35	Passive line amplifier
Stemfort Audio SF100	849	Int	N	100	4L,1T	N	N	43,8,40	Passive line amplifier
Synergy 3080	0	N	15	MM		N	N	-	
Teac A-X1030	180	Int	N	40	MM,3L,2T	Y	N	44,13,36	Mic input
Teac A-X3030	220	Int	N	60	MM,3L,2T	Y	N	44,13,36	Mic input
Teac A-X5030	260	Int	N	75	MM/MC,3L,2T	Y	N	44,16,36	
Technics SU-VZ220	150	Int	N	40	MM,2L,1T	Y	N	43,13,32	A/B speaker select
Technics SU-VZ320	190	Int	N	50	MC/MM,3L,2T	Y	Y	43,13,32	
Technics SU-PA60/P	200	Int	N	40	MC/MM,3L,2T	Y	N	43,13,32	
Technics SU-A700	250	Int	N	45	MC/MM,3L,2T	Y	Y	43,13,32	
Technics SU-A800	330	Int	N	55	MC/MM,3L,2T	N	Y	43,14,37	
Technics SU-A900	400	Int	N	90	MC/MM,3L,2T	N	Y	43,14,37	
Technics SU-C2000	700	Pre	N	-	-	N	Y	45,13,35	
Technics SE-A2000	1050	Pwr	-	100		-	Y	45,19,44	Meters, R-Core, MOS AA
Tesseract TAADA	1500	Pre	N	-	MM/MC	N	N	-	
Tesseract TALA	1500	Pre	N	-	5L,1T	N	N	-	
Tesseract TAHA	1800	Pre	N	-	MC	Y	N	-	
Tesseract TAP-A	5300	Pre	N	-	MM,3L,2T	N	N	-	
Tesseract TAMP-60	7350	Pwr	-	60		-	-	-	2x Monoblocks
Thule IA50	599	Int	N	50	4L,1T	N	N	-	Fully balanced operation
Thule IA100	899	Int	N	50	4L,1T	N	N	-	Fully balanced operation
TOCA SECA 20watt	1977	Pwr	-	22		-	-	20,46,32	Single ended monoblock
TOCA SECA 20w SE	2934	PWR	-	20		-	-	-	Monoblock
TOCA SECA Class A Pre	4975	Pre	N	-	MM/MC,6L,1T	N	N	20,46,32	Class A
TOCA SECA 50watt	11934	Pwr	-	50		-	-	107,26,37	2x monoblocks, single ended
TOCA SECA 100watt	14184	Pwr	-	100		-	-	138,26,37	2x monoblocks
TOCA SECA 200WATT	17324	Pwr	-	200		-	-	172,26,37	2x monoblocks
TOCA SECA 200watt	19913	Pwr	-	300		-	-	172,38,47	2x monoblocks
Triangle TE60	549	Int	N	60	5L,1T	Y	N	-	
Triangle TE60SE	649	Int	N	70	MM/MC,4L,1T	Y	N	-	
Triangle Memo Allion 02	1550	Int	N	80	5L,2T	N	N	-	
Tube Tech Seer Line	575	Pre	N	-	5L,1T	N	N	35,8,25	
Tube Tech Seer Phono	649	Pre	N	-	MM,4L,1T	N	N	35,8,25	
TT Unisus Power Amp	1099	Pwr	N	30		-	-	35,17,27	Power amp to match Unisus
Tube Tech Prophet	1199								

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TECHNICS



Key to cassette decks  
Price - typical retail, to nearest pound.  
Type - T - twin transports, allowing tape to tape dubbing, sequential play etc.; S - Single transport, AR - auto-reverse.  
Dolby - B (10dB noise reduction), C (20dB), S (24dB). B is standard for prerecorded material.

Heads - 2 - combination record/play heads; 3 - independent record/play heads, allowing real time off tape monitoring.  
Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



Key to compact disc players, transports and DACs  
Price - typical retail, to nearest pound.  
DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH, Hybrid - combines multibit and single bit.  
Outputs Digital: Opt - optical (usually Toslink), E1 - electrical (usually coaxial S/PDIF).

Remote Control - Y - yes, N - No.  
Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Dolby NR	Dolby HX Pro	Heads	Size	Special
<b>CASSETTE DECKS</b>							
Grundig CCF210	150	T,AR	B	N	2	36,12,30	AMS, CD copy, hi speed dub
Grundig CCF2	170	T	B	N	2	44,13,30	AMS, system R/C, display of
Grundig CCF310	190	T,AR	B,C	Y	2	36,12,30	Elapsed time, CD copy, AMS
Grundig CCF3	200	T,AR	B,C	Y	2	44,13,30	Elapsed time, display switch
Grundig CF4	250	S	B,C	Y	3	44,13,30	Manual bias, AMS, monitor
Harman-Kardon TD4200	280	T	B,C	N	2	45,13,35	
Harman-Kardon TD4400	349	S	B/C	Y	2	45,13,35	
Harman-Kardon TD4500	499	S	B/C	Y	2	45,13,35	
Harman-Kardon DC5500	599	T	B,C	Y	2	45,13,35	
Harman-Kardon TD4600	699	S	B,C,S	Y	2	45,13,35	
Harman-Kardon DC5700	699	T	B,C	Y	2	45,13,35	Both transports record
Harman-Kardon TD4800	1299	S	B,C,S	Y	3	45,13,35	
JVC TD-W106BK	120	T	B	N	2	44,13,24	Twin, one recording deck
JVC TD-W208BK	170	T	B,C	Y	2	44,13,33	Twin, one recording deck
JVC TD-X372BK	170	S	B,C	Y	2	44,13,33	
JVC TD-W308BK	200	T,AR	B,C	Y	2	44,13,33	Twin, one recording deck
JVC TD-V562BK	220	S	B,C	Y	3	44,13,33	Cassette stabiliser
JVC TD-W708BK	250	T,AR	B,C	Y	2	44,13,33	Twin record/play
JVC TD-V662BK	270	S	B,C	Y	3	44,13,33	Dual capstan
Kenwood KX-3050	170	S	B,C	Y	2	44,12,37	Tape path stabiliser
Kenwood KX-W4060	180	T	B,C	Y	2	44,13,30	Computer controlled recording
Kenwood KX-W6060	200	T	B,C	Y	2	44,13,30	Auto bias
Kenwood KX-5060S	235	S	B,C,S	Y	2	44,12,30	Auto bias
Kenwood KX-W8060	260	T	B,C	Y	2	44,13,30	Auto bias
Kenwood KX-7050S	400	S	B,C	Y	3	44,13,30	Auto tape calibration
Marantz SD-53	200	S	B,C	Y	2	43,14,30	D-bus
Marantz SD-415	210	T	B,C	Y	2	43,14,30	D-bus, mic mixing
Marantz SD-63	269	S	B,C	Y	3	43,14,30	D-bus
NAD 602	200	S	B,C	Y	2	-	Play Trim
NAD Monitor 6100	299	S	B,C	Y	2	-	Play Trim, remote cntrl, Dyneq
Nakamichi DR-3	400	S	B,C	N	2	43,10,32	
Nakamichi DR-2	600	S	B,C	N	3	43,10,32	Diffused resonance transport
Nakamichi DR-1	850	S	B,C	N	3	43,10,32	Manual azimuth calibration
Nakamichi CR-7E	1995	S	B,C	N	3	44,14,30	Auto tape calibration, R/C
Nakamichi Dragon	2350	AR	B,C	N	3	45,14,30	Auto azimuth correct
Onkyo TA201	200	S	B,C	Y	2	46,12,13	
Onkyo TA-RW313	250	T	B,C	Y	2	46,12,31	
Onkyo KR-609	350	AR	B,C	Y	2	28,12,31	Mini component
Onkyo TA250	350	S	B,C	Y	3	46,12,31	
Onkyo K-W606	370	T,AR	B,C	Y	2	28,12,32	Mini component
Onkyo K-611	430	AR	B,C	Y	3	28,12,32	Mini component
Pioneer CT-S330	170	S	B,C	Y	2	42,13,28	Audio tape setup, FLEX
Pioneer CT-W503R	200	T,AR	B,C	Y	2	42,13,25	Auto NR, FLEX
Pioneer CT-S430S	200	S	B,C,S	Y	2	42,13,28	Auto tape setup, FLEX, Dolby S
Pioneer CT-W603RS	230	T,AR	B,C,S	Y	2	42,13,25	Auto tape setup, FLEX, Dolby S
Pioneer CT-W803RS	300	T,AR	B,C,S	Y	2	42,13,25	Twin record, mic i/p
Pioneer CT-S630S	300	S	B,C,S	Y	3	42,13,38	Auto tape setup
Pioneer CT-M601R	380	AR	B,C	Y	2	42,14,38	Six tape record/play, r/cntrl
Pioneer CT-S830S	500	S	B,C,S	Y	3	42,14,38	Slant Z transport mech
Pioneer CT-95	1000	S	B,C,S	Y	3	44,15,38	Copper plated chassis
Sansui D-X117HX	220	S	B,C	Y	2	-	
Sherwood DS1150	80	S	B,C	N	2	-	
Sherwood DS1010C	100	S	B,C	Y	2	-	Mic input
Sherwood DD1030C	100	T	B	N	2	-	
Sherwood DS3010C	120	S	B,C	Y	2	-	
Sherwood DD3010C	150	T	B,C	Y	2	-	
Sherwood DS5010DC	170	S	B,C	Y	2	-	
Sony TCFX211B	100	S	B,C	N	2	43,12,29	
Sony TCK 215B	130	S	B,C	Y	2	43,12,31	Tape calibration
Sony TCK311B	130	S	B,C	Y	2	43,12,31	Auto calibration
Sony TCW445B	150	T	B,C	Y	2	43,12,31	Full logic control
Sony TCK415B	180	S	B,C	Y	3	43,12,31	UK optimised sound
Sony TCWR545B	200	T	B,C	Y	2	43,12,29	Auto calibration
Sony TCWR645S	250	T	B,C,S	Y	2	43,12,31	UK optimised sound
Sony TCK511S	250	S	B,C,S	Y	3	43,12,31	UK optimised sound
Sony TCK611S	300	S	B,C,S	Y	3	43,12,30	UK optimised sound
Teac V-600	150	S	B,C	Y	2	-	Fine bias
Teac W-700R	220	T,AR	B,C	Y	2	44,15,29	
Teac V-1010	250	S	B,C	Y	3	44,15,29	Fine bias
Teac V-3010	350	S	B,C	Y	3	44,15,36	Copper chassis, remote
Teac V-2020S	380	S	B,C	Y	3	44,15,29	Tape calibration
Teac W-6000R	450	T,AR	B,C	Y	2	44,15,33	Pitch control, remote
Teac R-9000S	500	AR	B,C	Y	3	49,15,36	Remote control
Teac V-8000S	700	S	B,C,S	Y	3	48,15,36	Direct drive, tape cal, remote
Technics RS-TR232	180	T,AR	B,C	Y	2	43,14,29	Play transport unidirectional
Technics RS-BX404	180	AR	B,C	Y	2	43,13,29	Mic inputs, auto tape cal
Technics RS-TR333	200	T,AR	B,C	Y	2	43,14,29	
Technics RS-BX646	230	S	B,C	Y	3	43,13,30	Auto tape cal, remote ready
Technics RS-TR515	250	T,AR	B,C	Y	2	43,14,29	Optical quick reverse
Technics RS-BX747	300	S	B,C	Y	3	43,13,30	Fine bias adj, THC lo-red base
Technics RS-TR979	380	T,AR	B,C	Y	2	43,13,28	Both decks record, quick rev
Yamaha KX-650	260	S	B/C	Y	3	-	
Yamaha KX-W952	500	T	B,C	Y	2	-	

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory  
Audiolab 8000A 450 Int N 60 MM,MC,1T,3T Y N 45,8,36 Preout/main in

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD PLAYERS</b>						
Alwa DX-M100	150	1bit	0	Y	-	Midi size
Alwa XC-750	200	1bit	0	Y	-	Peak search, record calibratio
Alwa XC-950	250	1bit	0	Y	-	Peak search, record calibratio
AMC CD6	349	BS	E,0	Y	-	
ARC CD1	3278	-	-	Y	-	'Bit String' conversion
Arcam Alpha One	300	DS	E	Y	43,8,29	
Arcam Alpha 5 Plus	470	MB	E	Y	43,8,27	Upgradable DAC, display off
Arcam Delta 270	800	Hybrid	2E	-	43,9,28	Convertible to 250 transport
Audiomeca Kreatura	1199	MB	E	Y	25,14,39	Heavily modified CDM
Aura CD50	400	BS	E	Y	43,7,34	
Aura CD50CHR	450	BS	E	Y	43,7,34	Chrome finish
AVI S7000 MCLII	799	BS	-	-	31,25,9	Low noise clock system
AVI S2000MC	1149	MB	E	Y	31,25,9	20 bit Burr Brown DACs
Cambs CD200 Mk II	150	1bit	-	Y	42,9,29	
Cambridge Audio CD200	150	MB	N	Y	42,9,29	Can play in reverse order
Denon DCD-615	180	MB	E	Y	44,11,29	Digital attenuator
Denon DCD-1290	330	MB	0	Y	44,13,32	UK specified components
Dual CD1135RC	140	MB	E	Y	-	
Dual CD1150RC	150	MB	E	Y	-	
Dual CD1000RS	170	BS	E	N	-	Remote control via CR9000RS
Dual CD1180RC	180	BS	E	Y	-	
Eclipse CD101	80	MB	-	Y	36,8,29	
Eclipse CD420	100	MB	-	Y	42,8,29	
Eclipse CD720	120	MB	-	Y	42,8,29	
Goodmans Delta 700	110	MB	N	Y	-	
Goodmans GCD360R	120	MB	N	Y	-	
Grundig CD210	120	BS	E	Y	36,8,30	30 mem, random repeat
Grundig CD1	140	BS	E	Y	44,9,30	
Grundig CD2	190	BS	E	Y	44,9,30	
Grundig CD3	240	BS	E	Y	44,9,30	FTS, display off, fade, DAC7
Harman-Kardon HD7225	230	BS	-	Y	45,10,33	
Harman-Kardon HD7325	299	BS	E,0	Y	45,10,33	
Harman-Kardon HD7425	349	MB	E	Y	45,10,33	
Harman-Kardon HD7525	449	MB	E	Y	45,10,33	
Harman-Kardon HD7625	549	MB	E	Y	45,10,33	
Harman-Kardon HD7725	799	MB	E,0	Y	45,10,33	
Jadis JS-1	8068	MB	-	-	-	
JVC XL-V174BX	140	1bit	-	-	44,10,28	
JVC XL-V274BK	160	1bit	-	Y	44,10,28	
JVC XL-Z674	300	1bit	-	Y	44,11,28	
JVC XL-M408BK	300	1bit	-	Y	44,13,32	Six disc
JVC XL-Z1050TN	500	1bit	E	Y	45,11,34	
JVC XL-MC100	800	1bit	-	Y	36,37,38	100 disc player
Kenwood DP-2060	160	1bit	-	Y	44,10,26	Central mechanism
Kenwood DP-R4060	200	1bit	-	Y	44,12,38	Five disc carousel
Kenwood DP-3060	200	1bit	-	Y	44,10,26	High precision master clock
Kenwood DP-M6060	250	1bit	-	Y	44,12,36	Multiplex CD 6+1 disc
Kenwood DP-5060	250	1bit	-	Y	44,12,31	D.R.I.V.E.
Kenwood DP-7060	380	1bit	0	Y	44,12,31	D.R.I.V.E
Krell KPS20i	3278	-	E	Y	-	Balanced out, Bit String conv
Krell CD-DSP Mk II	5000	-	-	Y	42,13,28	Digital inputs facility
Krell CD DSPII 5000	5000	MB	2E	Y	42,13,28	Has digital in, balanced out
Krell KSP20i	9950	-	E	Y	-	Balanced out, top loader
Linn Mimik	798	DS	E	Y	32,8,33	BNC digital
Linn Karik	1497	DS	E,0	Y	32,8,33	BNC digital
Luxman D500X's	3750	MB	0	Y	44,12,39	Top loading
Marantz CD-53	200	BS	E	Y	43,9,30	New transport, DAC, circuit
Marantz CD-63	250	BS	E,0	Y	42,9,30	As CD-53
Marantz CD-52 II SE	300	BS	E	Y	42,12,28	Selected passive components
Marantz CD-72SE	600	BS	E,0	Y	42,12,28	As CD-52, 4V output
Marantz CD-10	1200	BS	E,0	Y	46,14,36	Twin DAC-7, heavy build
McIntosh MCD7008	1995	MB	E	Y	-	Seven disc multiplayer
Meridian 506	795	DS	E,0	N	33,9,34	
Meridian 606	1350	1bit	3E,0	N	-	
Meridian 508	1350	DS	E,0	N	33,9,34	
Metasax PHOS	1750	BS	E,0	Y	42,16,42	
Micro-Seiki CD-M2DC	3695	MB	E	Y	-	
Micro-Seiki CDM2000X	4689	MB	E	Y	-	
Micromega Stage 1	450	BS	E	Y	43,28,88	Upgradable
Micromega Stage 2	600	BS	E	Y	43,28,88	Upgradable

# Billy Vee

## SOUND SYSTEMS

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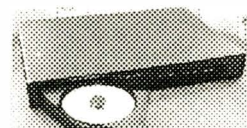
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NA CD3 CD Player .....	£898.00
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NAC 92 Preamp .....	£405.00
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NAC 82 Preamp .....	£1945.0
NAP90/3 Power Amp .....	£395.00
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Key to compact disc players, trans-ports and DACs  
Price - typical retail, to nearest pound  
DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH, Hybrid - combines multibit and single bit.  
Outputs Digital: Opt - optical (usually Toslink), E - electrical (usually coaxial S/PDIF).

Remote Control - Y - yes, N - No.  
Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD PLAYERS</b>						
Nakamichi CD4	380	MB	E	Y	43,10,32	
Nakamichi MB3	650	MB	-	Y	43,10,38	Multi CD, 18x8 oversampling
Nakamichi MB2	850	MB	E	Y	43,10,38	Multi-CD, 20x8 oversampling
NVA TES	1500	BS	E	Y	-	
Onix CD33	999	BS	-	-	43,8,33	DAC7
Onkyo DX710	200	1bit	O	Y	46,11,31	
Onkyo DX703	240	1bit	O	Y	46,11,31	
Onkyo C-711	290	1bit	O	Y	28,8,30	Mini component
Onkyo DX-C110	350	1bit	O	Y	46,12,43	
Onkyo DX750	350	1bit	O	Y	46,11,31	
Orelle CD480	400	MB	E	Y	44,10,28	DC coupled
Orelle CD260 II	900	MB	E	Y	44,7,32	Audiophile components, DC cpld
Philips CD732	140	BS	E	Y	44,11,30	
Philips CD920	160	BS	E	Y	44,11,30	
Philips CD930	200	BS	E	Y	44,13,30	
Philips CDC935	230	BS	E	Y	44,13,38	Five disc CD player
Pioneer PD-77	100	1-bit	E,O	Y	44,13,33	Satin gold finish
Pioneer PD-103	140	1-bit	-	N	42,11,28	Display off
Pioneer PD-203	160	1-bit	-	Y	42,11,28	As 103, variable output & remo
Pioneer PD-S503	200	1-bit	-	Y	42,11,29	Legato Link
Pioneer PD-M603	250	1-bit	-	Y	42,11,30	Six disc
Pioneer PD-S703	300	1-bit	O	Y	42,13,27	SPM, Legato Link, twin PSU
Pioneer PD-M703	300	1-bit	-	Y	42,13,30	Six disc, DSP soundfield cntrl
Pioneer PD-DM802	450	1-bit	-	Y	42,14,31	Dual magazine 12-disc
Pioneer PD-S901	499	1-bit	E,O	Y	42,13,33	SPM, Legato Link, Twin DAC
Pioneer PD-TM3	500	1-bit	-	Y	42,18,35	Triple magazine, 18-disc
Pioneer PD-F100	600	1bit	-	Y	42,19,40	100 disc, Legato Link
Pioneer PD-95	2500	1-bit	E,O	Y	44,16,34	Balanced out, Legato, SPM
Quad CD67	825	DS	E	Y	33,8,26	For use with 66 system
Roksan ATT-DP2P	1495	DS	E	Y	46,12,35	Player, four level isolation
Rotel RCD940BX	230	MB	-	Y	44,10,32	
Rotel RCD-945AX	230	BS	E	Y	44,10,32	
Rotel RCD-965BX	300	BS	E	Y	44,10,32	Audiophile components
Rotel RCD-965BX D	375	BS	E	Y	44,10,32	Discrete output
Rotel RCD-965BX LED	425	BS	E	Y	44,10,32	Discrete & slit foil caps
Sansui CD-270	180	BS	N	N	-	
Sansui CD-117K II	200	MB	N	N	-	
Sansui CD-X217i	200	MB	E	N	-	
Sansui CD-X317	250	BS	E,O	Y	-	
Sansui CD-X617	350	BS	E,O	Y	-	
Sentec Diana	1100	MB	E,O	N	12,5,23	20 bit
Sherwood CD3020R	130	BS	Y	N	-	
Sherwood CD5010R	160	BS	Y	N	-	
Sherwood CDC5030	200	1bit	N	Y	44,10,38	Five disc carousel
Sony CDP-M302	130	1bit	N	Y	36,10,33	Mid-size, full remote control
Sony CDP-312	150	1bit	-	Y	43,10,29	Digital servo
Sony CDP-C325M	230	1bit	N	Y	36,10,39	Mid size, 5-disc player
Sony CDP-C345	230	1bit	-	Y	43,13,39	Five disc player
Sony CDP-715E	250	1bit	O	Y	43,11,30	UK optimised sound
Sony CDP-915E	300	1bit	O	Y	43,11,36	UK optimised sound
Sony CDP-CX100	800	1bit	O	-	43,13,38	100 disc autochanger
Teac CD-P3500	200	BS	E	Y	44,12,28	
Teac CD-P4500	280	BS	E	Y	44,12,29	Digital attenuator
Teac VRDS-7	600	BS	E,O	Y	45,15,34	Twin BS
Teac VRDS-10	770	BS	E,O	Y	45,15,34	Twin DAC7, balanced output
Teac VRDS-20	1300	BS	E,O	-	50,15,34	Twin DAC7, balanced output
Teac X-1	2500	MB	-	Y	46,14,40	Balanced out, 4x20bit
Teac X-1S	3500	MB	O	Y	46,14,40	Balanced out, 4x 20bit
Technics SL-PG360A	140	M	N	Y	43,10,29	Remote control capable
Technics SL-PG440A	170	M	N	Y	43,10,29	4-DAC
Technics SL-PG560A	180	M	O	Y	43,11,30	Selected audio parts
Technics SL-PS620A	200	M	O	Y	43,12,29	
Technics SL-PS740A	250	M	O	Y	43,13,29	Centre tray
Technics SL-PS840	420	M	O	Y	43,13,34	Advanced MASH converter
Technics SL-P2000	1000	M	O	Y	45,13,33	THCB base, R-Core transformer
Wadia 16	7395	MB	-	-	-	Glass, plastic, BNC & AES/EBU
Yamaha CDX-670	290	BS	E,O	Y	-	
Yamaha CDC-635	300	BS	-	Y	-	
Yamaha CDX870	330	BS	O	Y	-	
Yamaha CDX-1000	599	BS	E,O	Y	-	
YBA 2	2999	MB	E,O	Y	43,10,33	Outboard power supply



Key to compact disc players, trans-ports and DACs  
Price - typical retail, to nearest pound  
DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH, Hybrid - combines multibit and single bit.  
Outputs Digital: Opt - optical (usually Toslink), E - electrical (usually coaxial S/PDIF).

Remote Control - Y - yes, N - No.  
Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD TRANSPORTS</b>						
Krell DT-10	9090	-	2E,O	Y	42,13,28	Front loader
Meridian 200	895	-	E,O	Y	32,32,10	
Meridian 500	975	-	E,O	Y	32,33,9	
Meridian 602	1750	-	E,O	Y	32,33,10	
Micromega Drive 1	600	-	E,O	Y	43,28,88	Upgradable, AES/EBU out
Micromega Drive 2	900	-	E,O	Y	43,28,88	Upgradable, AES/EBU out
Micromega T-Drive	1200	-	E,O	Y	22,28,88	Tray loading, AES/EBU out
Micromega Duo CD3-1	1350	-	E,O	Y	34,9,31	Top loading, AES/EBU out
Micromega Duo CD2-1	2500	-	E,O	Y	34,9,31	Top loading, AES/EBU out
Orelle CD10-T	799	-	E	Y	44,10,32	Isolated PSU, silver wiring
Pink Triangle Cardinal	750	-	-	-	46,8,36	Upgradable transport & player
PS Audio Lambda tr	1990	-	E	Y	38,8,34	AT&T, AES/EBU optional
Roksan ATT-DP2	1295	-	E	Y	46,12,35	Four level isolation
Roksan ATT-DP2A	1490	-	-	Y	46,12,35	AT&T optical
Teac P-700	900	-	E,O	Y	23,14,40	Half width, anti-resonance cha
Teac P-2	3500	-	E,O	Y	23,14,49	
Teac P-2S	4300	-	O,E	Y	23,14,49	Gold plate circuit boards
Theta Data Basic	1997	-	E	Y	42,8,34	AT&T, AES/EBU option
Theta Data II NTSC	3290	-	E	Y	42,12,40	AT&T, AES/EBU option
Theta Data II PAL	3490	-	E,O	Y	42,12,40	AT&T, AES/EBU balanced in
Wadia 20	4370	-	-	-	-	Glass, plastic, BNC, AES/EBU
Wadia 7	9955	-	-	Y	35,16,46	

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>D/A CONVERTERS</b>						
Arcam Black Box 50	450	Hybrid	E,O	N	43,7,28	Two inputs, sync lock
Arcam Black Box 500	750	BS	E,O	Y	43,9,28	7 inputs, sync-lock
Anion Black Box 500	750	BS	E	Y	43,28,9	+ 5x electrical i/p, 2 opt o/p
Audio A. DAC-in-the-box	200	MB	E	-	-	
Audio Note DAC1	600	MB	E,O	Y	-	
Audio Note DAC3	1650	MB	E/O	Y	-	
Audio Research DAC2	3940	MB	-	-	48,14,26	20bit, 8x o/s
Audiolab 8000DAC	750	BS	-	-	45,8,36	Balanced AES/EBU input
Audiomeca Elixir	699	BS	E,O	Y	25,39,9	
AVI S2000MD	549	MB	-	-	31,25,9	16 bit, optical & elec i/p
Beard DAP-2 DAC	999	BS	E,O	Y	-	Hybrid tube
Beard DAP-1	1250	MB	-	-	-	
Counterpoint AD20	255	MB	-	-	-	DACCard for DA-10E
Counterpoint CS18	355	MB	-	-	-	DACCard for DA-10E
Counterpoint BB69	595	MB	-	-	-	DACCard for DA-10E
Counterpoint UA20	995	MB	-	-	-	DACCard for DA-10E
Counterpoint DA-11E	1495	-	E,O	Y	49,6,27	Optional AT&T & AES/EBU balanc
Counterpoint DA-10E	1675	-	E,O	Y	-	Interchangeable DACs, optional
DPA Little Bit II	450	BS	E,O	-	-	
DPA Bigger Bit	695	BS	E,O	-	-	
DPA PDM256	2995	-	-	-	-	Unique DPA DX64 DAC
DPA PDM10924	5995	-	-	-	-	Unique DPA DX128 DAC
EMF Audio Crystal	500	BS	-	-	-	
Krell Studio 2	3198	MB	-	-	42,13,27	AT&T in
Krell Studio	4450	MB	-	-	42,6,32	AT&T in
Krell Reference 64	14900	MB	-	-	42,13,39	AT&T in
LFD DAC3	2699	MB	-	N	48,7,37	Optional balanced output
Linn Numerik	1075	MB	-	-	32,8,33	CD sync link with Karik
Meridian 563	695	DS	3E,O	N	33,9,34	
Metaxas Mas DAC	2800	MB	E,O	Y	26,15,45	External PSU, 20 bit
Micromega Microdac	349	BS	E,O	-	22,5,15	Coax/optical
Micromega DAC	600	BS	-	-	43,28,88	AES/EBU input
Micromega Duo BS2	600	BS	-	-	8,28,9	AES input
Micromega T-DAC	800	BS	-	-	22,28,88	Four inputs
Micromega Duo Pro 2	1350	BS	-	-	34,48,31	AES input
Mission DAC5	300	BS	-	-	7,11,29	Outboard DAC, matches DAD5
Musical Fidelity Tubalog	499	MB	E,O	N	44,8,32	Tube o/p
NVA Dacon	1010	BS	E	N	-	
Orelle DA-188	379	MB	-	N	22,7,23	DC coupled, optical & coax in
Orelle DA-180	599	MB	E	N	44,7,28	2 outputs, twin transformers
Perception DAC	695	MB	-	-	-	
Pink Triangle Ordinal	790	BS	E,O	-	23,8,35	Interchangeable DAC & filter
Pink Triangle DaCapo	1450	BS	E,O	-	46,8,35	Unique discrete DAC
Pink Triangle DC	1500	-	-	-	46,8,35	Massive battery PSU for DaCapo
PS Audio DigiLink II	688	MB	-	-	38,8,16	
PS Audio SuperLink 2	1230	MB	-	-	38,8,16	
PS Audio UltraLink 2	2650	MB	-	-	38,6,20	AT&T input option
PS Audio Ref Link	5490	MB	-	-	38,8,36	AT&T input
QED Positron	89	-	-	-	-	Upgrade PSU for Digit
QED Digit Plus	139	BS	E	N	-	
QED Digit Reference	299	BS	-	-	-	Combined Positron/Digit
Roksan ATT-DA2	549	DS	-	N	22,10,33	DAC 4 inputs, optional AT&T
Sentec Diana	993	MB	E,O	-	-	
Teac D-700	600	MB	E,O	-	23,14,40	Matches P-700, 4x20bit
Teac D-2	2500	MB	-	-	23,14,49	18 bit, balanced output
Theta Pro-Prime II	1800	BS	E	-	42,5,23	
Theta Probasic II	2299	MB	-	-	42,5,29	

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory.

Audiolab 8000A	450	Int	N	60	MM,MC,1T,3T	Y	N	45,8,36	Preout/main in
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# 116 HI-FI CHOICE BUYER'S GUIDE



Key to digital recorders  
Price - typical retail, to nearest pound.  
Type - MD - MiniDisc - DCC - Digital Compact Cassette, DAT - Digital Audio Cassettes.  
Digital In & Out - E - Electrical (usually coaxial S/PDIF), O - optical, (usually Toslink).

DAC Type - MB - multibit, 1 bit single bit, BS - Bitstream, DS - Delta Sigma. Size - width x height x depth in cm.  
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>D/A CONVERTERS</b>						
Theta Pro Gen III	5690	MB	-	-	42,8,34	AT&T input option
Theta Pro Gen V	8500	MB	E	N	42,8,34	
Wadia 12	1530	MB	E,O	N	-	Balanced and AT&T input
Wadia 15	3790	MB	E,O	Y	35,9,41	Software upgradable
Wadia 64.4	4750	MB	E,O	N	35,8,28	Balanced output
Wadia 9	12790	MB	E,O	Y	44,9,36	Digital volume, separate PSU
Woodside DAC2	509	MB	E,O	-	-	
Woodside DAC1	909	MB	E,O	-	-	

Model	Price	Type	Dig. In	Dig. Out	DAC Type	Size	Special
<b>DIGITAL RECORDERS</b>							
JVC XM-D1BK	900	MD	E,O	E,O	BS	18,5,13	
Marantz DD-82	399	DCC	E,O	E,O	MB/BS	42,15,34	DAC7 output
Meridian CDR	4500	CD-R	E,O	E	BS in/	-	
Nakamichi 10007	0	DAT	E,O	E,O	MB in/	-	
Philips DCC300	179	DCC	E	Y	BS in/	36,11,30	
Philips DCC600	199	DCC	E	Y	BS in/	44,12,30	
Pioneer D-07	1150	DAT	E,O	E,O	-	44,14,38	96kHz record, Legato Link
Sharp MD-M11E	450	MD	-	Y	-	8,3,11	Recorder, title generator
Sony MBS501	800	MD	E,O	E,O	BS	43,9,35	Sample rate converter
Sony DTC80ES	800	DAT	E,O	E,O	BS	43,11,55	SBM
Technics RS-DC8	700	DCC	E,O	E,O	BS	43,12,35	

Model	Price	Type	Weight	Impedance	Special
<b>HEADPHONES</b>					
Aiwa HP-V141	7	Ear	5	16	Bass resonator ducts
Aiwa HP-A160	7	Opn	45	32	Banded, 3.5/6.3mm
Aiwa HP-JB33	8	Opn	18	16	Vertical ear fit, ultra light
Aiwa HP-V143	9	Ear	5	16	Bass resonator ducts
Aiwa HP-A260	9	Opn	54	32	Banded, bass resonator ducts
Aiwa HP-V145	10	Ear	5	16	Carrying case included
Aiwa HP-V147	10	Ear	5	16	Bass resonator ducts
Aiwa HP-X201	13	Slid	230	-	Dual plug
Aiwa HP-A360	13	Opn	65	40	Banded, bass resonator ducts
Aiwa HP-X301	20	Slid	230	-	3m lead, dual plug
Aiwa HP-VX303	25	Slid	230	-	In-line controls, dual plugs
Aiwa HP-X705	40	Slid	130	-	Dual plug, 2m ext cable
AKG K2	23	Opn	70	200	Mini
AKG K33	25	Opn	90	50	
AKG K44	42	Opn	90	50	
AKG K135	46	Opn	160	150	
AKG K141	74	Opn	225	600	
AKG K240 Monitor	82	Opn	240	600	
AKG K270	112	Slid	250	75	
AKG K280 Parabolic	117	Opn	250	75	
AKG K400	118	Opn	250	120	
AKG K270 Studio	121	Slid	250	75	
AKG K500	138	Opn	250	120	
AKG K340	191	Opn	380	400	
AKG K1000	646	Opn	270	120	
Audio Technica ATH-309	36	Opn	140	30	
Audio Technica ATH-M4X	39	Opn	140	30	
Audio Technica ATH-909	60	Opn	200	600	
Audio Technica ATH-01	80	Opn	200	600	
Audio Technica ATH-910	90	Slid	200	600	
Audio Technica ATH-900C	245	Opn	240	32	
Beyer DT311	45	Opn	120	40	
Beyer DT331	49	Opn	120	250	
Beyer DT411	59	Opn	120	250	
Beyer DT431	69	Opn	250	250	
Beyer DT-511	85	Opn	200	40	
Beyer DT990	119	Opn	200	600	
Beyer DT801	129	Slid	250	250	
Beyer DT100	135	Slid	350	600	
Beyer DT770 Pro	140	Slid	250	600	
Beyer DT811	159	Opn	245	250	
Beyer IRS790	165	Opn	120	-	Cordless infra-red
Beyer DT990 Pro	169	Opn	250	600	
Beyer DT-901	179	Slid	280	250	
Beyer IRS890	199	Opn	120	600	
Beyer DT911	199	Opn	275	250	
Grado Prestige SR60	90	Opn	-	40	
Grado Prestige SR80	125	Opn	-	40	
Grado Prestige SR100	175	Opn	-	40	
Grado Prestige SR200	230	Opn	-	40	
Grado Prestige SR300	320	Opn	-	40	
Grado Signature HP3	410	Opn	-	40	
Grado Signature HP2	510	Opn	-	40	
Grado Signature HP1	615	Opn	-	40	
Jacklin Float Model 1	75	Opn	400	200	
Jacklin Float Model 2	99	Opn	400	200	
Jacklin Float FLS	399	Opn	600	8	Electrostatic



Key to headphones  
Price - typical retail, to nearest pound.  
Type - Opn - open back, vented or velocity type; gives less environmental isolation, but is usually more natural feeling in extended use. Slid - sealed - the headphones form an air seal around the ears, helping reduce sound leakage. IR - infra red cordless. Ear - in-ear model.  
Weight - without cable.

Impedance - in ohms.  
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Weight	Impedance	Special
<b>HEADPHONES</b>					
JVC HA-M3	6	Slid	33	32	1.2m dual plug lead
JVC HA-F15	9	Opn	6	16	Mini 1.2m, 3.5/6.3mm plug
JVC HA-X55	12	Slid	45	32	2m dual plug lead
JVC HA-D410	15	Slid	90	32	2m, 3.5/6.3mm plug
JVC HA-X77	16	Slid	40	32	2m dual plug lead
JVC HA-F35	16	Opn	6	32	Mini 1.2m, 3.5/6.3mm plug
JVC HA-X99	17	Slid	50	32	2m dual plug lead
JVC HA-D510	20	Slid	110	32	3m, 6.3/3.5m jacks
JVC HA-D610	25	Slid	120	32	3m, 6.3/3.5m jacks
JVC HA-D690	40	Slid	220	32	3m, 6.3/3.5m jacks
JVC HA-D710	55	Slid	210	32	3m, 6.3/3.5m jacks
JVC HA-D910	65	Slid	220	32	3m, 6.3/3.5m jacks
JVC HA-D1000	250	Slid	340	32	5m, 6.3/3.5m jacks
Kenwood KH-535	15	Ear	-	32	3.5mm plug
Kenwood KH-757	20	Ear	-	32	3.5mm plug
Kenwood KH-1000	20	Opn	30	32	2m OFC lead
Kenwood KH-959	25	Ear	-	32	3.5mm plug
Kenwood KH-2020	40	Slid	210	32	2.5m OFC lead
Kenwood KH-5000	70	Slid	280	32	2.5m OFC lead
Koss HP/1	6	Opn	35	27	
Koss HP/3	7	Ear	5	27	
Koss HP/5	11	Ear	12	28	
Koss HP/6	15	Opn	75	92	
Koss HP/7	20	Opn	55	90	
Koss TD60	29	Slid	150	27	
Koss TD65	45	Slid	150	100	
Koss MAC5	45	Opn	100	60	
Koss TD75	59	Slid	330	150	
Koss Porta Pro Jnr	59	Opn	65	60	
Koss Porta Pro 1	65	Opn	65	60	
Koss MAC7	65	Slid	160	60	
Koss Porta Pro 2000	95	-	-	-	
Koss Pro 480	115	Clid	250	100	
Koss Pro 4AA	129	Slid	425	230	
Koss JCK200	195	Slid	240	100	Cordless infra-red
Koss JCK300	350	Slid	240	100	Cordless infra red
Koss ESP950	1995	Opn	350	-	Electrostatic
Maxell HP100	4	Ear	3	32	Replaceable pads, 1m lead
Maxell HP200	5	Opn	30	32	Replaceable pads, 1m lead
Maxell HP-400	8	Ear	4	32	With pouch, 6/3/3.5mm fit
Maxell HP-350	9	Ear	5	32	Winder case, fold plug,
Maxell HP-500	13	Opn	45	32	2.7m lead, 6.3/3.5mm fit
Maxell HP1000	15	Opn	95	32	2.7m lead, digital ready
Maxell HP2000	20	Opn	140	32	Volume control digital ready
Maxell HP-3000	30	Slid	120	32	Volume control digital ready
Nakamichi SP7	70	Opn	150	45	
Pioneer SE-5	16	Opn	60	30	2m OFC cable
Pioneer SE-15	20	Opn	65	30	2m OFC cable
Pioneer SE-32	23	Opn	94	40	2.5 OFC cable
Pioneer SE-52	25	Opn	104	40	2.5 OFC cable
Pioneer SE-15V	30	Opn	65	30	5m OFC cable
Pioneer SE-330D	35	Slid	165	35	3m cable, bass boost duct
Pioneer SE-400D	37	Slid	185	35	3m cable, dual bass horn
Pioneer SE-500D	48	Slid	175	35	3m cable, dual bass horn
Pioneer SE-700D	60	Slid	180	35	3m cable, dual bass horn
Ross RE-233	5	Opn	25	8	Micro
Ross RIH-150	6	Ear	5	16	Inner ear headphone
Ross RE-235	6	Opn	5	16	Personal stereo
Ross RE-234	6	Opn	5	16	Personal stereo
Ross RE-229	6	Opn	35	8	Folding
Ross RE-2030	6	Opn	5	8	Personal stereo
Ross RMH-300	7	Opn	51	8	Lightweight
Ross RE-280	7	Ear	10	16	Vertical inner ear
Ross RE-246	7	Opn	5	16	Micro stereo phones
Ross RE-223	7	Slid	155	8	Stereo/mono
Ross RMH-500CD	9	Opn	48	16	Lightweight
Ross RIH-360CD	9	Ear	16	16	Vertical inner ear
Ross RE-2060CD	9	Opn	5	16	Inner ear headphone
Ross RMH-310TV	10	Opn	51	8	For video and TV
Ross RIH-550	10	Ear	5	16	Inner ear, with volume control
Ross RIH-460CD	12	Ear	16	16	Vertical inner ear, volume pot
Ross RDH-200CD	13	Slid	150	8	Closed back
Ross RDH-100CD	15	Slid	144	8	CD headphone
Ross RDH-300CD	17	Slid	155	8	CD headphone
Ross RDH-400CD	22	Slid	186	8	Digital headphone
Sennheiser HD16	8	Opn	45	32	Mini, 1.2m lead, dual plug
Sennheiser HD36	11	Opn	62	32	Mini, 1.2m lead, dual plug
Sennheiser HD56	13	Opn	72	32	Mini, 1.2m lead, dual plug
Sennheiser Vegas	25	Opn	118	32	3m lead, 3.5/6.3mm
Sennheiser Manhattan	25	Opn	118	32	3m lead, 3.5/6.3mm
Sennheiser HD440 II	35	Opn	125	60	3m lead, 3.5/6.3mm
Sennheiser HD60TV	36	Opn	118	32	6.8m lead (inc vol control)
Sennheiser HD320	45	Opn	120	60	3m lead, 3.5/6.3mm
Sennheiser HD330	60	Opn	120	100	3m lead, 3.5/6.3mm
Sennheiser HD340	70	Opn	120	100	3m lead, 3.5/6.3mm

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory.  
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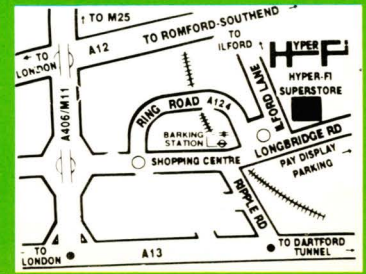
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A602 £249.95 A676BL £249.95</p> <p><b>ROTEL</b> RA920AX £89.95 RA935 £139.95</p> <p><b>SONY</b> TAF211 £99.95 TAF242 £119.95 TAF319R £119.95 TAF442 £149.95 TAF244E P.O.A. TAF542 £169.95 TAF540E £179.95 TAF670ES £299.95 TAAV570B P.O.A.</p> <p><b>TECHNICS</b> SUVZ220ED £89.95 SUVZ320ED £99.95 SUA600K P.O.A. SUV300 £149.95 SUV600 £149.95 SUA700K P.O.A. SUV500 £179.95 SUA800K £269.95 SUA900K £329.95</p> <p><b>YAMAHA</b> AX350 £99.95 AX470 P.O.A. AXV401 £149.95 AX380 £199.95 AX570 £329.95</p> <p><b>AUDIO VISUAL</b></p> <p><b>CELESTION</b> FULL RANGE P.O.A.</p> <p><b>DENON</b> AVC1530ED £399.95 AVC3020 £499.95 AVR1000 P.O.A. AVC 3530 P.O.A.</p> <p><b>JPW</b> FULL RANGE P.O.A.</p>	<p><b>KENWOOD</b> KAV3700ED £229.95 SS3300 £229.95 KR6V6050 £289.95 KR6V6060ED £309.95 KR6V7050ED £349.95 KAV8500 £469.95 KAV7700ED £469.95</p> <p><b>MARANTZ</b> SP50ED £149.95 PM700ED £349.95 MORDAUNT SHORT FULL RANGE P.O.A.</p> <p><b>PIONEER</b> CLD2600 £199.95 CLD2700 £299.95 VS4740 £349.95 VS7015 P.O.A. VSAD8025 P.O.A. VSX452 P.O.A. CLD1850 P.O.A. CLD2850 P.O.A. CLDM5 P.O.A.</p> <p><b>ROTEL</b> RB956AX £324.95 RSP960AX £399.95</p> <p><b>SONY</b> STRD511 P.O.A. STRD590 £189.95 STRD790 £199.95 STRD511 P.O.A. STRD511 P.O.A. TAAV570B P.O.A.</p> <p><b>TANNOY</b> FULL RANGE P.O.A.</p> <p><b>TECHNICS</b> SAGX350 £249.95 SAGX550K £349.95 SAGX670UK P.O.A.</p> <p><b>YAMAHA</b> DSPA500 P.O.A. DSPA1000 P.O.A. DSPA2070 P.O.A. DSPE580 P.O.A. DSPE200 P.O.A. DSPE780 P.O.A. DSPE1000 P.O.A. RXV470 P.O.A. DSPA970 P.O.A. NSE80 P.O.A. NSC80 P.O.A. NSC110 P.O.A.</p> <p><b>TUNERS</b></p> <p><b>AIWA</b> XT003 £69.95 XT950 £89.95</p> <p><b>DENON</b> TU560L £99.95 TU260L £119.95 TU580 £119.95 TU380RD £189.95</p> <p><b>KENWOOD</b> KT2030L £79.95 KT3050L £129.95 KT6040 £169.95</p> <p><b>MARANTZ</b> ST40 £119.95 ST50L £139.95 ST72L £199.95</p> <p><b>NAD</b> 402 P.O.A.</p> <p><b>PHILIPS</b> FT910 £79.95 FT920 £99.95 FT920 £99.95</p> <p><b>PIONEER</b> F202L £99.95 F401L £119.95 F301RDS £149.95 F303RDS £179.95 F502RDS P.O.A.</p> <p><b>ROTEL</b> RT930AX £129.95</p> <p><b>SONY</b> STS211LB P.O.A. STS170 £119.95 STS311LB £149.95 STS570ES £199.95 STS505ES P.O.A.</p> <p><b>TECHNICS</b> STG630RDS P.O.A. STG550 P.O.A. STG10L £129.95 STG350 £139.95 STG90LKD £199.95 STG7650 P.O.A.</p>	<p><b>YAMAHA</b> TX470 £119.95 TX350 £129.95 TX480L £139.95 TX580 £199.95 TX670 P.O.A.</p> <p><b>RECEIVERS</b></p> <p><b>DENON</b> DRA435 £149.95 DRA345R £249.95 DRA545R £319.95</p> <p><b>JVC</b> RX506VBK £149.95</p> <p><b>KENWOOD</b> KRA5040 £129.95 KR6V6050 £289.95 KR6V6060ED £309.95 KR6V7050ED £349.95</p> <p><b>MARANTZ</b> SR53 £189.95</p> <p><b>NAD</b> 701/705 £249.95</p> <p><b>PIONEER</b> SX102 £129.95 SX202R £159.95 SX302R £199.95</p> <p><b>SONY</b> STRD390 £129.95 STRD311 £179.95 STRD511 P.O.A. STRD590 £189.95 STRD790 £199.95 STRD711 P.O.A.</p> <p><b>TECHNICS</b> SAGX130 £159.95 SAGX230 £179.95 SAGX350 £249.95 SAGX550 £349.95</p> <p><b>YAMAHA</b> RX550 £149.95 RXV470 P.O.A. RX360 £359.95</p> <p><b>CASSETTE DECKS</b></p> <p><b>AKAI</b> DX57 £199.95 GX95 II £329.95</p> <p><b>AIWA</b> ADF410 £79.95 ADF450 £119.95 ADWX727ED £149.95 ADF810 £149.95 ADWX828ED £169.95 ADWX929 £199.95 ADF850ED £199.95 XKS7000 £349.95 XKS9000 £449.95</p> <p><b>DENON</b> DRM510 £99.95 DRM610 £129.95 DRA540 £159.95 DRS810 £199.95 DRM710 £199.95 DRW760 £259.95 DRM740 £259.95</p> <p><b>KENWOOD</b> KX3050 P.O.A. KX5050 P.O.A. KX5030 £129.95 KXV8040 £149.95 KX9050S P.O.A.</p> <p><b>MARANTZ</b> SD52 £139.95 SD53ED £149.95 SD36ED £199.95</p> <p><b>NAKAMICHI</b> DR3 P.O.A. DR2 P.O.A.</p> <p><b>PHILIPS</b> DCC900 £149.95 FC920 £169.95</p> <p><b>PIONEER</b> CTS320 £119.95 PW620R £149.95 CTS520 £169.95 CTS510 £169.95</p>	<p><b>CT5620</b> £199.95 <b>CT5810</b> £199.95 <b>CT5610</b> £199.95 <b>CTW820R</b> £229.95 <b>CTS900S</b> £399.95 <b>CTS95</b> P.O.A.</p> <p><b>SONY</b> TCFX211 £54.95 TCK311 £119.95 TCK370 £119.95 TCK411 £139.95 TCK470 £149.95 TCWR535B £149.95 TCK5115 P.O.A. TCWR635S £199.95 TCC5 £229.95</p> <p><b>TECHNICS</b> RSBX404 £119.95 RSR373 £139.95 RSBX501 P.O.A. RSBX701 P.O.A. RSR333K £139.95 RSBX646K £159.95 RSTR474 £199.95 RSTR515K £199.95 RSBX747KED £249.95</p> <p><b>YAMAHA</b> KX260 £149.95 KX380 £169.95 KX360 £179.95 KX480 £199.95 KX650 £199.95 KX580 £249.95</p> <p><b>TURNABLES</b></p> <p><b>DUAL</b> CS435 £99.95 CS503/2 £129.95 CS505/4 £149.95</p> <p><b>NAD</b> 533ED £179.95</p> <p><b>SONY</b> PSLX100B £54.95 PSLX150B £99.95 PSLX431B £149.95</p> <p><b>TECHNICS</b> SLDB22K P.O.A. SL1200 P.O.A. SL1210 P.O.A.</p> <p><b>SPEAKERS</b></p> <p><b>B &amp; W</b> DM600IMP P.O.A. DM610IMP P.O.A. DM620IMP P.O.A.</p> <p><b>CELESTION</b> CEL 3 P.O.A. 3RD DIM P.O.A. CEL 5 £129.95 CEL 7 £169.95 CEL 9 £169.95 CEL 9BL £169.95 CEL 9 OAK £199.95 CEL 15 £299.95</p> <p><b>CERWIN VEGA</b> AT40 £249.95 AT60 £299.95 AT80 £399.95 VS10 P.O.A. VS12 P.O.A. AT100 £499.95 VS1515 P.O.A.</p> <p><b>JPW</b> MINIUM WL P.O.A. MINIUM BL P.O.A. SUBWOOFER P.O.A. SONATA WL £69.95 SONATA BL £99.95 PI P.O.A. AP2 P.O.A. AP3 P.O.A.</p> <p><b>MISSION</b> 760i P.O.A. 761R £119.95 760ISE £129.95 731 £129.95 761i £139.95 732 £199.95 780SE £239.95 733 £299.95 734 £299.95</p>	<p><b>735</b> £599.95 <b>STANDS</b> £59.95</p> <p><b>MONITOR AUDIO</b> STUD5 OAK £349.95 MA105 MH £99.95 MA1800 BL £999.95 MA1800CAK £999.95</p> <p><b>MORDAUNT SHORT</b> MS5.10.SBL £69.95 MS10 RP £99.95 MS05 £109.95 MS10 £139.95 MS20 P.O.A. MS30RP £199.95 MS30 £269.95 MS5.50RO £329.95 MS5.50BL £349.95 MS40 P.O.A. MS50 P.O.A.</p> <p><b>NAD</b> 801 P.O.A. 802ED £169.95 804 P.O.A.</p> <p><b>SONY</b> SS86E P.O.A. APM181ES £199.95 SS570ES £299.95</p> <p><b>TANNOY</b> 603.2ED £79.95 605.2ED £109.95 607.2 £139.95 609.2ED £169.95 611.2 £349.95 613.2 £499.95 615.2 £599.95 NEW RANGE P.O.A.</p> <p><b>WHARFEDALE</b> Delta 30 II £49.95 CR53 £49.95 Diamond 5 £129.95 CR55 £199.95 CR57 £199.95 CR59 £299.95</p> <p><b>EQUALISERS</b></p> <p><b>KENWOOD</b> GE 403D £149.95 GE 7030ED £199.95</p> <p><b>SONY</b> SEQ11 £99.95</p> <p><b>TECHNICS</b> SHGE70EK P.O.A. SHGE90K P.O.A.</p> <p><b>MICRO SYSTEMS</b></p> <p><b>AIWA</b> LCX7 £219.95 LCX50 £219.95 LCX60 £269.95 LCX65 £269.95 LCX9 £299.95 LCX8 £329.95 LCX70 £349.95 LCX10 £349.95</p> <p><b>J.V.C.</b> UX41 £249.95 UX44 £269.95 UXC7 £309.95 UXA55R £319.95 MSA7 £329.95</p> <p><b>KENWOOD</b> PMC301 £269.95</p> <p><b>SONY</b></p> <p><b>MINI SYSTEMS</b></p> <p><b>AKAI</b> MX92 £249.95 MX95 £249.95 MX570 £299.95 MX670 £349.95 MX70 £399.95</p> <p><b>AIWA</b> NSX270 £199.95 NSX360G £239.95 NSX340 £249.95 NSX400 £269.95 NSX500 £279.95 NSX430 £299.95 NSX520 £299.95 NSX540 £349.95 NSX630 £399.95 NSXD707 £399.95</p>	<p><b>NSXD737</b> £449.95 <b>NSXD909</b> £449.95 <b>NSXD939</b> £649.95</p> <p><b>DENON</b> D65 P.O.A. D70 £449.95 D100 £499.95 D90 P.O.A. D110 P.O.A. D250 P.O.A. DF10 P.O.A.</p> <p><b>JVC</b> ADA 52 £299.95 ADAS20 £329.95 ADA 53 £349.95 ADA 54 £349.95 ADAS30 £379.95 ADAC33 £399.95 ADA S6 £399.95 E419.95 ADAS30R £449.95 ADAC55 £529.95 ADAS60R £529.95 ADA G7 £699.95 ADA G9 £899.95</p> <p><b>KENWOOD</b> UD301 £299.95 UD302 £349.95 UD351M £389.95 UD501 £399.95 UD552 £439.95 UD551M £539.95 UD701 £599.95 UD751M £649.95 UD901 £749.95 UD951M £749.95</p> <p><b>PANASONIC</b> SCCH40 £319.95 SCCH80 £369.95</p> <p><b>PIONEER</b> N33 £199.95 NS0W £299.95 N70W £349.95 N70WM £399.95 N100W £429.95 N100WM £499.95 N93T £699.95 IMP3 £749.95 N93M £799.95 IMP7 £899.95</p> <p><b>SONY</b> MHC450 £269.95 MHC510 £269.95 MHC550 £299.95 MHC710 £349.95 MHC650 £339.95 MHC2800 £389.95 MHC33 £399.95 MHC350 £449.95 MHC2900 £449.95 MHC3800 £449.95 MHC700 £539.95 MHC4900 £669.95 MHC5900 £879.95 MHC7900 £1299.95</p> <p><b>TECHNICS</b> SCCH550 £399.95 MHC710 £349.95 SCCH450 £449.95 SCCH655 £499.95 SCCH505 £529.95 SCCH515 £579.95 SCCH730 £699.95 SCCA1080 P.O.A. SCCH950 £799.95 SCCH909D £899.95</p> <p><b>YAMAHA</b> CC70W £549.95</p> <p><b>MIDI SYSTEMS</b></p> <p><b>AKAI</b> M48 £289.95</p> <p><b>AIWA</b> Z770 £399.95 Z780 £399.95 Z93000M £399.95 Z1700M £449.95 Z43100M £499.95 Z47100M £549.95 Z9100M £599.95 Z9100M £799.95</p> <p><b>JVC</b> W37CD £299.95 W38CD £399.95 W39CD £499.95 W40CD £599.95 W41CD £699.95</p> <p><b>KENWOOD</b> M22 £199.95 M29 £249.95 M29 £249.95 M29 £249.95 M29 £249.95 M29 £249.95 M29 £249.95 M29 £249.95 M29 £249.95 M29 £249.95</p> <p><b>PIONEER</b> CD162 £59.95 CD164 £89.95 CD172 £119.95 CD740 P.O.A. CD920 P.O.A. CD745 £169.95 CDC935 £169.95</p> <p><b>PIONEER</b> PD202 £99.95 PD5502 £119.95 PD5103 £139.95 PD5203 P.O.A. PD5503 P.O.A. PDM602 £169.95 CLD1950 P.O.A. PD5702 £199.95 PD5801 £199.95 PD5701 £199.95 PD5703 £249.95 PD5802 £299.95 PD5901 £299.95 CLD2700 £299.95 CLD2850 £549.95</p> <p><b>ROTEL</b> RCD965 £299.95</p> <p><b>SONY</b> CDPM33 £99.95 CDP497 £99.95 CDPM54 £99.95 CDP312 P.O.A. CDPM43 £119.95 CDP597 £139.95 CDP311 £139.95 CDP411 £139.95 CDP711ED £169.95 CDP791 £199.95 CDP911ED £229.95 CDP3003ES £349.95</p> <p><b>TEAC</b> CDP3500 £149.95 VRDS10 £699.95</p> <p><b>TECHNICS</b> SLP38 £99.95 SLP3340* £99.95 SLP360A £119.95 SLP360A £119.95 SLP5740AK* £149.95 SLP5740AK* £179.95 SLP667 £199.95 SLP5840AK* £299.95 SLP2000 P.O.A.</p> <p><b>YAMAHA</b> CDX570 £119.95 CDX470 £159.95 CDX635 £169.95 CDX870 £169.95 CDX670 £229.95 CDX580 £249.95</p>	<p><b>PHILIPS</b> CD162 £59.95 CD164 £89.95 CD172 £119.95 CD740 P.O.A. CD920 P.O.A. CD745 £169.95 CDC935 £169.95</p> <p><b>PIONEER</b> PD202 £99.95 PD5502 £119.95 PD5103 £139.95 PD5203 P.O.A. PD5503 P.O.A. PDM602 £169.95 CLD1950 P.O.A. PD5702 £199.95 PD5801 £199.95 PD5701 £199.95 PD5703 £249.95 PD5802 £299.95 PD5901 £299.95 CLD2700 £299.95 CLD2850 £549.95</p> <p><b>ROTEL</b> RCD965 £299.95</p> <p><b>SONY</b> CDPM33 £99.95 CDP497 £99.95 CDPM54 £99.95 CDP312 P.O.A. CDPM43 £119.95 CDP597 £139.95 CDP311 £139.95 CDP411 £139.95 CDP711ED £169.95 CDP791 £199.95 CDP911ED £229.95 CDP3003ES £349.95</p> <p><b>TEAC</b> CDP3500 £149.95 VRDS10 £699.95</p> <p><b>TECHNICS</b> SLP38 £99.95 SLP3340* £99.95 SLP360A £119.95 SLP360A £119.95 SLP5740AK* £149.95 SLP5740AK* £179.95 SLP667 £199.95 SLP5840AK* £299.95 SLP2000 P.O.A.</p> <p><b>YAMAHA</b> CDX570 £119.95 CDX470 £159.95 CDX635 £169.95 CDX870 £169.95 CDX670 £229.95 CDX580 £249.95</p>
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Key to headphones  
 Price - typical retail, to nearest pound.  
 Type - Opn - open back, vented or velocity type; gives less environmental isolation, but is usually more natural feeling in extended use. Slid - sealed - the headphones form an air seal around the ears, helping reduce sound leakage. IR - Infra red cordless. Ear - in-ear model.  
 Weight - without cable.

Impedance - in ohms.  
 Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Weight	Impedance	Special
<b>HEADPHONES</b>					
Sennheiser HD25 SP	80	Slid	115	85	3m lead, 6.3mm plug
Sennheiser HD535	90	Opn	255	150	3m lead, 3.5/6.3mm
Sennheiser HD545 Reference	110	Opn	255	150	3m lead, 3.5/6.3mm
Sennheiser Set 90/UK	130	Ear	40	-	Infra-red cordless
Sennheiser HD565 Ovalon	130	Opn	255	150	3m lead, 3.5/6.3mm
Sennheiser HD265 Linear	130	Slid	260	150	3m lead, 3.5/6.3mm
Sennheiser HD25	145	Slid	140	70	1.5m lead, 3.5/6.3mm
Sennheiser IS450	150	Opn	160	-	Infra-red cordless - hi-fi
Sennheiser Set 180/UK	150	Ear	43	-	Infra-red cordless
Sennheiser IS550	180	Opn	170	-	Infra-red cordless
Sennheiser HD 580	190	Opn	260	300	3m lead, 3.5/6.3mm
Sennheiser Charleston	225	Opn	210	140	3m lead, dual plug, leather tr
Sennheiser HE60/HEV70	998	Opn	260	-	Electrostatic with energiser
Sennheiser Orpheus	9652	Opn	365	-	Electrostatic, valve energiser
Sony MDR-E505	8	Ear	-	-	Supplied soft case
Sony MDR-E515EX	8	Ear	5	-	1m lead, mini plug
Sony MDR-007 Mk II	8	Opn	36	-	2m, 3.5/6.3mm plug
Sony MDR-009	10	Opn	40	-	2m, 3.5/6.3mm plug
Sony MDR-W07L	11	Ear	13	-	1m mini plug
Sony MDR-A009	12	Opn	-	-	-
Sony MDR-E515V	12	Ear	5	-	1m lead, mini plug
Sony MDR-V50	13	Slid	-	-	-
Sony MDR-E525	15	Ear	5	-	1m lead, mini plug
Sony MDR-24	15	Opn	-	-	7m, 3.5/6.3mm plug
Sony MDR-25	16	OPN	-	-	-
Sony MDR-W12L	16	Ear	-	-	1.2m mini plug
Sony MDR-008TV	17	Opn	-	-	5m, 3.5/6.3mm plug
Sony MDR-E535	18	Ear	5	-	1.2m lead, mini plug
Sony MDR-44	18	Opn	-	-	7m, 3.5/6.3mm plug
Sony MDR-009TV	19	Opn	-	-	5m, 3.5/6.3mm plug
Sony MDR-35	20	OPN	-	-	-
Sony MDR-CD30	20	Slid	-	-	2m, 3.5/6.3mm plug
Sony MDR-E747MP	20	Ear	6	-	1.2m lead, mini plug
Sony MDR-CD50	20	Slid	180	24	2m, 3.5/6.3mm plug
Sony MDR-5747	20	Ear	6	-	1.2m lead, mini plug
Sony MDR-P1TV	22	Slid	-	-	5m, 3.5/6.3mm plug
Sony MDR-A22L	22	Ear	-	-	1.2m mini plug
Sony MDR-CD250EX	28	Slid	-	-	3m, 3.5/6.3mm lead
Sony MDR-CD450	45	Slid	260	24	3m, 3.5/6.3mm plug
Sony MDR-IF210	50	IR	170	-	Extra h/phone w/o transmitter
Sony MDR-CD550	60	Slid	270	45	3m, 3.5/6.3mm plug
Sony MDR-D33	70	Slid	120	45	1.5m, 3.5/6.3mm plug
Sony MDR-IF210K	80	IR	170	-	Seven meter range infra red
Sony MDR-D55	90	Slid	120	45	1.5m, 3.5/6.3mm plug
Sony MDR-CD750	90	Slid	290	45	3m, 3.5/6.3mm plug
Sony MDR-D77	120	Slid	140	45	1.5m, 3.5/6.3mm plug
Sony MDR-610k	190	IR	470	-	Seven meter range infra-red
Sony MDR-CD1000	200	Slid	330	45	1.5m, 3.5/6.3mm plug
Stax SR34	169	Opn	170	-	Electrostatic
Stax SR Gamma	239	Opn	300	-	Electrostatic
Stax SR84	259	Opn	160	-	Electrostatic
Stax SR Lambda	349	Opn	325	-	Electrostatic
Stax Gamma Pro	399	Opn	320	-	Electrostatic
Stax Lambda Pro	449	Opn	325	-	Electrostatic
Stax Lambda Slg	549	Opn	325	-	Electrostatic
Technics RP-HT77	30	Slid	150	32	3m lead
Technics RP-HT86	40	Slid	150	35	3m lead
Technics RP-HT116	60	Slid	190	35	3m lead
Technics RP-F10	100	Slid	300	32	3m lead
Technics RP-F30	180	Slid	340	32	3m lead
Vivanco SR35 Micro	12	Ear	4	18	For personal stereos
Vivanco SR65 Mini	13	Opn	30	32	For portable CD players
Vivanco SR25 Micro	14	Ear	4	18	Includes case
Vivanco SR45 Micro	15	Ear	4	18	Including volume control
Vivanco SR474	32	Opn	110	36	Soft ear cushions
Vivanco SR606	40	Opn	225	32	3.5/6.3mm plug
Vivanco SR808	55	Opn	250	30	3.5/6.3mm plug
Vivanco SR909	70	Opn	285	600	Remote control lead, all plugs
Vivanco IR900	70	Opn	235	-	Infra-red cordless
Vivanco SR10001/1FL	110	Opn	265	100	In-front localisation
Vivanco SR9001s	120	Opn	280	-	Infra-red cordless



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Sens - output at given power input level.  
 Impedance - in ohms. Power - maximum recommended amplifier output.  
 Size - width x height x depth in cm.  
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Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
Advent Prodigy	299	-	89	8	300	24,68,20	Floor standing, free space
Advent Legacy 2	349	-	90	8	500	38,67,22	Floor standing, free space
Advent Laureate	499	-	90	8	500	21,80,29	Floor standing, free space
Advent Heritage	579	-	90	8	600	25,89,31	Floor standing, free space
Allison AL100	100	2x	90	4	150	33,24,19	Boundary, stand mount
Allison AL105	170	2x	90	4	150	24,37,21	Boundary, stand mount
Allison MS200	220	-	90	4	75	13,25,14	Boundary, stand mount
Allison AL110	220	-	90	4	150	24,40,23	Floor standing, free space
Allison AL115	280	-	90	4	150	28,51,26	Boundary, stand mount
Allison CD6	300	-	90	4	150	29,29,29	Cuboid, wall mount
Allison CD7	380	-	90	4	150	24,70,24	Floor standing, free space
Allison AL120	420	-	90	4	200	28,61,29	Floor standing, free space
Allison CD8	550	-	90	4	200	27,73,27	Floor standing, free space
Allison AL125	650	-	90	4	200	28,78,29	Open space, free standing
Allison AL130	800	-	90	4	200	32,95,34	Open space, free standing
Allison I.C. 10	2500	-	87	6	200	48,102,27	Floor standing, free space
Allison I.C. 20	5500	-	87	6	400	53,122,31	Floor standing, free space
AMC WM50	120	-	86	8	60	19,28,7	Ceiling mount
AMC WM75	160	-	86	8	80	22,30,9	Ceiling mount
AMC WM100	210	-	86	8	100	26,36,10	Ceiling mount
Apogee Grand	0	Ribbon	86	-	-	71,194,86	Three way ribbon, active sub
Apogee Centaur Minor	1345	Hybrid	88	4	100	30,88,20	Ribbon/dynamic
Apogee Ribbon Wall	1750	Hybrid	89	-	-	27,120,7	Ribbon/dynamic
Apogee Centaur	2300	Hybrid	88	4	150	33,102,25	Ribbon/dynamic
Apogee Slant 6	2400	Hybrid	88	-	-	-	Ribbon tweeter, dynamic bass
Apogee CDD Subwoofer	3490	Hybrid	87	-	-	63,38,55	Active moving coil sub
Apogee Stage Sub	3645	MC	86	-	-	58,25,42	Active moving coil sub
Apogee Slant 8	3700	Hybrid	88	-	-	-	Ribbon treble, dynamic mass
Apogee Caliper Sig	3998	Ribbon	87	-	-	58,127	Two way
Apogee Stage	4100	Ribbon	86	-	-	55,82,5	Two way
Apogee Centaur Major	4980	Hybrid	88	4	200	40,141,27	Ribbon/dynamic
Apogee Studio Grand	14900	Hybrid	87	-	-	63,160,55	Three way ribbon, active sub
AR M.5	139	2x	88	6	-	18,21,15	Boundary, bookshelf mount
AR Pi One	149	-	90	8	60	19,32,17	Stand mount, boundary siting
AR Fun Partner	170	-	90	6	75	27,15,20	Utility model
AR Pi Two	199	-	90	8	100	27,44,2	Stand mount, boundary siting
AR M1	199	-	88	8	100	28,27,20	Boundary, bookshelf mount
AR Pi Three	219	-	89	8	100	21,51,22	Stand mount, boundary siting
AR Active Partner	230	Active	-	-	-	19,27,15	Utility model
AR Rock Partner	240	-	90	8	100	24,37,22	Utility powered (active)
AR M2	299	-	90	8	125	24,42,36	Boundary, bookshelf mount
AR Subwoofer 1MS	300	-	90	4	180	30,21,48	Compact subwoofer
AR M3	349	-	90	8	125	24,55,40	Boundary, bookshelf mount
AR Powered Partner	350	Active	-	-	-	19,27,15	Stand mount, free space
AR Pi Four	399	-	88	8	125	25,57,27	Stand mount, free space
AR M4	429	-	88	8	150	20,72,40	Floor standing, free space
AR M5	799	-	90	8	175	22,92,27	Floor standing, free space
AR M6	899	-	90	8	200	22,106,27	Floor standing, free space
Arcam Delta 2	300	2x Pt	88	8	75	22,38,28	Stand mount, walnut or black
ATC SCM10	995	2x IB	80	8	300	18,38,26	Minimum 100wpc, non-boundary
ATC SCM20	1461	2x IB	83	8	300	31,72,34	Minimum 100wpc, non-boundary
ATC SCM20 Tower	1999	2x IB	83	8	300	24,103,34	Floor standing SCM20
ATC SCM50	3218	3x Pt	85	8	150	31,72,43	To special order only
ATC SCM100	3683	3x Pt	88	8	-	40,84,53	To special order only
ATC SCM50A	4497	Active	-	8	350	31,72,48	With crossover and amplifiers
ATC SCM100A	5006	Active	-	8	350	40,84,59	With crossover and amplifiers
ATC SCM200A	10995	Active	91	8	850	83,73,440	With cross over and amplifiers
ATC SCM200A	11499	Active	91	-	850	-	75 kilo
ATC SCM300A	11995	Active	94	8	850	88,92,47	With cross over and amplifiers
ATC SCM300A	12499	Active	94	-	850	-	75 kilo
Audio Note AN-KB	499	-	90	8	100	28,46,23	Free space, stand mount
Audio Note AN-K/SP	699	-	90	6	100	28,46,23	Free space, stand mount
Audio Note AN-J/B	799	-	93	8	150	38,58,25	Free space, stand mount
Audio Note AN-J/SP	999	-	93	8	150	38,58,25	Free space, stand mount
Audio Note AN-E/B	1299	-	94	8	150	36,84,28	Free space, stand mount
Audio Note AN-E/SP	1599	-	94	8	150	26,84,28	Free space, stand mount
Aura SP-50	400	Pt	87	4	120	21,40,24	Carbon fibre bass unit
B&O Beovox RL1000	215	3x	86	8	60	32,40,13	Simplified RL6000
B&O Beovox CX50	285	2x IB	89	6	100	12,21,21	-
B&O Beovox CX100	395	2x IB	89	6	200	12,32,21	-
B&O Beovox RL6000	435	3x	87	8	100	41,54,18	Simplified RL7000
B&O Beovox 4500	450	2x Pt	87	8	90	45,38,8	-
B&O Beovox RL7000	665	3x	88	8	200	50,70,24	Twin bass
B&O Beolab 4500	1125	Active	-	-	45	45,38,8	Attaches to wall, display
B&O Beolab 6000	1350	Active	-	-	80	20,110,21	Column, two amps, shielded
B&O Beolab 8000	2025	Active	-	-	100	15,132,15	Column, two built in amps
B&O Beolab Penta 3	2375	Active	-	-	150	22,165,34	Line array column, three-way
B&W 2001	120	Pt	87	4	80	18,28,20	Budget hi-fi range, black ash
B&W Solid Team	140	Pt	87	4	75	14,20,14	White & black finish
B&W Centrale	150	Pt	89	8	150	17,24,17	-
B&W CWM5	150	2x	89	8	70	16,22,7	In wall
B&W Solid Team Bass	160	Sub	91	4	100	20,45,34	White & black finish
B&W 2002	160	Pt	87	4	80	18,35,20	Budget hi-fi range, black ash
B&W DM600i	190	2x IB	87	4	100	21,36,25	Stand/shelf mount
B&W 2003	190	Pt	89	4	100	20,43,24	Budget hi-fi range, black ash
B&W CWM6	220	2x	89	8	70	23,32,8	In wall
B&W Solid Twin Bass	230	Sub	91	4	150	45,20,60	White & black finish
B&W DM610i	250	2x IB	89	4	150	24,49,31	Stand/shelf mount

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<b>LOUDSPEAKERS</b>							
Acoustic Energy Aegis 1	452	2x Pt	86	8	150	21,39,26	Stand mount, metal cone
Acoustic Energy Aegis 2	799	2x Pt	86	8	200	33,106,26	Floor, reflex, metal cone
Acoustic Energy AE1	870	2x Pt	88	8	200	26,30,18	Metal dome/cone, solid enc
Acoustic Energy AE2	1175	2x Pt	91	6	200	24,40,32	Twin bass, metal cone
Acoustic Energy AE3	1650	3x Pt	87	4	250	37,27,63	Simplified metal dome/cone
Advent Mini	99	-	88	8	120	16,28,14	Bookshelf/stand mount
Advent Baby 2	149	2x	89	8	75	26,39,15	Bookshelf/stand mount
Advent Graduate	219	2x	89	8	210	28,44,17	Bookshelf/stand mount

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory.  
 Allison AL100 100 2x 90 4 150 33,24,19 Boundary, stand mount



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<b>LOUDSPEAKERS</b>							
B&W CWM8	250	2x	90	4	100	28,38,9	In wall
B&W 2004	250	Pt	91	4	120	20,65,24	Budget hi-fi range, black ash
B&W Solid Ovale	300	Sat/sub	88	4	100	-	Lifestyle speaker, 3 boxes
B&W Solid Verticale	400	Sat/sub	88	4	100	-	Lifestyle, 3 boxes
B&W DM620i	430	2x ABR	90	4	150	24,75,31	Floor standing
B&W DM630i	700	3x Pt	91	4	200	24,85,41	Floor standing
B&W Matrix 805 V/H	895	Pt	87	8	120	33,33,21	Outdoor tweeter (vert/horiz)
B&W DM640i	900	3x Pt	91	4	200	24,97,41	Floor standing
B&W Matrix 804	1495	Pt	89	8	200	26,92,26	Matrix enclosure
B&W Matrix 803 S2	1945	Pt	90	8	250	26,101,34	Matrix enclosure
B&W Matrix 802 S3	2445	Pt	90	8	500	30,104,37	Matrix enclosure
B&W Matrix 801 S3	3500	Pt	87	8	600	44,100,56	Floor, studio monitor
B&W Silver Signature	4500	Pt	88	8	120	25,45,24	External crossover
Bose XL1000	115	Pt	-	8	50	29,19,17	
Bose XL2000	160	Pt	-	8	70	36,23,18	
Bose XL3000	180	Pt	-	8	90	47,29,23	
Bose 101 M'bie Monitor	190	-	-	4	60	13,23,15	Black finish
Bose XL4000	220	Pt	-	8	100	57,32,30	
Bose VS100	250	-	-	8	-	23,15,15	
Bose 151 Environmental	270	-	-	6	60	24,14,16	Waterproof/suitable for extrem
Bose 161 Freestyle	275	-	-	6	60	25,14,16	
Bose 201 Ser III	290	-	-	8	60	38,20,25	Direct/reflecting technology
Bose C'puter RoomMate	300	Active	-	-	60	24,14,16	Self powered AC/shielded, vol
Bose Video RoomMate	300	Active	-	-	60	24,14,16	Self powered AC/shielded, vol
Bose Roomate II	300	Active	-	-	60	24,14,16	Self powered AC/12V DC
Bose 301 VM	380	-	-	8	75	24,43,27	Direct/reflecting technology
Bose 305	430	2x	-	8	100	23,45,28	Tall stand mount, boundary
Bose A'mass AM3 II	500	-	-	4-8	50	36,20,20	Acoustimass technology
Bose 401	500	-	-	4	100	30,30,76	Direct/reflecting technology
Bose SE-5 Ser II System	760	-	-	4-8	100	90,100,18	
Bose A'mass AM511	760	-	-	4-8	200	49,35,19	Acoustimass direct/reflecting
Bose A'mass AM7	830	-	-	4-8	100	35,49,19	Acoustimass direct/reflecting
Bose 601 MKII	880	-	-	8	200	32,31,76	Direct/reflecting technology
Bose 901 V1	1650	1x	-	8	-	33,53,32	Direct/reflecting technology
Boston Acoustics HD5	139	2x	89	8	50	25,16,18	Bookshelf, black
Boston Acoustics 325	139	-	90	4	50	17,17,5	Wall/ceiling white flush mount
Boston Runabout	169	-	89	8	50	22,15,16	White indoor/outdoor system
Boston Acoustics HD7	169	2x	90	8	75	36,23,18	Bookshelf, black
Boston Satellites	170	2x	89	8	-	-	Satellite speakers
Boston Acoustics 350	179	-	90	4	50	24,17,6	Wall/ceiling white flush mount
Boston Acoustics 335	179	-	90	8	50	18,9	Wall mount, round
Boston Acoustics HD8	199	-	90	8	75	46,29,20	Stand/shelf, black
Boston 360 Ser II	209	-	89	8	60	22,15,7	Wall/ceiling, white, flush mou
Boston Acoustics HD9	249	2x ABR	90	8	100	62,32,25	Stand/shelf mount
Boston Acoustics 380	249	-	90	8	75	31,24,8	Wall/ceiling white flush mount
Boston Acoustics Voyager	299	-	89	8	60	26,16,17	White indoor/outdoor, metal
Boston Acoustics SW10	449	Sub	-	-	100	34,17,42	Powered subwoofer
Boston SubSat Six	450	Sat/sub	89	8	100	-	Passive subs and two satellite
Boston SubSat 7	549	-	89	8	125	-	Passive sub & 2 satellites
Boston Lynfield 300L	1499	-	83	8	250	23,34,28	Stand mount, black
Boston Lynfield 500L	4449	-	85	5	350	122,23,47	Free stand, separate bass/top
Canon SV-15	130	2x	86	8	50	24,17,17	Utility - wide dispersion
Canon S-30	180	2x Pt	90	6	75	25,31,28	Wide imaging stereo
Canon S-B20	200	Sub	87	8	100	39,48,27	Free standing, passive
Canon V-100	210	2x Pt	90	4	75	25,33,17	Corner mount, wide dispersion
Canon S-35	250	2x	90	6	75	27,23,24	Wide Imaging Stereo
Canon V-SB100	250	Sub	88	6	150	37,34,21	Subwoofer for V100
Canon S-50	350	2x Pt	89	8	75	25,31,25	Wide imaging stereo
Canon S-70	700	2x Pt	87	6	100	25,78,25	Wide imaging stereo
Castle Trent II	199	Pt	89	8	60	20,34,18	Shelf/stand, nine finishes
Castle Durham 900	279	Pt	90	8	85	22,40,23	Shelf/stand, nine finishes
Castle York	399	Pt	89	8	100	26,43,22	Shelf/stand, stands inc
Castle Severn	499	Pt	87	8	110	23,77,20	Free standing, 9 finishes
Castle Chester	699	Horn	90	8	100	23,91,25	Quarter wave, nine finishes
Castle Howard	999	Horn	90	8	125	26,104,41	Quarter wave, nine finishes
Castle Winchester	1499	3x	90	8	150	42,108,23	9 finishes, quarter wave
Celestion 1	109	-	86	8	50	16,27,21	
Celestion CSC	129	-	89	6	75	33,13,15	
Celestion 3 MkII	129	-	88	8	75	21,31,18	Integrated LF/baffle moulding
Celestion CS135	139	-	86	8	90	52,19,34	
Celestion CS2	149	-	86	8	60	16,29,22	
Celestion CS4	169	-	87	8	75	18,33,23	
Celestion 5 MkII	169	-	89	8	90	25,35,21	Larger version of Celestion 3
Celestion 9	269	-	89	8	100	21,50,25	
Celestion 15	389	-	89	8	100	21,100,23	
Celestion SL6Si	429	2x	84	8	120	20,38,27	Compact stand mount, free spac
Celestion CS6	449	-	88	8	100	19,85,31	
Celestion CS8	499	-	88	8	120	19,100,31	
Celestion 100	539	-	84	8	120	21,42,26	
Celestion SL12si	629	-	86	8	150	20,53,29	
Celestion SL600si	820	-	82	8	120	20,37,24	Aerolam lightweight enclosure
Celestion 300	1099	-	84	8	120	21,97,33	
Celestion 700SE	1435	-	82	8	120	20,37,24	
Cerwin Vega V8	250	2x	94	6	100	28,51,29	Bookshelf
Cerwin Vega SAT-6	300	Sat/sub	95	-	125	22,25,32	3 box satellite/subwoofer
Cerwin Vega VS10	350	3x	95	6	125	33,70,29	Floor standing
Cerwin Vega VS12	550	3x Pt	97	4	250	42,81,38	Floor standing
Cerwin Vega DC10	550	3x Pt	96	-	200	29,94,35	Floor standing

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<b>LOUDSPEAKERS</b>							
Cerwin Vega DC12	650	3x Pt	98	-	300	36,98,35	Floor standing
Cerwin Vega VS15	700	3x Pt	102	4	400	46,90,47	Floor standing
Cerwin Vega DC15	850	3x Pt	100	-	500	44,103,46	Floor standing
Cerwin Vega 1515	1300	6x Pt	103	4	600	44,135,46	Floor standing, hi sensitivity
Chord Sys Audio 905	249	2x	-	-	-	-	
Clements 300si	395	-	89	4-8	90	24,36,36	
Clements 600si	595	-	88	4-8	100	24,81,36	
Clements Reference 1	995	-	86	8	100	20,43,29	
Clements Reference 7	1995	-	88	4.5	200	25,114,4	
Dali 102	250	-	88	6	100	21,32,26	
Dali 104	400	-	93	4	120	86,22,27	
Dali 400	700	-	93	4	180	24,97,34	
Dali Skyline 1000	1600	-	88	-	120	-	
Dali Skyline 2000	2200	-	88	4	120	51,160,45	
Dawn Audio Chorus BS	482	2x IB	89	8	-	26,38,21	Bookshelf
Dawn Audio Chorus FS	698	2x IB	89	8	-	26,88,21	Floor standing
Dawn Audio Symphony	1995	3x IB	91	8	-	34,113,32	Floor standing
Denon SCM2	80	IB	87	6	70	19,28,20	UK designed & built
Denon SC-E313	160	Pt	88	8	100	22,75,23	UK designed & built
ECA SERVO A 2	1850	2x Pt	80	8	150	22,102,30	True ribbon tweeter
Epos ES11	395	Pt	87	8	75	20,38,25	Free space, stand mount
Epos ES14	595	Pt	87	8	100	23,49,29	Free space, stand mount
Faraday FS1	245	2x	87	8	75	27,46,25	Matt black or granite effect
Faraday SG	345	2x	89	4	75	27,26,25	Matt black or granite effect
Faraday Siren	445	2x	90	4	80	27,25,46	Matt black or granite effect
Faraday FS10	795	3x	91	4	100	27,25,93	Matt black or granite effect
Fullers Sultan	399	2xPt	91	8	50	24,51,30	3 finishes
Fullers Sultan H.E.	439	2xPt	98	8	90	24,51,30	High sensitivity, 3 finishes
Fullers Pharaoh 1	649	2xPt	88	8	60	20,30,20	Curved sides, various finishes
Fullers Sphinx	839	3x	89	8	70	25,91,30	Floor standing, var finishes
Fullers Pharaoh 2	1200	3xPt	88	8	80	39,100,31	Pharaoh 1 with added bass encl
Fullers Pharaoh 3	2499	4xPt	88	8	150	46,118,45	Pharaoh + bass & sub bass encls
Gamma Acoustics Epoch	1499	-	-	-	-	27,95,36	
Genelec 1019A	1572	Active	-	-	28	23,31,25	
Genelec Blamp 1031A	2068	Active	-	-	104	25,39,29	
Genelec Triamp S30	3055	Active	-	-	108	32,50,32	
Genelec Triamp 1037A	4982	Active	-	-	191	40,68,30	
Genexxa GX330	80	-	-	-	6	50	35,21,24
Genexxa GX650	140	-	90	8	60	23,76,26	
GLL Arena	89	-	87	6	70	26,23,14	
GLL Maxim	119	-	86	6	100	10,26,17	
GLL Mezzo	159	-	88	6	100	21,36,25	
GLL Magnum	199	-	86	6	100	25,42,29	
Goodmans Active 75	65	Active	-	-	80	-	
Goodmans M100	80	2x	86	8	75	17,26,20	Bookshelf, close to wall
Goodmans HT100	100	-	86	8	60	25,53,20	
Goodmans HT170	150	-	92	8	100	25,70,22	
Grundig MBX310	80	3xPt	-	4	70	18,42,29	3 drivers, 2 way
Grundig BX1	150	2x Pt	-	4	60	23,40,30	16 litre
Grundig BX2	230	3x Pt	-	4	80	24,49,33	22 litre
Grundig BX3	350	2x Pt	-	4	120	24,107,34	53 litre, 3 drivers, 2 way
Harbeth BBC LS3/5A	675	IB	82	10	30	30,19,18	Free standing
Harbeth HL-P3	699	IB	83	6	45	31,19,18	Free standing, shielded, biwir
Harbeth BBC LS5/12A	1195	Pt	82	8	100	30,18,23	Free standing, biwire
Harbeth							



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<b>LOUDSPEAKERS</b>							
Jamo Studio 80	60	2xPt	91	-	45	22,35,17	
Jamo Studio 110	100	3xPt	91	-	50	24,42,22	
Jamo Sat 160	100	2x IB	90	8	50	14,19,48	Shelf/wall mount, with wall br
Jamo D115	100	-	90	4-8	60	24,42,22	
Jamo Compact 500	100	2x Pt	90	8	60	16,25,20	High sensitivity, utility desi
Jamo Cornet 30.4	100	2x Pt	88	8	55	20,32,23	Black ash - Mahogany £20 extra
Jamo Sat 200	110	2x	90	8	50	15,22,8	Stereo passive subwoofer
Jamo Outdoor	110	2x IB	90	8	50	19,34,48	Including wall brackets, weath
Jamo Sat 300	120	2x	90	8	50	15,21,8	Use with SW500
Jamo Compact 700	120	2x Pt	91	8	70	19,30,20	High sensitivity, utility desi
Jamo Studio 140	130	3xPt	91	-	50	22,50,26	
Jamo Cornet 40.4	140	2x Pt	89	8	60	20,32,23	Black ash - Mahogany £20 extra
Jamo Studio 180	150	3xPt	92	-	80	22,50,26	
Jamo Artina	150	2xPt	90	-	50	29,25,8	Small, flat wall speaker
Jamo Sat 500	150	2x Pt	90	8	50	16,21,14	Satellites for SW500
Jamo D135	150	-	93	4-8	80	28,52,25	
Jamo Converta	150	2x Pt	90	8	50	9,25,24	Lamp-like appearance
Jamo Compact 1000	150	-	92	8	90	23,37,22	High sensitivity, utility desi
Jamo Cornet 60.4	180	2x Pt	90	8	80	23,42,27	Black ash - Mahogany £20 extra
Jamo D165	190	-	93	4-8	100	28,52,25	
Jamo Art	199	2x Pt	88	8	60	35,40,9	Shape and size of shallow 20 l
Jamo Outdoor 2	200	2x Pt	90	4	60	18,32,12	Including wall brackets, weath
Jamo Classic 4	230	2xPt	90	-	100	20,47,25	
Jamo SW160 System	230	-	90	8	-	20,34,48	Compact passive subwoofer
Jamo 307	299	2x Pt	87	6	70	18,31,27	Stand mount
Jamo D265	300	3xPt	95	-	150	44,68,32	
Jamo Classic 6	300	2xPt	90	-	100	20,84,29	Inc spiked feet
Jamo BX100A	300	3x Pt	91	8	100	22,55,28	Floor or stand mount
Jamo Cornet 90-4	330	3xIB	91	-	140	26,87,27	
Jamo 407	350	2x Pt	88	6	80	22,41,29	Stand mount
Jamo Graphic	350	2x Pt	88	6	60	39,44,8	Wall mount
Jamo Atmosphere	380	2x Pt	88	8	60	27,37,16	Wall mount, doubles as lamp
Jamo BX150A	390	3x Pt	82	8	150	28,83,31	Floor mount
Jamo Cornet 100-4	400	3xIB	91	-	200	32,95,27	
Jamo Classic 8	400	3xPt	90	-	150	23,90,29	Inc spiked feet
Jamo Silhouette	400	-	90	5	80	25,122,17	
Jamo D365	400	-	96	4-8	200	46,78,35	
Jamo SW500 System	430	2x	90	8	140	41,38,53	Passive stereo subwoofer
Jamo BX200A	450	3x Pt	83	8	250	43,72,33	Floor mount
Jamo 477	500	2x Pt	86	4	100	19,77,29	Floor standing
Jamo 507	700	3x Pt	88	4	150	22,91,37	
Jamo 707	900	3x Pt	90	4	200	24,104,39	
Jamo Oriol	6000	3x	87	6	300	40,178,30	Floor standing, coupled cavity
JBL Control One	115	2xPt	87	4	150	24,156,14	Shielded, wall mountable
JBL 4208	449	-	89	8	300	29,45,23	
JBL L1	479	2x Pt	87	8	200	25,40,20	Asymmetric, time aligned
JBL HTS-1	629	-	-	-	150	-	
JBL L3	699	2x Pt	89	8	200	30,86,24	Asymmetric, time aligned
JBL HTS-2 system	800	-	-	-	4	150	-
JBL HTS-3	999	-	-	-	180	-	
JBL L5	1299	3x Pt	90	6	300	26,45,33	Asymmetric, time aligned
JBL Ti 1000	1500	2x IB	89	4	150	20,30,13	Asymmetric, double wall
JBL L7	1699	4x Pt	89	4	200	117,25,45	Asymmetric, time aligned
JBL Ti 2000	2000	3x IB	89	4	200	33,82,30	Asymmetric, double wall
JBL Ti 3000	2499	3x IB	90	6	200	46,105,35	Asymmetric, double wall
JBL i 5000	3499	3x IB	91	6	300	48,114,38	Asymmetric, double wall
Jordan Watts JHFLG	420	-	-	-	-	-	Flagon pottery colour
Jordan Watts JH200	510	1x IB	86	8	80	19,33,17	Bookshelf or stand mount
Jordan Watts JH400	820	1x IB	86	8	80	28,32,17	Marble finish available £970
Jordan Watts JH400M	970	1x	86	8	80	82,28,21	
J Watts JH1+1 Aspect	1730	2x	85	8	100	92,40,22	
J Watts JH1+1 Aspect K	2310	2x	85	8	100	92,40,22	
J Watts JH1+1 Aspect M	2745	2x	85	8	100	92,40,22	
J Watts Aspect JH1+1	2745	2xIB	85	8	100	40,93,23	Matt - alt finishes extra
Jordan Watts JH2K	3230	-	-	-	-	-	
J Watts Classic JH2KM	4250	2x	87	8	150	47,82,34	Line tweeter array
J Watts Classic JH5K	4875	2x IB	89	8	250	47,126,40	Floor stand, line array
J Watts Classic JH5KM	5860	2x	89	8	250	47,125,40	Line driver array
J Watts Classic JH10K	9340	2x IB	92	8	500	47,156,40	Floor stand, line array
Jordan Watts JH10KM	10495	2xIB	92	8	500	47,156,40	Line driver array
JPW Minim SGL SHD	50	2x	87	6	70	19,28,20	Shielded, single speaker
JPW Satellite SGL SHD	50	2x	85	8	70	13,24,11	Shielded, single speaker
JPW Satellite	80	2x	85	8	70	13,24,11	Shielded, single speaker
JPW Minim	80	2x	87	6	70	19,28,20	135mm bass, 14mm treble
JPW Minim Pair Solid	89	2x	87	6	70	19,28,20	Shielded
JPW Sonata Vinyl	100	2x	87	8	70	23,32,22	
JPW Sonata	120	2x	87	8	70	23,32,22	165mm bass, 14mm treble
JPW Subwoofer	130	1x	95	8	80	26,51,27	
JPW Sonata Plus	140	2x	87	8	70	23,32,22	165mm bass, 25mm treble
JPW P1 Vinyl	150	2x	89	8	70	26,44,25	
JPW P1	170	2x	89	8	70	26,44,25	200mm bass, 19mm treble
JPW AP2	200	2x	89	8	80	26,44,25	200mm bass, 19mm treble
JPW AP3	230	2x	88	8	100	26,52,29	200mm bass, 19mm treble
JPW Ruby 1	500	2x	87	6	120	32,19,21	Alloy cones
JPW Ruby 2	700	2x	88	6	150	43,22,25	Alloy cones

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory.

Audiolab 8000A	450	Int	N	60	MM,MC,1T,3T	Y	N	45,8,36	Preout/main in
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<b>LOUDSPEAKERS</b>							
JPW Ruby 3	1000	3x	87	6	150	75,19,22	Alloy cones
JPW Ruby 4	1300	3x	89	6	200	90,22,26	Alloy cones
JVC SPX220TBK	100	3x Pt	90	8	60	24,66,24	
JVC SPX550BK	130	3x Pt	90	8	60	24,66,24	
JVC SPX770BX	150	3x Pt	90	8	80	28,75,25	
JVC SPX990BK	230	3x Pt	91	8	100	31,86,27	
JVC SX-SW9	300	2xPt	90	6	100	-	Satellite subwoofer system
JVC SX911WD	660	3x Pt	91	6	150	38,63,35	
JVC SX500	700	2x Pt	90	6	180	27,45,28	
KAL Mini-Ref MKII	395	-	86	8	120	23,27,17	
KAL Mini-Tower	619	-	89	6	150	17,90,22	
KAL Compact Ref	650	-	89	8	140	23,36,27	
KAL Tunejal	795	-	89	8	150	23,100,27	
KAL Trans-double	1500	-	89	8	250	23,112,36	
KAL Warlock	1600	-	90	6	250	25,113,36	
KEF Coda 7	129	2xPt	90	6	100	18,30,24	2-way stand/shelf
KEF K120	169	2x IB	87	8	80	21,24,25	Stand/bookshelf
KEF Q10	199	2x Pt	88	6	100	19,28,24	Uni Q, shielded
KEF K140	239	2x IB	89	8	100	26,49,25	Stand/bookshelf
KEF 70S	299	2xIB	87	-	100	25,17,12	Uni-Q, shielded, AV surround
KEF K160	329	2x ABR	89	8	150	26,75,25	Floor standing
KEF Q30	349	2x Pt	88	6	125	19,70,28	Uni Q, shielded, floor standin
KEF Q60	419	2x Pt	90	6	175	19,102,28	Uni Q, bookshelf/stand
KEF Q50	499	3x Pt	89	6	150	19,80,28	Uni Q, shielded, floor standin
KEF 101/3 Black	549	2x Pt	89	4	150	22,50,27	Uni Q, Kube option
KEF Q80	569	2x ABR	89	8	125	25,86,28	Uni Q floor standing
KEF LS3/5a	599	2xIB	82	11	300	19,30,16	Raymond Cooke Special Edition
KEF Q70	699	3xPt	90	6	175	19,102,28	Uni-Q, shielded, floor stand
KEF Q90	739	3x Pt	89	8	150	25,89,32	Uni Q floor standing
KEF 102/2MS	749	2xCC	89	6	150	22,33,27	Uni Q, shielded shelf/stand mt
KEF Model One	999	3xCC	89	4	150	23,86,30	Uni-Q, floor stand, shielded
KEF 103/4MS	1199	3xCC	91	4	200	22,90,31	Uni Q, shielded, coupled cavit
KEF 103/4S	1249	3xCC	91	4	200	22,90,31	'Audiophile' 103/4MS
KEF Model Two	1499	3xCC	90	4	200	23,101,30	Uni-Q, floor stand, shielded
KEF 104/2	1595	3xCC	92	4	200	28,90,41	Floor standing, coupled cavity
KEF 104/2 REC	1799	3xCC	92	4	250	28,90,41	Raymond Cooke Special Edition
KEF Model 3	1999	4xCC	91	4	300	27,114,34	Uni-Q, floor stand, shielded
KEF 105/3	2295	4xCC	93	4	300	28,111,41	Uni Q, coupled cavity bass
KEF 105/3S	2345	4xCC	93	4	300	28,111,41	Uni Q, audiophile 105/3
KEF 107/2	3695	3xCC	90	4	300	33,117,45	Floor standing, Kube equaliser
KEF 107/2 REC	3999	3xCC	90	4	300	33,117,45	Raymond Cooke Special Edition
Kenwood LS-200G	200	Pt	89	4	60	21,35,30	European design
Kenwood LS-770G	260	Pt	88	4	110	27,48,26	European design
Kenwood LS-300G	300	Pt	82	8	60	21,35,30	European design
Kenwood LS-880G	360	Pt	86	4	160	28,51,26	Titanium tweeter
Kenwood LS-500G	500	Pt	87	4	100	22,44,28	European design
Kenwood LS-700G	1200	Pt	87	4	120	30,90,30	European design
Kenwood LS-1000G	1700	Pt	87	4	160	34,110,38	European design
Keswick Audio Aria	269	2x	88	8	70	21,42,27	Bookshelf
Keswick Audio Volante	499	-	90	8	85	21,85,27	Floor standing
Keswick Audio Figaro	799	-	86	8	125	19,28,27	Features solid timbers</

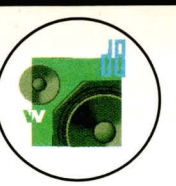


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<b>LOUDSPEAKERS</b>							
Martin-Logan CLS Itz	4333	ESL	86	-	-	62,127,32	Full range panel
Martin-Logan Quest Z	4998	Hybrid	90	-	-	42,160,29	Dynamic bass/electrostatic, tw
M-L Monolith IIBT	8730	Hybrid	89	-	-	59,163,28	ESL/dynamic, two-way
M-L Monolith IIX	9354	Hybrid	89	-	-	59,163,26	ESL/dynamic, active crossover
Metaxas Empress	3850	ESL	88	8	100	50,150,8	Full range single panel ESL
Metaxas Czar	8250	ESL	94	8	100	70,230,8	Full range 3-panel ESL
Metaxas Emperor	19500	ESL	99	8	250	100,230,8	Full range, multi-panel ESL
Mission 73S	100	2xPt	89	8	50	15,26,15	Stand mount, shelf, w/brackets
Mission 731	130	2xPt	89	8	75	31,17,20	Stand mount, bookshelf
Mission 760i	130	2xPt	89	6	75	18,30,20	Stand mount, boundary siting
Mission 760i SE	150	2x Pt	89	6	75	18,30,20	Stand mount, boundary siting
Mission 780	200	2x pt	89	6	75	18,30,26	Stand mount, near wall siting
Mission 762i	250	2x Pt	92	8	125	25,50,29	Stand mount, boundary siting
Mission 751	300	2x Pt	89	6	75	19,32,27	Stand mount, inverted
Mission 763i	380	2x Pt	92	8	125	25,80,29	Floor standing, near wall sit
Mission 752	500	2x Pt	90	8	125	20,84,26	Floor stand, near wall siting
Mission 765i	680	2x Pt	93	4	200	25,100,34	Floor stand, free space
Mission 753	700	2x Pt	90	6	150	21,88,32	Floor stand, transverse folded
Modulus Subwoofer	1750	Active	-	-	250	49,45,45	Variable phase, high/low filte
MA Monitor 1 Gold	190	2x IB	88	8	70	16,24,16	Miniature stand/shelf mount
Monitor Audio MA201	250	2xPt	90	8	100	22,41,27	Gold dome tweeter, pulp bass
MA Monitor 7 Gold II	250	2x Pt	89	8	70	17,35,17	Stand/shelf mount
Monitor Audio MA100G	270	2x IB	89	8	120	16,24,16	As MA Monitor 1, shielded
MA Monitor 9 Gold II	290	2x Pt	88	8	100	21,37,21	Stand/shelf mount
Monitor Audio MA202	400	2xPt	90	8	100	22,89,29	Gold dome tweeter, pulp bass
MA Monitor 14 Gold II	470	3x	88	8	120	21,76,24	Floor/shelf standing
MA MA700 Gold II	500	2x	89	8	100	22,35,26	Stand/shelf mount
Monitor Audio Studio 6	800	2x Pt	88	8	200	22,35,25	Stand/shelf mount, metal bass
MA MA1200 Gold II	1200	2x	89	8	200	20,92,26	Floor standing MA700 GII
MA Studio 20SE	2000	2x Pt	88	8	200	20,92,26	Floor stand, metal cone bass
Monitor Audio Studio 50	4000	2x	90	8	300	20,104,30	Floor stand, metal bass & mid
Mordaunt-Short CS1	115	Pt	87	8	100	16,24,14	Shielded, Positec protected
Mordaunt-Short MS10	130	Pt	88	8	60	19,31,22	Alloy tweeter, MCS woofer
Mordaunt-Short SW1	150	Sub	90	8	100	24,58,26	Coupled cavity, matches CS1
Mordaunt-Short MS20	180	Pt	89	8	75	22,37,22	Alloy tweeter, MCS woofer
Mordaunt-Short MS30	250	Pt	90	8	100	25,43,28	Alloy tweeter, MCS woofer
Mordaunt-Short HT30	300	Pt	90	8	120	25,43,29	Shielded, Positec protected
Mordaunt-Short MS40	380	Pt	90	8	150	23,82,28	Alloy tweeter, MCS woofer
Mordaunt-Short MS50	500	Pt	90	8	200	25,87,33	Alloy tweeter, MCS woofer
Mordaunt-Short HT50	550	Pt	90	8	120	25,87,33	Positec, integrated subwoofer
NAD 800	149	Pt	90	6	60	20,32,24	10 litre enclosure
NAD 802	219	Pt	90	6	80	20,40,26	11.5 litre enclosure
Naim IBL Active	776	-	-	-	65	25,80,28	Boundary, floor standing
Naim IBL Passive	895	-	86	6	65	25,80,28	Boundary, floor standing
Naim SBL Active	1586	-	-	-	75	27,89,27	Boundary, floor standing
Naim SBL Passive	1708	-	88	6	75	27,89,27	Boundary, floor standing
Naim DBL Active	6991	-	-	-	200	65,120,40	Boundary, floor standing
Naim DBL Passive	7672	-	92	4	200	65,120,40	Boundary, floor standing
Neat Petite	595	2x	87	6	100	20,30,18	
Orelle Orator II	699	2xPt	91	8	100	27,40,30	Time aligned, biwire
Origin Live QLIB	289	-	89	8	100	20,30,19	
Origin Live QL2B	349	-	90	8	150	19,80,19	Floor standing
Origin Live QL-1AS	399	-	89	8	199	20,30,190	Floor standing
Origin Live QL-1A	399	-	86	8	150	20,30,19	
Origin Live QL-2AS	469	-	90	8	100	19,80,19	Floor standing
Origin Live QL-2A	469	-	86	8	150	19,80,19	Floor standing
Origin Live QL-1	499	-	86	8	150	20,30,19	
Origin Live QL-2	649	-	86	8	150	19,80,19	Floor standing
Origin Live QL3	975	3x	88	8	150	19,83,23	Floor standing
Origin Live Conqueror	1600	3x	89	8	150	23,87,23	Floor standing
Pentachord A	449	IB	87	8	80	21,28,20	Direct coupled
Pentachord B	499	IB	87	8	80	52,35,52	Active crossover, including el
Pentachord Pentode	695	IB	87	4	80	20,74,20	Active crossover, including el
Pentachord P'column	1579	2xIB	87	4	80	21,108,20	Including active crossover, fo
Philips Legend FB720	200	Pt	80	7	75	21,37,31	
Philips DSS930	1300	Active	-	75	-	22,58,33	Active digital loudspeaker
Pink Triangle Vertical	865	Hybrid	86	11	100	15,80,32	Ribbon hybrid
Pioneer CS-3030	120	3x Pt	90	8	120	27,54,24	Bookshelf
Pioneer CS-5030	170	3x Pt	90	8	140	31,53,25	Bookshelf
Pioneer CS-7030	230	3x Pt	90	8	190	35,70,28	Bookshelf
Pioneer S-4UK	250	2x Pt	88	6	80	21,37,28	No crossover, UK optimised
Pioneer S-60	270	2x	87	4	80	22,47,28	Bookshelf
Pioneer CS-9030	280	3x Pt	92	8	220	39,75,29	Bookshelf
Pioneer S-80	370	2x	88	4	80	23,56,28	Bookshelf
Pioneer S-200	600	2x	89	4	120	26,90,34	Biwire, floor standing
Pioneer S-400	950	2x	89	4	160	27,96,38	Biwire, floor stand, shielded
Polk S4	200	2x Pt	91	8	100	24,39,18	Stand mount, free standing
Polk M3	200	2x Pt	89	8	100	17,29,21	Multi-app, including wall brac
Polk S6	300	2x ABR	91	8	125	26,54,20	Stand mount
Polk S8	450	2x ABR	90	8	150	29,64,22	Stand mount
Polk S10	600	2x ABR	91	8	200	32,74,26	Floorstanding
Polk LS50	800	2x Pt	89	8	250	27,83,29	Floorstanding
Polk LS70	1200	2x Pt	90	8	250	31,94,37	Floorstanding, biampable
Polk LS90	1700	3x Pt	90	8	250	31,94,37	Floorstanding, biampable
Posselt Alpha I	950	Pt	89	8	60	24,44,28	
Posselt Alpha II	1200	Pt	89	8	90	23,100,27	
Posselt Alpha III	1350	Pt	89	8	100	26,102,30	
Posselt Alpha IV	1500	Pt	89	8	135	27,104,31	



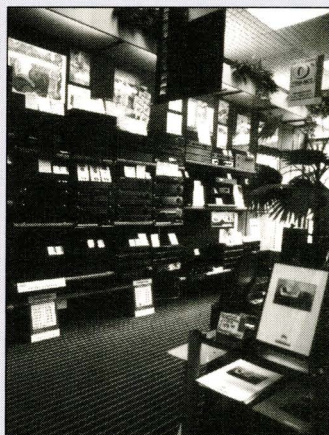
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<b>LOUDSPEAKERS</b>							
Posselt Albatros	2200	Hrn	93	6	200	31,186,32	Ultra sensitive
Proac Tablet 3	479	-	87	8	100	17,28,23	
Proac Studio 100	699	-	88	8	150	20,40,25	
Proac Response 1 S	919	-	87	8	100	17,30,24	
Proac Response 2	1634	-	88	8	150	23,45,281	
Proac Response 3	3065	-	90	8	300	28,118,30	
Proac Response 3 Sig	4935	-	90	8	300	28,118,30	
Prof Monitor Co TB1	481	2x Pt	90	8	150	20,40,25	Shielded version available
Prof Monitor Co LB1	998	2x	89	4	300	18,53,25	Transmission line
Prof Monitor Co AB1	1598	2x	89	6	400	26,79,43	Transmission line
Prof Monitor Co MB1P	4681	2x	91	8	500	38,87,53	Transmission line
Prof Monitor Co BB5P	6754	2x	91	4	600	43,104,79	Transmission line
Quad ESL-63	2860	ELS	86	8	100	66,93,27	Panel, simulates point source
Realistic Minimus 3.5	30	-	-	-	15	9,15,5	
Realistic Minimus 21	30	-	8	10	15,24,13		
Realistic Minimus 26	56	-	87	8	40	18,28,11	
Realistic Minimus Pro-7	60	2xPt	87	8	50	11,18,11	Revised design
Realistic Minimus Pro-77	100	2xPt	86	8	55	14,22,11	Revised design
Rega Kyte	198	2x	-	8	-	19,31,19	Stand/wall/shelf mount
Rega EL8	298	2x	-	8	-	17,72,20	Floor stand
Rega ELA	450	2x	-	8	-	30,80,20	Floor stand
Rega XEL	1040	2x	-	6	-	20,82,30	Floor stand
Rehdeko RK115	1200	Pt	104	8	-	34,42,28	
Rehdeko RK125	2300	Pt	102	8	-	34,61,28	
Rehdeko RK145	3400	Pt	102	8	-	39,66,29	
Rehdeko RK175	6500	Pt	106	8	-	50,96,37	
REL Strata	499	Sub	-	-	1kw	42,52,31	Active, internal amp
REL Stadium	795	Sub	-	-	1kw	58,52,36	Active, balanced input
REL Stentor	1495	Sub	-	-	1kw	59,56,37	Active, internal amp
REL Studio	2995	Sub	-	-	1kw	69,62,52	Active, internal amp
Richard Allen Min 2	129	-	86	8	100	16,30,20	
Richard Allen Minette Gold	149	-	86	8	100	16,30,20	
Rogers LS2A/2	229	-	87	8	100	23,36,21	Use about 30cm from wall
Rogers LS6A/2	399	-	89	8	150	27,51,28	Stand mount, free space
Rogers Studio 3	449	-	85	8	45	19,30,16	
Rogers LS8/A	499	-	90	8	150	26,86,25	
Rogers P20	750	2x Pt	88	8	150	26,42,30	Stand mount, stands available
Rogers Studio 7	880	-	89	8	150	30,63,30	
Rogers P22	1100	2x Pt	88	8	150	26,85,30	Floor stand, sloping baffle
Rogers LS5/9	1531	-	87	8	100	28,46,27	
Rogers P24a	1800	-	86	4	250	25,104,35	Internal bass, floor standing
Roksan Ojan 3	895	Pt	88	8	250	28,76,460	Floor standing, sprung tweeter
Royd The Herald	198	Pt	86	8	100	31,20,18	Stand mount
Royd The Minstrel	259	Pt	86	8	100	69,18,12	Side port, floor standing
Royd Merin	298	Pt	86	8	100	31,20,18	Veneered
Royd The Sorcerer	595	Pt	86	8	120	31,20,18	Front port, near field monitor
Royd The Abbot	665	Pt	90	8	120	81,20,30	Floor standing, free space
Royd The Prior	978	Pt	90	8	150	96,37,26	Floor standing, free space
Ruark Swordsman Plus II	299	2x IB	87	8	100	20,38,27	Near wall/stand mount
Ruark Sabre II	385	2x IB	87	8	100	23,37,27	Wall/free, on stands
Ruark Templar	479	2x IB	87	8	100	19,70,27	Wall or free, no stands reqd
Ruark Talisman II	699	2x Pt	88	8	100	23,84,32	Free space, floor standing
Ruark Broadsword II	849						

# SEVENOAKS SUPERFI



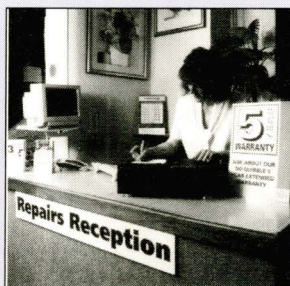
## DISPLAY & DEMONSTRATIONS

The moment you step through the door of a Sevenoaks Hi Fi or Superfi branch you're going to be better looked after. With over 21 years experience in Hi Fi, Video and TV retail, we're here to make sure you get the equipment that best suits your needs and your budget.

You'll find a wide range of products with the emphasis on quality rather than country of origin. Not only is everything we sell on display, but it's also available for demonstration. Each of our branches has dedicated demonstration facilities to help you enjoy choosing your equipment.

## AFTER SALES CARE

Each of our Sevenoaks Superfi branches is served by a dedicated Central Service Department. Approved by all the leading manufacturers, our team of fully trained engineers is capable of repairing 99% of all faults - in our own workshops. Once the repair is complete we give you a 3 month warranty. The kind of back up you'd expect from the leading independent Hi Fi retailers in the country.



## PRICE PROMISE

We always try to ensure our prices are competitive. In the unlikely event of an identical product being available from an authorised dealer at a lower price, we will beat that price by up to £10.

## SALE VALUE:

Up To £120 = PRICE MATCH

£121 + = £10 PRICE BEAT

## 0% FINANCE

We offer 0% finance on a wide range of Hi Fi separates & AV products.

**Package 1:** 10% deposit followed by 6 equal monthly payments. Example: Cost £600. Deposit £60 plus 6 payments of £90.

**Package 2:** 25% Deposit followed by 9 equal monthly payments.

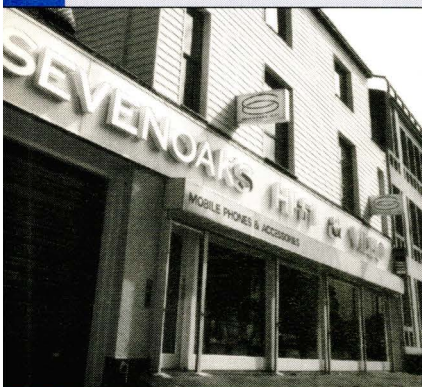
**Package 3:** 50% Deposit followed by 12 equal monthly payments.

All Options: Minimum balance £400. Subject to status. 0% APR.

**Personal shoppers only.**

Written details on request.

hi fi products



If you thought this level of service might be expensive - you'd be wrong. Our prices are the most competitive around and our added value offers famous throughout the industry.

## SUGGESTED SYSTEMS

### system 1

VINYL REPLAY FROM A QUALITY HI FI SEPARATES SYSTEM...

£249.<sup>00</sup>

#### DUAL CS435 TURNTABLE

Excellent value turntable most at home with rock and pop music  
WHAT HI FI? ★★★★★

#### MARANTZ PM44SEMKI AMPLIFIER

Best amplifier in 1993/4  
WHAT HI FI? 93/94 AWARDS WINNER ★★★

#### WHARFEDALE DIAMOND SPEAKERS

Lively, dynamic bookshelf loudspeaker  
(Option on JPW MINIM Speakers)

NORMALLY ~~£440.00~~

### system 2

CD REPLAY FROM A QUALITY HI FI SEPARATES SYSTEM...

£299.<sup>00</sup>

#### AIWA XC300 CD PLAYER

Enjoyable, neatly styled, well equipped  
WHAT HI FI? ★★★★★

#### MARANTZ PM44SEMKI AMPLIFIER

Breathes life into most music  
WHAT HI FI? 93/94 AWARDS WINNER ★★★★★

#### JPW MINIM SPEAKERS

Fast, dry bass which never goes missing  
WHAT HI FI? ★★★★★  
(Option on Wharfedale Diamond Speakers)

NORMALLY ~~£430.00~~

### system 3

CD REPLAY FROM AN 'AUDIOPHILE' HI FI SEPARATES SYSTEM...

£399.<sup>00</sup>

#### TEAC CDP3500 CD PLAYER

Expressive, confident, pacy, natural presentation  
WHAT HI FI? ★★★★★

#### ROTEL RA960BXMKII AMPLIFIER

Detailed, aggressive presentation, good phono stage  
HI FI WORLD Recommended

#### MISSION 760I SPEAKERS

SOUND WHAT HI FI? ★★★★★  
BUILD WHAT HI FI? ★★★★★  
COMPATIBILITY WHAT HI FI? ★★★★★  
VALUE WHAT HI FI? ★★★★★

NORMALLY ~~£630.00~~

## STAFF WANTED

Senior and Junior sales staff required at several locations due to further expansion - If you're interested in a career with a progressive Hi Fi retailer, contact Kim or Maxine on (0732) 455911

NB. Regrettably, we are unable to offer 0% finance on any of these systems.



CLAIM A FREE PAIR OF AUDIO TECHNICA HEADPHONES WORTH £40 WITH ALL PURCHASES OF SEPARATES OVER £500

26 BRANCHES NATIONWIDE SEE



# THE SPECIALIST

## HI FI PRODUCT SELECTION

All prices are valid until at least November 30th, 1994  
 ■ Pioneer Offer valid until December 3rd, 1994

### AMPLIFIERS

Arcam Alpha 5	£ 229.95
<b>Arcam Alpha 6 B" Stock</b>	<b>£ 269.00</b>
<b>Arcam Delta 290 B" Stock</b>	<b>£ 389.00</b>
Arcam Alpha 6	£ 329.95
Arcam Delta 290P	£ 399.95
Arcam Delta 290 Inc remote	£ 479.95
Aura VA80	£ 279.95
Aura VA100 II Black	£ 349.95

<b>Audiolab 8000A - II (Ex Dem)</b>	<b>£ 379.00</b>
<b>Audiolab 8000C - II (Ex Dem)</b>	<b>£ 369.00</b>
<b>Audiolab 8000M - II (Ex Dem)</b>	<b>£ 559.00</b>
<b>Audiolab 8000P - II (Ex Dem)</b>	<b>£ 519.00</b>

Audiolab 8000A - 94	£ 479.95
Audiolab 8000C - 94	£ 459.95
Audiolab 8000M - 94 (each)	£ 699.95
Audiolab 8000P - 94	£ 649.95
Audiolab 8000 PPA	£ 799.95
Cyrus - Pre	£ 649.95
Cyrus - Power	£ 449.95
Cyrus III	£ 499.95
Cyrus PSXR	£ 999.95
Denon PMA250III	£ 159.95
Denon PMA350 II	£ 219.95
Denon PMA450 SE	£ 269.95
Denon PMA480R	£ 219.95
Exposure	P.O.A.
Harman Kardon HK1200	£ 269.95
Kenwood KA1060	£ 139.95
Kenwood KA2060R	£ 169.95
<b>Kenwood KA3020SE</b>	<b>£ 199.95</b>

<b>Marantz PM44 Mki SE £ 199</b>	<b>£ 149.00</b>
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Marantz PM44 MkII SE	£ 199.95
Meridian 501 Pre	£ 624.95
Meridian 555 Pwr	£ 624.95
Meridian 551	£ 694.95
Michell	P.O.A.
Musical Fid A1 Ltd. Ed.	£ 399.95
Musical Fid E100	£ 599.95
Musical Fid E200 Pre	£ 599.95
Musical Fid E300 Pwr	£ 699.95
Musical Fid A1000	£ 1399.95
Musical Fid F15	£ 1899.95
Musical Fid F22	£ 999.95
Nad 310	£ 129.95
Nad 302	£ 179.95
Nad 304	£ 239.95
Onkyo	P.O.A.
Pioneer A103	£ 129.95
Pioneer A203	£ 149.95
Pioneer A300X	£ 229.95
Pioneer A400X	£ 299.95
Quad 66 inc RI	£ 862.95

<b>Quad 66 inc RI (Ex Dem)</b>	<b>£ 689.00</b>
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Quad 34	£ 398.95
Quad 306	£ 349.95
Quad 77	£ 594.95
Quad 606	£ 689.95

<b>Quad 606 (Ex Dem)</b>	<b>£ 549.00</b>
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Rotel RA930AX II	£ 149.95
Rotel RA930BX	£ 199.95
Rotel RA935BX II	£ 249.95

<b>Rotel RA960BX II £ 299</b>	<b>£ 199.00</b>
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Rotel RC970BX II	£ 174.95
Rotel RB970BX II	£ 224.95
Technics SUA600K	£ 199.95
Technics SUA700K	£ 249.95
Technics SUA900MkII K	£ 399.95
Yamaha AX380	£ 199.95

### MINI/MICROS

Aiwa, JVC, Sony, Technics & Kenwood	P.O.A.
Denon D65 Ex Speakers	£ 569.95
Denon D90 Ex Speakers	£ 669.95
Denon D110 Ex Speakers	£ 799.95
Denon D250 Ex Speakers	£ 929.95
Denon DF10 Ex Speakers	£ 999.95
Kenwood HD600 Ex Speakers	£ 699.95

### TUNER AMPS

Denon DRA365RD	£ 249.95
Denon DRA545RD	£ 319.95

<b>Marantz SR53 £ 269</b>	<b>£ 199.00</b>
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Nad 705	£ 329.95
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### CASSETTE / DCC

Aiwa ADF450	£ 119.95
Aiwa ADF850	£ 229.95
Aiwa ADWX727	£ 169.95

<b>Aiwa ADWX828 £ 199</b>	<b>£ 159.00</b>
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Denon DRM540	£ 159.95
Denon DRM740	£ 259.95
Denon DR5640	£ 199.95
Denon DRW760	£ 249.95
Kenwood KXW4060	£ 179.95
Kenwood KX3060	£ 169.95

<b>Marantz DD82DCC £ 399</b>	<b>£ 199.00</b>
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Nad 602	£ 199.95
Nakamichi DR1	£ 849.95
Nakamichi DR2	£ 599.95
<b>Nakamichi DR3 £ 369</b>	<b>£ 359.00</b>

<b>Philips DCC300 £ 279</b>	<b>£ 139.00</b>
<b>Philips DCC600 £ 199</b>	<b>£ 159.00</b>

Pioneer CTS430S	£ 199.95
Pioneer CTS630S	£ 299.95
Pioneer CTS830S	£ 499.95
Pioneer CTW503R	£ 179.95
Pioneer CTW603RS	£ 229.95
Pioneer CT195	£ 999.95

<b>Sony TCK411 3-Head £ 299</b>	<b>£ 139.00</b>
<b>Sony TCK6115 Dolby S £ 299</b>	<b>£ 249.00</b>
<b>Sony TCWR6355 Dolby 'S' Twin £ 275</b>	<b>£ 199.00</b>

Technics RSTR373K	£ 179.95
Technics RSTR474K	£ 199.95
Yamaha KX380	£ 169.95

<b>Yamaha KX580</b>	<b>£ 249.95</b>
Yamaha KXW482	£ 249.95

### AUDIO VISUAL

Wide Range available see our AV AD.

### SPEAKERS

Bose	P.O.A.
B&W DM600i	£ 189.95
B&W DM610i	£ 249.95
B&W DM620i	£ 429.95
B&W 804	£ 1499.95
B&W 805	£ 894.95
<b>B&amp;W Solid Monitor</b>	<b>£ 159.00</b>

<b>Castle Chester Mki £ 649</b>	<b>£ 479.00</b>
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Castle Trent II	£ 199.95
Castle Durham 900	£ 279.95
Castle York	£ 399.95
Castle Severn	£ 499.95
Castle Chester II	£ 699.95
Castle Howard	£ 999.95
Celestion 3 Mk II	£ 129.95
Celestion 5 Mk II	£ 169.95
Celestion 7 Mk II	£ 219.95
GLL Arena HF	£ 99.95
Heybrook HB1/3	£ 249.95

<b>JPW Minim £ 79.00</b>	<b>£ 59.00</b>
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JPW Sonata Vinyl	£ 99.95
Kef Reference Model One	£ 1194.95
Kef Q10	£ 199.95

### CHECK OUT OUR PRICE PROMISE

Kef Q30	£ 349.95
Kef Q50	£ 499.95
Meridian A500	£ 694.95
Mission 731	£ 129.95
Mission 732	£ 299.95
Mission 733	£ 429.95
Mission 734	£ 429.95
Mission 735	£ 599.95
Mission 751 (R/Wood add £29)	£ 299.95
Mission 752 (R/Wood add £79)	£ 499.95
Mission 753 (R/Wood add £99)	£ 699.95

<b>Mission 760i £ 229</b>	<b>£ 109.00</b>
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Mission 760ISE	£ 149.95
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<b>Mission 780SE</b>	<b>£ 239.95</b>
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Mon Audio 1 Gold II (R/Wood + £20)	£ 199.95
Mon Audio 14 Gold II (R/Wood + £50)	£ 499.95
Mordaunt Short MS10	£ 129.95
Mordaunt Short MS20	£ 179.95
Nad 801	£ 99.95
Nad 804	£ 329.95
Pink Triangle Ventral	£ 899.95

Proac	P.O.A.
Quad ESL 63	£ 2859.95
Quad Gradient SW63	£ 1699.95
Roksan Ojan 3	£ 895.95
Ruark Swordsman Plus	£ 299.95
Ruark Sabre	£ 384.95
Ruark Talisman II	£ 479.95
Ruark Talisman III	£ 699.95
Ruark Paladin	£ 1099.95
Ruark Crusader II	£ 1499.95
Ruark Eguinox	£ 1749.95

Systm 931	£ 399.95
Systm 935	£ 399.95
Systm 939	£ 699.95
Tannoy Profile 631	£ 149.95
Tannoy Profile 632	£ 189.95
Tannoy Profile 633	£ 319.95
Tannoy Profile 636	£ 419.95
Tannoy Profile 637	£ 499.95
Tannoy Profile 638	£ 599.95

TDL NFM	£ 119.95
TDL NFM2	£ 179.95
TDL RTL1	£ 199.95
TDL RTL2	£ 299.95
TDL RTL3	£ 399.95
TDL RTL4	£ 649.95
TDL Studio 0.5	£ 699.95
TDL Studio 1	£ 699.95
Whalffedale Diamond	£ 109.95

### TURNTABLES

<b>Dual CS 435 inc. cart £ 129</b>	<b>£ 99.00</b>
<b>Dual CS 503.2 inc. cart £ 169</b>	<b>£ 135.00</b>
<b>Dual CS 505.4 inc. cart £ 199</b>	<b>£ 159.00</b>

Michell	P.O.A.
Nad 5120 inc. cart	£ 119.95

Nad 533 inc. cart	£ 199.95
Pink Triangle	P.O.A.
Project 0.5 inc. cart	£ 144.95
Project 1 inc. cart	£ 184.95

<b>Project 6 inc. cart (ex dem)</b>	<b>£ 299.00</b>
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Project 6.1 ex cart	£ 379.95
Project 6.1 inc. cart	£ 434.95
Technics SL1210 II	£ 449.95

### TUNERS

Arcam Alpha 5	£ 219.95
Arcam Delta 280	£ 349.95
Audiolab 8000T	£ 699.95
Cyrus FM7	£ 399.95
Denon TU260L	£ 119.95
Denon TU380RDS	£ 189.95
Kenwood KT1060L	£ 119.95
Kenwood KT2060L	£ 149.95
Meridian 504	£ 624.95
Musical Fid E500	£ 499.95

<b>Nad 402</b>	<b>£ 169.95</b>
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Pioneer F203 RDS	£ 129.95
Pioneer F303 RDS	£ 179.95
Pioneer F502 RDS	£ 249.95
Quad 66FM	£ 532.95

<b>Quad 66FM (Ex Dem)</b>	<b>£ 429.00</b>
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Rotel RT940AX	£ 189.95
Rotel RT950BX	£ 219.95

<b>Sony STS311RDS £ 199</b>	<b>£ 159.00</b>
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Yamaha TX480L	£ 139.95
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### CD PLAYERS

<b>Aiwa XC300 £ 149</b>	<b>£ 119.00</b>
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Arcam Alpha One	£ 299.95
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<b>Arcam Alpha 5 (ex dem)</b>	<b>£ 349.00</b>
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Arcam Alpha 5 Plus	£ 469.95
Arcam Black Box 50	£ 449.95
Arcam Black Box 500	£ 749.95
Arcam Delta 250 Transport	£ 749.95
Arcam Delta 270	£ 799.95

<b>Audio Alchemy DAC in the box</b>	<b>£ 199.95</b>
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Audiolab 8000 CDM	£ 1249.95
Audiolab 8000 DAC	£ 749.95
Cyrus DAD7	£ 899.95
Denon DCD615	£ 179.95
Denon DCD825	£ 219.95
Denon DCM340 Multi	£ 299.95
Kenwood DP2060	£ 159.95
Kenwood DP3060	£ 199.95
Kenwood DPR4040 Multi	£ 199.95
Marantz CD10	£ 1199.95

<b>Marantz CD10 Factory Re-packs</b>	<b>£ 899.00</b>
<b>Marantz CD52 II £ 229</b>	<b>£ 149.00</b>
<b>Marantz CD52IISE £ 299</b>	<b>£ 229.00</b>

Marantz CD53	£ 199.95
Marantz CD63	£ 249.95

<b>Marantz CD63SE</b>	<b>£ 349.95</b>
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Meridian 563 DAC	£ 749.95
Meridian 506	£ 874.95
Meridian 500 Transport	£ 1094.95
Meridian 508	£ 1474.95
Musical Fid E600	£ 599.95
Musical Fidelity FCD	£ 1499.95

Nad 501	£ 179.95
Nad 502	£ 229.95
Nad 513 Multiplay	£ 269.95
Philips CD 720	£ 129.95
Pink Triangle Cardinal Transport	£ 749.95
Pink Triangle Ordinal	£ 789.95
Pink Triangle Da Capo	£ 1449.95
Pioneer PD203	£ 159.95
Pioneer PDM603 Multi	£ 249.95

<b>Pioneer PD5703</b>	<b>£ 249.95</b>
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■ <b>Pioneer PD5503 £30 Cashback</b>	<b>£ 199.95</b>
■ <b>Pioneer PD5802 £50 Cashback</b>	<b>£ 349.95</b>
■ <b>Pioneer PDM703 Multi £50 Cashback</b>	<b>£ 299.95</b>

Quad 67	£ 824.95
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<b>Quad 67 CD (Ex Dem)</b>	<b>£ 659.00</b>
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Roksan ATT/DP2 MkII Transport	£ 1294.95
Rotel RCD930AX	£ 199.95
Rotel RCD940BX	£ 249.95
Rotel RCD965BX	£ 299.95
Sony CDPM302	£ 129.95

<b>Teac CDP3500 £ 199</b>	<b>£ 149.00</b>
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Teac D700 Dac	£ 599.95
Teac P700 Transport	£ 899.95
Teac VRDST1 Transport	£ 499.95
Teac VRD57	£ 999.95
Teac VRD510	£ 769.95
Teac VRD520	£ 1299.95
Technics SLPG360	£ 139.95
Technics SLPG560	£ 179.95
Technics SLPD667 Multi	£ 179.95
Technics SLPD867 Multi	£ 199.95
Yamaha CDX480	£ 199.95
Yamaha CDC645 Multi	£ 279.95

**STOP PRESS**  
**TDK D90 69p**  
**TDK SA90 £1.19**

## SEVENOAKS HI FI BRANCHES AT:

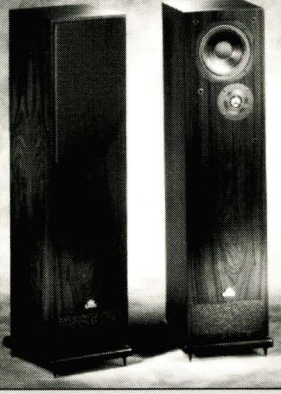
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# TRUE MUSICAL

*quality hi fi products with style and value for*

sounds outstanding

**castle**



**chester mkII**

The new curved profile grille and wood plinth are the only revisions obvious from the exterior on the new **Chester MkII**.

Yet beneath the veneered cabinet are more closely specified crossover components, enabling the re-positioned (off-set) driver and tweeter units to provide significantly improved stereo imaging.

Throughout the range which also includes the **Trent II**, **Durham 900**, **York**, **Severn** and **Howard** there are a choice of nine real wood finishes including - luscious Rose wood and Yew (at a small additional cost)

We also stock many other quality loudspeakers from Kef Reference, Ruark, ProAc, Monitor Audio, TDL and Mission.

**teac**




**vrds - t1**

This elegant new CD Transport represents sonic performance and build quality unmatched at its price.

It incorporates Teac's world famous Vibration-Free Rigid Disc Clamping System (VRDS) and both Optical and Coaxial Digital outputs.

To hear unrivalled digital reproduction from Teac's reference series of components like **P700**, **D700**, **VRDS20**, **VRDS10**, **VRDS7** contact your local Sevenoaks Superfi branch.

**quad**




**77**

For over 50 years the name Quad has meant quality. Throughout

the world, many hundreds of thousands of satisfied customers have endorsed this statement. The secret of Quad's success is their constant search for improved musical reproduction and style. True to these ideals the new **77** integrated amplifier incorporates the very latest technology and innovative looks. To audition this and other models from their range like the **66**, **606**, **FM66** and **67** CD Player contact your local branch.

**pink triangle**



**cardinal**

Gradually over the last few years, Pink Triangle has moved into the field of digital audio. To this end they have already produced highly acclaimed products like **Da Capo** (DAC) with its optional DC power supply and **Ordinal** (DAC), both with a choice of digital filters. Now Pink Triangle has introduced its first CD Transport / player - **Cardinal**. As a stand-alone CD Transport to support either DAC or as an integrated CD player, which can be fitted with a previously purchased Ordinal DAC, it represents the way ahead for other digital products.

Our other audiophile CD players, Transports and DAC's include Audiolab, Quad, Roksan, Teac, Cyrus, Arcam, Musical Fidelity and Meridian.

**ruark**



**paladin**

Craftsmanship, style and refined musical presentation are the hallmarks of Ruark loudspeakers. With the addition of the new **Paladin**, their reputation is enhanced. The **Paladin** incorporates a new long throw (200 mm) driver and vifa tweeter, thus ensuring superb mid-range clarity with the added dimension of extended bass. At Sevenoaks Superfi you will find the Ruark range, including the **Swordsman +II**, **Sabre**, **Templar**, **Talisman II**, **Crusader II** and **Equinox**.

**0%**  
0% FINANCE AVAILABLE ON A WIDE RANGE OF HI FI SEPARATES

## BRANCHES THROUGHOUT

*authorised dealers for most brands of quality Hi Fi. For a competitive quote please*

**London Road**  
SEVENOAKS  
109-113 London Road  
0732 459555  
Sevenoaks Hi Fi

**Worlds End**  
Kings Rd  
Mithams Street  
CHelsea  
403 Kings Road, SW10  
071 352 9466  
Sevenoaks Hi Fi

**Tesco**  
Grove Centre  
ESSEX  
1 The Grove Centre, Witham  
0376 501733  
Sevenoaks Hi Fi

**Bus Depot**  
Town  
St Johns Road  
TUNBRIDGE WELLS  
28-30 St Johns Road  
0892 531543  
Sevenoaks Hi Fi

**SEA**  
Preston St  
Pier  
BRIGHTON  
55 Preston Street  
0273 733338  
Sevenoaks Hi Fi

**Albion St**  
Pittville Street  
High St  
CHELTENHAM  
24 Pittville Street  
0242 241171  
Sevenoaks Hi Fi

**North St**  
High St  
Cherney St  
GUILDFORD  
73b North Street  
0483 36666  
Sevenoaks Hi Fi

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478 St Albans Road  
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Open Sunday  
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Green Side Rd  
CROYDON  
373 London Road  
081 665 1203  
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Granby Street  
LEICESTER  
94 Granby Street  
0533 557518  
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WOOLWICH  
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7 Genotin Road  
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St Clements St  
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41 St Clements  
0865 241773  
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Reindeer Court  
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2 Reindeer Court  
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Sevenoaks Hi Fi

# EXPRESSION

*hi fi connoisseurs and music lovers*

## musical fidelity



**e100**

The **E100** integrated amplifier is just one model from Musical Fidelity's new Elektra series.

Together with the **E200** (Preamp), **E300** (Poweramp), **E500** (Tuner) and **E600** (CD player), it forms an outstanding range that complements the **A1000** (integrated amplifier) and F Series components superbly. We also stock top quality amplification from Audiolab, Exposure, Cyrus, John Shearne, Quad, Arcam and Meridian.

## audiolab



**8000 a - 94**

Never a company to do things by half measures, Audiolab have updated their award-winning range of amplification to include advanced film and dielectric technology, new power supply / transformer configuration. This enables all the new models **8000 A - 94**, **8000 C - 94**, **8000 P - 94**, **8000 M - 94** to perform with a wider dynamic

range, deeper bass and a significantly more open sound stage.

## pioneer



**pds 703**

It's here, the new star of the CD world at an outstanding price. With Pioneer's unique Stable Platter Mechanism and their revolutionary Legato Link DAC, is this the one to judge the others by? Audition this exciting new player, along with front runners from Arcam, Marantz and Rotel.

Oh, and by the way, Pioneer have generous cash back offers available on selected CD Players at any of our branches listed below.

Sevenoaks, Tunbridge Wells, Watford, Chelsea, Leicester, Guildford, Oxford, Croydon, Hanley, Nottingham, Leeds, Derby, Sheffield, Lincoln. Camden, Hull and Birmingham.

Yet more reasons to check out the award winning range at Sevenoaks Superfi.

Pioneer offer valid until December 3rd, 1994.

## denon



**dcd 825**

At the forefront of digital and analogue recording technology, Denon are arguably the leading Japanese hi fi brand available in the UK. Their products deliver a unique combination of design quality and audio performance right across the range.

The **DCD 825** is a player that will continue their reputation as a maker of truly great hi fi equipment.

## marantz



**cd 63se**

Marantz are one of the audio pioneers with a passion for making recorded sound as enjoyable as the real thing. They call this a dedication to pure hifidelity, and over the years it has led the Hi Fi press to bestow awards on numerous products in their extensive range.

With this in mind their new **CD635E** has advanced digital replay. Incorporating top quality components, it ensures faithful musical reproduction and long term reliability. Another exceptional value for money product from Marantz.



## WHO ARE WE?

Sevenoaks Superfi are at the forefront of Hi Fi retail in the UK. For over 21 years our companies have been selling quality Hi Fi products to discerning customers, and our enthusiasm is undiminished.

## AFTER SALES

All our products can be installed in your home. If you wish to use this service please ask your local branch for details.

## PEACE OF MIND

All the products we sell are brand new, fully guaranteed and maintained in our own service departments. We also offer our own 'no quibble' extended warranty. Ask for details.

## PRICE PROMISE

We always try to ensure our prices are competitive. In the unlikely event of an identical product being available from an authorised dealer at a lower price, we will beat that price by up to £ 10.

## SALE VALUE:

**UP TO £120 = PRICE MATCH**

**£121 + = £10 PRICE BEAT**

## SOME USEFUL NUMBERS:

Sevenoaks Central Service Department  
0732 459105

Superfi Central Service Department  
0602 420414

Mail Order Hotline  
0732 458985

# THE COUNTRY...

*ring any one of our branches ~ we are always pleased to hear from you.*

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67 Smallbrook, Queensway  
021 631 2675  
Superfi

**LEEDS**  
7 King Edward Street  
0532 449075  
Superfi

**SHEFFIELD**  
1 Rockingham Gate, The Moor  
0742 723768  
Superfi

**COVENTRY**  
16 Spon Street  
0203 223254  
Superfi

**LINCOLN**  
271a High Street  
0522 520265  
Superfi

**STOKE ON TRENT**  
51 Picadilly, Hanley  
0782 265010  
Superfi

**DERBY**  
56 London Road  
0332 360303  
Superfi

**LONDON**  
2-4 Camden High Street  
071 388 1300  
Superfi

Prices include VAT and were correct at time of going to press, but are subject to change without prior notice. E&OE. Most, but not all, of the offers displayed are also available from our associates Superfi. Sevenoaks Hi Fi and Superfi are not legally related and are separate commercial undertakings. All prices are valid until at least November 30th, 1994

**HULL**  
4 Dock Street  
0482 24051  
Superfi

**NOTTINGHAM**  
15 Market Street  
0602 412137  
Superfi



SEVENOAKS  
SUPERFI

# 330 HI-FI CHOICE BUYER'S GUIDE



**Key to loudspeakers**  
 Price - typical retail, to nearest pound.  
 Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity, Hybrid - dynamic bass/ESL or ribbon top.

**Sens - output at given power input level.**  
 Impedance - in ohms. Power - maximum recommended amplifier output.  
 Size - width x height x depth in cm.  
 Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



**Key to receivers**  
 Price - typical retail, to nearest pound.  
 A/V - minimum requirements - Dolby Surround/Pro-Logic circuitry.  
 Power - watts/channel, two channels driven RMS Bohms, 20Hz - 20kHz.  
 Wavebands - FM, L - long wave, M - medium wave.  
 Presets - number thereof.  
 In/outputs - MM/MC - moving coil/moving magnet, L - line, 1 - tape, V - audio input or tape circuit with

video signal routing.  
 Remote - control.  
 Size - width x height x depth in cm.  
 Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
Spendor SP1/2	1430	3x	89	8	90	30,63,30	Stand mount, free space
Spendor SP7/1	2000	2x	89	8	100	85,30,35	Floor standing
Spendor SP100	2230	3x	90	8	100	37,70,43	Classic monitor, free space
Spendor SP9/1	3300	3x	90	8	125	106,37,44	Floor standing monitor
Spica TC50	649	IB	86	4	50	33,39,29	Free space, on stands
Spica TC50SE	849	IB	86	4	50	33,39,29	Free space, on stands
Spica TC50SEX	949	IB	86	4	50	33,39,29	Free space, on stands
Spica Angelus	1295	IB	87	8	200	53,117,26	Free space, floor standing
Tannoy 631	149	2xPt	87	6	70	19,34,15	Advanced 'silent' enc
Tannoy 632	189	2xPt	88	8	90	51,43,27	
Tannoy 633	319	3xIB	89	8	100	29,75,28	
Tannoy Subsat3	399	3xPt	88	8	120	11,16,9	Subsat system with ICT tech
Tannoy 636	419	3xIB	90	6	120	29,75,28	
Tannoy 637	499	3xIB	91	6	150	33,86,32	
Tannoy 625	595	Active	-	-	90	58,49,45	Servo, current drive subwoofer
Tannoy 638	599	3xPt	91	6	175	33,96,32	
Tannoy D100	649	2xPt	89	8	120	25,36,22	6.5 inch Dual Concentric
Tannoy D500	1470	3xPt	91	6	175	31,93,34	8 inch Dual Concentric
Tannoy Sterling TW	1750	2x	93	8	150	48,70,31	
Tannoy D700	2100	3xPt	93	6	200	37,99,36	10 inch Dual Concentric
Tannoy Edinburgh TW	2700	2x	95	8	180	66,102,42	
Tannoy GRFM TW	3500	2x	95	8	200	80,100,48	
Tannoy Canterbury 12^	5500	2x	94	8	200	58,90,43	
Tannoy Westminster TW	6000	2x	99	8	200	-	
Tannoy Canterbury 15^	7000	2x	96	8	250	68,110,48	
Tannoy Westminster Royal	13500	2x	99	8	200	98,139,56	
TDL Near Field Monitor	120	2x	88	8	70	18,30,17	
TDL RTL2	300	-	87	8	80	20,73,22	
TDL RTL3	400	-	90	8	120	20,90,37	
TDL Studio 0.75	499	-	85	8	100	20,67,30	
TDL Studio 0.5	499	-	85	8	75	20,62,30	
TDL Studio 1	699	2x	86	8	120	23,77,33	Transmission line bass
TDL Studio	699	-	86	8	100	23,76,33	
TDL Studio 0.75m	749	2xTSL	85	8	100	29,67,31	Metal dome tweeter
TDL Studio 1m	899	2TSL	86	8	120	23,77,34	Metal dome tweeter
TDL Studio 3	999	-	87	8	250	30,98,41	
TDL Studio 4	1499	-	87	8	300	27,112,44	
TDL Reference Monitor	1999	-	87	8	350	30,119,47	Floor standing
Teac LSX8	80	-	8	30	11,18,11		
Teac SW1	120	Sub	-	6	100	17,44,30	Coaxial, shielded
Teac S300	150	2xPt	-	6	100	17,24,17	
Technics SB-CS55	80	2xPt	-	6	60	25,43,25	Shelf/stand, shielded
Technics SB-CS75	100	3xPt	-	6	60	27,49,25	Composite mica cone mid
Technics SB-CS95	150	3xPt	-	8	100	29,54,25	Composite mica cone mid
Technics SB-EX2	180	2xPt	-	4	100	24,48,29	Composite mica cone mid
Technics SB-EX3	250	3xPt	-	4	125	24,60,29	Mica diaphragms, separate LF b
Technics SB-EX7	450	3xPt	-	4	180	29,85,32	Mica diaphragms, separate LF b
Technics SB-MX100D	2000	2xPt	-	6	100	23,47,34	Floor standing, separate LF b
Technics SB-MX200D	4000	3xPt	88	4	125	35,91,43	Mica bass/tweeter
Totem Model One	995	Pt	87	4	120	17,31,23	
Triangle Titus E	265	-	90	8	75	20,25,32	
Triangle Comete E	399	-	91	8	100	22,28,40	Suits low powered valve amps
Triangle Scalene E	625	-	91	8	150	84,22,22	Suits for low power valve amp
Triangle Norma	775	-	93	8	150	26,84,25	Suits low power valve amp
Triangle Alcantare	999	-	92	4	200	22,100,22	Suits low power valve amp
Triangle Icare	1350	-	92	8	250	99,22,28	
Triangle Calisto	1850	-	90	8	300	104,22,22	
Triangle Altair	2450	-	92	8	300	35,120,30	Proprietary tweeter
Triangle Octant	3550	-	94	8	300	42,150,19	Ultra high sensitivity
UKD Operetta	595	Pt	88	8	70	22,30,26	Solid mahogany, stand mount
UKD Callas Mahogany	750	Pt	88	8	120	34,22,32	Solid mahogany, stand mount
UKD Super Pavarotti	875	Pt	88	8	150	23,55,23	Solid mahogany, stand mount
UKD Callas Walnut	895	Pt	87	6	150	34,22,32	Solid walnut, Focal drivers
UKD Caruso	1850	Pt	88	8	200	22,97,28	Solid walnut, floor standing
Vandersteen 2Ce	1395	4x	88	7	160	41,101,27	Free standing, phase aligned
Visonic David 5001	132	-	-	4-8	50	10,17,10	
Visonic Sub 4	154	-	-	4-8	100	36,49,31	
Visonic David 6001	163	-	-	4-8	60	13,20,12	
Visonic David 8001	228	-	-	4-8	80	16,25,17	
Wharfedale Centre Cube	45	Pt	87	8	75	14,13,12	Shielded centre speaker
Wharfedale Modus Cube	69	Pt	87	8	75	14,17,12	Shielded
Wharfedale CRS3	89	2xPt	89	8	100	22,38,17	Stand/bookshelf mount
Wharfedale Diamond VI	99	Pt	89	8	100	16,27,22	Stand/bookshelf mount
Wharfedale Modus Centre	99	Pt	87	8	75	46,14,12	Shielded centre speaker
Wharfedale Modus Micro	99	2xPt	86	8	75	14,23,12	Shielded
Wharfedale Diamond V	129	Pt	87	8	100	18,26,20	Stand mount, near wall
Wharfedale CRS5	129	2xPt	89	8	140	26,48,20	
Wharfedale Modus Mini	129	ABR	86	8	75	14,39,12	Shielded two-way
Wharfedale Modus Sub-bass	139	Pt	88	8	200	57,23,26	Two channel double tuned sub-w
Wharfedale Modus One	149	2xPt	89	8	100	22,41,29	Stand/bookshelf mount
Wharfedale Modus Three	199	2xPt	90	8	100	22,57,29	Stand/bookshelf mount
Wharfedale CRS7	199	Pt	91	8	150	26,60,21	
Wharfedale Modus Five	259	3xPt	90	8	125	22,65,29	Stand/bookshelf mount
Wharfedale CRS9	299	Pt	93	8	160	31,80,28	Floor standing, three way
Wharfedale Modus Seven	329	3xPt	90	8	125	22,81,20	Floor standing

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory.

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
Wharfedale Modus One-1	ree389	3xPt	90	8	150	22,109,29	Floor standing
Wilson X1 Grand Slam	0	3x	94	-	-	-	Three-way reference
Wilson WAP Puppy 5	5500	Sub	91	-	-	-	Passive sub for WATTS
Wilson WAP Puppy II	5600	Sub	91	-	-	25,53,35	Passive subwoofer for WATT
Wilson WATT III	7700	2x	91	-	-	27,31,36	
Wilson WHOW II	12500	Sub	98	-	-	88/65,36	Active subwoofer for WATT
Yamaha NS-C80	99	-	90	6	80	14,45,17	
Yamaha NS-E80	120	-	90	6	50	27,20,7	
Yamaha NS-C110	149	-	90	6	120	15,47,18	
Yamaha NS10M	250	-	90	8	100	21,38,20	
ZYP AI	199	IB	88	8	50	14,22,12	Wall mount
ZYP A1T	219	IB	88	8	50	14,22,12	Magnetically shielded
ZYP A2S	299	IB	88	8	50	22,14,12	Studio nearfield monitor

Model	Price	AV	Power	Wavebands	Presets	In/outputs	Remote	Size	Special
<b>RECEIVERS</b>									
B&O Beomaster 7000	835	N	75	FM,M,L	20	MM,2L,2T	Y	-	
Denon DRA-365RD	250	N	45	FM,M	24	MM,3L,1T	Y	44,12,32	System remote
Denon DRA-545RD	320	N	60	FM,M	24	MM,3L,2T	Y	44,12,32	RDS
Denon AVR-1000	520	Y	70	FM,M	16	MM,2L,2T	Y	44,15,33	Auto input balance
Dual CR9000RS	200	N	55	FM,M,L	30	MM,4L,2T	Y	44	
Grundig R210	170	N	50	FM,M,L	59	MM,5L	Y	36,12,30	Gain switch, remote
Grundig R2	250	N	50	FM,M,L	59	MM,5L	Y	44,14,30	RDS, Radio text, remote
Harman-Kardon HK3300	379	N	20	FM,M	-	MM,3L,2T	Y	45,13,35	
Harman-Kardon HK3400	499	N	35	FM,M	-	MM,3L,2T	Y	45,13,35	
Harman-Kardon HK3500	699	N	50	FM,M	-	MM,4L,2T	Y	45,13,35	
Harman-Kardon HK3600	799	N	75	FM,M	-	MM,4L,2T	Y	45,13,35	
Harman-Kardon AVR-30	999	Y	50	FM,M	16	MM,3L,3T,6V	Y	45,13,35	Dolby Pro Logic
JVC RX-212XBK	200	N	50	FM,M,L	40	MM,3L,1T	Y	44,13,34	4ch surround
JVC RX-308BK	230	N	70	FM,M,L	40	MM,3L,1T	Y	44,13,34	4 channel surround
JVC RX-508VBK	350	Y	50	FM,M,L	40	MM,1L,3T	Y	44,13,34	5ch Dolby Pro Logic
JVC RX-808VBK	570	Y	70	FM,M,L	40	MM,1L,3T	Y	44,16,40	5ch Dolby Pro Logic
Kenwood KR-A4060	230	N	80	FM,M	20	MM,3L,2T	Y	44,13,33	RDS
Kenwood KR-V6060	350	Y	100	FM,M	20	MM,3L,2T	Y	44,15,40	RDS
Kenwood KR-V7050	400	Y	100	FM,M	20	MM,3L,2T	Y	44,15,40	RDS
Marantz SR-63	330	N	80	FM,M,L	30	MM,3L,1T	Y	43,14,34	
Marantz SR-73	599	Y	75	FM,M	30	MM,3L,3T	Y	43,15,38	Dolby Pro Logic
Marantz SR-82	899	Y	75	FM,M	30	MM,3L,2T	Y	43,17,43	Dolby Pro Logic, multi-room
NAD 701	259	N	25	FM,M	24	MM,2L,1T	Y	-	
NAD 705	329	N	40	FM,M	39	MM,2L,2T	Y	-	
Philips FR940	450	Y	100	FM,M,L	30	MM,4L,4T	Y	44,14,30	Dolby Pro Logic
Pioneer SX-203RDS	200	N	35	FM,M	30	MM,2L,2T	Y	42,14,29	RDS tuner
Pioneer SX-303RDS	250	N	50	FM,M	30	MM,2L,2T	Y	42,14,34	RDS tuner
Pioneer VSX-452	400	Y	50	FM,M	30	MM,2L,2T,2V	Y	42,14,35	Dolby Pro-Logic
Sansui RZ790	250	N	30	FM,M	30	MM,2L,2T	Y	-	
Sansui RZ-3500 II	370	N	30	FM,M	30	MM,2L,2T	Y	-	
Sherwood RX1010	120	N	30	FM,M	-	MM,2L,1T	N	-	
Sherwood RX2010	140	N	50	FM,M	-	MM,3L,1T	N	-	
Sherwood RX4010R	180	N	60	FM,M	-	MM,3L,1T	N	-	
Sherwood RV5030R	330	Y	80						



Key to systems  
Price - typical retail, to nearest pound.  
Sources - CD - compact disc, R - radio tuner, Tu - turntable, T - cassette tape.  
V - video signal routing (composite and/or S-Video).  
Power - output power in watts, per channel, RMS.

Size - main unit dimensions - width x height x depth in cm.  
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



Key to tuners  
Price - typical retail, to nearest pound.  
Bands - FM - VHF, stereo and hi-fi capable, M - Medium wave, low quality, mono, L - Long Wave, low quality, mono, N - Nicam digital TV stereo sound.  
Presets - total number of presets on all bands.

RDS - Radio Data System, which provides station IDs and sometimes other data on the FM waveband.  
Size - width x height x depth in cm.  
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Source	Power	Size	Special
<b>SYSTEMS</b>					
Aiwa NSX-D737	500	CD,R,2T	50	-	Mini, 4-mode DSP
Aiwa Z-1700	500	CD,R,Tu,2T	75	14,24,26	Mid, front surround
Aiwa Z-D3100M	600	CD,R,Tu,2T	50	36,54,35	Mid, three CD, separates
Aiwa NSX-D939	750	CD,R,2T	50	-	Dolby Pro Logic, incl speakers
Aiwa D9100M	900	CD,R,Tu,2T	75	-	Dolby Pro-Logic, inc speakers
Akai MX92	299	CD,R,2T	25	26,38,24	
Akai MX92T	349	CD,R,P,2T	25	27,46,31	As MX92, with mini turntable
Akai MX115	399	CD,R,2T	35	27,39,26	Graphic equaliser
Akai RX590	449	CD,R,2T,P	38	27,31,33	3x CD player, Dolby B
Akai MX115T	449	CD,R,P,2T	35	27,48,31	As MX115, with mini turntable
Akai RX590T	499	CD,R,2T,P	38	27,40,33	As RX590, with mini turntable
Akai RX690	549	CD,R,2T	50	27,40,33	3x CD player, Dolby B&C
Akai RX690T	599	CD,R,2T,P	50	27,49,33	As RX690 with mini turntable
Akai RX890	799	CD,R,2T	60	27,42,33	Virtual Room Simulator, RDS
Akai MX950	799	CD,R,2T	65	27,42,34	Triple CD, separates
Akai RX890T	849	CD,R,2T,P	60	27,51,33	As RX690, with mini turntable
Akai RX890 Compo	999	CD,R,2T,P	60	64,78,35	RX890 with stand & AP A950
Akai MX950 Compo	999	CD,R,P,2T	65	64,78,36	As MX950, with speaker stands
Amstrad MC500	100	CD,R,T	3	16,22,22	FM,MW 20 presets, bass boost
Amstrad Micro 1000	150	CD,R,T	5	15,20,26	15 presets, FM, MW, LW
Amstrad Micro 1500	170	CD,R,T	5	15,20,26	20 presets, FM,MW,LW
Amstrad CD3-500	200	CD,R,2T	5	28,34,30	Three disc CD player, FM, MW
Amstrad Micro 2000	230	CD,R,T	5	17,28,23	20 presets, FM, MW, LW
Amstrad Mini 3000	250	CD,R,2T	8	26,32,49	RDS tuner, mic mixing
Arcam Alpha 5	1200	CD,R	40	43,23,30	Based on Arcam separates
Arcam Alpha 6	1300	CD,R	50	43,23,30	Including Alpha 6 R/C amp
Arcam Delta	2810	CD,R,T	75	43,37,34	Fully remote controllable
B&O Beosystem 7000	245	CD,R,Tu,T	100	42,8,33	Components, speakers extra
B&O BeoSound Century	995	CD,R,T	-	75,37,17	Wall mounted active speakers
B&O Beocenter Overture	1100	CD,R,T	-	32,36,16	Audiomaster, replaces 2500
B&O Beocenter 9300	1500	CD,R,T	80	76,11,34	
B&O Beosystem 2300	2150	CD,R	-	83,36,16	As 2500, without cassette
Denon D-65/S	640	CD,R,2T	30	27 wide	Includes optional UK speakers
Denon D-90/S	740	CD,R,Tu,T	30	27 wide	RDS, inc optional UK speakers
Denon D-110/S	870	CD,R,Tu,2T	40	27 wide	RDS, inc optional UK speakers
Denon D-250/S	1000	CD,R,Tu,2T	50	27 wide	RDS, inc optional UK speakers
Denon D-F10/S	1150	CD,R,Tu,1T	50	-	All components sold separately
Dual MS3700	600	CD,R,1T	50	-	
Dual MS2500	600	CD,R,2T	35	-	
Goodmans System 700	600	CD,R,2T	50	-	
Grundig MC10	300	CD,R,T	25	18,36,29	Mini, Dolby NR
Grundig M10	330	CD,R,2T	22	27,37,34	Five band graphic & full remot
Grundig M20	430	CD,R,2T	35	25,37,30	Spectrum analyser
Grundig Fine Arts S1	740	CD,R,2T	50	44,45,30	
Grundig Fine Arts S3	760	CD,R,2T	50	44,37,30	Separates system
Grundig Fine Arts S2	880	CD,R,2T	80	44,45,30	Separates system
Grundig Fine Arts S4	1130	CD,R,2T	120	44,45,30	
Grundig Fine Arts S5	1300	CD,R,2T	120	44,41,30	
Hitachi AX10	330	CD,R,2T	20	23,29,28	Inc graphic equaliser
Hitachi AX12	350	CD,R,2T	20	23,34,32	Graphic equaliser
Hitachi AX10	380	CD,R,2T	20	23,29,28	6-disc, graphic equaliser
JVC Adagio S20	370	R,CD,2T	30	25,27,35	Live surround
JVC Midi-W48CD	430	R,CD,2T	30	36,50,34	Live Surround
JVC Adagio S30	430	R,CD,2T	32	25,27,35	Live surround, Karaoke
JVC Adagio C33	450	R,CD,2T,V	30	25,33,34	Live surround, 7CD disc system
JVC Midi-W58CD	500	R,CD,2T	50	36,48,25	Bass compensator
JVC Adagio S50R	500	R,CD,2T	40	25,36,35	Live surround, RDS
JVC Adagio C55	600	R,CD,2T,V	36	24,36,34	Advanced 7CD disc system
JVC Adagio S60R	600	R,CD,2T	45	28,36,35	Panoramic surround, RDS
JVC Midi-W78CD	750	R,CD,2T	60	36,57,29	Two channel surround
JVC Adagio G7	800	R,CD,2T,V	50	28,43,28	Panoramic surround
JVC Adagio G9	1000	R,CD,2T,V	55	28,43,28	Panoramic surround
Kenwood UD-302	400	CD,R,2T	33	27,36,31	3-disc carousel
Kenwood UD-502	500	CD,R,T,2T	55	27,41,31	Presence modes
Kenwood M-28MG	600	CD,R,T,2T	30	36,56,38	Five disc CD carousel
Kenwood UD-552	650	CD,R,2T	32	27,41,31	7-CD Bank system
Kenwood M-58M	850	CD,R,Tu,2T	60	36,62,38	Dolby Pro Logic
Kenwood UD-952	1000	CD,R,Tu,2T	70	27,41,31	Dolby Pro Logic
Kenwood HD-1000	1000	CD,R,T	40	27,40,35	MD & equaliser options
Kenwood M-97G	1250	CD,R,V,Tu,2T	85	36,64,38	Dolby Pro Logic
Kenwood M-97MG	1300	CD,R,V,Tu,2T	85	36,64,38	Multi-CD
Marantz 1010	900	CD,R,2T	45	42,77,31	System Link Operation
Marantz 1020	1000	CD,R,2T	45	42,77,31	Motorised Front Panel
Nakamichi S-space 7	1495	CD,R	40	-	Multi-CD, aux & tape input
Onkyo L-909	1200	MM,3L,2T	70	-	Component system, 4ohm rated
Panasonic SC-DH30	250	CD,R,2T	5	-	
Panasonic SC-CH11	300	CD,R,2T	20	-	
Panasonic SC-CH33Z	370	CD,R,2T	30	-	
Panasonic SC-CH150	430	CD,R,T	20	18,25,28	51cm wide, including speakers
Philips FW21	300	CD,R,2T	12	26,30,22	
Philips AS44CD	329	CD,R,2T	20	36,38,29	
Philips AS540CD	379	CD,R,2T	40	36,39,29	
Philips FW41	400	CD,R,2T	30	26,30,25	
Philips AS640CD	429	CD,R,2T	30	36,38,29	Five disc CD
Philips FW91	499	CD,R,DCC	60	26,35,26	DCC mini
Philips FS380	499	CD,R,DCC	100	44,50,30	DCC midi
Philips FW370	900	CD,R,DCC	75	36,50,35	DCC midi
Pioneer N-25	299	CD,R,2T	20	-	Double cassette, three-disc CD

Model	Price	Source	Power	Size	Special
<b>SYSTEMS</b>					
Pioneer N-50W	349	CD,R,2T	50	-	One touch Karaoke, smart timer
Pioneer J-200	399	CD,R,2T,Tu	50	-	Mc mixing, five band equalise
Pioneer N-70W	399	CD,R,2T	70	-	Double auto-reverse cassette,
Pioneer N-70W/M	449	CD,R,2T	70	-	Multi-play version of N-70W
Pioneer N-100W	499	CD,R,2T	100	-	Double auto-reverse cassette,
Pioneer J-300	549	CD,R,2T,Tu	49	-	Single play CD with Smart tune
Pioneer N-100W/M	549	CD,R,2T	100	-	Multi-play version of N-100W
Pioneer J-400M	649	CD,R,2T,Tu	50	-	Six-disc multiplay, Dolby Surr
Pioneer Impresso-3	749	CD,R,T	35	-	Separate components, CD with S
Pioneer J-500	779	CD,R,2T,Tu	65	-	Dolby Surround, seven band equ
Pioneer J-500M	829	CD,R,2T,Tu	65	-	Six-disc multiplay version of
Pioneer J-V600	879	CD,R,2T,Tu	65	-	Dolby Pro Logic A/V system, Mo
Pioneer Impresso-7	899	CD,R,T	45	-	As Impresso 3, with RDS tuner
Pioneer J-700	999	CD,R,2T,Tu	115	-	CD with Stable Platter mechani
Pioneer J-V600LD	1199	CD,R,2T,Tu	65	-	Includes PAL/NTSC LaserDisc pl
Samsung SCM6550	230	CD,R,Tu,2T	5	35,33,29	Midi, remote control
Samsung MAX335	230	CD,R,2T	10	23,30,30	Mini, remote control
Samsung SCM8100	300	CD,R,Tu,2T	20	36,37,26	Midi, remote control
Samsung MAX370	300	CD,R,2T	20	45,32,34	Mini, remote control
Samsung SCM8300	350	CD,R,Tu,2T	20	36,37,30	Midi, equaliser, 5 CD carousel
Samsung SCM9100	430	CD,R,Tu,2T	30	36,47,29	Midi, remote control
Sansui MS6901	420	CD,R,2T	50	18,26,34	
Sanyo SYS 220	300	CD,R,2T	15	36,36,37	
Sanyo MS1	300	CD,R,T	25	22,21,22	
Sanyo DC D10	300	CD,R,2T	15	27,36,32	
Sanyo DC-D15	350	CD,R,2T	15	27,36,32	10 disc CD player
Sanyo DC-D40	400	CD,R,2T	30	27,36,32	10 disc CD player
Sanyo SYS15	430	CD,R,2T	30	36,43,36	Four-disc CD player
Sharp Midi C2400	230	CD,R,2T	10	61,32,31	Remote 3 disc CD changer
Sharp System-S360E Mk2	230	CD,R,2T	10	27,32,33	Remote control
Sharp Midi CDR160E	270	CD,R,2T	10	76,40,38	X-bass boost feature
Sharp System-S370E Mk2	270	CD,R,2T	25	27,32,33	Five band equaliser
Sharp System CD170E	280	CD,R,Tu,2T	10	36,40,36	Remote control, auto-reverse
Sharp Mini S3460	300	CD,R,2T	30	63,32,30	3 mode programmed equaliser
Sharp Midi CDR260	300	CD,R,2T	25	76,40,38	3 mode programmed equaliser
Sharp System-08E	330	CD,R,T	12	15,19,26	Ultra compact
Sharp Mini C4450	350	CD,R,2T	20	63,32,30	3 disc CD changer
Sharp Micro XL12E	399	CD,R,1T	50	48,23,31	
Sharp Mini S6470	399	CD,R,2T	100	63,32,30	
Sony MHC 450	300	CD,T,Tu,2T	20	22,29,27	Remote, double cass deck
Sony MHC 590	330	CD,T,Tu,2T	-	-	Auto reverse
Sony Compact 190	330	CD,R,Tu,2T	9	35,48,34	
Sony MHC 650	380	CD,T,Tu,3T	35	22,28,26	Full remote
Sony Compact 195	380	CD,R,Tu,2T	9	35,49,41	
Sony Compact 290	400	CD,R,Tu,2T	30	35,48,35	
Sony Compact 295	450	CD,R,Tu,2T	30	35,49,41	Full remote
Sony MHC C50CD	500	CD,T,Tu,3T	30	22,33,32	Five-disc CD
Sony MHC 2900	500	CD,T,Tu,3T	40	22,28,26	Electronic EQ
Sony Compact 490	500	CD,R,Tu,2T	40	35,59,36	Five-disc CD
Sony MHC C70CD	600	CD,T,Tu,3T	40	22,39,31	Five-disc CD
Sony Compact Plus 590	600	CD,R,Tu,2T	60	43,48,39	Five-disc CD, electronic EQ
Sony Compact Plus 695AY	800	CD,T,Tu,2T	60	-	Full size separates, Dolby P-L
Sony MHC4900	800	CD,T,Tu,3T	60	22,41,28	
Sony MHC 5900AV	1000	CD,T,Tu,3T	60	22,41,28	UK sound, Dolby Pro Logic
Sony Compact Plus 795AY	1000	CD,R,Tu,2T	60	43,48,39	Dolby Pro Logic, Dolby S
Sony Compact Plus 995AY	1500	CD,R,Tu,2T	60	43,47,42	Dolby Pro Logic, LaserDisc
Technics SC-CH404	500	CD,R,Tu,2T	35	27,42,34	Mini, including speakers
Technics SC-CH505	600	CD,R,2T	50	27,42,34	Mini Karaoke, including speake
Technics SC-CH575	650	CD,R,2T	50	27,42,34	Mini, multi-changer
Technics CD-X120	700	CD,R,2T	40	36,41,32	Midi, including speakers
Technics SC-CH750	800	CD,R,2T	50	27,42,34	Mini, DSP, including speakers
Technics CD-X320	800	CD,R,Tu,2T	50	36,41,32	Midi, including speakers
Technics CD-X520	900	CD,R,Tu,2T	60	36,41,32	Midi, including speakers, basi
Technics SC-CH9090	1000	DCC,CD,R	60	27,42,34	DCC equipped mini system
Technics SC-CH950	1000	CD,R,2T	60	27,42,34	Pro Logic, soundfield speakers
Yamaha CC70	600	CD,R,2T	50	28,33,34	YST active bass

Model	Price	Bands	Presets	RDS	Size	Special
<b>TUNERS</b>						
Aiwa XT-003	120	FM,M,L	30	N	-	
Aiwa XT-950	150	FM,M	24	N	-	
Arcam Alpha 5	220	FM	16	N	43,8,27	Signal strength meter
Arcam Delta 280	350	FM	20	N	43,7,28	Remote control, IF switching
Audiolab 8000T	700	FM,M,L	39	N	45,8,36	Switchable IF, muting, mono
Aura TU80	350	FM,MW	30	N	43,6,27	Chrome finish + £50
AVI S2000MT	599	FM	16	N	31,25,9	R/C via system handset
Day Sequerra FM Ref	5457	FM	-	-	-	
Day-Seq S B' dcast Mon	14640	FM	-	-	-	

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Key to tuners  
Price - typical retail, to nearest pound.  
Bands - FM - VHF, stereo and hi-fi capable, M - Medium wave, low quality, mono, L - Long Wave, low quality, mono, N - Nicam digital TV stereo sound.  
Presets - total number of presets on all bands.

RDS - Radio Data System, which provides station IDs and sometimes other data on the FM waveband.  
Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



Key to turntables.  
Price - typical retail, to nearest pound.  
Speeds - 33, 45 and/or 78 revolutions per minute.

Type - A - Auto, that is, automatic play initiation, and arm return at end of side.  
S - Semi, arm lift or arm return at end of side. M - Manual.

Size - width x height x depth in cm.

Special - Cartridge and/or arm included etc.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Bands	Presets	RDS	Size	Special
<b>TUNERS</b>						
Goodmans Delta 700	100	FM,M,L	36	N	36,11,30	
Grundig T310	130	FM,M,L	59	Y	36,8,30	RDS, Radiotext, PTY, clock
Grundig T1	130	FM,M,L	59	N	44,9,30	Namable inputs, gain switch, r
Grundig T2	170	FM,M,L	59	Y	44,9,30	RDS Radiotext, clock, remote
Grundig T4	210	FM,M	59	Y	44,9,30	Radiotext, PTY, remote
Harman-Kardon TU92000	219	FM,M	70	-	45,8,38	
Harman-Kardon TU94000	299	FM,M	24	-	45,8,33	
Harman-Kardon TU96000	499	FM,M	24	-	45,8,33	
JVC FX362BX	130	FM,M,L	40	N	44,8,30	
JVC FX-572R	200	FM,M,L	40	Y	44,8,30	
JVC FX1010TN	300	FM,M,L	40	N	44,10,30	
Kenwood KT-1050L	110	FM,M,L	30	N	44,8,26	
Kenwood KT-2050L	140	FM,M,L	30	N	44,8,26	Built-in timer
Kenwood KT-3050L	170	FM,M,L	39	Y	44,10,28	IF selector
Kenwood KT-6050	300	FM,M	39	Y	44,10,33	IF switch, two antennae
Linn Kremlin	1995	FM	80	N	32,8,33	Dual aerial capability
Magnum Dynalab FT11	550	FM	-	N	-	Analogue, black finish
Magnum Dynalab FT101	825	FM	-	N	-	Analogue, black finish
Magnum FT101 Etude	1250	FM	-	N	-	Analogue, black finish
Marantz ST-53	170	FM,M,L	59	N	42,9,30	D-bus
Marantz ST-63	249	FM,M,L	59	Y	42,9,30	D-bus
Marantz ST-72L	300	FM,M,L	59	Y	42,10,34	D-bus, IF switch, local switch
McIntosh MR7083	2095	FM,M	16	N	-	Interface to McIntosh remote c
Meridian 504	595	FM	30	N	33,9,34	System handset
Meridian 604	1350	FM	30	N	-	
Michi RHT-10	895	FM	16	N	47,8,34	Remote control
Mission Cyrus FM7	400	FM	29	N	22,8,36	Remote control bus
Mus-Fid T1 MK II	299	FM	8	N	44,8,32	Autoseek, mono switching
Musical Fidelity E500	499	FM	20	N	44,12,35	AGC/IF switch
Musical Fidelity FT	899	FM	20	N	49,12,33	AGC/IF switch
Musical Fidelity FT	899	FM	20	N	49,12,33	Remote control, bandwidth limi
Naim NAT03	499	FM	-	N	21,16,30	
Naim NAT02	910	FM	-	N	21,16,30	
Naim NAT01	1453	FM	-	N	21,16,30	
Onix BWD1	420	FM	-	N	75,23,37	In-house front end
Onkyo T-401	160	FM,MW	40	N	46,8,31	
Onkyo T430RDS	190	FM/MW	30	Y	46,9,30	
Onkyo T-409	230	FM,MW	30	N	28,8,30	Mini component
Onkyo T-450RDS	260	FM,MW	30	Y	46,9,31	
Onkyo T-411RDS	280	FM,MW	30	Y	28,8,30	Mini component
Onkyo R-811RDS	420	FM,MW	30	Y	28,12,33	Mini component, incl timer
Philips FT930	160	FM,M,L	40	Y	44,11,30	
Pioneer F-203RDS	130	FM,M,L	30	Y	42,8,29	RDS at very budget price
Pioneer F-303RDS	180	FM,M	40	Y	42,8,29	RDS with FON
Pioneer F-502RDS	250	FM,M	40	Y	42,9,34	2 ariel inputs
Quad FM4	434	FM	7	N	33,7,21	
Quad FM66	532	FM	19	N	33,8,26	For use with Quad 66 system
Rotel RT930AAX	175	FM,M,L	20	N	44,8,26	
Rotel RT950BX	200	FM,M,L	20	N	44,8,24	
Rotel RT990BX	510	FM	16	N	44,8,29	Remote control
Sansui TU-X317	170	FM,M	20	-	-	
Sansui TU-X519	220	FM,M	30	-	-	
Sherwood TD1120	90	FM,M	24	N	-	
Sherwood TX1010C	100	FM,M	30	N	-	
Sherwood TX3010C	120	FM,M	30	N	-	
Sony STS211LB	130	FM,M,L	30	N	43,9,30	Station naming
Sony STS311LB	200	FM,M,L	30	Y	43,9,30	RDS EON, 'Autobetical' select
Sony STS505ES	250	FM,M,L	30	Y	43,9,35	UK optimised sound
Teac T-X4030	120	FM,M	20	N	44,9,28	
Technics ST-GT350L	140	FM,M,L	30	N	43,7,31	
Technics ST-GT550L	190	FM,M,L	39	N	43,7,31	Remote control capable
Technics ST-GT650L	230	FM,M,L	39	Y	43,10,31	Class AA, remote control ready
Yamaha TX-350L	130	FM,M,L	40	N	-	
Yamaha TX-470	160	FM,M	40	N	N	

Model	Price	Type	Speeds	Size	Special
<b>TURNABLES</b>					
Dual CS750-1	350	S	33/45/78	44, 14, 3	Turntable includes cartridge
Dual Golden One	500	S	33/45/78	44, 14, 3	Piano finish CS750-1
Genexa Lab-710	60	M	33/45	-	Includes MM cartridge
Genexa Lab-810	70	S	33/45	-	Includes MM cartridge
Goodmans Delta 700	55	S	33/45	36,90,37	Part of Delta system
Kenwood KD-491F	100	A	33/45	44,10,39	Includes cartridge
Kuzma Stabi/PS	1200	M	33/45	51, 18, 4	Belt driven, external PSU
Kuzma Stabi Ref/PS	3000	M	33/45	-	Two motor, belt driven
Linn Basik	349	M	33/45	45,14,36	Complete with Akito arm
Linn LP12 Basik	745	M	33	45,14,36	Non-crystal motor drive
Linn LP12 Vahalla	894	M	33/45	45,14,36	Electronic PSU, upgradable
Linn LP12 Lingo	1345	M	33/45	45,14,36	Outboard high grade PSU
Manticore Madrigal	570	M	33/45	46,36,12	Turntable
Manticore Mantra	890	M	33/45	46,36,12	Turntable
Manticore Magister	3800	M	33/45	57,46,18	Special order only
Micell Mycro	397	M	33/45	46,14,34	
Micell Mycro/arm	539	M	33/45	46,14,34	Includes Rega RB300 arm
Micell Gyrodek	765	M	33/45	53,19,41	Original outboard PSU
Micell Gyrodek/arm	907	M	33/45	53,19,41	Includes Rega RB300 arm
Moth Alamo	175	M	33/45	-	Comes with RB250 arm
Moth Turntable	199	M	33/45	-	Split-plinth design
Moth Kanoot Mk I Arm	249	M	33/45	-	Inc Rega RB250 arm
Moth Kanoot Mk III Arm	299	M	33/45	-	Inc Rega RB300 arm
NAD 5120	110	S	33/45	-	Includes arm
N'ham Spacedeck	600	M	33,45	-	
N'ham Illusion	600	M	33/45	-	
N'ham HyperSpacedeck	1200	M	33/45	-	
N'ham Graphic	1200	M	33/45	-	
N'ham Mentor	2200	M	33/45	-	75lb alloy or graphite platter
N'ham Mentor Ref	4800	M	33/45	-	150lb platter, graphite top
Origin Live Oasis-S	899	M	33	-	Suspended turntable
Pink Triangle Export Gti	890	M	33/45	46,15,37	Suspended turntable, acrylic p
Pink Triangle Anniv	1695	M	33/45	45,15,37	Two box reference deck
Pink Triangle Anniv/PSU	2050	M	33/45	45,15,37	Battery PSU version of above
Pioneer PL-225	120	S	33/45	42,10,36	Belt drive, fitted cartridge
Pioneer PL-335	150	A	33/45	42,10,36	Belt drive, fitted cartridge
Pro-ject 0.5	145	S	33/45	42, 11, 3	With Ortofon OM5 cartridge
Pro-ject 1	185	M	33/45	42, 11, 3	With Ortofon 510 cartridge
Pro-ject 1 (E)	209	S	33,45	42,11,32	Semi-auto version of Pro-ject
Pro-ject 2	249	M	33/45	46, 12, 3	Metal/glass platter, clamp
Pro-ject 2/Ortofon	275	M	33/45	46, 12, 3	With Ortofon MC1 cartridge
Pro-ject 6	379	M	33/45	46, 17, 3	Suspended turntable
Pro-ject 6/Ortofon	435	M	33/45	46, 17, 3	As above, with Ortofon MC15
Pro-ject 6/Sumiko	699	M	33/45	46,17,3	With Sumiko arm
Rega Planar 78	198	M	78	45,13,37	As Rega Planar 2, 78 only
Rega Planar 2	198	M	33/45	45,13,37	Includes RB250 arm
Rega Planar 3	260	M	33/45	45,13,37	Includes RB300 arm
Rivelin Audio Eclipse	1595	M	33/45	45,13,38	Motor unit
Roksan Radius	495	M	33/45	45,12,35	Motor unit
Roksan Radius/Tabriz	695	M	33/45	45,12,36	As above, with Roksan arm
Roksan TMS	2500	M	33/45	45,12,35	Reference motor unit
Sherwood PS1870	70	S	33/45	-	Budget turntable with arm
SME Model 20	2683	M	33/45/78	42,16,32	Precision turntable
SME Model 20A	3976	M	33/45/78	42,15,32	As above, with SME Series V ar
SME Model 30	10166	M	78	45,22,35	Flagship turntable
SME Model 30A	11460	M	33/45/78	45,22,35	As above, with SME Series V ar
Sony PSLX150H	90	S	33/45	43,10,36	Player, with MM cartridge
Sony PSLX431B	150	A	33/45	43,11,36	Player, auto rec size select
Systemdek U920	136	M	33/45	-	Semi-suspended deck
Systemdek IIX900	230	M	33/45	-	Fully suspended design
Systemdek U920/Moth	235	M	33/45	-	As above with RB250 arm
Systemdek IIXE/900	330	M	33/45	-	As above with separate PSU
Technics SL-BD20	140	S	33/45	43,10,38	Belt drive, includes T4P cartr
Technics SL-BD22	160	S	33/45	43,10,38	Belt drive, includes T4P cartr
Technics SL-1210MkII	430	M	33/45	46,17,36	Quartz DD, no cartridge
Technics SL-1200MkII	430	M	33/45	43,10,38	Quartz DD, includes T4P cartri
Thorens TD-180/AT91	180	S	33/45/78	-	Elet drive, inc Stanton 500 c
Thorens TD-280 IV/UK	200	S	33/45/78	-	Electronic belt drive, AT95E
Thorens TD-166 V/UK	200	M	33/45	-	Blank armboard, cut to shape,
Thorens TD-166 V/UK	270	M	33/45	-	Inc TP50 manual arm, AT95E
Thorens TD-166 V/UK	300	M	33/45	-	With Rega RB250 arm, no cart
Thorens TD-3001BC	630	M	33/45	-	No arm, various armboards, avail
Thorens TD-2001	700	S	33/45	-	Includes Thorens TP90 arm, no
Thorens TD-3001/UK	770	M	33/45	-	Suspended, Rega arm no cart
Thorens TD-520	900	S	33/45/78	-	Thorens TP90, pitch control, n
Townshend MkIII Rock	799	M	33/45	-	Headshell end arm damping
Voyd The	1570	M	33/45	51,16,42	Original three-motor model
Voyd 0.5	3368	M	33/45	51,16,42	Upgraded standard Voyd
Voyd Reference	6500	M	33/45	51,16,48	Turntable, polycarbonate platt
VPI HW-19Mk3/PLC	2150	M	33/45	-	External PSU, belt driven
VPI HW-19Mk4/PLC	2950	M	33/45	-	As above, TNT platter/bearing
VPI TNT Junior	3500	M	33/45	-	Poor mans TNT Series 3
VPI TNT Series 3	6000	M	33/45	-	Unique platter and drive
Wilson Benesch	1550	M	33/45	-	High-tech turntable

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice Directory*.  
Systemdek U920 136 M 33/45 - Semi-suspended deck

# CABLE TALK

**BRITISH  
MADE**

Name	Town	Tel No.	Name	Town	Tel No.	Name	Town	Tel No.
Hi-Fi Excellence	Aberdeen	0224 322520	Richer Sounds	Fulham	071 352 8496	Richer Sounds	Newcastle	091 230 1392
Bryants Hi-Fi	Aldershot	0252 20728	Lintone Audio	Gateshead	091 460 0999	Hi-Fi Western Ltd	Newport	0633 262790
Northwood Audio	Aylesbury	0296 28790	Lintone Audio	Gateshead	091 477 4167	Listen Inn	Northampton	0604 37871
The Hi-Fi Centre	Barrow-in-Furness	0229 838757	Musical Experience	Glasgow	041 881 1748	Richer Sounds	Nottingham	0602 241551
Paul Green Hi-Fi Ltd	Bath	0225 316197	Richer Sounds	Glasgow	041 226 5551	Progressive Audio	Nr Gillingham	0634 389004
Audio Times	Belfast	0232 249117	Rogers Hi-Fi	Guildford	0483 61049	Frank Walton Hi-Fi	Oban	0631 62917
Five Ways Hi-Fi Ltd	Birmingham	021 455 0667	Sevenoaks Hi-Fi	Guildford	0483 36666	Audio T	Oxford	0865 65961
Music Matters	Birmingham	021 429 2811	Harrow Audio	Harrow	081 863 0938	Oxford Audio Consultants	Oxford	0865 790879
Music Matters	Birmingham	021 742 0254	Adams & Jarrett Ltd	Hastings	0424 437165	The Hi-Fi Company	Peterborough	0733 341755
Norman H. Field Hi-Fi Ltd	Birmingham	021 622 2323	Citysound	Hastings	0424 429991	The Hi-Fi Attic	Plymouth	0752 669511
Richer Sounds	Birmingham	021 643 1516	English Audio	Hereford	0432 355081	Now That's Hi-Fi	Portsmouth	0705 811230
Spains	Birmingham	0527 872460	B&B Hi-Fi	High Wycombe	0494 535910	Practical Hi-Fi	Preston	0772 883958
Practical Hi-Fi	Blackburn	0254 691104	Musical Images	Hounslow	081 569 5802	Radlett Audio	Radlett	0923 856497
Practical Hi-Fi	Blackpool	0253 300599	A. Fanthorpe Ltd	Hull	0482 223096	Island Compact Disc Centre	Ramsey	0624 815521
Sound Academy	Bloxwich	0922 473499	Zen Audio	Hull	0482 587397	B&B Hi-Fi	Reading	0734 583730
Jaysound Audio	Bognor Regis	0243 626355	Eastern Audio	Ipswich	0473 217217	Reading Hi-Fi	Reading	0734 585463
Practical Hi-Fi	Bolton	0204 395789	Classic Hi-Fi	Kettering	0536 310855	Moorgate Acoustics	Rotherham	0709 370666
Movement Audio	Bournemouth	0202 529988	Infidelity	Kingston upon Thames	081 943 3530	Sevenoaks Hi-Fi	Sevenoaks	0732 459555
Suttons	Bournemouth	0202 555512	Practical Hi-Fi	Lancaster	0524 36991	Moorgate Acoustics	Sheffield	0742 756048
B&B Hi-Fi	Bracknell	0344 424556	The Hi-Fi Company	Leamington Spa	0926 888644	Richer Sounds	Sheffield	0742 661616
Brentwood Hi-Fidelity	Brentwood	0277 221210	Doug Brady Hi-Fi	Leeds	0943 467689	Creative Audio	Shrewsbury	0743 241924
Hi-Spek Electronics	Brentwood	0277 226303	Richer Sounds	Leeds	0532 455717	Shropshire Hi-Fi	Shrewsbury	0743 232317
Sevenoaks Hi-Fi	Brighton	0273 733338	Leicester Hi-Fi Company	Leicester	0533 539753	Hamilton Electronics	Southampton	0703 228622
The Power Plant Hi-Fi Ltd	Brighton	0273 775978	Listen Inn	Leicester	0533 623754	Richer Sounds	Southampton	0703 231311
Richer Sounds	Bristol	0272 734397	The Audio Gallery	Liss, Nr Petersfield	0730 895194	Southampton Hi-Fi Centre	Southampton	0703 228434
V'Audio	Bristol	0272 686005	Beaver Hi-Fi	Liverpool	051 709 9896	Base Hi-Fi	St. Hellier	0534 58518
Practical Hi-Fi	Burnley	0282 33464	Doug Brady Hi-Fi	Liverpool	051 733 6859	Square Deal Electrical	St. Albans	0727 852501
Grange Hi-Fi	Burton on Trent	0283 336655	Richer Sounds	Liverpool	051 708 7484	Stamford Hi-Fi Centre	Stamford	0780 62126
Bury Audio	Bury St. Edmonds	0284 724337	Analog Audio	London	081 445 3267	Richer Sounds	Stockport	061 480 1700
Campkins Hi-Fi	Cambridge	0223 312240	Bartlett's Hi-Fi	London	071 607 2296	Music Matters	Stourbridge	0384 444184
Steve Boxshall Audio	Cambridge	0223 68305	Billy Vee Sound Systems	London	081 318 5755	Stratford Hi-Fi	Stratford Upon Avon	0789 414533
Sevenoaks Hi-Fi	Canterbury	0227 482787	Citysounds	London	071 438 5366	Audio Exchange	Swindon	0793 539008
Richer Sounds	Cardiff	0222 465654	Francis of Streatham	London	081 769 0466	Richer Sounds	Swiss Cottage	071 722 3359
Practical Hi-Fi	Carlisle	0228 44792	Hi-Fi Care	London	071 637 8911	Studio 99	Swiss Cottage	071 624 8855
Eric Wiley Hi-Fi	Castleford	0977 556774	Hi-Fi Components	London	071 223 1110	Thame Audio	Thame	0844 215431
Richer Sounds	Central London	071 831 2888	Hi-Fi Experience	London	071 580 3535	Sevenoaks Hi-Fi	Tunbridge Wells	0892 531543
Sevenoaks Hi-Fi	Chatham	0634 846859	Hi-Spek Electronics	London	081 349 1166	Chantry Audio	Tuxford, nr Newark	0777 870372
Sevenoaks Hi-Fi	Cheltenham	0242 241171	Kamla Electronics	London	071 323 2747	Chris Brooks Audio	Warrington	0925 261212
Chichester Hi-Fi	Chichester	0243 776402	Musical Images	London	071 497 1346	Doug Brady Hi-Fi	Warrington	0925 828009
Monitor Sound Ltd	Chorley	0257 271935	Richer Sounds	London	071 403 1201	Practical Hi-Fi	Warrington	0925 32179
Pro Musica	Colchester	0206 577519	Richer Sounds	London	081 867 1100	Acoustic Arts	Watford	0923 245250
The Hi-Fi Showrooms	Congleton	0260 280017	Robert Taussig	London	071 266 2365	Hi-Fi City	Watford	0923 226169
Frank Harvey Hi-Fi Excellence	Coventry	0203 525200	Sevenoaks Hi-Fi	London	071 352 9466	Richer Sounds	Watford	0923 218888
Sevenoaks Hi-Fi	Croydon	081 655 1203	Shasonic	London	071 323 0333	Sevenoaks Hi-Fi	Watford	0923 213533
Rutters Hi-Fi	Devises	0380 722268	Son et Lumiere	London	071 580 9059	Stirling Sounds	West Wickham	081 777 9321
K A de Cobains	Doncaster	0302 326026	Sound Sense	London	071 402 2100	M. O'Brien Hi-Fi	West Wimbledon	081 946 1528
Hi-Fi Corner	Dublin 2	010 353 671 4343	The Sound Organisation	London Bridge	071 403 2255	Weymouth Hi-Fi	Weymouth	0305 785729
Richer Sounds	Dublin 2	01 671 9666	B&B Hi-Fi	Luton	0582 459915	Sevenoaks Hi-Fi	Whitham	0376 501733
Wentworth Audio	Dunstable	0582 663383	B&B Hi-Fi	Maidenhead	0628 73420	Bartlett's Hi-Fi	Woking	0483 771175
Audio Concept	Ealing	081 567 8703	Halksworth Wheeler	Maidstone	0622 756756	Sevenoaks Hi-Fi	Woolwich	081 855 8016
Riverside Hi-Fi	East Twickenham	081 892 7613	Central Radio (Manchester) Ltd	Manchester	061 834 6700	West Midlands Audio	Worcester	0905 458046
Musical Images	Edgware	081 952 5535	Practical Hi-Fi	Manchester	061 839 8869	Bowers & Wilkins	Worthing	0903 284141
Richer Sounds	Edinburgh	031 226 3544	V. J. Hi-Fi	Margate	0843 226977	Phase 3 Hi-Fi	Worthing	0903 245577
Sevenoaks Hi-Fi	Enfield	081 342 1973	Audio Insight	Milton Keynes	0908 561551	Worthing Audio	Worthing	0903 212133
Hi-Fi Corner	Falkirk	0324 629011	Technosound	Milton Keynes	0908 804949	Vickers Hi-Fi	York	0904 629659
Fleet Audio	Fleet	0252 611088	Grandix	New Malden	081 336 0012	Performance Hi-Fi Systems	nr. Sevenoaks	0732 740425
V. J. Hi-Fi	Folkestone	0303 256860	B&B Hi-Fi	Newbury	0635 32474			

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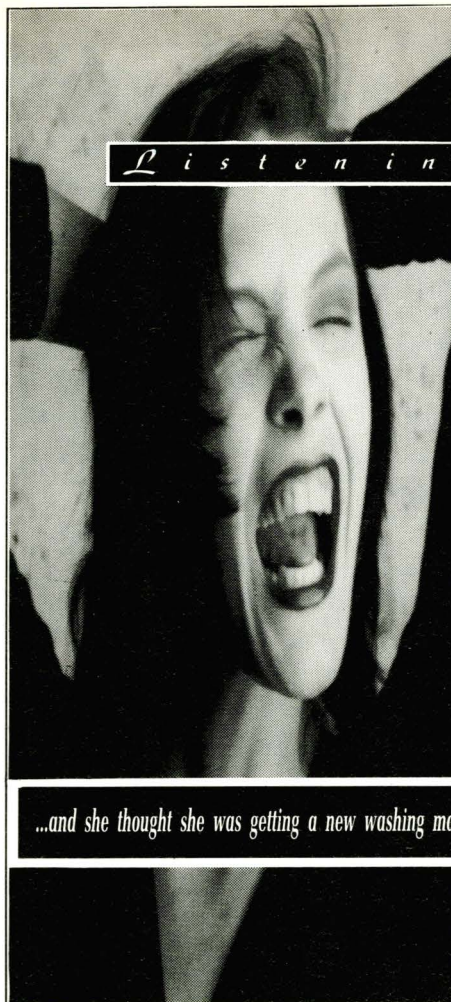
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# 336 HI-FI CHOICE BUYER'S GUIDE



Key to cartridges.  
Price - typical retail, to nearest pound.  
Type - MM - moving magnet (output typically 5mV/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec).  
Output - in mV/cm/sec  
Int. stylus - Y for removable/replaceable styli and N for fixed styli.

Fit - N for normal half inch mountings, T for T4P plug in types.  
Weight - in grams.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Output	Int. Stylus	Fit	Weight	Special
<b>CARTRIDGES</b>							
Arcam C77	30	MM	4mV	Y	N	-	Conical stylus
Arcam C77MG	40	MM	4mV	Y	N	-	As C77 with metal body
Arcam E77	50	MM	4mV	Y	N	-	Elliptical stylus
Arcam E77MG	60	MM	4mV	Y	N	-	As E77, with metal body
Arcam P77	63	MM	4mV	Y	N	-	'Profiled' stylus
Arcam P77MG	73	MM	4mV	Y	N	-	As P77, with metal body
Audio Note lo IIV	1395	MC	-	N	N	-	Silver wired
Audio Note lo Ltd V	2950	MC	-	N	N	-	Needs PSU
Audio Technica AT-91	13	MM	-	Y	N	-	
Audio Technica AT-95E	19	MM	-	Y	N	-	
Audio Technica AT-101EF	20	MM	-	Y	N	-	
Audio Technica AT-110E	24	MM	-	Y	N	-	
Audio Technica AT-420E	40	MM	-	Y	N	-	
Audio Technica AT-450E	62	MM	-	Y	N	-	
Audio Technica AT-OC3	104	MC	-	N	N	-	
Audio Technica AT-OC5	146	MC	-	N	N	-	
Audio Technica AT-OC30	619	MC	-	N	N	-	Nude micro linear stylus
Audio Technica ART-1	944	MC	-	N	N	-	
Audioquest MC5	250	MC	1.4mV	N	N	-	High output MC, line contact
Audioquest 404II	500	MC	0.5mV	N	N	-	Boron cantilever
Audioquest B200L	800	MC	0.5mV	N	N	-	Boron tube cantilever
Audioquest 7000NSX	1295	MC	0.3mV	N	N	-	Boron tube cantilever
B&O MMC4	1	-	-	-	-	-	MM, elliptical diamond
B&O MMC2	1	-	-	-	-	-	MM, Contact Line stylus
B&O MMC1	1	-	-	-	-	-	MM, Contact Line stylus
Benz-Micro The Glider	600	MC	1mV	N	N	-	Semi-nude design
Benz-Micro H200	700	MC	2mV	N	N	-	
Benz-Micro M090	700	MC	0.9mV	N	N	-	
Benz-Micro L040	700	MC	0.4mV	N	N	-	
Benz-Micro Wood Ref	1100	MC	0.3mV	N	N	-	Bruyere housing, boron
Benz-Micro Ruby Ref	1400	MC	0.3mV	N	N	-	Bruyere housing boron
Denon DL110	70	MC	-	N	N	-	Elliptical stylus
Denon DL160	90	MC	-	N	N	-	
Denon DL103	100	MC	-	N	N	-	
Denon DL304	200	MC	-	N	N	-	Elliptical stylus
Dynavector 50X MkII	159	MC	-	N	N	-	High output elliptical MC
Dynavector 10X4 MkII	189	MC	-	N	N	-	High output elliptical MC
Dynavector 23RS MkII	375	MC	-	N	N	-	Micro ridge stylus
Dynavector 17D2 MkII	449	MC	-	N	N	-	Micro ridge stylus
Dynavector XX-1L	998	MC	-	N	N	-	Micro ridge stylus
Dynavector XX-1	998	MC	-	N	N	-	High output, line contact MC
Glanz GMC-10LX	69	MC	0.3	Y	N	5	
Glanz GMC 20E	99	MC	0.5	Y	N	6	
Goldring Elan P	17	MM	5.0mV	Y	T	6	T4P version of Elan
Goldring Elan	17	MM	5.0mV	Y	N	4	Rigid body
Goldring Elektra	25	MM	5.0mV	Y	N	4	Elliptical stylus
Goldring 1006	50	MM	6.5mV	Y	N	6	Elliptical stylus
Goldring 1012GX	65	MM	6.5mV	Y	N	6	Gyger II stylus
Goldring 1022GX	85	MM	6.5mV	Y	N	6	Gyger I stylus
Goldring Eroica LX	100	MC	0.5mV	N	N	6	As Eroica, low output
Goldring Eroica	100	MC	2.5	N	N	6	Gyger II stylus
Goldring 1042	105	MM	6.5mV	Y	N	6	Gyger S stylus
Goldring Elite	200	MC	0.5mV	N	N	6	van den Hul, silver wire
Goldring Excel	549	MC	0.5mV	N	N	8	van den Hul I stylus
Goldring Excel GS	599	MC	0.5mV	N	N	8	Gyger S, hand built
Grado ZTE+1	27	MM	-	Y	N	-	Moving flux, high output
Grado ZCE+1	37	MM	-	Y	N	-	Moving flux
Grado Z3E+1	47	MM	-	Y	N	-	Moving flux
Grado ZF1+	82	MM	-	Y	N	-	Moving flux
Grado Signature Junior	149	MM	-	Y	N	-	Moving flux
Grado Signature 8MZ	250	MM	-	Y	N	-	Moving flux
Grado Signature MCZ	375	MM	-	Y	N	-	Moving flux
Grado Signature TLZ	650	MM	-	Y	N	-	Moving flux
Grado Signature XTZ	975	MM	-	Y	N	-	Moving flux
Kiseki Blue GS	499	MC	0.4mV	N	N	8	
Kiseki Purpleheart	749	MC	0.4mV	N	N	11	
Kiseki PHS	899	MC	0.4mV	N	N	8	
Kiseki Blackheart	1995	MC	0.3mV	N	N	11	
Kiseki Lapis Lazuli	5000	MC	0.4mV	N	N	8	Gemstone body
Koetsu Red T	1550	MC	-	N	N	-	High-output MC
Koetsu Red K Sig	1998	MC	-	N	N	-	Selected, re-tuned Red T
Koetsu Urushi	2200	MC	-	N	N	-	Metal alloy body
Koetsu Signature	3218	MC	-	N	N	-	Rosewood body
Linn K5	54	MM	4.5mm	Y	N	-	
Linn K9	109	MM	4.5mm	Y	N	-	Metal body
Linn K18/II	197	MM	4.5mm	Y	N	-	Metal body
Linn Klyde	449	MC	150uV	N	N	-	Alloy body
Linn Arkiv	998	MC	150uV	N	N	-	Three point mt, machined body
London Decca Maroon	199	MM	5.0mV	N	N	8	Original mounting
London Decca Gold	239	MM	5.0mV	N	N	8	Elliptical stylus
London Decca Maroon Dp	259	MM	5.0mV	N	N	10	Deccapod mounting
London Decca Gold Dpd	299	MM	5.0mV	N	N	5	Elliptical stylus, Deccapod
London Decca S Gold	339	MM	5.0mV	N	N	7	Original mounting
London Decca S Gold Dp	399	MM	5.0mV	N	N	10	Deccapod mounting
London Decca Jubilee	999	MM	5.0mV	N	N	5	0.5 inch mounting

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory.

Systemdek I/920	136	M	33/45	-	-	-	Semi-suspended deck
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Key to cartridges.  
Price - typical retail, to nearest pound.  
Type - MM - moving magnet (output typically 5mV/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec).  
Output - in mV/cm/sec  
Int. stylus - Y for removable/replaceable styli and N for fixed styli.

Fit - N for normal half inch mountings, T for T4P plug in types.  
Weight - in grams.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Output	Int. Stylus	Fit	Weight	Special
<b>CARTRIDGES</b>							
Lyra Lydian	649	MC	-	Y	N	-	
Lyra Clavis Da Capo	995	MC	Low	N	N	-	
Lyra Parnassus	1995	MC	-	Y	N	-	
Milltek Aurora	299	MC	2.0mV	N	N	9.5	High output MC
Milltek Olympia	399	MC	2.0mV	N	N	9.5	As Aurora, sapphire cantilever
Nagaoka MP-11	24	MM	-	Y	N	-	Elliptical stylus
Nagaoka TS11	70	MM	-	Y	N	-	Line contact stylus
Nagaoka TS12 Boron	80	MM	-	Y	N	-	As MP-11, with boron cantilever
N'ham Tracer I	98	MM	-	-	-	-	
N'ham Tracer II	175	MM	-	-	-	-	
N'ham Tracer III	350	MM	-	-	-	-	
N'ham Tracer IV	550	MM	-	-	-	-	
Ortofon VMS2	10	MM	-	Y	N	-	Entry level elliptical cart
Ortofon OMP-5E	16	MC	-	Y	T	-	
Ortofon OM-5E	16	MM	-	Y	N	-	
Ortofon OM Pro S	21	MM	-	Y	N	-	Budget disco cartridge
Ortofon OM10 Super	25	MM	-	Y	N	-	Elliptical stylus
Ortofon OM Night Club S	32	MM	-	Y	N	-	Spherical stylus
Ortofon 510	32	MM	-	Y	N	-	
Ortofon OM Night Club E	37	MM	-	Y	N	-	Elliptical stylus
Ortofon Concord Pro	40	MM	-	Y	N	-	For professional use
Ortofon Concord NC S	55	MM	-	Y	N	-	Professional, spherical stylus
Ortofon 520P	55	MM	-	Y	N	-	
Ortofon 520	55	MM	-	Y	N	-	Elliptical stylus
Ortofon OM20 Super	60	MM	-	Y	N	-	
Ortofon MC1 Turbo	60	MC	-	Y	N	-	
Ortofon Concord NC E	60	MM	-	Y	N	-	Spherical version of Concord
Ortofon OM30 Super	80	MM	-	Y	N	-	Fine line stylus
Ortofon MC10 Super	85	MC	-	N	N	-	
Ortofon 530P	85	MM	-	Y	T	-	
Ortofon 530	85	MM	-	Y	N	-	Elliptical stylus
Ortofon MC3 Turbo	110	MC	-	N	N	-	
Ortofon MC15 Super II	110	MC	-	N	N	-	
Ortofon 540	110	MM	-	Y	N	-	
Ortofon MC25E	160	MC	-	N	N	-	High output, elliptical stylus
Ortofon MC25FL	210	MC	-	N	N	-	High output, Fine Line stylus
Ortofon MC10 Supreme	250	MC	-	N	N	-	High output MC
Ortofon MC20 Supreme	350	MC	-	N	N	-	High-output elliptical MC
Ortofon MC30 Supreme	450	MC	-	N	N	-	High output
Ortofon MC2000II	650	MC	-	N	N	-	
Ortofon MC3000II	950	MC	-	N	N	-	'Replicant' stylus
Ortofon MC5000	1500	MC	-	N	N	-	Sapphire cantilever
Ortofon MC7500	2000	MC	-	N	N	-	75th Anniversary model
Pickering TE-15	20	MM	-	Y	N	-	Tracks 1.5gm
Pickering VE-15	25	MM	-	Y	N	-	Tracks 1 - 3gms
Pickering T-E	25	MM	-	Y	T	-	Elliptical
Pickering V15-DJ	28	MM	-	Y	N	-	Disco model
Pickering TL-E	35	MM	-	Y	T	-	
Pickering XV15-350C	40	MM	-	Y	N	-	Conical stylus
Pickering TL-2E	45	MM	-	Y	T	-	
Pickering XV15-625E	50	MM	-	Y	N	-	
Pickering XV15-150-DJ	50	MM	-	Y	N	-	Professional cartridge
Pickering TL-2-S	55	MM	-	Y	N	-	Line contact stylus
Pickering XV15-757S	60	MM	-	Y	N	-	Line contact stylus
Pickering XV15-625DJ	60	MM	-	Y	N	-	Broadcast cartridge
Pickering XV15-1800S	70	MM	-	Y	N	-	Line contact stylus
Pickering TL3S	80	MM	-	Y	T	-	
Pickering XEV-3001E	95	MM	-	Y	N	-	Elliptical stylus
Pickering XLZ-3500	100	MM	-	Y	N	-	
Pickering TL-4-S	100	MM	-	Y	T	-	
Pickering TL-3003	145	MM	-	Y	T	-	
Pickering XLZ-4500	150	MM	-	Y	N	-	Line contact
Pickering TL-4004	175	MM	-	Y	T	-	
Pickering XSV-5000U	200	MM	-	Y	N	-	High output
Pickering XLZ-7500	200	MM	-	Y	N	-	Hybrid, low impedance
Pickering TLZ-7500-S	200	MM	-	Y	T	-	
Rega Bias	34	MM	-	-	N	-	
Rega 78	34	MM	-	-	N	-	for 78rpm records
Rega Super Bias	52	MM	-	-	N	-	
Rega Elys	74	MM	-	-	N	-	
Roksan Corus Black	130	MM	-	Y	N	-	
Roksan Shiraz	800	MC	-	N	N	-	
Shure ME70B	18	MM	6mV	Y	N	-	Conical stylus
Shure M92E	22	MM	5mV	Y	-	-	Dual T4P & normal fit
Shure SC35C	28	MM	5mV	Y	N	-	For broadcast use
Shure M44C	33	MM	9mV	Y	N	-	Professional, spherical stylus
Shure ME95ED	38	MM	5mV	Y	N	-	Elliptical stylus
Shure M55E	42	MM	6mV	Y	N	-	Professional, spherical stylus
Shure M104E	44	MM	5mV	Y	-	-	Dual T4P & normal fit
Shure ME97HE	60	MM	4mV	Y	N	-	Hyper elliptical stylus
Shure M110HE	74	MM	4mV	Y	-	-	Dual T4P & normal fit
Shure V15V-MR	265	MM	3mV	Y	N	-	Micro ridge stylus
Stanton 500EL	34	MM	-	Y	N	-	Elliptical stylus
Stanton 500AL II	34	MM	-	Y	N	-	Spherical stylus
Stanton 680ALX	50	MM	-	Y	N	-	Spherical stylus

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory.

Ortofon Quartz	110	MC	-	N	N	-	High output MC cartridge
----------------	-----	----	---	---	---	---	--------------------------



Key to tonearms  
 Price - typical retail to the nearest pound  
 Type - F - fixed armtube/headshell, A - interchangeable armtube, H - interchangeable headshell.  
 Base type - S - SME fit, L - Linn/Alphason fit, P - proprietary fit.  
 Effective length - from pivot point to headshell in millimetres.

Weight range - the range of cartridge masses that the arm can accept in grams.  
 Special - characteristics of the arm.

Products highlighted in red have been tested in *HI-FI CHOICE*. Please refer to The Directory for full test results.

	Price	Type	Output	Int. stylus	Fit	Weight	
<b>CARTRIDGES</b>							
Stanton 680ELX	56	MM	-	Y	N	-	Elliptical stylus
Stanton 890ALX	82	MM	-	Y	N	-	Professional cartridge
Sumiko Oyster	30	MM	-	Y	N	-	
Sumiko Black Pearl	50	MM	-	Y	N	-	
Sumiko Pearl	70	MM	-	Y	N	-	
Sumiko Blue Point	100	MC	-	N	N	-	High output MC
Sumiko BPS	250	MC	-	N	N	-	Nude stylus
Transfiguration AF-1 Mk I	1595	MC	230uV	N	N	-	MC, transformer & preamp
Transfiguration Supreme	1995	MC	200uV	N	N	-	Yokeless ring magnet system
van den Hul MM-1	275	MM	-	-	N	-	
van den Hul MM-2	325	MM	-	-	N	-	
van den Hul DDT-II	675	MC	-	N	N	-	Silver coils
van den Hul MC-10	775	MC	-	N	N	-	Silver coils
van den Hul MC-One	975	MC	-	N	N	-	Selected version of MC-10
van den Hul MC-One/Hi	1100	MC	-	N	N	-	High output version of MC-10
van den Hul MC-Two	1300	MC	-	N	N	-	As MC-One/Hi, higher output
van den Hul Grasshopper II	2300	MC	-	N	N	-	
van den Hul Grasshopper III	2300	MC	-	N	N	-	
van den Hul Grasshopper IV	2950	MC	-	N	N	-	
van den Hul Grasshopper V	3200	MC	-	N	N	-	
van den Hul Grasshopper VI	3200	-	-	N	N	-	
van den Hul Grasshopper VII	3500	MC	-	N	N	-	
Virtual Reality Acire	199	MC	-	N	N	-	
Virtual Reality Etile	299	MC	-	N	N	-	
Virtual Reality Lexe	899	MC	-	N	N	-	

Model	Price	Type	Base type	Effective len	Wt. range	Special
Air Tangent Tangent 10B	8000	-	-	-	-	Air-bearing
Air Tan Tangent Ref. Sig.	10000	-	-	-	-	Remote version of above
Alphason Xenon	286	F	L	229	3-20	1-piece titanium armtube
Alphason Xenon MCS	370	F	L	229	3-20	vdH silver wiring
Alphason HR100S	490	F	L	229	3-20	Superior quality bearing
Alphason HR100S MCS	550	F	L	229	3-20	vdH silver, top bearings
Audiomeca SL5	1999	-	-	-	-	Parallel tracking
Decca LI Arm	49	H	L	212	5-12	Damped
Decca LIR Arm	99	H	L	212	5-12	Rewired version of LI
Dynavector 507	1400	-	-	-	-	Biaxial design
Graham 1.5T	2550	-	S	-	-	SME base, unipivot
Helius Orion 3 S1 Copper	395	P	P	254	-	
Helius Orion 3 S1 Silver	515	P	P	254	-	
Helius Orion 3 S2 Copper	575	P	P	254	-	Bi-metal tube
Helius Orion 3 S2 Silver	695	P	P	254	-	Bi-metal tube
Helius Cyalene 2	1395	P	P	254	-	Silver wired, pivoted
Kuzma Stogi	600	-	-	-	-	Effective mass 13gm
Kuzma Stogi Ref	1000	-	-	-	-	Effective mass 12.5gm
Linn Akito	209	F	L	229	2-10	Statically balanced
Linn Ekos	1297	F	L	229	4-9	Dynamically balanced
Manticore Musician	395	F	L	230	-	
Manticore Magician1	695	F	L	230	-	Polished armtube finish
Manticore Magician2	795	F	L	305	-	Polished armtube finish
Moth Arm	95	-	-	-	-	Rebadged Rega RB250
Moth Mk III	146	-	-	-	-	Rebadged Rega RB300
Naim ARO	794	-	-	-	-	Unipivot
N'ham Space	350	-	-	-	-	Optional silver wiring, unipiv
N'ham Mentor	750	-	-	-	-	Silver wiring, unipiv
N'ham Alien	1200	-	-	-	-	Graphite tube, unipivot
Rega RB250	95	F	R	237	-	Scaled down RB300
Rega RB300	139	F	R	237	-	Pivoted arm
Roksan Tabriz ZI	330	F	-	-	-	'Intelligent' counterweight
Roksan Artemiz	690	F	-	-	-	Flagship arm
SME Series III S	242	A	S	233	0-12	Economy version of Series III
SME 3009 Ser II Imp	268	F	S	231	3-7	Fixed headshell, low mass
SME 3009 S2 Ser II Imp	292	H	S	231	3-8	Detachable headshell, medium m
SME Series III	335	A	S	233	0-13	Ultra-low mass for hi-complan
SME Series II 3010-R	455	H	S	239	0-25	Detachable headshell, 10 inch
SME Series II 3012-R	489	H	S	308	0-25	Detachable headshell, 12 inch
SME Series II 3009-R	495	H	S	233	0-28	Heavier version of Ser II S2 I
SME Series 300-309	599	H	S	232	6-17	Ser V derivative with detach h
SME Series 300-310	611	H	S	238	6-17	10 inch (nom) version of 300-3
SME Series 300-312	694	H	S	308	5-14	12 inch (nom) version of 300-3
SME Series IV	869	F	S	233	5-16	Economy version of Series V
SME Series V	1294	F	S	233	0-14	Flagship model
Townshend Excalibur	799	F	P	220	3-14	Outrigger headshell damping
Wheaton Tri-Planar 4	2750	-	-	-	-	With terminal box
Wheaton Tri-Planar 4C	3000	-	-	-	-	As above with Cardas cable
Wilson Benesch ACT1	975	-	-	-	-	Carbon-fibre armtube, unipivot
Zeta	469	-	-	-	-	Pivoted
Zeta	555	-	-	-	-	Pivoted, vdH wired

Listings marked in red (as shown below) are covered in the *HI-FI CHOICE* Directory.  
 SME Series V 1232 F S 233 0-14 Flagship model

# WOLLATON A•U•D•I•O



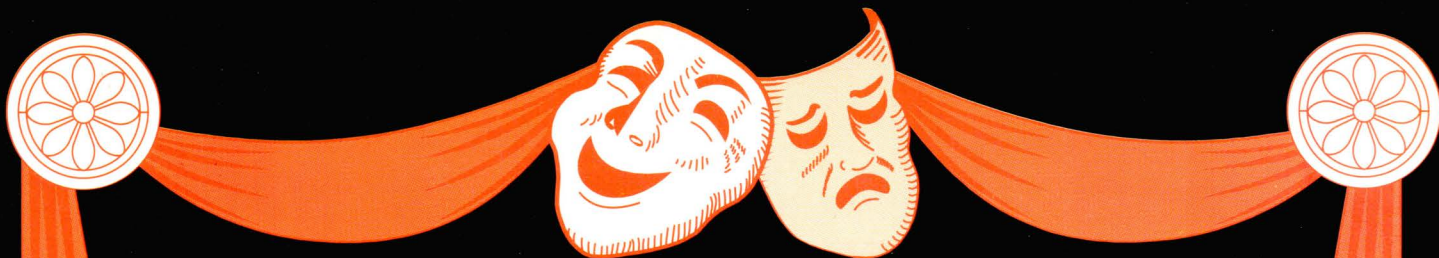
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# The DIRECTORY



*The original and best review based hi-fi guide*

**This is the legendary Directory, the second part of the *Hi-Fi Choice Buyer's Guide*, based entirely on comprehensive technical and subjective reviews. Each entry carries the weight of our exhaustive test procedures and should be read in conjunction with the prices and specifications given in our index starting on page 111.**

The *Hi-Fi Choice Directory* was conceived as a reference guide to all the audio products reviewed by *Choice* that are currently available. The products are split into categories, each with its own introduction containing information about the product type and its applications. They are particularly relevant to the uninitiated first time buyer and help sort out the order of priorities when buying a piece of equipment.

Each product along with its current retail price is placed in its respective category in alphabetical order. The prices of the products are updated on a

regular basis, although it should be noted that our value ratings are based on the product's price at the time of review.

### Sound quality

This column contains the ratings for the standard achieved in our listening tests. The sound quality ratings range from Poor to Excellent. Their meaning and order are as follows:

<b>P</b>	<b>POOR</b>
<b>A-</b>	<b>AVERAGE-</b>
<b>A</b>	<b>AVERAGE</b>
<b>A+</b>	<b>AVERAGE+</b>
<b>G-</b>	<b>GOOD-</b>
<b>G</b>	<b>GOOD</b>
<b>G+</b>	<b>GOOD+</b>
<b>VG</b>	<b>VERY GOOD</b>
<b>E</b>	<b>EXCELLENT</b>

With P being the worst and E the best rating within a section.

One important point to remember is that these cannot be used to compare products from different categories. For example, a cassette deck rated Excellent in sound quality will not usually offer the same

## Finding that component

**Before you shop, follow our top eight tips for better buying:**

1. Check out the components' recommended retail prices in the *Directory*.
2. Find out as much as you can about the products you want by reading *Hi-Fi Choice's* reviews and lab tests.
3. Visit local dealers that stock some of the brands you want to hear and try to find one that seems sympathetic to your needs.
4. Don't discount a dealer's suggestions just because the products don't have rave reviews.
5. Take your own software (records, CDs, tapes) along for a demonstration of the equipment that the dealer recommends.
6. Listen at the sort of volume you would normally use at home — systems often sound more impressive when played loud.
7. If you are unsure about something or want to hear an alternative, just ask.
8. Audition a system for a reasonable amount of time, say three quarters of an hour or so, before making a decision.

standard of fidelity as a similarly rated turntable or CD player.

Unless you have first generation masters of course.

### Comments

The Comments column contains a potted summary based on the original review, emphasising the salient points of a product's character and sonic performance. The space available doesn't allow for great detail but we have attempted to put across the essence of the review. Obviously, important information on compatibility or auxiliary equipment used in the test cannot be included, and we would advise you to refer to the original review for this.

Please note that these comments are those of our own reviewers and not, as is the case with some magazines, those of the manufacturer.

### Features

Product features are shown with a combination of figures and blob charts, with headings at the top of each column indicating the appropriate category, a blob

indicating the existence of a particular feature.

There are different headings for each section and the more complicated categories are explained in the individual introductions. Where figures are used the unit of measurement is shown in the heading.

### Back issues

The final column refers to the issue of *Hi-Fi Choice* which featured the complete review.

## How to use this guide

Perhaps the most influential symbols in the *Directory* are the little red triangles ▲ found in the value column at the beginning of each entry where appropriate.

Products that make the grade are awarded the Best Buy or Recommended accolade.

▲▲ A product carrying the Best Buy swingtag is of excellent quality and good value for money in its price category.

▲ Recommended products are runners up, but still definitely worth considering within their price bands.

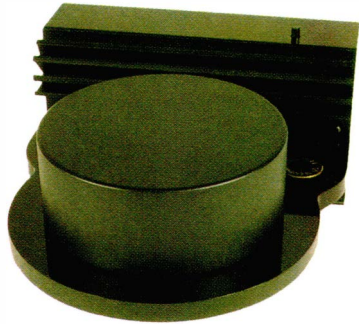
Please note however, that an expensive Recommended product will nearly always sound better than an inexpensive Best Buy.

An ideal situation would be to choose suitably priced ▲▲ Best Buy or ▲ Recommended products from relevant categories and create a Best Buy system. However, due to the variety in tonal balance that exists in many audio products, and differences in taste, system building is unfortunately not that simple. These ratings make a useful guideline for shortlisting components, but only experiencing the actual combination will tell you whether it works for you.

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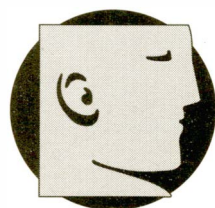
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# Amplifiers

The amplifier sits at the heart of the system, processing the outputs from all the various music sources as necessary and then driving the loudspeakers. These two (quite separate) functions are integrated into a single box at the low-to-middle price points; separated pre- and power amplifiers, even separate power supplies, become increasingly common as one moves upmarket.

There is a substantial difference between specialist (sound quality oriented) amplifiers and the consumer electronics style models. The former are bleakly simple, avoiding all unnecessary features to provide the most direct signal path in the interests of sound quality. The latter range

from models with basic tone controls to those with remote control (including volume), surround sound options etc.

We include our measured power output (RMS, 8ohm load, 1 channel driven) – but again, paradoxically, this doesn't necessarily correspond to the loudness capability of the amplifier, which has as much to do with the elegance of the overload characteristics within a given system (valve amplifiers invariably sound more powerful than their rating would suggest).

Apart from output the facilities listing shows how many line (that is inputs besides those for phono cartridges) inputs a product has and

includes tape inputs. The MM and MC blobs indicate which types of cartridge can be accommodated. Integrated, preamp and power amp indicate the type of amplifier and in some instances that a pre/power combination has been tested. In such instances the price given is for both components. The remote control and headphone socket blobs indicate the existence of these facilities.

An increasing number of amplifiers are supplied without RIAA disc stages, or with the phono stage as an optional extra. If you use a turntable, make sure that it has a MM or MC stage to suit your cartridge.

## Amplifiers

Product	Price	Comments	Output W/8Ω	Line inputs	MM	MC	Integrated	Preamp	Power amp	Remote control	Headphone socket	Issue No.
Albarré AP4/S508	850	A-	A disappointing sound from a pre/power amp that's hamstrung by a variety of technical oversights. Albarré has done better.	46	4	•	•	•	•	•	•	116
Albarré PP1	410	G+	Available with or without various MM/MC options, the 'basic' PP1 has an attractively warm, earthy sound.	48	4	•	•	•	•	•	•	104
Alchemist Kraken	300	A	Class-A objet d'art that's far too sensitive to RF interference. Can sound cold and fierce as a result.	54	5	•	•	•	•	•	•	116
Alchemist Kraken APD7/APD8	775	G	A quirky Class A number with an equally warm and colourful sound. Hardly accurate but entertaining nonetheless.	49	4	•	•	•	•	•	•	124
AMC CVT3030	529	A	A well meaning and affordable attempt to mix transistors with valves, albeit one that only really shines with simple musical styles.	35	5	•	•	•	•	•	•	116
Arcam Alpha 5	230	A+	A pared-down version of the Alpha 6 that suffers little penalty in power but a significant forfeit in sound quality.	60	5	•	•	•	•	•	•	134
Arcam Alpha 6	300	VG	A new MOSFET design with a subtle and melodic sound that takes a conservative view of powerful dynamics	68	6	•	•	•	•	•	•	129
Arcam Delta 110S/120.2	1070	VG	Now in mkII guise this established combination has matured into a very articulate, powerful if dry-sounding amplifier.	109	4	•	•	•	•	•	•	124
Arcam Delta 290	450	VG	Combines the dryness and restraint of Arcam's older models with a refreshing sense of detail, dynamics and musical colour.	99	5	•	•	•	•	•	•	116
Art Audio Quintet	1156	VG	Switchable triode/ultralinear output stage. In triode mode these are 15 of the sweetest watts around. Surprisingly gutsy	15/25						•	•	109
Audio Innovations Series 200	850	G	Turns in a fuller and more substantial performance via MM rather than CD. Otherwise its sound can seem slightly bleached.	10	5	•	•	•	•	•	•	109
Audio Innovations Series 300II	500	G+	Under-powered and over-distorted yet capable of realising an open and captivatingly expressive sound. Sensitive speakers are a must	9	4	•	•	•	•	•	•	97
Audio Innovations Classic 25	699	G+	Warm, cuddly and immensely musical kit amp that almost transcends 'hi-fi' with its sheer listenability	24	5	•	•	•	•	•	•	126
Audio Innovations Series 700	999	G+	Valve amp that can turn the roughest of digital sounds into music, both understated and graceful. Sensitive speakers are a must	24	5	•	•	•	•	•	•	116
Audio Note Oto SE	1500	VG	Transparent, very dynamic, excellent clarity and subtlety with limited power make for a very clean sounding amp	9.5	3	•	•	•	•	•	•	126
Audio Note Ongaku	43125	E	A single ended, zero negative feedback, triode, line level integrated amp and a half. Probably the best amplifier in the world!	27	6	•	•	•	•	•	•	Col
Audiogram MB1	500	G+	It'll successfully tackle the most difficult of speakers and still provide a very warm, rich and euphonic sound.	46	•	•	•	•	•	•	•	116
Audiolab 8000A	450	VG	Recent updates have maintained its competitiveness with a thoroughly refined, consistent and very disciplined sound.	80	5	•	•	•	•	•	•	129
Audiolab 8000C/8000P	1100	G	Very distinctive, almost stark neutrality that will not appeal to all listeners. Good value engineering, nevertheless	157	7	•	•	•	•	•	•	97
Aura VA-100 Evolution	300	G+	Might overheat when driving insensitive, low-impedance speakers but was applauded for its sense of scale and drama via CD	81	5	•	•	•	•	•	•	109
Beard Audio CA35/P35mkII	2390	VG	Good build quality and finish and a characteristic valve sound make a first class amplifier capable of great musical enjoyment	35	4	•	•	•	•	•	•	63
Beard CA506	1695	G+	A versatile valve preamp, the bass sounded lively if a touch softened, while the treble was detailed but lacked a little sparkle	4	•	•	•	•	•	•	•	50
Conrad-Johnson PV-10A	1250	E	Fabulous preamplifier. Beautiful imaging, superb detail, plenty of gain on the phono stage; classy build quality too.	4	•	•	•	•	•	•	•	78
Conrad-Johnson Premier 7	11000	E	The 'Seven' is designed without compromise, and is clearly one of the finest (valve) preamplifiers money can buy.	4	•	•	•	•	•	•	•	Col
Creek 4240	249	G-	Bearing no relation to earlier Creek designs, this radical re-think is very much more successful via MM than CD.	49	4	•	•	•	•	•	•	134
Denon PMA-250III	160	A-	Pretty high resolution for the price, occasionally loses its grip but is generally engaging and enjoyable	55	3	•	•	•	•	•	•	121
Denon PMA-350II	220	G+	In-depth modifications have brought the original PMA-350 out of its shell with a powerful, up-front and compelling performance.	89	5	•	•	•	•	•	•	134
Denon PMA-450	250	G+	Denon's latest integrated amp swept the board with its big, brassy if somewhat extravagant sound.	99	5	•	•	•	•	•	•	116
DPA Digital DSP-200S/DPA-200S	1245	E	The very dramatic but exceptionally detailed and transparent sound of this combination belies its modest power rating.	48	5	•	•	•	•	•	•	124
EAR 802/509mkII	4200	VG	Extremely well made and combining the sonic strengths of both transistors and valves this EAR combo warrants attention	100	6	•	•	•	•	•	•	63
EMF Audio Sequel	349	G+	A fresh start for Mike Creek has resulted in the Sequel, a minimalist amp with a very refined but mildly restrained sound	47	4	•	•	•	•	•	•	109
Exposure XX	625	A	Line only integrated with good sense of timing but limited hf extension. Likely to be very system dependent.	43	4	•	•	•	•	•	•	121
Harman Kardon HK1400	400	G+	HK's first line-only amplifier exudes a relaxed but confident sound that is only troubled by the most dense of recordings.	52	7	•	•	•	•	•	•	129
Harman Kardon HK6250	280	G+	Heavily based on the cheaper HK6150, this version offers slightly more power with a similarly gutsy and expressive sound	51	5	•	•	•	•	•	•	116
Harman Kardon HK6550	430	A-	Follow up to 6500 is disappointing with grainy hf and limited depth. Quite powerful but ultimately not up to the mark	69	6	•	•	•	•	•	•	121
Harman Kardon HK6850	900	G	This monster is derived from the HK6800 with a similarly deep and powerful sound but a rather steep price tag	101	6	•	•	•	•	•	•	109
Jadis JP30/JA30	12204	E	French tubes. Beautiful build, nostalgic styling and delightful sounding midrange transcend limitations at frequency extremes	30	4	•	•	•	•	•	•	60
JVC AX-R562	250	A-	More fuss and bluster than detail and dynamics was how one listener concisely described this less than wonderful model	90	5	•	•	•	•	•	•	121
JVC AX-Z1010	650	G+	One of the best behemoths: a big amp with a big, boppy and unmuddled sound and a couple of ancient 16-bit DACs for good measure!	124	6	•	•	•	•	•	•	109
Kenwood KA-3020	170	G+	An unassuming little amplifier that turns in a remarkably balanced and entertaining sound. Lively, detailed and engaging	66	5	•	•	•	•	•	•	97
Kenwood KA-3020SE	230	G+	A lower-powered but more load tolerant version of the KA-3020 with an up-beat yet very comfortable and generous sound.	39	5	•	•	•	•	•	•	134
Kenwood KA-4050R	280	A-	Respectable but ultimately uninspiring model whose remote control is its main asset.	85	5	•	•	•	•	•	•	121
Kenwood KA-5050R	350	A	A listenable but neither particularly communicative or captivating amplifier that puts features ahead of sound.	103	6	•	•	•	•	•	•	129
Lecson Quattra	420	G	Underpowered but with the flexibility of four independent power amps. Very deep, captivating sound with 3D soundstaging.	40	5	•	•	•	•	•	•	92
Linn Majik-I	593	A	The cornerstone of Linn's modular hi-fi system has many innovations to its credit but its sound is vague and confused.	33	6	•	•	•	•	•	•	129
Magnum Class A	599	G+	Lashings of rich and compelling music, trading a hint of lushness for stark accuracy. An unexpected find. Phono stage option	55	7	•	•	•	•	•	•	116
Magnum Quartet	329	A-	An integrated model that incorporates four monoblocks optimised for bi-wiring, but sound is sandy in the treble.	72	5	•	•	•	•	•	•	121
Marantz PM-44SEmkII	200	A-	Two generations on from the PM-40SE, Marantz' latest £200 contender provides a disappointingly grey view of music.	56	5	•	•	•	•	•	•	134

# Amplifiers continued

Product	Price	Comments	Output W/8Ω	Line inputs	MM	MC	Integrated Preamp	Headphone socket	Remote control	Power amp	Issue No.
▲ Marantz PM-52SE	300	<b>G+</b> The SE premium pays for a degree of fluency that draws you into the music and keeps you there. Rather nice	95	6	•	•	•				• 121
Marantz PM-80mkII	480	<b>G-</b> Less the revision and more an entirely new amp, this model sounds at its sweetest and most agreeable in the 31W Class A setting.	130	5	•	•	•				• 129
▲ Moth Series 30	587	<b>G+</b> A modular system capable of cracking results. The passive preamp and power amp combination warrant a Best Buy in their own right.	35	4	•	•	•	•	•		• 109
▲ Musical Fidelity Preamp/Typhoon	568	<b>G+</b> A combination that plays everything close to its chest but bridge the power amp and you'll witness an explosion of detail.	62	6				•	•		• 116
▲▲ NAD 302	170	<b>G+</b> A spritely and uplifting performance. Sounds loud but never intrusive or fatiguing.	39	5	•	•	•				• 116
▲▲ NAD 304	230	<b>G+</b> Equally effective with CD and vinyl this is another successful and entertaining NAD amplifier for your shortlist	50	6	•	•					• 121
NAD 1000S/208	1120	<b>A+</b> One of the beefiest amplifiers we've ever tested. Unfortunately it sounds too restrained and lightweight.	314	5	•	•	•	•			• 124
▲ Nakamichi IA-3	350	<b>G</b> A minimalist outing for the cassette heroes that's very confident if a tad restrained.	62	3			•				• 121
▲ NVA AP-20	340	<b>G+</b> Utilitarian amplifier sounds gentle and restrained but is euphonic and utterly engaging. Optional phono stage	35	4			•				• 109
Onix OA-21S/SOAP	730	<b>G-</b> Via MM disc this amp comes alive with a fresh and vibrant sound though its CD input sounds utterly dead by comparison.	60	4	•	•	•				• 97
▲ Philips FA-930	200	<b>A+</b> Radical styling hides a digital switching facility plus full remote control over what is Philips' best effort to date	99	5	•	•	•			•	• 109
▲ Pioneer A-303R	200	<b>G</b> A remote-controlled amp with a surprisingly fresh and uncomplicated sound that bests much of its audiophile competition	56	5	•	•	•			•	• 134
Pioneer A-300X	230	<b>A+</b> This revamped version of the A-300 was also more confident sounding via CD than MM, yet our panel were still left unmoved.	55	5	•	•	•				• 116
▲▲ Pioneer A-400	280	<b>VG</b> Pioneer's design concept snaps into focus with an amp that seems to bubble with musical detail. A budget bench-mark	71	5	•	•	•				• 92
▲▲ Pioneer A-400X	300	<b>VG</b> This looks like the established A-400 but uses new circuitry to encourage a gentler if no less enthralling sound.	68	5	•	•	•				• 129
▲ QED A270CD/PA	370	<b>G+</b> Recent updates have bolstered the output of the A270 without adding to its colorations. The PA phono option is a touch expensive	61	5			•				• 97
▲ QED C300/P300	630	<b>G</b> A cost-effective combo, limited in its resolution but less beguiling as a result. Disc stage is sweeter but samey	58	3	•	•	•	•			• 85
Quad 34	398	<b>A</b> Well-built durable preamp, filtering and above average tone controls but was found lacking in sound quality (viz: detail/dynamics)	4	•	•	•	•				• 44
Quad 66/606	1553	<b>G</b> Amplifiers with a classic lineage but compromised by an equally dated, soft and undynamic sound.	138	6	•	•	•	•			• 124
Rational Audio	175	<b>A+</b> Wacky Czechoslovakian amp offers a very open and fluid sound via CD but its MM performance depends on cartridge load impedance.	129	3	•	•					• 92
Rega Elex	359	<b>A</b> Minimalist amplifier that sounds too forward, hard and unforgiving for its own good. Shows plenty of promise, however.	51	4	•	•					• 116
▲ Rose RV-23	450	<b>G+</b> Beautifully built British 'hybrid'. You can spend more to get a more transparent sound but it's hard to criticise at the price	3	•	•	•					• 77
▲▲ Rotel RA-930BX	200	<b>VG</b> A gilded version of the classic RA-930AX with a dark and luxurious sound that's reminiscent of Rotel's heyday.	50	4	•	•	•				• 134
▲ Rotel RA-935BX	225	<b>G</b> A line only winner that lets a lot of music through and never lets things get out of hand. Could be a touch more enthusiastic	58	5			•				• 121
Rotel RC-980BX/RB-980BX	800	<b>A</b> Plenty of watts per pound, sound is expansive but lacks a sense of poise, of control and fine detail - a disappointment	143	5	•	•	•	•			• 109
▲▲ Sansui AUX-417R	280	<b>G+</b> Unusually clean and precise with more subtlety than is usually attributed to remote control amps.	53	5	•	•	•			•	• 121
Sherwood AI-2210	80	<b>P</b> Lightweight in all respects this is better than you'd find on a midi and at least its reasonably painless.	47	4	•	•	•				• 121
Sonic Frontiers SFC-1	1500	<b>G+</b> Smooth, sophisticated Canadian valve amp with a decent direct input and more features than average	54	6			•				• 126
Sugden A21a	469	<b>G</b> The modern-day relative of Sugden's original Class A amp and one that offers a smooth, easy-going sound.	25				•				• 92
Technics SU-A800mk2	350	<b>A</b> A quick audition might convince you the '800mk2 is something special, but longer term listening shows it's little but bluff.	79	5	•	•	•	•			• 134
Woodside ISA230	900	<b>A</b> Smooth and inoffensive valve amplifier if one that lacks the sparkle and euphony required for a truly entertaining sound.	27	5	•	•	•				• 116
Woodside SC26/STA35	3254	<b>G+</b> Synergistic pairing with a cool, controlled sound, good focus and transparency. More about poise than grunt	35	5			•	•			• 100
YBA Integre	1199	<b>G+</b> Audiophile spec French integrated with good resolution and nice phono stage.	57	4	•	•	•				• 121
▲ YBA 1 pre/power amp	8000	<b>E</b> Well finished pre/power amp offers front rank stereo staging and transparency, and is capable of driving the most difficult loads	85	5	•	•	•	•			• 62
▲ YBA 2 pre/power amp	3849	<b>G+</b> Superbly finished with very good space and transparency, slightly softened bass. Needs transformer for MC cartridges	70	5	•	•	•	•			• 56
YBA 3 pre/power amp	2449	<b>G</b> This duo produced see-through, ethereal stereo images that were more convincing towards the centre of the soundstage	56	4	•	•	•	•			• 72



## AV amplifiers

In practice an A/V amplifier provides all the standard CD, tuner, tape, aux and phono inputs offered by a standard stereo amplifier. In addition many also incorporate an AM/FM tuner section, making them A/V receivers.

More importantly a modern A/V amplifier includes a Dolby Pro Logic decoding chip along with extra circuitry to effect the rear channel delay. Naturally there's at least four channel's worth of amplification under the bonnet to feed the five loudspeaker outputs (Front L and R, Centre and

Rear mono L+R).

Some A/V amps offer other surround modes like simulated stereo, Hall surround (L+R is fed to the rear) and Matrix surround (L-R is fed to the rear). Others use an element of Digital Signal Processing (DSP) to steer the Dolby Pro-Logic or permit a variable rear channel delay. Some also include DSP options like Jazz, Church, Hall and Stadium modes which use different delay and steering levels to generate different 'sound fields'.

From left to right the headings below indicate

how many watts per channel each amp has for its front, centre and surround outputs.

Surround modes indicates how many different surround effects are available and includes DSP. The audio inputs are for both hi-fi and AV components. S-type and phono video inputs are for VCRs, Laserdisc players and CTVs, S-type being the better of the two.

Subwoofer outputs are of the phono socket variety for active subs, and AM/FM tuner denotes if the unit is effectively a receiver.

## AV amplifiers

Product	Price	Comments	Surround output W/8Ω	Surround output W/16Ω	Centre output W/8Ω	Front output W/8Ω	Video inputs	Video inputs phono	Subwoofer output	AM/FM tuner	Issue No.
Denon AVC-3530	999	<b>VG</b> A true heavyweight with a richly detailed sound and flexible features to match	142	141	46	10	9	5	5	•	• 125
Harman Kardon AVR30	999	<b>G+</b> Limited surround options are offset by a very secure sound with excellent control over effects.	74	75	30	7	10	6	0	•	• 125
Kenwood KA-V8500	699	<b>G-</b> Can sound a tad forced and immediate but is remarkably well-equipped with digital soundfield options.	62	63	37	10	11	6	5	•	• 125
Marantz PM-700AV	450	<b>A+</b> Sounds just great through front and centre channels but surround is very weak.	69	52	51	3	7	6	3		• 125
Philips FR940	450	<b>A-</b> Perhaps as a result of the mismatch between front/centre channels, the FR940 proved a great disappointment on dem.	180	24	24	6	8	4	0		• 125
Pioneer VSA-D802S	600	<b>A-</b> The disappointingly grey sound lacks attack and confidence, undermining the tension of movie soundtracks.	53	55	32	9	9	5	3	•	• 125
Yamaha DSP-A2070	1100	<b>G+</b> The ultimate in A/V flexibility with full manual control over ever conceivable soundfield.	101	99	35	24	10	6	6	•	• 125





## Cables

**C**ables are not accessories but an integral part of your system. You can make do without accessories but no conventional system will function without cables. Inevitably some cables are greater than others. The best cable for your system will only be found through trial and error, but hopefully by combining our recommendations with those of a dealer you will end up with something that suits both your pocket and your system. Generally speaking budget to spend about ten per cent of the total system cost on cables.

Analogue interconnects are the leads that

connect source components to amplifiers and pre to power amps. The cables in this section are priced for a one metre terminated pair. Symmetrical indicates where a twisted pair of conductors are used.

Coaxial means that there is a central 'hot' conductor and a shield that carries the negative signal. Stranded cables have multiple strands and solid core use individually insulated strand(s). Copper and silver indicates whether these metals are used as conductors.

Digital interconnects connect CD transports to

DACs, and are traditionally coaxial with a 75ohm impedance. They come in optical and electrical varieties, the former being made of plastic or glass and the latter in coaxial or alternative configurations. The prices shown are for a terminated linear metre

Speaker cables are used between the amplifier and speaker. Our prices are for a terminated 5metre pair. Resistance and capacitance are indicated as low (L), medium (M) or high (H). Neither high resistance nor high capacitance cables are suitable for long runs.

## Analogue interconnects

Product	Price	Comments	Symmetrical	Coaxial	Stranded	Solid core	Copper	Silver	Issue No.
Audio Note AN-A	29.50	A-							108
Audioquest Ruby Hyperlitz	70	A+							108
▲ Audioquest Lapis Hyperlitz	329	E							108
Audio Technica AT620	28	A							108
Chord Chameleon	59	A+							108
▲ Chord Solid	115	VG							108
▲ Cogan-Hall Intermezzo Ref	185	E							108
Cogan Hall Intermezzo E-M	320	G+							108
▲▲ DNM Interconnect	40	VG							108
Goldring 'Studio Quality'	20	A-							108
▲ Isoda Electric HA-08-PSR	199	G+							108
▲ Madrigal HPC	215	VG							108
Magnan Type Vi	595	A+							108
▲ Monster Interlink 500	60	G+							108
▲ Moth Ley Line Black	100	G+							108
Moth Ley Line Grey	200	G+							108
▲ Panasonic RP-CA910	50	G							108
▲ Silver Sounds 12/2 and 12/3	99/150	VG							108
Sonic Link Yellow	60	A							108
▲ Sonic Link Violet	99	G+							108
Straight Wire Laser Link	50	A+							108
Straight Wire LSI-Encore	90	A+							108
▲ Tara Labs Prism	36	G							108
▲▲ Tara Labs Quantum CD	63	G+							108
Tara Labs Quantum II	99	G							108
▲ van den Hul The Source	70	G+							108
van den Hul MC D-102mkIII S	80	A+							108

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# Digital interconnects

Product	£Price	Comments	Type	Plastic	Glass	Non-coaxial Coaxial	75 Ω	Issue No.
▲▲ Audioquest Video Z	50	<b>E</b> The very best available with an expressive sound but generous price to sweeten the pill	Electrical			•		108
Audioquest Digital PRO	90	<b>A+</b> A silver cable with all the drive of Video Z but lacking its clean-cut transparency	Electrical			•		108
Audioquest Optilink Z	100	<b>A</b> Good level of midband detail but frequency extremes lack depth and extension	Optical		•			108
Bandridge AL560	20	<b>P</b> The disappointingly heavy and muddled sound of this basic fibre thwarts any recommendation	Optical	•				108
Chord Codac	34	<b>A</b> A connection with a stranded inner core and a sound that lacks integration	Electrical			•	•	108
▲▲ DPA Digi-link	27.50	<b>VG</b> Can seem slightly impassive but there's no avoiding its exceptionally detailed sound	Electrical			•	•	108
DPA Opti-link	20	<b>P</b> Very similar to Bandridge AL560 with an equally naff sound	Optical	•				108
Kimber PSB Digilink	24	<b>A-</b> An analogue interconnect inappropriately pressed into digital service. A visible deterioration in the digital signal results.	Electrical				•	108
Kimber KC-1 Digilink	52	<b>A</b> This cable adopts a woven construction with the addition of a conductive screen. Music lacks detail and spirit.	Electrical				•	108
Kimber KC-AG Digilink	222	<b>A-</b> An asymmetric cable using silver conductors that deviates from the 75ohm standard. Not ideal for digital applications.	Electrical				•	108
▲ Kimber Opti-Link	70	<b>G</b> Hardly cheap for what appears to be a bog-standard PMMA fibre, yet it sounds a little brighter and livelier than most.	Optical	•				108
▲ Monster Cable Datalink 100	45	<b>G+</b> A colourful coaxial interconnect with an equally colourful and up-beat sound. Very compatible.	Electrical			•	•	108
▲ Monster Cable Interlink LS100	45	<b>G</b> Well constructed stepped-index fibre with polished ends and rugged connectors. Slightly lean, fuzzy but engaging performance	Optical	•				108
Moth Leyline Datalink	140	<b>A-</b> A thin, coaxial version of Leyline Black with a rather hard and unforgiving character. Too expensive.	Electrical			•	•	108
▲▲ QED Digiflex	19	<b>VG</b> A top performance, low-loss 75ohm coax with a very open, almost liquid quality that allows its music to ease naturally across.	Electrical			•	•	108
Sonic Link Brown Digital	35	<b>A</b> A solid-core, twisted-pair interconnect that deviates from the 75ohm standard and provides an equally unbalanced sound	Electrical				•	108
Straight Wire Silver link	60	<b>G+</b> A genuine attempt to get things right with a silver-plated, multi-strand coax. Yet it still sounds too dry and mechanical	Electrical			•	•	108
▲ van den Hul MC Videolink 75	30	<b>VG</b> An AV-cum-digital cable that comes very close to besting QED's Digiflex. Still some emphasis of vocal sibilants, however	Electrical			•	•	108

# Speaker cables

Product	£Price	Comments	Resistance	Capacitance	Stranded	Solid core	Copper	Silver	Issue No.
▲ Audio Note AN-B	165	<b>G+</b> A very high capacitance Litz-style cable whose sound may well act as a taming influence in many systems	M	H		•	•		109
Audio Note AN-D	100	<b>A</b> Supplied in linear, non-polarised lengths that should be twisted into stereo pairs. Sounds rather gritty and forward	L	L	•			•	109
▲ Audio Note AN-SP	1270	<b>VG</b> Some 15 individually-insulated silver strands go to make up this very civilised but exceptionally detailed-sounding cable	H	L		•		•	109
▲ Audioquest F-14	44.50	<b>A+</b> Ideal for laying flat under carpets, F-14 encourages a slightly warm and vibrant sound	M	L		•	•		109
Audioquest Type 4	75	<b>A+</b> Four 18-gauge OFHC copper conductors wound in a Litz-fashion increases capacitance but restrain the cable's 'bite'	M	H		•	•		109
Audioquest Midnight Hyperlitz	260	<b>G</b> Very similar to Type 4 but with a delicate smoothness that contrasts with the brighter sound of cheap cables	L	H		•	•		109
▲ Bandridge LC7259 & LC7401	20/30	<b>A</b> Two very traditional figure-of-eight cables. The thinner version (LC7259) sounds lighter and coarser than LC7401	L	L	•			•	109
Bandridge LC8258 & LC8408	30/50	<b>A-</b> Two versions of the Silverflex series that, sadly, encourage very little sense of poise or decorum in their music	L	L	•			•	109
▲ Cogan-Hall Intermezzo Full-Range	465	<b>VG</b> Extra care must be taken to prevent shorting this user-hostile cable. Nevertheless it sounds superb!	L	L		•	•	•	109
▲ DPA IS19	275	<b>G+</b> Shares the clear, neutral and transparent sound of the older 8S without the tremendous clarity of Gortex Black-16	L	L		•	•	•	109
DNM Rainbow	84	<b>A+</b> The high impedance of this simple ribbon cable has an influence on the treble response of some speakers. Lacks 'oomph'	H	L		•	•		109
Heybrook Heywire	66	<b>A</b> This well-meaning facsimile of earlier ribbon-style cables ends up sounding lumpy and uneven	H	L		•	•		109
Isoda Electric HA-20	400	<b>A+</b> This unorthodox cable employs a combination of copper, brass and aluminium strands. It sounds 'oddly impure'!	M	L	•			•	109
▲▲ Mission Stranded	20	<b>G+</b> This Swedish-made cable proved a real hit with our listeners - a slick performer and Best Buy upgrade	L	M	•			•	109
Monitor PC KC27/KC34	40/60	<b>A</b> Two heavyweight multi-strand cables with a thick and chesty (10027) or light and wispy (10034) balance. Take your pick	L	L	•			•	109
Monster Powerline 3 Plus	75	<b>A-</b> The archetypal 'old-style Monster Cable' that labours under a soggy bass and untidy treble	L	M	•			•	109
Naim NAC A5	44	<b>A-</b> Described as a 'dinosaur of a cable' by our listening panel, this stiff rod of wire has little application outside of a Naim system	L	L	•			•	109
QED Bi-wire 79-Strand	35	<b>A</b> Reminiscent of curtain track, this bi-wire version of 79-strand is unfortunately saddled with a 'loud, hard and untidy' balance	L	L	•			•	109
▲ Silver Sounds 12/2	300	<b>E</b> Tonally accurate and exquisitely detailed, this cable opens a very transparent window on the music	L	H		•	•	•	109
▲ Silver Sounds 16/4	200	<b>VG</b> A prime choice for bi-wire systems even if this cable does lack the full finesse of its sister 12/2	M	H		•	•	•	109
Sonic Link Grey	80	<b>G-</b> A spaghetti-thin cable composed of silver-plated OF-copper and PTFE insulation. Lacks bass impact and treble 'air'.	H	M		•	•	•	109
Straight Wire Waveguide 1.5	20	<b>G</b> A conventional multi-stranded cable with a refreshingly up-beat, crisp but slightly lean-sounding balance	M	M	•			•	109
▲ Straight Wire Flex-4	50	<b>G+</b> Another very quick and dynamic-sounding cable from Straight Wire. A little short on subtlety but very engaging nonetheless.	L	H	•			•	109
Tara Labs Quantum III	238	<b>G</b> An imaginatively-named cable that encourages an equally colourful sound. Described as 'dark and fruity' by our panel!	L	H		•		•	109
van den Hul MC The Clearwater	50	<b>A</b> Despite its evocative title, the Clearwater turns out to be a disappointingly 'murky sounding' cable	M	L	•			•	109
van den Hul MC The Magnum	265	<b>A</b> Touted as vdH's most prestigious twinlead speaker cable, the Magnum sounds surprisingly soft and old-fashioned	L	L	•			•	109
▲ van den Hul MC The Wind	330	<b>VG</b> Blown-in from the continent, vdH's 'Wind' kicks up a storm with its lush midrange and bone-crunching bass!	L	M	•			•	109

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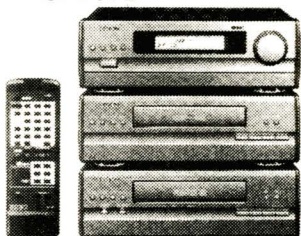
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# Cassette decks

The bad odour of copyright theft hangs around the compact cassette, but there is no doubt it is the world's most versatile and ubiquitous music storage medium. Buffs may wrinkle their noses, but are happy to use cassette decks to make up tapes for the car or personal.

There is no problem in connecting a cassette deck to any normal amplifier, but some care needs to be taken in choosing the best tapes for a specific machine. (Trial and error is one effective technique, but many decks have manual bias adjustment and some match up to the tape automatically.) Lab

performance and sound quality often go hand in hand, and are frequently somewhat dependent upon factory alignment. The mechanical integrity of the mechanism is another crucial factor, that is reflected in the price.

The columns on the right indicate when the facilities shown in the headings are available on a deck. Dolby B and C offer varying degrees of noise reduction and the HX Pro system gives significant treble improvements with ferric (Type I) tapes. Dolby S increases the level of noise reduction with less signal degradation than B or C. Three-head

recorders allow you to listen to a recording as it's being made, a useful quality control function. Bias adjustment allows you to fine tune the deck to suit different types of tape when recording. Auto calibration is an automatic system for setting bias and Dolby levels.

Twin deck offers the option to dub tapes or to play two cassettes simultaneously. Autoreverse is a useful convenience feature, but usually with some mechanical compromise. In the case of twin decks a blob is inserted in this column even if only one transport autoreverses.

## Cassette decks

Product	Price	Comments	Dolby B	Dolby C	Dolby S	HX Pro	3 head	Bias adjust	Auto calibration	Twin deck	Autoreverse	Issue No
▲▲ Aiwa AD-F450	120	<b>VG</b> Basic but well designed budget deck; astonishing value, only the poor metering gives the game away	•	•	•							136
▲▲ Aiwa AD-F810	230	<b>G</b> First class budget 3-head machine with a dual capstan transport that really works at reducing the 'fudge' factor	•	•	•							99
▲▲ Aiwa AD-WX828	200	<b>G-</b> Equipment levels strong, and sound is both vivid and presentable, but control system daunting.	•	•	•						•	123
▲▲ Aiwa AD-WX929	230	<b>A</b> Superbly equipped twin deck that works and works well - remote control	•	•	•	•					•	117
▲ Aiwa XK-S9000	700	<b>G+</b> Fabulous build, clunky transport and sharp, refined sound quality with Dolby S or B and metal tapes	•	•	•	•	•	•	•	•		105
▲ Akai DX-57	220	<b>G</b> Eschews fancy gadgets for a good transport and decent electronics. Sound quality is firm and tidy but avoid Dolby C.	•	•	•	•	•	•	•			105
▲ Akai GX-95II	440	<b>G+</b> Sharp, clear and articulate sounding deck, with superb performance extending to frequency extremes	•	•	•	•	•	•	•			99
▲ Akai GX-R35	220	<b>A</b> Middling sound quality at best with Dolby B; deteriorates with Dolby C	•	•	•	•	•	•				99
▲ Akai GX-W45	320	<b>A</b> Costly but musical high-spec dual deck, doesn't like modern high energy Type IIs and IVs. Good stability and clarity	•	•	•						•	111
▲ Arcam Delta 100	850	<b>E</b> Superb transport and a ripe, spacious sound. The Dolby S installation more successful than most. Some replay incompatibility	•	•	•		•	•	•			111
▲ Denon DRM-740	260	<b>A</b> Breathed-on DRM-710, with good external treatment offers good, if somewhat detached sonics	•	•	•			•	•			136
▲ Denon DRS-610	200	<b>G</b> Unique loading mechanism provides stability, and the deck has a crisp, clean quality. Occasionally anaemic bass.	•	•	•				•			111
▲ Denon DRS-810	300	<b>G-</b> Drawer loading deck, carefully designed, yet lacking in subtlety on audition.	•	•	•			•	•			127
▲ Goodmans Delta 700W	100	<b>P</b> Compact and ultra-basic twin deck which is rough and bass shy, with less than stable tape path.	•								•	123
▲ Harman Kardon DC5500	600	<b>A</b> Workmanlike sound quality offset by high price and inexplicable shortcomings like 'forgetful' Dolby switching and no timer support.	•	•	•						•	117
▲ Harman/Kardon TD4400	350	<b>G</b> Simple features plus excellent engineering make this a model of integrity.	•	•	•				•			127
▲ Harman Kardon TD4600	700	<b>A</b> Original Dolby S deck has improved over the years and now sounds very acceptable. A strong, solid sounding deck - but expensive.	•	•	•	•						117
▲ JVC TD-R452	180	<b>A-</b> Tidy, stable but ultimately rather soul-less experience. Auto-reverse is useful though.	•	•	•						•	117
▲ JVC TD-X352	150	<b>A-</b> Disappointingly amorphous sound despite decent measured results.	•	•	•							117
▲ JVC TD-V562	200	<b>G+</b> Ultra-sophisticated transport at a silly price; sound quality is stable but slightly opaque.	•	•	•			•	•			123
▲ Kenwood KX-3050	170	<b>A</b> Acceptable sound quality marred only by a loss of midband analysis and slightly edgy treble.	•	•	•							117
▲ Kenwood KX-5530	220	<b>A-</b> Neat looking, well equipped deck, adequately engineered but somewhat lacking musically. Worth considering if auto-reverse is a must	•	•	•				•		•	105
▲▲ Kenwood KX-7050S	400	<b>VG</b> Very well equipped and fine sounding deck, includes well implemented Dolby S.	•	•	•	•	•	•	•	•		127
▲ NAD 602	200	<b>G</b> Minimalist deck for the audiophile market. Unfortunately engineering is minimalist too	•	•	•							127
▲ Nakamichi DR-3	400	<b>VG</b> Refined, exquisitely detailed and solid sounding 'budget' Nakamichi 2-header.	•	•	•						•	123
▲ Nakamichi DR-2	600	<b>VG</b> Accomplished design with simple features (manual tape select!) but superb sound/serviceability.	•	•	•				•	•		127
▲ Nakamichi DR-1	850	<b>VG</b> Typically idiosyncratic Nakamichi with manual everything, Good azimuth adjustment and dynamic, authoritative sound.	•	•	•							117
▲ Philips DCC600	500	<b>A+</b> Simplified circuit and mechanism, but the Philips badly needs a D/A converter transplant	•	•	•						•	123
▲ Pioneer CT-S430S	200	<b>VG</b> Against the odds - a 2 head Dolby S deck that works. Well set up and fully equipped.	•	•	•	•					•	136
▲ Pioneer CT-S520	280	<b>G</b> Decent if slightly coloured middle ranker with FLEX to revitalise old or soggy sounding tapes.	•	•	•				•	•		123
▲ Sansui D-X117WR	220	<b>P</b> Bass is thin and coloured, and the sound lacks dynamics, pitch accuracy and overall stability - the sound is neither stable nor solid.	•	•	•						•	111
▲ Sherwood DD-3010C	120	<b>P</b> Good range of features, let down by poor transport and iffy electronics.	•	•	•						•	117
▲ Sony TC-K415	180	<b>A+</b> Mainly UK designed with audiophile intent, but spoiled by erratic output, at worst with metal tapes.	•	•	•				•	•		136
▲ Sony (WMD6C) Pro Walkman	290	<b>G+</b> One of the finest sounding cassette decks on the market today. A mandatory Best Buy, which also fits in your pocket	•	•	•							60
▲ Sony TC-K611S	300	<b>G</b> Cheapest Dolby S three header yet, yet slightly let down by lack of attention to detail	•	•	•	•	•	•	•			127
▲ Teac R-9000	500	<b>G</b> Much better than average auto-reverse deck, well worth considering. Nicely engineered too.	•	•	•	•	•	•	•		•	105
▲ Teac V-8000S	700	<b>G</b> Superb stability and real subtlety, this must be the best TEAC yet. The only disappointment was the Dolby C	•	•	•				•	•		105
▲ Technics RS-BX646	230	<b>G+</b> Unusually well built and non-microphonic deck with sophisticated facilities and lucid midband.	•	•	•				•	•		127
▲ Technics RS-BX701	270	<b>G+</b> Not cheap, but extremely well built deck, moderately well equipped a pleasure to operate and to listen to.	•	•	•				•	•		136
▲ Yamaha KX-650	260	<b>G</b> Fine audio manners, especially in the midband and treble, mark this high class deck out from the crowd	•	•	•				•	•		99

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# CD players

Now over a decade old, this all digital music source is well established despite high disc prices and the opposition of some hi-fi enthusiasts. Compact Disc's strengths over conventional vinyl are complete freedom from surface noise, ease of use, and more robust software.

However, many vinyl enthusiasts still find CDs sound less involving than top quality vinyl. But, with the dominance of CD in the high street, even vinyl die-hards need a CD player today.

The columns on the right indicate when the facilities shown in the headings are available on a CD player: DAC type indicates the type of converter chip used in each player, 16, 18 and 20-bit are multi-bit types, all the others are bitstream variants. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound, but it is an important one. Remote control is not yet universal, and we have included a tick box, more to show which machines don't have

one than which do. The existence of electrical and/or optical digital outputs is important for future upgrading with an outboard DAC, as a rule electrical outputs are the most desirable. Phase inversion in the digital domain is rare on one box players but can make quite a big difference if you've got golden ears. Headphone sockets are useful but beware of those without volume controls. Track entry keypads are those with calculator style buttons which makes track access much quicker.

## CD players

Product	£Price	Comments	DAC type	Optical digital output	Electrical digital output	Remote control	Variable output	Headphone socket	Track entry keypad	Issue No
▲ Aiwa XC-300	150	A+	Cheap, cheerful and gratifyingly free of digital 'nasties', well-equipped but safe rather than thrilling on the sonic front.	Toshiba BS	•	•	•	•	•	107
Aiwa XC-750	200	A	A refined version of the XC-700, sadly it has lost the magic of the original	PDM Bitstrm	•	•	•	•	•	119
▲ AMC CD6	349	G+	Based on the same 1-Bit circuit as Rotel's RCD-965BX but with a raunchier, beefier but less transparent sound.	PDM Bitstrm	•	•	•	•	•	124
Arcam Alpha One	300	A+	The first UK-built player under £300 is hampered by a tidy but rather grey and uninspiring sound.	PWM bitstrm	•	•	•	•	•	137
Arcam Delta 270	800	G+	The dry but tightly-focussed and supremely detailed sound of this player will either beguile or aggravate, depending on taste!	Hybrid	•	•	•	•	•	124
Aura CD-50	400	G-	Based on an older Philips board with new CDM9 transport, this is a slim player with an innocuous sound	SAA7321	•	•	•	•	•	119
AVI S2000MC	999	G+	A stylish, midi-width player with an exceptionally refined and comfortable sound. Lacks passion	20-bit	•	•	•	•	•	119
▲ Denon DCD-825	220	G	Despite extensive revisions, this latest player still sounds like a typical '18-bit Denon', which is no bad thing!	18-bit	•	•	•	•	•	137
Denon DCD-1290	330	G-	Looks the business but sound is a real five-minute wonder. Its compelling fizz lasts about as long as a firework.	18-bit	•	•	•	•	•	107
▲ Goodmans Delta 700	110	A+	A 16-bit alternative to the CD650II that furnishes a colourful and animated sound	16-bit	•	•	•	•	•	128
Grundig Fine Arts CD2	190	A+	A stylish-looking player with a disappointingly vague approach to music-making	SAA7350	•	•	•	•	•	128
▲ Harman Kardon HK7725	800	VG	This flagship implementation of RLS sounds impressively bold and dynamic - a genuine rock 'n' roller!	18-bit RLS	•	•	•	•	•	124
▲ Harman Kardon TL8600	700	G+	A refined and more flexible version of the TL8500 multiplayer with a significantly more expressive sound	MASH/PWM	•	•	•	•	•	132
JVC XL-Z1050	500	A	Technically advanced and luxuriously equipped, this player remains rather bland and unsatisfying on audition	PEM Bitstrm	•	•	•	•	•	119
Kenwood DP-3050	200	A+	A slightly over-cooked version of the DP-3040 with a highly civilised but uninteresting sound.	NPC Bitstrm	•	•	•	•	•	124
Kenwood DP-7050	350	A	Kenwood's first sowing of Philips' Bit Stream technology has fallen on stony ground judging by its dry and awkward sound	PDM Bitstrm	•	•	•	•	•	119
▲ Linn Karik	1497	VG	Based on Linn's original CD transport, this player sounds dry but very positive, detailed and engrossing	Crystal BS	•	•	•	•	•	119
▲ Marantz CD-52II	230	G	Launched to usurp the position of its own CD-52SE, the '52II is less colourful but equally appealing	PDM Bitstrm	•	•	•	•	•	119
▲ Marantz CD-63	250	VG	New technology has enabled Marantz to steal a march on its old CD-52 series and, once again, regain the upper hand.	NPC bitstrm	•	•	•	•	•	137
▲ Marantz CD-52IISE	300	G	A new mains transformer plus the full complement of internal mods has recaptured the frothy if startling sound of the original '52	PDM Bitstrm	•	•	•	•	•	119
Marantz CD-72SE	600	G+	A recommendation just eluded the grasp of this superbly built player thanks to its very polished but restrained sound.	bitstream	•	•	•	•	•	112
Mission DAD5	300	A+	Similar to Philips' 600-series: lively, plenty of space and full of 'bounce' but a little too eager to impress in the short term	bitstream	•	•	•	•	•	107
▲ Musical Fidelity CDT	519	G+	Oddball player with a cheap top-loading transport and appalling digital gubbins yet saved by the euphony of its valves!	hybrid	•	•	•	•	•	112
▲ NAD 502	220	G	This updated version of the 5425 has traded the spontaneity of its forebear for a more precise but mechanical style of music	MASH/PWM	•	•	•	•	•	119
Nakamichi CD-4	380	A-	This looks new enough but sounds little better than the older CD Player 4 upon which it is firmly based.	18-bit	•	•	•	•	•	124
▲ Nakamichi MB-4s	300	G	Entry-level MusicBank player that sounds like it's come from a studio control room: plenty of dynamics and detail but little stereo depth	16-bit	•	•	•	•	•	132
Onkyo DX-C110	350	G-	A big and beefy 6-disc carousel that strides confidently through rock and pussyfoots around gentle ballads	Bitstream	•	•	•	•	•	132
▲ Philips CD732	140	A+	A cross between Philips CD690 and CD920 is no more technically accomplished but encourages a very lively and entertaining sound	SAA7341	•	•	•	•	•	128
▲ Philips CD920	160	A+	A new budget player with an appalling technical record but a surprisingly clean if understated sound	SAA7341	•	•	•	•	•	119
Philips CD750	200	A+	The costliest player in Philips range and the last to use its BS DAC lacks a sense of integration and stereo focus.	PDM Bitstrm	•	•	•	•	•	137
Philips CD930	200	G-	Featuring digital circuitry similar to Marantz's players but a sound that's a little too ripe and soft.	PDM Bitstrm	•	•	•	•	•	112
▲ Pioneer PD-S703	300	G+	Legato Link and bitstream are combined into a cheaper IC though the player sounds as manipulative and intriguing as ever.	PFM bitstrm	•	•	•	•	•	137
▲ Pioneer PD-S901	500	G+	The very refined but confident, crisp and powerful sound of the '901 snatches Pioneer's LLC concept from the jaws of defeat	PFM Bitstrm	•	•	•	•	•	119
▲▲ Quad 67	790	E	Deceptively sleek in appearance but with a powerful, fluid and captivating sound reminiscent of Meridian's 206.	Crystal BS	•	•	•	•	•	124
Rotel RCD-940BX	230	A-	A sea-change in transport and DAC technology lies behind the most untidy-sounding and irritating player to emerge from Rotel.	Hybrid	•	•	•	•	•	137
▲ Rotel RCD-945AX	230	G	Based on the same CD-player-on-a-chip as Philips CD690 but with improved execution and build.	SAA7341	•	•	•	•	•	124
▲ Rotel RCD-965BX	300	E	An exceptionally refined bitstreamer: transparent, exquisitely detailed and powerfully emotive. A landmark player	PDM Bitstrm	•	•	•	•	•	100
▲ Sansui CD-X317	250	A	Not in the same class as older CD-X311mkII. Same technology but the sound is neither as responsive or engaging	MASH/PWM	•	•	•	•	•	107
Sansui CD-X617	350	A	This 'double-DAC' version of the CD-X317 is more impressive, sounding light and tizzy with pop but dull with classical CD's	MASH/PWM	•	•	•	•	•	112
Sansui CD-Alpha 717DR	1560	G+	A beautifully constructed if rather dated flagship player with an equally sedate and unadventurous sound.	MASH/PWM	•	•	•	•	•	124
▲▲ Sherwood CD-3020R	130	G	Although this budget wonder has little respect for musical convention, what emerges is still remarkably entertaining	NPC bitstrm	•	•	•	•	•	119
▲ Sherwood CD-5010R	160	G+	A warm, detailed and enjoyable performance from a solidly built but affordable package.	PDM Bitstrm	•	•	•	•	•	124
Sherwood CDC-5030R	200	A-	The replacement for the successful 5-disc CDC-5010R sounds messy, disjointed and generally unpleasant. A great disappointment	Bitstream	•	•	•	•	•	132
Sony CDP-C345	230	A+	Sony's Hybrid Pulse DAC sounds great in the CDP-311 but in this 5-disc carousel it provides a mere skeleton of a performance	PLM Bitstrm	•	•	•	•	•	132
▲▲ Sony CDP-715E	250	E	Advanced Pulse technology collides with UK tweaking to produce one of the most fabulous CD players in recent memory.	PLM bitstrm	•	•	•	•	•	137
Sugden SDT-1	850	A	Bearing in mind Sugden's SDA-1 converter lies at the heart of this player, its unpredictable performance is disappointing	16-bit	•	•	•	•	•	119
Teac CD-P3500	200	A	A well-meaning attempt to pare-down the CD-P4500 results in a similar looking player with a thoroughly uninspiring sound	PDM Bitstrm	•	•	•	•	•	112
▲ Teac CD-P4500	280	G	TEAC's first genuine 1-bit player its sound described as having a certain 'organic warmth', very composed and easy-going.	PDM Bitstrm	•	•	•	•	•	107

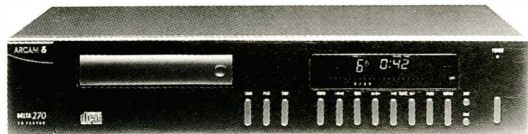
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Audiophile - January 1994

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# CD players continued

Product	Price	Comments	DAC type	Electrical digital output	Optical digital output	Headphone socket	Track entry keypad	Issue No.
Teac VRDS-10	770	A basic analogue stage compromises the potential of TEAC's superb engineering and digital electronics. Lacks bass energy	DAC7	•	•	•	•	119
▲ Technics SL-PG340A	150	A more or less impressive than the old SL-PG320A, this new version is attractive enough if slightly restrained	MASH/PWM	•	•	•	•	128
▲ Technics SL-PG440A	170	This mix of the SL-PG520 and '420 fails to benefit from the strengths of either and only just achieves recommendation.	MASH/PWM	•	•	•	•	124
▲▲ Technics SL-PS620A	200	A costlier, tarted-up version of the SL-PG520A that loses very little in the way of clarity, sparkle or in compelling dynamics	MASH/PWM	•	•	•	•	112
Technics SL-PS740A	250	Nothing wrong with its technical heritage but Technics' ongoing 'improvements' only serve to stifle the sound of this player.	MASH/PWM	•	•	•	•	137
Yamaha CDX-670	290	Yamaha has retained the CDX-660 casework but cut costs with a new multi-task IC that's not entirely de-bugged.	PDM Bitstrm	•	•	•	•	124



## CD transports and DACs

A CD player can be split into two basic components; the disc drive or transport, and a device which turns the digital bitstream coming off the disc into an analogue audio signal. This is called a digital to analogue convertor or DAC. Although most players are contained in a single box, expensive players are usually two box affairs.

Although many of these units will be purchased as matching pairs, a DAC can also be

used to upgrade an existing CD player. Thus an early machine with a satisfactory transport can be rejuvenated by adding an outboard DAC.

The columns on the right indicate the facilities available on a transport or DAC. Remote control is self explanatory. The existence of electrical and/or optical digital in and outputs is pretty fundamental to transports and DACs, as a rule electrical outputs are the most desirable. Class 1 transports are those with an output whose crystal clock accuracy that's

better than ± 50ppm (parts per million), certain DACs won't lock onto transports with a lower clock accuracy. DAC type shows the specific convertor chip employed. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound. Phase inversion in the digital domain can make quite a big difference if you've got a high resolution system and golden ears.

## CD transports

Product	Price	Comments	Electrical digital output	Optical digital output	Class 1	Issue No.
▲ Arcam Delta 250	750	G+ Arcam's best effort yet is a new design based on the Philips CDM9 transport; specification includes Sync Lock facility.	•	•	•	130
▲ Counterpoint DA-11E	1495	VG By rights this transport should be highly incompatible yet it delivers a remarkably vivid and natural sound.	•	•	•	130
▲ Meridian 200	895	G+ Broadly compatible and offering a light, fresh and very bubbly sound that is both natural, engaging and unfatiguing	•	•	•	96
TEAC P-2	3500	G Beautifully styled and constructed but sound is bleached and generally less inspiring than that of the P-10	•	•	•	96
TEAC P-2s	4300	A+ The latest version of Teac's luxury P-2 transport sounds as over-engineered as it looks.	•	•	•	130
▲ Theta Data Basic	1990	G+ A mild-mannered transport capable of marvellous results with lively-sounding outboard converters.	•	•	•	130
Wadia 8	3195	G Includes a budget version of Teac's VRDS mechanism in a fancy case; just too expensive for the performance on offer.	•	•	•	130

## DACs

Product	Price	Comments	DAC type	Electrical dig output	Optical digital output	Phase invert	Issue No.
▲▲ Arcam Black Box 50	450	VG A very measured and sophisticated sound from a DAC that leaves plenty in reserve to accommodate future upgrades.	Hybrid	•	•	•	127
Arcam Delta Black Box 500	750	A+ A very sophisticated unit equipped with Sync Lock and discrete DAC circuitry. Early samples sounded restrained and grubby.	Bit Stream	•	•	•	136
▲ Audio Alchemy DAC-in-the-Box	200	G Despite its slightly veiled sound this giveaway DAC may still rescue the oldest of players from obsolescence.	18-bit	•	•	•	127
Audiolab 8000DACmkII	750	G Just as smooth and refined as its predecessor yet, sadly, still manages to obscure the passion or fire of music.	DAC7	•	•	•	127
Audio Note DAC 1	600	G An oddball DAC with manual de-emphasis switching. Needs a high preamp input impedance if bass is not to suffer.	20-bit	•	•	•	127
Audio Synthesis DSM-M	1234	G+ A weighty but neutral and highly calculated performer, best suited to transports like the P-10, despite Sync Lock facility.	20-bit	•	•	•	113
AVI S2000MD	549	G Despite using a very different chipset, the S2000MD sounds as civilised and refined as AVI's other digital separates.	16-bit	•	•	•	136
▲ Cambridge Audio DACMagic-1	150	VG Ridiculously under-priced, this DAC is better suited to high-end transports than the budget players it was intended to partner.	Hybrid	•	•	•	136
DPA Digital Little Bit II	400	G A new on-board mains filter promotes a smoother and richer sound at the expense of some life and vitality.	SAA7350	•	•	•	127
▲ DPA Digital Bigger Bit	695	G With either P-10 or Meridian 200 transports it delivers a very taut and dynamic sound, bathed in an open acoustic	DAC7	•	•	•	103
Kinshaw Overture	235	A- A neat enough package that's infested with a variety of technical bugs and severely chastised on audition.	Hybrid	•	•	•	136
▲ Kinshaw Perception	745	VG A two-box converter that sounds loud, quick and very dynamic without tripping over complex material. A good 'un.	Hybrid	•	•	•	136
▲ Meridian 563	695	G+ Warmer but no less detailed than the earlier 200-series, the 563 really comes into its own with top-flight CD transports.	Crystal	•	•	•	127
Meridian 606 DAC7	1350	G By refining the 203's sound further Meridian have also tempered its vibrancy and 'life'. Fickle with other transports	DAC7	•	•	•	101
Micromega Duo BS2	600	G Has a tendency to sound light, airy and 'fast' but it can also become a little hard or - fatiguing with some digital outputs	SAA7321	•	•	•	101
Micromega Microdac	300	A+ Described as a modest but entertaining performer, achieving its sweetest balance with Arcam's D170.3 transport.	SAA7321	•	•	•	113
▲ Mission DAC5	300	G+ Another modest DAC but one capable of a lean but clean and detailed sound that's typical of the DAC7 breed.	DAC7	•	•	•	113
▲ Musical Fidelity Tubalog	499	G+ The animated character of the Tubalog ensures it's a great upgrade on budget CD players.	18-bit	•	•	•	127
▲▲ Pink Triangle Ordinal	750	E The cheapest dual-differential DAC7 converter available. Offers interchangeable digital filters and top-flight sound quality.	DAC7	•	•	•	136
▲▲ QED Digit	139	G+ Bearing in mind its expressive but very forgiving performance the Digit is almost embarrassingly cheap	PDM Bitstrm	•	•	•	113
▲ QED Digit Reference	425	G+ No great advance over the basic QED Digit yet its enthusiastic sound is more than competitive at the price.	Bit Stream	•	•	•	136
Select Systems Dacula	400	G The overly warm and heavy bass of this DAC is quite atypical of the Crystal Bit Stream DAC.	Crystal	•	•	•	127
▲ Sugden SDA-1	749	G+ A pleasant surprise from the fuddy-duddies of audio, judging by its 'masses of high resolution detail and tremendous dynamics'	TDA1541	•	•	•	113
Thule Audio DAC-200	799	A A good first effort from Thule even though its fizzy and over-eager sound could do with house-training.	DAC7	•	•	•	136
Woodside DAC1	909	G Fine but slightly dated and costly package in performance terms - but flexible, musical and t well built	16-bit	•	•	•	87
▲ Woodside DAC2	509	G+ Offering a sharp and dynamic sound, all the more captivating for its lack of graininess and 'tizz'. A reliable upgrade	16-bit	•	•	•	101

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# Transport/DAC combos

Product	£Price	Comments	DAC type	Optical digital output	Electrical digital output	Headphone socket	Track entry keypad	Issue No.
▲ Arcam Delta 250/Black Box 50	1200	<b>VG</b> A very sophisticated combination that sounds silky-smooth without appearing soft or sugar-coated. A bargain two-box player.	Hybrid	•	•	•	•	133
Audio Alchemy DDS/DTI/XDP/P52	2047	<b>A+</b> A multi-box combination with a Bit Stream DAC that is fundamentally more inspiring than its partnering transport.	DAC7	•	•	•	•	120
▲ Cyrus Discmaster/Dacmaster	1900	<b>G+</b> A powerful-sounding and perhaps slightly heavy-handed combination that cuts right to the heart of its music.	20-bit	•	•			133
DPA Digital T-1/PDM2mkII	3245	<b>G</b> An ingenious combination that includes a clock-feed from the DAC to CD transport. Capable of astonishing results	DAC7	•	•	•	•	120
DPA Digital T1/PDM 256	3890	<b>G</b> A highly advanced duet with adjustable dither facility. Sadly its different settings only usher-in different compromises.	Bit Stream	•	•	•	•	133
▲ EAD T-1000/DSP-1000	2195	<b>VG</b> A two-box player based on Pioneer's Stable Platter CD transport. Its music always sounds fast, furious and fascinating.	20-bit	•	•	•		120
Linn Karik/Numerik	2495	<b>G+</b> Partnering Linn's Numerik DAC with its Karik CD player (as transport) provides a dry, dynamic but also slightly dirty sound.	20-bit	•	•			120
Meridian 200/263	1390	<b>G</b> Now updated with Crystal Bit Stream technology, this popular duet has unfortunately lost much of the charm and poise of the original.	Bit Stream	•	•			120
Meridian 500/563	1670	<b>A+</b> Combined with its own 500 transport, the recommended 563 sounds disappointingly thin, brash and uncomfortable.	Crystal	•	•	•		133
▲ Meridian 602/606	3100	<b>VG</b> Meridian's top-of-the-range two-box player looks and sounds both distinctive and elegant, the perfect partner for a cultured system!	DAC7	•	•	•	•	120
▲ Monarchy Audio DT-40A/M-33	3090	<b>VG</b> An intriguing combination that provides a beefy and enthusiastic performance via its balanced AES/EBU connection.	20-bit	•	•	•		133
Proceed PDT3/PDP3	5214	<b>G+</b> The third in a series of unusual transport/DAC combinations and a pairing that retains a powerful, confident and rugged sound	20-bit	•	•	•		120
▲ PS Audio Lambda/Ultralink Two	4900	<b>VG</b> In direct contrast with its appearance, this duet positively sparkles with colour and resonant detail.	20-bit	•	•	•		133
▲ Teac P-700/D-700	1500	<b>VG</b> They may lack the resolution of high-end colleagues but still sound warm, bubbly and perpetually entertaining.	20-bit	•	•	•		120
Teac P-2s/D-2	6000	<b>A-</b> Teac's VRDS statement looks a million dollars but sounds rather thin and uninviting. A great disappointment.	18-bit	•	•	•	•	133
Theta Data Basic/Cobalt 307	2696	<b>G+</b> A cautious and slightly over-refined combination that fails to make the best of either component.	Hybrid	•	•	•		133



## DAT players

**D**AT, or digital audio tape, has been on the market for quite some time now but has never really 'made it' as a consumer medium, probably due to the fact that very little prerecorded software has been made available.

In the last year or so it has begun to carve itself a niche at the top end of the market replacing reel

to reel tape recorders as the audiophile's tape based medium.

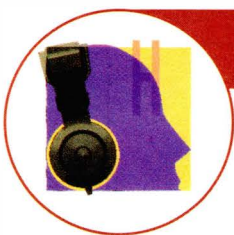
The DAT standard specifies a 48kHz sampling rate, which is higher than CD, so direct copying in the digital domain is only possible on those machines with dual sampling frequencies, ie 48kHz and 44.1kHz. Some machines also record at 32kHz

to give a longer recording time for a given length of tape, this is shown in the LP mode column.

The optical and electrical in/outputs in the column headings are for digital signals, analogue in/outputs are universal. The AES/EBU and S/PDIF socketry is for connection to professional components such as mixing desks.

## DAT players

Product	£Price	Comments	Remote control	Optical in/out	Electrical in/out	AES/EBU in/out	S/PDIF in/out	LP mode	Issue No.
JVC XD-Z1010TN	900	<b>A+</b> Ambitious but ultimately disappointing deck with an opaque musical delivery and more features than you can shake a stick at	•	•	•	•	•		111
Panasonic SV-3700	1111	<b>A</b> Slick, powerfully equipped, this pro DAT has a clear, quick and colourful sound somewhat lacking in weight and substance		•			•	•	111
Tascam DA-30	1199	<b>A+</b> Interesting pro DAT deck with solid, tangible sound quality which is nevertheless lacking in analysis		•			•	•	~ 111



## Headphones

**T**here are a variety of different approaches to headphone design. Amongst the more expensive models, electrostatic drivers are used in open-backed phones. The majority of these come with some form of transformer which usually takes the signal from the speaker terminals on the amplifier, but some can run from a pair of tape out sockets.

The more down to earth (see affordable) models feature dynamic, or moving coil, drivers in circular open or closed backed designs. The advantage of open backs seems to be a correspondingly open sound, but one can also of course hear external noises. Closed-back designs are useful in situations where it is necessary to block out background noise, but they aren't

generally as good sonically.

Another means of distinguishing different types is the way they sit on your head. There are three styles: circumaural models enclose the ear and rest on the side of the head; supra-aural designs feature a flat pad which presses on the outer ear (pinna); and intra-aurals rest inside the ear itself, and are popular with personal stereos.

## Headphones

Product	£Price	Comments	Type	Open back	Closed back	Dynamic	Electrostatic	Issue No.
AKG K44	42	<b>A</b> Good quality personal oriented phone, could have a better sense of space but is musically quite communicative	Supra-aural	•		•		99
AKG K135	46	<b>A</b> The K135s don't live up to the usual AKG standards, though they do have the ability to reproduce rhythm well	Supra-aural	•		•		63
▲ AKG K240 Monitor	82	<b>G</b> Something of a classic, these AKGs are very user friendly in all respects; sonically on the warm side of neutral	Circumaural	•		•		63
▲ AKG K280 Parabolic	117	<b>G+</b> A very revealing and unusual twin driver design that uses the same principle as a satellite dish to beam sound into the ear	Circumaural	•		•		63
▲ AKG K340	191	<b>E</b> Heavyweight cans in most respects, the K340 with its electrostatic tweeter is a very revealing headphone	Circumaural		•	•	•	75
▲ AKG K400	118	<b>VG</b> Comfortable over long sessions. Sound is exquisitely detailed, dynamic and uncoloured	Supra-aural	•		•		121
▲ AKG K500	138	<b>G+</b> Open and clear, they reproduced music with impressive definition, balance is on the light side but transparency is high	Circumaural	•		•		111
▲ AKG K1000	646	<b>E</b> One of the best dynamics on the market, hooks directly to speaker outputs and makes much of the competition sound lame	Extra-aural	•	•	•	•	99
▲ Audio-Technica ATH-910	90	<b>G</b> The closed-back 910s are an improvement on the 909s with a nice rhythmic quality rarely found with headphones	Circumaural		•	•		55

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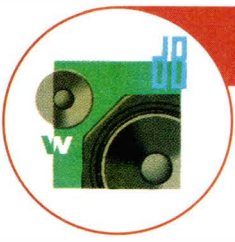
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# Headphones continued

Product	£Price	Comments	Type	Open back	Closed back	Dynamic	Electrostatic	Issue No
Audio-Technica ATH-9000	246	<b>G</b> Electrets which connect to the amps speaker outputs, it sounds a little too smooth but would suit aggressive amps	Circumaural	•				111
Beyer DT311	45	<b>A+</b> Uncharacteristically tight, unrefined sound quality from otherwise well engineered 'phone	Supra-aural	•		•		133
Beyer DT411	59	<b>G</b> A reasonable but not very thrilling headphone that doesn't really offer enough at the price	Supra-aural	•		•		111
▲ Beyer DT911	199	<b>VG</b> Probably too revealing for many headphone amps these are very subtle and fine if expensive cans	Circumaural	•		•		111
▲ Beyer DT990	119	<b>VG</b> A significant pair of dynamic headphones; they have a smooth and yet revealing neutral sound that is hard to criticise	Circumaural	•		•		55
▲ Jecklin Float Electrostatic	399	<b>E</b> These electrostatics have an openness of sound rarely found in the breed, with good dynamic range to boot	Circumaural	•			•	55
▲▲ Jecklin Float Model One	75	<b>G+</b> Whilst very unusual in appearance, the Floats give remarkable sound quality and openness at a reasonable price	Circumaural	•		•		55
▲ Jecklin Float Model Two	99	<b>G+</b> Helmet shaped and pretty unflattering but open sounding and comfortable in the long term. Lacks of adjustment	Circumaural	•		•		63
JVC HA-D690	40	<b>A</b> Competent but rather undistinctive cans, a bit middle of the road and well suited to aggressive sources	Supra-aural			•	•	111
JVC HA-D910	65	<b>A</b> Broadly acceptable if unexciting design with low level losses and some colourations	Circumaural			•	•	121
Kenwood KH-1000	20	<b>A-</b> First step up from a true mini: a near miniature which is cheap, comfortable and inoffensive	Supra-aural	•		•		121
Koss TD/60	30	<b>A-</b> AM radio like bandwidth limitations and colourations, and rather flaky build	Supra-aural			•	•	133
Maxell HP-3000	30	<b>P</b> Solid, smooth sounding but congested and undynamic. Includes in-lead controls.	Supra-aural			•	•	133
▲ Pioneer SE-400D	37	<b>G-</b> Acceptable if unexciting all-rounder, with good long-term comfort levels.	Supra-aural			•	•	133
▲ Ross RCH-300CD	20	<b>P</b> In-lead controls are the highlights of this shoddy, sometimes aggressive sounding design.	Supra-aural			•	•	133
▲ Sennheiser HD320	40	<b>E</b> Superb value: articulate, accurate and musically effective, but location on ears can be uncertain.	Supra-aural	•		•		133
▲▲ Sennheiser HD440 II	35	<b>A+</b> Still the one by which others at the price are measured, though now slightly leaden sounding, cold treble	Supra-aural	•		•		121
▲ Sony MDR-CD1000	170	<b>G+</b> A fine sounding and comfortable headphone that's likely to work well with most sources	Circumaural			•	•	111
▲ Sony MDR-CD450	45	<b>G-</b> Fair acoustic isolation and comfortable circum-aural construction, moderate sound quality	Circumaural			•	•	133
▲▲ Sony MDR-CD550	60	<b>G+</b> A very competent headphone, creates a remarkable sense of space for a closed back design and sounds natural to boot	Circumaural			•	•	99
▲ Sony MDR-CD750	90	<b>G+</b> Reasonably comfortable and eminently listenable these Sonys have characteristically good bass power and relaxed hf	Circumaural			•	•	111
▲ Stax Gamma pro/SRD-X pro	678	<b>E</b> The Gamma pros are like a stethoscope for your hi-fi, revealing subtleties that many loudspeakers fail to resolve	Circumaural	•			•	63
▲ Stax Lambda Signature/SRM-T1	1644	<b>E</b> The Signature when combined with the SRM-T1 valve driver must be the most transparent headphone available	Circumaural	•			•	72
▲ Stax SR Gamma	239	<b>G+</b> The next model down the Stax range from the Lambda, the Gamma is an excellent headphone with little to criticise but the price	Circumaural	•			•	55
▲ Stax SR Lambda Pro/SRD-7SB	674	<b>G+</b> An industry reference, frighteningly revealing, bringing across more information than loudspeakers costing twice as much	Circumaural	•			•	55
▲ Stax SR Lambda Pro/SRM-1	1239	<b>E</b> Extracts layers of information that other headphones only hint at. The SRM-1 has more edge than the SRM-T1	Circumaural	•			•	75
Technics RP-F10	100	<b>A</b> Another very comfortable sealed model, modest sound isolation and uneven sound favouring bass	Circumaural			•	•	121
▲ Vivanco SR606	40	<b>G+</b> Although slightly overblown at times, this model is easy on the ears and essentially enjoyable.	Circumaural	•		•		133
▲▲ Vivanco SR808 Classic	55	<b>G</b> A new mid price reference from a new and interesting source. Good all round, no obvious shortcomings	Supra-aural	•		•		121



## Loudspeakers

Last item in the hi-fi chain, to some extent the loudspeaker is merely the slave of what has gone before, capable only of reproducing a signal as good as it is fed. Nevertheless the distortions (colorations and stereo effects) introduced by loudspeakers (and rooms) tend to be more immediately obvious than those anywhere else in the chain, so careful choosing according to taste is very important.

The average loudspeaker consists of a smallish

enclosure, much of which may have begun life as part of a tree, plus a couple of drive units hidden behind a removable grille. Inside the box lurks a simple electrical circuit known as a crossover, which divides the incoming (full range) signal into the right bits for the drivers to handle. Variations on the above formula are specifically identified in the entries. The designer's primary task is to balance the 'sensitivity' of the loudspeaker (how loud it goes for a given electrical input) against the

bass extension (how low does it go), shown as 'bass from', for the given box size. After that such subtleties as coloration (or lack of it) and dispersion come into the equation.

Careful placement of the loudspeakers within the room is as important as the initial choice of model. See siting columns for guidance. For good stereo they need to be more or less the same distance from nearby walls. Models not ticked as 'floorstanding' will require rigid stands.

## Loudspeakers

Product	£Price	Comments	Size: HxWxD (cm)	Bass from (Hz)	Sensitivity (dB)	Site in free space	Floorstanding	Issue No
▲ Acoustic Energy Aegis 1	452	<b>G</b> Rich and slightly heavy balance doesn't mask fine mid/treble coherence and transparency. Entry level for all-metal drivers	39x21x26	28	84	•		118
Acoustic Energy AE1	950	<b>G</b> Amongst the best miniatures around, shows exceptional mid focus and coherence, but is pricey and could be more agile.	29.5x18x25	48	84	•		102
▲ Acoustic Energy AE3	1650	<b>G+</b> Solid, authoritative and impressively accurate – if a shade ponderous and slow	63x26.5x37	23	85	•		86
▲▲ Allison AL100	100	<b>A</b> Loud and lively budget wall-mount is bigger and beefier than most of the competition, if lacking some subtlety and refinement	33.5x24x21.5	30	87	•		94
Allison AL105	170	<b>A-</b> Pretty enough in appearance, sonically the AL105 doesn't really make the grade at the £150 asking price	37x24x21	45	87	•		78
▲ Allison AL110	220	<b>G-</b> Compact bookshelf model is a little dry and mid forward, but bass is extended and solid	40x24.5x22.5	28	86	•		102
Allison AL120	420	<b>A</b> Pretty well balanced if slightly mid forward, but sound quality is a little disappointing for the price	63x28x27	30	88	•	•	98
Allison MS 200	220	<b>A-</b> Small and solid as a brick, this micro-miniature has limited bass and bright balance, but sounds agile and communicative	25.5x14.5x15	50	85	•		106
▲ Apogee Caliper Signature	3995	<b>G+</b> Power hungry full range ribbon panels have remarkable transparency and delicacy, loudness and 'grunt' are a bit lacking	12x70x6.5	30	81	•	•	81
▲ Arcam Delta 2	300	<b>G</b> Pretty luxury compact sounds a shade forward and coloured but has dynamic and lively bass for its size	37.5x22.5x27.5	40	87	•		94
ATC SCM20	1461	<b>G+</b> Massively built, invariably informative but the rather forward presentation can be uncomfortable	44x24x31	28	82	•	•	86
▲ Audio Note AN-E/B	1300	<b>G+</b> Lovely coherence, great midband dynamics and transparency, extended bass and high sensitivity — pity it's so darn ugly!	80x36x28	20	91	•		106
▲ Audio Note AN-J/B	799	<b>G+</b> Light damping and local unevenness adds some coloration, but doesn't spoil the very lively, dynamic and coherent sound	58.5x33x24.5	25	90	•		110
Aura SP-50	400	<b>A</b> Two very tasty drivers rather outclass the cabinetwork; a capable but slightly dull compact stand mount	40x22x25	30	87	•		126
▲ B&W 2001	120	<b>A</b> Cunningly concealing its (very real) limitations, this is just about the smoothest and best balanced miniature around	29x18x21	48	87	•		118
B&W 2003	190	<b>A-</b> Flashy and assertive ghetto blaster styling is not reflected in the rather bland, if well balanced sound	43x21x25	30	88	•		122
▲ B&W DM600i	180	<b>A+</b> Smart cosmetics and a very even balance overall, but dynamically rather bland; amplifier current demands are quite high	35x20.5x25	25	88	•		135

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# Loudspeakers continued

Product	Price	Comments	Size: HxWxD (cm)	Site Sensitivity (dB)	Site in free space	Floorstanding	Issue No.
▲ B&W DM620i	399	A+	Good material value, this compact floorstander has a beautifully voiced midband, less happy bass tuning	77x24x32	40	89	• • 126
▲ B&W Matrix 801	3500	G+	Lacks the transparency of the best panels, and the drama of the best dynamics, but is something of an acoustic tour de force	77/99x56x43	<20	86	• • 81
▲ B&W Matrix 805	845	G	Stylish, with remarkable imaging properties, good balance and low coloration, though less successful at musical communication	42x26x22.5	30	87	• • 98
▲ Bose 305	430	G-	A bit of an oddball, fine dynamic liveliness and a good room match more than make up for the strange stereo imaging and treble	28x45x23	40	88	• • 78
Bose 401	500	A	Cheaply built but distinctively styled semi-omni floorstander suffers from heavy midbass but still sounds lively and open	78.5x30x28.5	28	89	• • 110
Bose 901 MK6	1650	A	The pre-equalised multi-driver 901 is cleverly engineered to deliver exceptional loudness	33x54x32	28	89	• • 86
Boston HD5	139	A	Tiny and prettily shaped miniature has an attractive lack of boxiness, but is a little short of drama and dynamic drive	25x16x18.5	30	86	• • 110
▲ Boston Acoustics SW10	449	G-	Clever powered subwoofer system integrates well and improves system loudness and power handling	50x28.5x42	35	NA	• • • 126
▲ Cabasse Bisquine	600	G+	Classy French large bookshelf speaker has great coherence and dynamic grip, but a rather mid-forward overall character	48x26x30.5	30	91	• • 110
▲ Cabasse Skiff	1500	G+	Large floorstanding three-way gives great sensitivity and bass extension with fine dynamic grip	100x30x36	25	92	• • 122
▲ Canon S-30	180	A+	Clever and unusual moulded design has attractive lively coherence, along with 'wide imaging stereo' effect	27x22.5x23.5	50	88	• • 114
▲ Canon S-50	250	A+	Only a small cone miniature at heart, the fascinating styling and extended sweet spot feature make it utterly original.	30x24(diam)	48	84	• • 102
▲▲ Castle Chester	650	G+	A brilliant throwback, using horn-type approach to provide startling midrange dynamics and coherence.	94x23x27	45	87	• • • 98
▲ Castle Durham 900	280	G	Lovely veneer and lots of engineering create a very upfront, coherent and exciting sound — maybe too much so for budget systems	40x21.5x24	45	89	• • 135
▲ Castle Howard	999	G+	Aby fills the price/size/sound gap between Chester and Winchester; a spacious semi-omni with a rich, laid back balance	104x23x35	25	87	• • • 132
▲ Castle Trent II	190	A	Very classy finish for the price, plus a sound that passes muster without setting anything much alight	33.5x18x20	50	88	• • 122
▲ Castle Winchester	1499	G+	Unconventional and beautifully crafted, large for its bass extension but engagingly agile and attractively open and airy	114x24x47	25	87	• • • 90
Castle York	349	A+	Pretty little real wood compact has an engaging transparency, good balance and fine timing, could do with more authority	43x22x26	30	86	• • 110
▲▲ Celestion 1	109	A	Pretty basic performance but at a very basic price — it all sounds a bit scrappy and untidy, but its heart's in the right place	27.5x16x21	50	87	• • 114
▲▲ Celestion 3 MkII	130	A+	Smooth and polished by budget speaker standards, if a bit laid back for some tastes	31x18.5x20	45	87	• • 130
Celestion CS135	139	A-	Compact hideway passive subwoofer lacks serious bass extension; for high sensitivity speakers only	52x19x34	45	88	• • • 128
▲ Celestion 15	389	G	Big box and bang for your bucks, short on subtlety and control, but long on both enthusiasm and perceived vinyl wood grain	103x20.5x25.5	28	90	• • 114
Celestion 9	269	A	Nicely presented and fair material value, with impressively flat bass-to-mid balance	49.5x20.5x24	30	89	• • 102
Celestion SL12Si	629	A	Elements of fine sound quality, but this 'grown up' SL6 variation has a lumpy response alongside its improved power handling	53x20x27	50	85	• • 66
Celestion SL60Si	820	G	Has certain remarkable qualities that some will find irresistible, but needs careful system and room matching	27x20x23	52	82	• • 68
Celestion SL6Si	429	A+	This stereotype luxury compact can sound a bit dull and congested, but really opens up on Slate Audio stands; favours CD	37.5x20x25	30	86	• • 94
Celestion 300	1099	G	Splendid bass extension and fine panel-like openness and transparency, but dynamics and timing are suspect, balance very laid back.	100x21x31	<20	86	• • 118
Dali 102	230	A	Attractive bookshelf model has fine midband focus and bass extension, but treble's a bit restrained and bass a bit detached	37x21x25	30	86	• • 114
Dawn Chorus FS	698	G	Compact floorstander with superb coherence but rather forward midband. Would suit smaller rooms best	91x26x21	30	86	• • • 11
Dynaudio Contour 1.3	1199	G	Heavyweight luxury finish bookshelf model has good scale and weight but is pricey and a bit ponderous	38x20.5x29	28	86	• • 122
▲▲ Epos ES11	395	G+	Integral baffle/driver to give a remarkable combination of low coloration, transparency and speed; bass is a bit shy	37.5x20x25	45	86	• • 94
▲ Epos ES14	595	G+	Substantial stand mount delivers delightful midrange focus and delicacy with good bass control. System sensitive	49x22.5x29	25	85	• • 98
▲ Faraday FS1	225	A+	Concrete box on a budget, works surprisingly well despite cheap drivers, wood veneers here Direct sale only	47x27x28	45	86	• • 114
Faraday FS5	575	G	Pricey and ugly, but with its own sonic charm, thanks to substantial influence of the concrete enclosure has upon the sound	46x27x26	28	90	• • 102
Faraday Siren	375	A-	Interesting if ugly high mass concrete cabinet is let down by imbalance of ageing driver combination	46x27x27	48	87	• • 94
▲ GLL Maxim	119	A	Budget miniature offers well balanced strengths and few weaknesses at a very realistic price; a bit feeble	26x17x20	30	85	• • 122
Harbeth LS3/5A	539	A	Still a classic miniature, though not to every taste, and none the better for the recent update under our listening conditions	30.5x19x16	60	81	• • 66
▲ Harbeth HL-P3	479	G	Very limited loudness but impressive full-range scale from uncoloured and very well balanced but time-smeared sub-miniature	31x19x17	23	82	• • 118
▲ Harman-Kardon LS 0200	150	A	Laid back to a fault but entertaining nonetheless, and a big box for the price	38x21x29	30	86	• • 130
Harman-Kardon LS 0500	300	P	A mug's eyeful — huge box for the price with loads of bass but very little presence: unacceptably unbalanced, or high infidelity	105x21x25	22	91	• • • 135
▲ Heybrook Prima	130	A+	Neat and discreet miniature delivers fine coherence, pace and timing, though balance is a trifle forward and bass a bit light	29x19.5x18	50	86	• • 110
▲ Heybrook Quartet	555	G	Beautifully presented and built large bookshelf model with good sensitivity and a lively, forward sound	41x24x23	48	89	• • 122
▲ Heybrook Sextet	1099	G+	Engagingly coherent and a highly analytical, partly due to distinct and always comfortable upper-mid forwardness	96x27x20	25	85	• • • 102
▲ Heybrook Solo	189	A+	Discreetly styled, sounds a little untidy in both bass and treble but handles complex rhythmic material much better than most	36x23x22	28	87	• • 90
▲ Heybrook Trio	359	G	Same drivers as HBS1 in prettier real wood enclosure give a sweeter and more forgiving if less committed sound	47x24x25	45	89	• • 118
Impulse H7	785	A	Ultra-compact horn has fine midband contrasts but very little bass and detached treble; gives amplifiers a hard time	87x15x30	45	85	• • 132
Infinity Kappa 6.1i	995	A	Good extension and laid back balance from high-tech drivers in classy cabinet, but bass is fat and slow and dynamics unconvincing	97x30x24	25	89	• • 132

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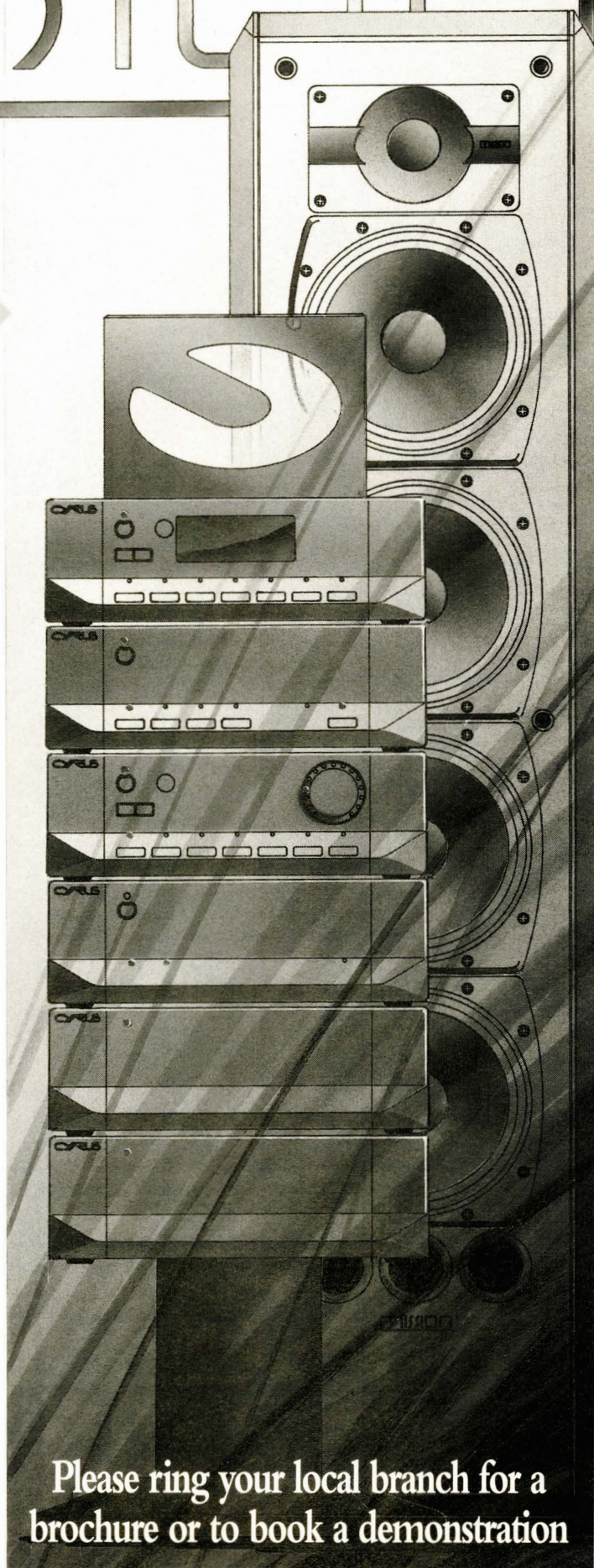
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# Loudspeakers continued

Product	Price	Comments	Size: HxWxD (cm)	Bass from (Hz)	Site Sensitivity (dB)	Site in free space	Floorstanding	Issue No.
Infinity Modulus	795 <b>A+</b>	Carefully conceived and beautifully built. Undeniably attractive in the mid and treble, it failed to handle the bass as well	30x18x26	45	84	•	•	86
▲ Infinity Reference 10	200 <b>A</b>	An engaging and lively sound from a prettily finished and substantial small bookshelf size model	36x23x23	50	87	•	•	98
▲ Infinity Reference 20	300 <b>A</b>	Well presented and balanced with good bass control, but somehow lacks convincing cohesion and agility.	46x27x24	27	88	•	•	102
▲ Infinity Reference 30	400 <b>G</b>	Budget price floorstander has good overall balance and bass extension, but is rather coloured and uneven	86x27x24	25	89	•	•	122
▲ Infinity Infinitesimal sub	499 <b>A</b>	Cute but pricey amplified subwoofer is too small to deliver real bottom octave grunt	34x34x34	40	NA	•	•	128
Jamo 707	900 <b>G-</b>	Superb styling and cosmetics but indifferent build and engineering quality; decent balance apart from detached bass	105x26x39	25	88	•	•	132
Jamo Cornet 40.3	130 <b>A</b>	Pretty presentation and a strong box, but poor driver fixing. Decent if bright sound	32x20x22	48	86	•	•	130
JBL Control 1 Plus	250 <b>A</b>	Sub-miniature with forward midrange and real bass; highish price partly justified by near-indestructible Pro build	23x15.5x14	50	89	•	•	90
JBL L1	479 <b>G</b>	Good power handling, decent transparency and deep but current hungry bass from a compact and solid enclosure	40x21x25.4	47	87	•	•	121
JBL ti1000	1500 <b>G</b>	Ultra-engineered, beautifully crafted bookshelf model. Performance compromised by over enthusiastic midbass output from port	44x30x28	45	89	•	•	118
▲ Jordan JH400	590 <b>A+</b>	Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50	83	•	•	106
▲ JPW AP2	180 <b>A</b>	Offers real wood veneer at a bargain price; performance is cleaner but broadly comparable to P1 Vinyl overall	43.5x25.5x26	45	86	•	•	106
▲ JPW AP3	225 <b>A+</b>	Pretty good stereo and well balanced overall it had its own character which is well suited to vinyl replay	52x25x29.5	57	90	•	•	46
▲▲ JPW Gold Monitor	80 <b>A</b>	Great sound for pound value through bass and midband, but the top end's rather coarse	27x18x18	50	85	•	•	130
▲ JPW Minim	79 <b>A-</b>	Very civilised but dynamically limited, the Minim is well suited to the smaller room and where limited loudness is acceptable	27.5x18x19.5	28	85	•	•	82
▲▲ JPW Mini Monitor	60 <b>A-</b>	Ultra cheap Richer Sounds special is lightweight and short of welly, but a snip for surround sound use	27x18x17	50	85	•	•	122
▲ JPW P1	155 <b>A+</b>	Honest and basically articulate if not very sophisticated, resolution is good but can sound a little wearing in bright systems	44x25.9x26.1	60	89	•	•	59
▲▲ JPW P1 Vinyl	135 <b>A</b>	A lot of highly competent loudspeaker for the price, with a safe sound that's unlikely to disappoint.	43.5x25.5x26	32	87	•	•	102
▲▲ JPW Sonata	115 <b>A+</b>	Well balanced and integrated, offers fine sound if limited bass and dynamic range, plus real tree wood at a nearly silly price	32x23x20	55	86	•	•	71
▲ JPW Sonata Plus	135 <b>A-</b>	This luxury variation on the redoubtable Sonata theme features a metal dome tweeter, and isn't the better for it	32x23x21	30	87	•	•	90
▲ JRT AD1	500 <b>G+</b>	A fair share of cosmetic deficiencies do little to spoil the impressive coherence and timing	59.5x28x36	28	86	•	•	86
▲ JRT AD1 Micro	389 <b>G</b>	Delightful life and coherence, gives surprising impression of scale; some aggressive tendencies but very open to system tuning	28x17x21	50	87	•	•	94
▲ Jordan JH400	504 <b>A+</b>	Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50	83	•	•	106
▲ KEF 104/2	1595 <b>G+</b>	A reference point for dynamics, preferred without KUBE, suited to many rooms. Good stereo, high sound level	90x28x41.5	50	92	•	•	60
▲ KEF K120	169 <b>A</b>	Physically pretty and sonically competent but undistinguished bookshelf size model has good sensitivity but limited extension	34x20.5x26	45	87	•	•	106
▲ KEF Q30	349 <b>A</b>	Fine focus from Uni-Q driver, but lacks drive and time coherence; acoustically smaller than it looks	73x19x29	44	88	•	•	126
▲ KEF Q80	569 <b>A+</b>	Uni-Q floorstander has good stereo and fine midband coherence, but bass lacks extension, drive and resolution	85x24.5x26.5	45	87	•	•	106
▲ KEF Q90	739 <b>A</b>	Generous floorstander has even balance and decent extension but fails to communicate excitement and involvement effectively	90x25x32	25	88	•	•	118
▲ KEF AV1	2499 <b>G-</b>	Awesomely built, finished and powerful subwoofer lacks the subtlety and unintrusiveness for top class hi-fi applications	43x56x50	<20	NA	•	•	128
▲ Kenwood LS-770G	260 <b>G</b>	Impressively communicative bookshelf model has fine vigour, scale and dynamics, if not the smoothest sound around	48x27x25	25	89	•	•	106
▲ Kenwood LS-500G	500 <b>G</b>	Japanese designed and built luxury compact delivers an invigorating and exciting sound; an interesting contrast to some lazier models	45x23x26	48	89	•	•	118
▲ Legend II	200 <b>G</b>	Liveliness, coherence and fine information retrieval justifies the odd looking moulded baffle construction	37x21x30	48	88	•	•	122
▲▲ Linn Index II/KuStone	374 <b>G</b>	Stand and speaker looks and sounds very good, good bass extension and control, fine dynamic range. Clean, clear if a shade slow	44x21x23.5	28	86	•	•	90
▲ Linn Kaber	1298 <b>G+</b>	Dry, bright balance emphasises superb dynamic range and transient precision, but can sound unforgiving	89x19x29	25	85	•	•	118
▲ Linn Keilidh	579 <b>G+</b>	Stunning timing and coherence and awesome bass drive, especially with ceramic plinth; sounds a bit shut in	83x20x27.5	22	87	•	•	114
▲ Living Voice Air Partner	1190 <b>E</b>	Formidable horn design with astounding transparency, dynamics and speed. Its idiosyncracies are compensated by sheer energy	165x64x92	40	101	•	•	117
▲ Lumley Monitor Reference 3	895 <b>G+</b>	Lovely free stander suffers from indifferent bass alignment, but is fast, coherent, solid and very informative indeed.	87x27.5x28	30	90	•	•	106
▲ Lumley Monitor Reference 4	375 <b>A</b>	All metal diaphragm and real wood at fair price; balance uneven — upper mid forward with suspect bass tuning	36x17x23	44	86	•	•	126
▲ Magneplanar SMGa	668 <b>A</b>	Tonally 'rich', in the right room it proved a satisfactory musical experience	122x48x4.5	56	85	•	•	46
▲ Meridian Argent 1	995 <b>G+</b>	Beautifully built, finished and shaped, has fine bass extension and virtual absence of 'boxiness'; needs a big amplifier	33x27x27	28	83	•	•	98
▲ Meridian Argent 2	875 <b>G</b>	Beautiful high-tech 'large compact' delivers extended, smooth and neutral sound with fair speed. Slate Audio stands essential	48.5x21x29.5	23	85	•	•	94
▲ Meridian M30	950 <b>A</b>	Pricey active speaker, easy on the ears and worth considering especially where space is at a premium	38.5x18x32	40	NA	•	•	46
▲ Mission 753	700 <b>G+</b>	Gorgeous presentation and potential for open transparency. Floorstander with lots of drivers that gives lots of loudness	90x22x30.5	45	88	•	•	114
▲ Mission 760i	130 <b>A+</b>	Attractive little wall-mount miniature has livelier dynamics and bass drive than most of its type, but sounds as little shut in	29.5x18x20	48	87	•	•	110
▲ Mission 760i SE	150 <b>A+</b>	Tweaked 760i variation is one the prettiest and best balanced babies around; a demanding amp load	29.5x18x20	50	87	•	•	130
▲ Mission 764i	480 <b>A</b>	Generous and handsome floorstander looks fine material value for money, but good scale sound has lazy tendencies	89x25x32	22	86	•	•	118
▲ Mission 765i	680 <b>A+</b>	Big heavyweight floorstander has good sensitivity and bandwidth, but somehow lacks agility, authority and dynamic grip	102x25x33	22	91	•	•	110
▲ Mission 751	300 <b>A</b>	Attractive luxury miniature has great sonic potential, but our review samples have been marred by sample variations	32x17x27	45	86	•	•	126
▲ Monitor Audio MA201	250 <b>A+</b>	Goodlooker with solid engineering sounds lively and coherent with plenty of power handling, but also a bit shut-in and coloured	40x22x26	40	89	•	•	135
▲ Monitor Audio MA1200 Gold II	1200 <b>G</b>	Pricey but classy floorstanding variation on MA800 theme; beautifully voiced midband, heavy midbass	93.5x17x27	28	85	•	•	122
▲ Monitor Audio Studio 6	800 <b>A+</b>	Pretty but pricey metal diaphragm compact has clear and transparent midband but is ultimately lacking in vim, vigour and drive.	35x22x25	45	86	•	•	118
▲ Mordaunt-Short MS10	130 <b>A</b>	Hi-tech baby has fine bass/mid integrity but the top end is less appealing	30.5x18.5x21	50	86	•	•	130
▲▲ Mordaunt-Short MS20	180 <b>G</b>	Sober 'bookshelf' model uses hi-tech plastics to deliver a notably good midband at a very sharp price — a fine all round compromise	36.5x21.5x22	40	87	•	•	135
▲ Mordaunt-Short SW-1	150 <b>A-</b>	Prettily finished and inexpensive passive subwoofer is only really useful with sub-miniature speakers	24x58x25	40	85	•	•	128
▲ Morel Bassmaster 602	1200 <b>G+</b>	Superbly built compact stand-mount, did well in listening tests but suffers (enjoys?) upper midband peak	24.5x40x22.5	25	84	•	•	114
▲ NAD 801MM	100 <b>A-</b>	A rather undistinguished sub-miniature with low sensitivity and indifferent sound quality	27x18x18	48	84	•	•	130
▲ NAD 804	320 <b>A+</b>	Good value compact floorstander sounds lively and coherent, but quite coloured due to uneven balance too	75x20x26	25	89	•	•	126
▲ NVA Cube 1	720 <b>G+</b>	Attractive, semi-omni is very sturdily built, and gives an idiosyncratic but unusually open, spacious and informative sound	33x32x32	52	85	•	•	71
▲ NVA Cube 2	480 <b>G</b>	A rude but exciting miniature, with unusually accomplished bass capabilities for its size	28.5x27x28.5	48	85	•	•	82
▲ NVA Cubix	1400 <b>G</b>	Too idiosyncratic for recommendation, the Cubix possesses remarkable bass extension for its size, but is tricky to optimise	60x32.5x32.5	28	84	•	•	78
▲ Naim IBL	895 <b>G</b>	This tiny floorstanding wall mount delivers outstanding dynamics, speed and detail, marred by pronounced upper mid forwardness	80x18x15-20	30	84	•	•	94
▲ Naim SBL	1708 <b>G+</b>	Impressive scale, full bandwidth, coherent, attractively discrete, coloured midband, very well balanced and agile	88x26.5x17-27	25	86	•	•	102
▲ Neat Petite	525 <b>G+</b>	Far from perfect, but one of the most entertaining and enjoyable speakers around, colorations notwithstanding.	30.5x20x18	33	86	•	•	102
▲ Origin Live OL1B	290 <b>A+</b>	Pretty little miniature delivers a punchy and dynamic midband, but costs quite a lot for the engineering on offer	31x18.5x22	45	89	•	•	135
▲ Origin Live OL2A	469 <b>G</b>	Compact floorstander sounds open, transparent and evenly balanced; needs a big amp but enjoys hard driving	82x19x19	25	85	•	•	122

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PM63	£249.90
PM53	£199.90
PM44SE II	£189.90

#### NAKAMICHI

IA1	£749.90
IA2	£599.90
IA3	£349.90

#### PIONEER

A203	£129.90
A300X	£189.90
A400	£279.90
A400X	£299.90

#### ROTEL

RA980BX	£399.90
RB960BX	£210.00
RC980BX	£325.00
RB980BX	£425.00

#### SONY

TAF211B	£149.90
TAF242B	£179.90
TAFG442B	£249.90
TAF542B	£299.90

#### TECHNICS

SUA600	£199.90
SUA700	£249.90
SUA800 II	£329.90
SUA900 II	£399.90
SUVX920	£394.90

#### YAMAHA

AX470	£239.90
AX570	£289.90
AX380	£199.90

### TUNERS

#### AURA

TU50	£299.90
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#### DENON

TU260L	£119.90
TU380RD	£189.90
TU580RD	£219.90

#### MARANTZ

ST53	£169.90
ST63	£199.90

#### PIONEER

F202L	£129.90
F401RDS	£179.90
F676	£199.90
F550RDS	£229.90

#### ROTEL

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RT7930AX	£159.90
RT950BX	£199.90
RTC950AX	£419.90

#### SONY

STS211 LB	£129.90
STS311 LB	£199.90
STS505 ES	£249.90

#### TECHNICS

ST4350	£139.90
STG550	£189.90
STG650	£229.90

#### YAMAHA

TX480	£139.90
TX580RDS	£199.90

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ADF410	£99.90
ADF810	£229.90
XK57000	£549.90
ADWX828	£199.90
ADWX929	£229.90

#### DENON

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HK6350R	£399.90	£269.90
HK6550	£429.90	£299.90
HK1200	£279.90	£199.90
HK1400	£399.90	£329.90
TU9200	£229.90	£149.90
TU9400	£299.90	£279.90

	normal PRICE	CLEARANCE PRICE
<b>SNELL</b>		
TYPE K	£499.90	£350.00
TYPE J	£769.90	£525.00

	normal PRICE	CLEARANCE PRICE
<b>ROTEL</b>		
RA920AX	£149.90	£124.90
RA930AX	£169.90	£129.90
RA940BX	£249.90	£209.90
RA960BX	£299.90	£254.90
RCD945AX	£229.90	£194.90

DRM540	£159.90
DRS610	£199.90
DRS710	£259.90
DRS810	£299.90
DRW650	£199.90
DRW760	£249.90

#### KENWOOD

KX3050	£159.90
KXW4060	£169.90
KXW8060	£259.90

#### NAKAMICHI

DR1	£849.90
DR2	£599.90
DR3	£399.90
RX202	£599.90

#### SONY

TCF211	£99.90
TXC311	£149.90
TCK411	£199.90
TCK511	£249.90
TCK611	£299.90
TCW435	£169.90
TCWR535	£199.90
TCWR635S	£279.90

#### TECHNICS

RSBX404	£149.90
RSBX646	£179.90
RSBX747	£236.90
RSTR515	£269.90
RSTR979	£359.90

#### YAMAHA

KX380	£169.90
KX480	£199.90
KX580	£249.90
KXW282	£199.90
KXW482	£249.90
KXW952	£499.90

### TURNTABLES

#### ALPHASON

Solo	£439.90
Sonata	£759.90

#### TECHNICS

SLBD20	£129.70
SLBD22	£149.90
SLDD83	£159.90
SLQD33	£199.90
SL1210MII	£399.90

#### THORENS

TD180	£179.90
TD166 VI	£264.90
TD166 VI REGA	£299.90
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#### DENON

DCD615	£179.90
DCD1015	£349.90

HD7450	£299.90	£199.90
HD7425	£349.90	£249.90
HD7525	£449.90	£359.90
LSO200	£149.90	£109.90
LSO300	£199.90	£139.90
LSO500	£299.90	£199.90
TD4200	£279.90	£199.90
HK3300	£379.90	£269.90
HK3400	£499.90	£399.90

RCD955AX	£279.90	£234.90
RA935BX	£199.90	£167.90

#### TANNOY

670 II	£219.90	£179.90
609 II	£294.90	£249.90
613 II	£599.90	£499.90
623 II	£179.90	£149.90

#### DAJI

310	£439.90	£290.00
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DCD825	£219.90
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#### KENWOOD

DP7050	£299.90
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#### MARANTZ

CD52SEII	£219.90
CD72	£449.90
CD72SE	£549.90

#### PIONEER

PD203	£159.90
PDS503	£199.90
PDS703	£249.90
PDS802	£349.90

#### ROTEL

RCD965BX	£299.90
RCD965BXD	£349.90
RCD965LE	£379.90
RCD965BXLED	£399.90

#### SONY

CDP711	£199.90
CDPX303ES	£499.90

#### TECHNICS

SLPG560	£179.90
SLPD867	£199.90
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SLPG460	£129.90
SLPS740	£229.90
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VRDS10	£769.90
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#### ACOUSTIC ENERGY

AEI	£763.75
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#### B&W

2001	£119.90
2002	£159.90
DM600	£179.90
DM610	£239.90
DM620	£399.40
Solid	£229.90
Solid Team	£129.90

#### BOSTON

404V	£99.90
525V	£149.90
HD5	£119.90

#### CASTLE

Warwick	£229.90
Chester	£599.90

#### CELESTION

1	£109.90
3II	£129.90
5II	£169.90
7II	£219.90

#### CERWIN VEGA

VS8	£249.90
VS10	£349.40
VS12	£549.90
DC10	£549.90
CD12	£649.90

#### INFINITY

Ref 20	£229.90
Ref 30	£329.90
Ref 40	£429.90
Ref 50	£549.90
Ref 60	£749.90

#### JPW

Sonata	£114.90
Ap3	£224.90

#### KEF

K120	£169.90
K140	£239.90
Q10	£199.90
M90	£249.90
M100	£349.90

#### MISSION

760i	£129.90
760Disc	£149.90
DP7050	£249.90
780	£199.90
781	£249.90
780SE	£239.90

#### MONITOR AUDIO

M14-II	£469.90
MA201	£249.90
MA202	£399.90

#### ROGERS

LS2 A/2	£229.90
LS4 A/2	£299.90
LS6 A/2	£399.90

#### TANNOY

PROFILE 631	£149.90
PROFILE 632	£189.90
PROFILE 633	£319.90
PROFILE 636	£419.90
PROFILE 637	£499.90
PROFILE 638	£599.90
625 ALF	£595.00
SUBSAT3	£399.90

#### TDL

NFM	£119.99
RTL1	£199.95
RTL2	£299.95
RTL3	£399.90
RTL4	£649.90

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## Loudspeakers continued

Product	EPrice	Comments	Size: HxWxD (cm)	Site Sensitivity (dB)	Site in free space Bass from (Hz)	Floorstanding	Issue No.
Origin Live OL1	499	<b>G</b> Luxury miniature has very good overall balance, sacrificing sensitivity to achieve remarkable bass extension for the box size	30.5x19x21	25	82	•	106
Pioneer S-4UK	250	<b>A+</b> Carefully developed minimalist audiophile design has some vigour but suffers an intrusive upper mid peak	37x21x28	50	87	•	122
Polk LS70	1200	<b>A+</b> High sensitivity and lots of loudness potential, but in-room balance has far too much midbass boom; mid and treble are very laid back	96x31x37	22	91	• •	132
Polk RM 1000W	349	<b>A-</b> Not a true subwoofer at all, but rather the bass section of polk's elegant upmarket three box speaker system	31x52x33	45	90	•	128
Professional Monitor Co LB1	998	<b>G+</b> Delightful smoothness and transparency, though bass extension and sensitivity are both limited	53.5x18x26	33	86	•	110
Professional Monitor Co AB1	1600	<b>G</b> Bulky stand-mount transmission line has lovely panel-like transparency, slightly shut in balance, and needs a big room	79x27x43	22	89	•	114
Quad ESL-63	2384	<b>G+</b> This classic electrostatic may not be punchy in the bass, but has strengths that some can't live without	92x66x27	34	84	• •	60
Rega EL8	298	<b>G</b> Kyte drivers in compact floorstander give more bass but a shade less coherence; good for small rooms and budget systems	75x16.5x21	55	86	• •	122
Rega ELA	405	<b>G</b> Very compact floorstander with integral stand has serious coherence and dynamics, but a measure of brightness and untidiness	84.5x20x30	30	86	• •	110
Rega Kyte	198	<b>G</b> Has splendid timing and coherence, sounds very explicit and informative, if a bit bright and short of grunt	31x19x20	50	87	•	114
REL Strata	499	<b>G+</b> Outstandingly value and performance active subwoofer adds serious bass unintrusively to any small speaker system	52x42x31	<20	NA	• • •	128
Rega XEL	1040	<b>VG</b> Looks good, measures well and sounds great too; balance is bright but even, with delightfully bass-to-mid coherence and timing	102x21x33	40	89	• •	132
Rogers LS2a/2	229	<b>G</b> Balance is a bit warm and rich but 2a/2 has delightful mid-to-treble coherence and transparency, and more welly than Mk1	35.5x23x22	30	84	•	106
Rogers LS4a/2	300	<b>A+</b> Civilised but a trifle lazy, this large bookshelf model hasn't quite the timing or agility to be particularly engrossing	43x25.5x25.5	25	86	•	110
Rogers LS6a/2	399	<b>G</b> Largish stand-mount is well built, measures well, good material value, but sounds a bit heavy and lacklustre	51x28x29.5	22	87	•	114
Rogers LS8a	499	<b>A+</b> A mixed bag, with plenty of scale and welly but lacking the subtlety, clarity and agility delivered by some rivals	89x25.5x25	48	91	•	102
Rogers Studio 3	450	<b>G</b> Pricely LS3/5A-derived wall-mount sub-miniature is excitingly coherent if a bit lightweight; no real loudness capabilities	31x19x17	30	83	•	118
Rogers Studio 7	880	<b>G</b> Latest variation on classic BBC-monitor theme looks old fashioned but has beautifully voiced, laid back sound	63x30.5x30.5	30	88	•	122
Roksan Ojan 3	895	<b>G+</b> Squat, stylish and black, with unusual tweeter decoupling; great bass extension and flat but somewhat uneven balance	78x28x45	<20	85	• •	132
Royd Topaz	173	<b>A+</b> Cheerful, articulate and essentially communicative miniature can also sound a trifle scrappy and shut in; well worth trying	30.5x20.5x19	50	87	•	114
Royd Minstrel	229	<b>G</b> Imaginatively packaged super-slimline floorstander. Not much welly or loudness but fine coherence and timing; a bit bright	69x18x12-24	30	85	• •	135
Royd Abbot	666	<b>A+</b> Engaging and dramatic dynamics and fine transient coherence are hampered by a rather coloured mid-forward balance	83x20x34	43	88	• •	118
Ruark Templar	479	<b>A+</b> Compact floorstander with striking baffle has decent bass/mid but dull treble; could tame over-bright system	73x19x27	25	85	• •	122
Ruark Talisman 2	700	<b>G</b> Less ideologically committed than some compact floorstanding rivals, its key strength lies in fine all round compromise	86x25x31	30	86	• •	118
SD Acoustics Ribbon	2950	<b>G+</b> Amplifier sensitive, Ribbon is a lively and loud hybrid marred by some colorations; some like it, others don't	152x30x(15-30)	30	91	• •	81
SD Acoustics SD1	1650	<b>G+</b> A large scale, airy and unusually detailed system with excellent dynamics. A warmer balance than original model	123.5x38.2x32	50	90	• •	60
SD Acoustics SD3	399	<b>G</b> Port firmly blocked, the new SD3 has the agility and charm of a quality miniature, with good bass extension but low sensitivity	38x19.5x29	25	83	•	106
SD Acoustics SD4	699	<b>G</b> Tall slim floorstander has fine balance, good bass extension and lovely open midband transparency	100.5x20x30.5	25	85	• •	114
SD Acoustics SD5	1235	<b>G</b> Bass tuning and coherence suspect but forward midband is delightfully smooth; high class drivers include ribbon tweeter	112x20x30	30	86	• •	132
Shahinian Arc	1062	<b>G</b> Unusual and occasionally wonderful small floorstanding omni; too bright but exceptionally coherent and revealing	69x35x25	24	85	• •	110
Snell JIII	770	<b>G</b> Dated styling belied by fine sensitivity and bass extension, and a lively if slightly untidy and not quite coherent sound	58x33x25	30	89	•	118
Spendor S20	579	<b>G</b> Maintains Spendor's tradition for peerless mid-to-treble coherence and perspectives. Bass is rather unconvincing.	38x22x26	25	83	•	102
Spica Angelus	1295	<b>A</b> A little bass shy and soft in the bass and lower mid, otherwise tidy, extremely lively and fluid, if uneven overall	116.8x53.3x26	50	86	• •	60
Spica TC50	649	<b>G</b> This triangular-profile 'grown up' miniature is a shade boxy and laid back but has good rhythmic and musical integrity	40.5x33x29	55	88	•	71
Spica TC50SE	849	<b>G</b> A heavily UK-modified TC50, the SE sounds less boxy and more spacious, but lacks some of the urgency of the standard model	40.5x33x29	55	88	•	71
TDL NFM	120	<b>A-</b> A disappointing underperformer in our tests, at a price that's not very nice either	27x18x18	50	86	•	130
TDL RTL3	400	<b>A+</b> Bargain price floorstander has rich, heavy and bright sound with good scale and fine basic neutrality	92x20x38	25	88	• •	126
TDL Studio 0.5	499	<b>G</b> Tiny floorstanding transmission line has good agility but doesn't provide the coherence or even balance of Studio 1	55x20x30	40	85	•	94
TDL Studio 1	699	<b>G</b> Genuinely extended bass from a compact enclosure, very detailed but a shade clinical and detached in presentation	76x23x33	25	84	• •	78
TDL Studio 1M	899	<b>G+</b> Transmission line helps bring the best from metal cone driver: lovely transparency and fine bass extension	81x23x33	<20	84	• •	118
TDL Reference Monitor	1999	<b>G+</b> Fine solidity and good accuracy, with great bass extension. Needs a big room and can sound a bit lazy and a shade tinkly	118.5x30x47	28	85	• •	66
Tannoy 603 II	140	<b>A-</b> Pretty looking but altogether rather dull sounding mini-hexagon is less effective than larger brethren	33.5x22x16	45	86	•	130
Tannoy 632	190	<b>G</b> Clever cabinet shaping avoids boxiness and promotes focus and imaging; fine bass extension but tricky stand compatibility	41x14-24x23	25	87	•	135
Tannoy 607 II	220	<b>A</b> Large bookshelf, smart hexagonal box has fine bass for the price, but treble sounds rather shut in	50x32x24	25	88	•	122
Tannoy 609 II	295	<b>A+</b> Large bookshelf size model with dual concentric driver has fine balance and scale with low coloration	50x32x24	22	86	•	126
Tannoy Westminster	6000	<b>G+</b> These awesome horn loaded speakers are remarkably controlled and impressive, if only suited to a few pockets and rooms	Huge	38	96	• •	Col
Technics SB-EX2	200	<b>A</b> Nicely presented, well built and decent size enclosure sounds solid but somewhat dull	48x23.5x27	20	86	•	98
Thiel SCS	1069	<b>G+</b> Luxury piano-gloss compact sets class-leading standards for coherence and communication, can sound a shade dark and shut in	40x22x23	45	87	•	114
Thiel CS1.2	1219	<b>G</b> Elegant compact floorstander has fine balance and dynamic range, but transient timing and dynamics are less convincing	94x27x27	30	86	• •	118
Totem Model One	995	<b>G</b> Utterly delightful but exasperatingly expensive luxury miniature sets the benchmark for its size	31x16.5x23	28	86	•	122
Vandersteen 2Ce	1395	<b>G+</b> This compact American floorstander's elegant staggered baffle arrangement contributes to a refreshing freedom from boxiness	100x30.7x25.6	23	87	• •	86
Visonik David 6001	163	<b>P</b> Sharp styling but the complex grillework worsens a sound which starts off with too much top and not enough bottom	20x12x13	130	87	•	74
Wharfedale 425	200	<b>A+</b> Large bookshelf size 505 heir shows fine control and a conservative balance ideally suited to quality systems on a budget	40x27x26	45	87	•	118
Wharfedale Delta 30.2	100	<b>A</b> Has a bigger main driver than many, and so packs a bit more welly and loudness. Coloration is rather obvious, but timing is good	38x22x17	48	88	•	98
Wharfedale CRS3	89	<b>A+</b> Loads of fun — a remarkably coherent and lively performer at any price; pity it doesn't look prettier	38x22x18	50	88	•	122
Wharfedale Diamond V	130	<b>A</b> This miniature is smoother than most, but rather stodgy with it, inspiring little enthusiasm among our listeners	27x18x20	50	86	•	114
Yamaha YST-SW50	199	<b>A</b> Bargain price amplified subwoofer is too small for serious bass freaks, but does a fair job for the price	48x21x33	35	NA	• •	128
Yamaha NS 1000M	1200	<b>G+</b> Living up to its monitor label, and tonally well suited to digital material, it's superbly crafted and capable of high levels	67.5x37.5x32.5	40	90	•	46
Zyp A1	199	<b>A+</b> Cute metal cased micro-miniature is quite coloured but great fun, with surprising dynamics and fine wall-loaded room balance	22.5x14.5x13	30	85	•	110

WE WILL BE TESTING TEN NEW FLOORSTANDING SPEAKERS  
IN THE JANUARY ISSUE (NEXT MONTH). DON'T MISS IT.

## THE HI-FI LAW OF DIMINISHING RETURNS

Ask a Hi-Fi dealer to upgrade your system, and he'll sell you ever more expensive bits of hardware, giving you a constantly changing sound, new solutions producing more problems which can only be solved with more expensive equipment. The harder you try, the more it costs and the less satisfying the results. This is the well known Hi-Fi law of diminishing returns. We have an alternative:

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# 1994 CATALOGUE

### **Russ Andrews**

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# Systems

**S**ystems is a generic title that we've chosen to describe any form of complete system package. Fundamentally what we're talking about here is midi and mini systems, you know those all singing all dancing, lights blazing systems that hi-fi snobs are allergic to. Sold on the basis of their ability to play virtually all mediums at the flick of a remote control switch stack systems offer a plethora of features, and the dearer the system the more complex they tend to

become. With things like double cassette decks, multi preset tuners, CD players and graphic equalisers supplied as standard the big boys of the stack world offer such luxuries as Surround Sound, separate chassis for different components and occasionally a record player. They usually have a few line inputs for extra sources and a few are available without loudspeakers. As the latter are often the weakest part of a stack system buying good quality speakers separately will bring

worthwhile improvements. The section headings for stack systems include size of the complete stack without speakers and rated output per channel — where a system has more than two channels this is indicated in the comments. Tuner presets and the existence of a remote control are self explanatory. A blob in loudspeakers shows that they supplied, an "o" indicates that they are optional. The final column is for those of you with records to play.

## Systems

Product	£Price	Comments	Size: HxWxD (cm)	Rated output Watts	Remote control	Loudspeakers	Turntable	Issue No.
▲ Denon D110/S	870	<b>G</b> Nearly hi-fi from pretty but pricey silver stack; richer, fuller speakers would help	37x27x33	40	30	•	o	125
Goodmans System 700	600	<b>A</b> Separates flexibility and upgraeability in remote midi package; anodyne sound	69x35x37	50	20	•	•	125
▲ JVC Adagio G7	799	<b>A</b> Wondrous 2-speaker surround movie sound system, but a very uneven package elsewhere. Four by 20W output	42x28x28	20	40	•	•	125
▲ Kenwood HD-1000	1000	<b>E</b> Mini lifestyle system, well built with minimalist facilities and exacting performance standards all round	30x27x35	40	30	•		131
Marantz 1020	1000	<b>G</b> Component lifestyle system which is as elegant on audition as it is to look at	22x42x32	30	20	•		131
Onkyo L-909	1200	<b>G</b> Simple yet flexible lifestyle mini system suffers iffy cassette deck set-up, but otherwise satisfies	38x28x32	40	30	•		131
Philips FW91	999	<b>A+</b> Good looking and performing package rendered expensive by inclusion of DCC deck	37x26x32	60	30	•		125
▲ Technics SC-CH950	1000	<b>A+</b> Classy if rather bland allrounder includes useful Dolby Pro-Logic AV capabilities	42x27x34	60	39	•	•	125



# Tuners

**T**he radio medium operates at a much lower profile than TV, but in areas outside pop music the BBC service is the envy of the world. Live Prom concerts can rival all other sources from a hi-fi perspective.

Only the FM (VHF) bands give stereo hi-fi sound, though AM (MW & LW) are useful for certain transmissions in the UK.

Something of a hi-fi afterthought, tuners are often selected merely to match a chosen amplifier

cosmetically. However, the task they carry out is far from simple, combining the skills of RF (reception) and audio (signal processing) engineering. The importance of the former will depend on local reception conditions, but money invested in a high quality outside aerial system is well spent.

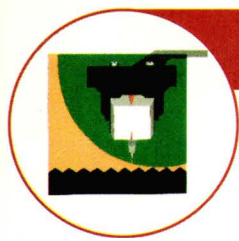
Tuners come in two basic types. Analogue models tune gradually (and usually manually) across the bands, and can have analogue or digital displays; they are often preferred for sound quality,

and are certainly best for AM bands. Digital tuners offer convenient automatic tune facilities and preset memories.

The 'Presets' column heading shows how many different frequencies a tuner can memorise for instant station access. FM, LW and MW shows which wavebands a tuner can access. 'Signal strength meters' are useful for aerial alignment. 'Automatic tuning' means that a tuner can seek out signals for you.

## Tuners

Product	£Price	Comments	Presets	FM	LW	MW	Manual tuning	Automatic tuning	Issue No.
Aiwa XT-003	120	<b>A-</b> Economically designed and built in the UK, but trade-offs have a marked influence on FM and AM sound quality.	30	•	•	•	•	•	93
▲ Aiwa XT-950	150	<b>A</b> Decent enough performance all round given the modest price, though RF tweaks have limited value	24	•	•	•	•	•	129
Arcam Delta 280	350	<b>G+</b> Fine sound quality marred by mild synthesiser whine; RF performance only average, remote £60 extra	20	•			•	•	120
▲ Audiolab 8000T	700	<b>VG</b> Unusually combines fine sound quality and RF performance (inc AM); superb ergonomics are a joy to use	39	•	•	•	•	•	120
Aura TU-50	300	<b>G</b> Tonally neutral, but with rather poor imaging and a certain woodenness to the sound.	16	•			•		109
▲▲ Denon TU-260L	120	<b>G+</b> Bare minimum of features. Careful designwork promises a surprisingly open and vivacious sound, so don't overlook it!	20	•		•	•	•	93
▲ Denon TU-580RD	220	<b>G</b> Fine feature package including remote and RDS, plus excellent RF performance and decent sound quality	30	•		•	•	•	120
Harman Kardon TU9200	219	<b>A</b> The listening panel appreciated its liveliness, but found it a little muddled.	32	•		•	•	•	109
▲ Harman Kardon TU9400	299	<b>G+</b> Striking in appearance and with a sound to match, it comfortably exceeded our expectations. On stereo FM it's HK's best yet.	24	•		•	•	•	93
Harman Kardon TU9600	499	<b>G</b> Good bass and detail, and good - perhaps slightly enhanced dynamics	24	•		•	•	•	109
JVC FX-362	140	<b>A-</b> Disappointing all round performance — watch out for aerial input overload in strong signal areas. Tuning knob unspecial	40	•	•	•	•	•	129
Kenwood KT2050L	150	<b>A-</b> Decent RF capabilities despite simple front end. Sounds a bit bright and ergonomics are a bit complex	30	•	•	•		•	129
Kenwood KT-3050L	170	<b>A</b> Excellent RF performance and plenty of features including RDS, but did sound rather ordinary under our conditions	39	•	•	•	•	•	120
▲ Linn Kremlin	1995	<b>E</b> Controversially good sound at a very high price. The reviewer's saving up but you should check it out for yourself	80	•			•	•	120
▲ Magnum Dynalab FT101	825	<b>G+</b> Although expensive for its fairly minimum set of facilities, its excellent sound makes up for what it lacks elsewhere	0	•			•	•	72
Marantz ST-53	170	<b>A+</b> Sweet sound could well satisfy audiophile sensibilities, but selectivity is not great	59	•	•	•	•	•	129
▲ Meridian 604	1350	<b>VG</b> Unique digital convertor makes most sense in Meridian system context; smooth sweet sound with fine front end	30	•			•	•	120
▲ Naim NAT 01	1453	<b>E</b> There may be better sounding tuners in the world, but we have yet to hear one	0	•			•		50
▲ Quad FM4	434	<b>G+</b> Fine sound, excellent ease of use, good build and finish and a more than satisfactory technical performance	7	•			•	•	50
Quad 66	532	<b>G+</b> Very pretty and compact but technically unadventurous. Smooth sound but only makes sense in Quad system context	19	•			•	•	120
▲ Rotel RT-930AX	175	<b>G-</b> A competent rather than exciting performer, with low audible interference though slightly compressed and muddled sound.	20	•	•	•		•	108
Sherwood TX-3010C	120	<b>A</b> Lots of features and fine RF discrimination for price. Sound is communicative but inconsistently tacky	30	•		•	•	•	120
▲ Teac T-X4030	120	<b>A</b> Not exactly special, but still a well balanced, tolerable and capable allrounder at a very reasonable price	20	•		•	•	•	129
Yamaha TX-350L	130	<b>A-</b> Enticingly pretty and compact presentation but performance isn't great; beware of aerial overload	40	•	•	•	•	•	129



# Turntables – cartridges

**C**artridges fall into two groups: high output models, capable of working directly into most amplifiers and categorised as having a normal (N) output, and more expensive low and very low output models (L, VL). Stereotypically, low output cartridges use the moving coil principle of operation, have better mechanical integrity and tighter tolerances, and give better performance but

at much higher cost. With CD now the dominant medium many amplifiers are no longer equipped with the necessary phono input for a cartridge and a separate phono stage is necessary. Valve designs need either an extra head amp or transformer to cope with the low output of moving coil cartridges.

Cartridge/amplifier interfacing can be very subtle, but even basic high output MM designs

benefit in overall balance from optimised amplifier capacitance loading. The mechanical characteristic of cantilever compliance ('springiness') needs to be considered in the light of the effective mass of the tonearm, and to achieve a good match compare the effective mass requirements figures with the actual effective mass of specific arms. 'turntables' and 'tonearms' sections.

## Turntables – cartridges

Product	Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
▲▲ Arcam C77	30	A+ A sensible moving magnet package with good bounce at a competitive price	6-16	N	•		48
▲▲ Arcam C77Mg	40	A Punchy sound quality with plenty of extra energy to liven things up. The solid body seems well worth the extra £10	4-8	N	•		67
▲ Arcam E77Mg	60	A Our sample had a disappointing stylus, but gave a coherent, rich and laid back sound, with good 'scale'	3-8	N	•		48
▲ Arcam P77Mg	73	A+ Preferred to its cheaper partner by virtue of a better tip. Channel balance could have been better	4-9	N	•		48
▲ Audio Note IO IIV	1395	E One of the best, giving 'an extraordinarily relaxing midrange clarity', needs a transformer	8-18	VL		•	100
▲ Audio-Technica ART1	850	VG This is a delicate and very fluid-sounding MC that tracks well, offers very low distortion and exceptionally good separation	9-18	L		•	72
▲ Audio-Technica AT-420E	36	A Better suited to pop recordings, this MM bears some of the sonic hallmarks of the Linn K5	7-14	N	•		67
▲▲ Audio-Technica AT-95E	20	A Clear, dynamic if richly balanced, the magnetic '95E is a definite Best Buy	8-14	N	•		48
▲ Audio-Technica OC-5	130	G For the price, it's unusually effortless and detailed, but it tends to become rather relentless and tiring after a while.	5-14	L		•	103
▲ Audioquest AQ 404i-L	500	G+ Slight harshness detracted from the performance of this otherwise clear-sounding and detailed cartridge	8-16	L		•	84
▲ Audioquest AQ 7000	1295	G+ Stunning stereo imaging and good detail at low levels are spoiled by less-than-perfect tracking and high sensitivity to arms.	6-20	L		•	91
▲ Denon DL103	100	A+ Good performance in bass and general 'life' is seriously let down by its spherical stylus which kills subtle details.	9-22	L		•	103
▲▲ Denon DL110	70	G Firmly recommended as a fine all-rounder, this high-output MC model is likely to perform well in nearly all circumstances	6-16	N		•	48
▲ Denon DL160	90	G Although listeners just preferred the 110, its brother here proved a twin in lab tests and is still "thoroughly competent"	6-16	N		•	43
▲ Denon DL304	200	VG Uncoloured, detailed, neutral, superb tracking; top notch altogether, and a top notch bargain too.	4-12	L		•	103
▲ Dynavector 17D2	298	VG Clear, detailed, neutral and generally very informative - excellent.	6-18	L		•	91
▲ Dynavector XX-1	698	G+ Good, but not immensely competitive at the price, and not helped by comparison with the low output version	7-15	N		•	84
▲ Dynavector XX-1L	698	VG Very clear, very detailed, no troubles with tracking; response lift around 20kHz seems to do no harm	7-13	L		•	84
▲ Empire Benz Micro MC-Gold	150	G Nothing is obviously wrong, but nothing is stunningly right either. Safe, but perhaps a little too safe	7-17	L		•	103
▲ Empire Benz Micro MC-Silver	150	G Ultimately not the peer of the MC Gold is more appropriate to the sort of equipment it's likely to be partnered with	8-18	N		•	103
▲ Empire Benz-Micro MC-3	800	G+ Offers a warmer and very transparent account of the music. Its tracking prowess is slightly limited	5-12	L		•	72
▲ Glanz GMC-10LX	80	A+ Bearing some of the hallmarks of the '10EH, the '10LX is still less competitive in the sonic stakes	7-15	L		•	67
▲ Glanz GMC-20E	129	G+ Very good tracking, smooth sound and good detail. Very slight surface noise enhancement	5-10	L		•	91
▲ Goldring 1012	50	G Slightly harsh sound but plenty of life and quite good detail. Some very high frequency coloration apparent	6-12	N	•		85
▲ Goldring 1022	70	G As with 1012, a touch harsh; detail and transient purity improved, though, and it goes well with electric guitar!	5-11	N	•		85
▲ Goldring 1042	90	G Not terribly subtle, and not such good value alongside 1012 and 1022. Quite lively, though	7-12	N	•		91
▲ Goldring Elan	20	A A lightweight and frisky-sounding MM that appears to be based upon the same body as the Nagaoka mm4	7-15	N	•		67
▲ Goldring Elite	200	G The basics are right, and it will cheerfully tackle any source material, but its sound possesses a certain dirtiness	8-18	L		•	103
▲ Goldring Eroica H	100	G- More confused and coloured than low-output LX, high output less of an issue these days	8-15	N		•	84
▲ Goldring Eroica LX	100	G Not the most subtle cartridge in the world; can sound edgy at times, but lively and informative	8-14	L		•	84
▲ Goldring Excel	549	G Errs on the warm and heavy side of neutral. Strong bass lines are its forte, but resolution of subtle treble details is weak	6-13	L		•	72
▲ Goldring Excel GS	600	G+ True high end quality in its lack of colorations, but tracking seems indifferent and high levels tend to sound rough and edgy.	9-20	L		•	103
▲ Linn K5	49	A+ Not as crisply focused as the costlier Linn magnetics, the K5 offers a smoother presentation	7-16	N	•		67
▲▲ Linn K9	98	G Linn threw this model into the leading pack by beefing up the Basik's bodywork and adding a super stylus	6-15	N	•		Col
▲ London Maroon	199	A+ Now manufactured under the London brand name this Decca cartridge is as iconoclastic as ever	9-20	N	•		67
▲ London Super Gold	339	A- Immediate and detailed, but very coloured, very nonlinear and questionable effect on records. Devotees swear by it	9-15	N	•		84
▲ Milltek Aurora	299	G+ An overall feeling of relaxed ease characterised this clear and atmospheric Kiseki-built cartridge	8-16	N		•	Col
▲ Ortofon 510	32	G+ For the price, a good blend of virtues - weight, clarity and neutrality.	3-11	N	•		85
▲ Ortofon 520	55	A+ Very sensitive to load capacitance this new Ortofon maintains the company tradition for a lively, effervescent SQ	7-16	N	•		67
▲ Ortofon 530	85	G+ Very clean and assured sound; transients not quite perfectly pure but plenty of detail.	4-11	N	•		85
▲ Ortofon 540	110	A Graced with FGII stylus but possessed of too high a compliance for broad arm matching. It could also sound a little unforgiving	3-8	N	•		67
▲ Ortofon MC10 Super	85	G "What a delightfully sweet-sounding cartridge this is..." we said	5-15	L		•	48
▲ Ortofon MC15 Super	110	G+ A good all-rounder, with outstanding performance in detail retrieval, even if it can be very slightly bright and close-up	10-24	L		•	103
▲ Ortofon MC3 Turbo	110	G Not terribly subtle, but it obviously doesn't aim at that. The 3 Turbo is bright, cheerful and bouncy - take it as it comes!	10-24	N		•	103
▲ Ortofon MC3000 MkII	950	E Low levels of body resonance are a real ear-opener. Nothing to criticise elsewhere; one of the very best	9-16	VL		•	84
▲ Ortofon MC5000	1500	G Review sample could not be fully run-in, limited tracking ability, bright and forward sound, though imaging is excellent	12-20	VL		•	91
▲ Rega Bias	34	A+ Difficult to mount in some arms due to its shallow build, the bias offers a gentle, refined SQ	4-10	N	•		67
▲ Rega Elys	74	G Clearly superior to the Bias, despite their common heritage, the Elys is both more detailed, accurate and musically convincing	8-15	N	•		67
▲ Roksan Corus Black	130	G Recognisably related to Corus Blue, but distinctly more civilised and smoother.	7-12	N	•		91
▲ Roksan Corus Blue	75	G Roksan-specified modified Goldring 1012; slight harshness detracts from otherwise good sound.	7-12	N	•		91
▲ Shure ME97HE	55	A+ It won't turn a sow's ear of a turntable into a silk purse, but will at least keep going and produce an acceptable result	8-20	N	•		48
▲ Shure V15 VMR	220	A+ Initial listening gave promising results, but extended familiarity gave the feeling of a lack of energy and a "shut-in" sound	5-12	N	•		38

# Turntables – cartridges continued

Product	£Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
van den Hul Grasshopper III GLA	3200	<b>E</b> Undoubtedly one of the finest cartridges available, it has tremendous bandwidth, energy and finesse	6-10	L		•	122
▲ van den Hul MC One	975	<b>G+</b> This extended all the positive qualities of the '10 but added greater authority and scale worth it for the extra money	6-12	L		•	60
van den Hul MC One/High	1100	<b>G+</b> Slight softening on transients was the only real flaw, but it didn't quite seem to have that special touch one expects	8-15	L		•	84
▲ van den Hul MC Two	1300	<b>G+</b> Connected directly to any standard MM input it rewards with a highly detailed yet fluid and musically convincing portrayal	6-13	N		•	72
▲ van den Hul MC10	775	<b>G+</b> A neutral balanced performer giving transparent midrange, fine depth and focus with firm extended bass. Gosh!	5-10	L		•	60
▲ van den Hul MM1	275	<b>G+</b> If woody midrange coloration could be tamed, the excellent imaging and admirable security would make it excellent	7-15	L		•	103



## Turntables and tonearms

**S**pecialist turntables are what high fidelity sound is all about, CD may offer silent backgrounds and flat frequency responses but they can't match the dynamics and superlative timing that serious turntable users take for granted. Turntables at the cheaper end of the market (sub-£350) tend to be supplied with matching tonearm, and often include a 'starter' cartridge. Still better quality is found at higher prices amongst the

separate motor units and tonearms. Careful partnering and set-up is essential for these components, but 'sympathetic' combinations exist.

The columns show from left to right, 'arm effective mass' relates to cartridge compatibility with regard to compliance (springiness) and is explained in the 'Cartridges' introduction. 'Suspended subchassis' — decks which have some form of internal isolation, generally in the form of

springs but occasionally more solid materials such as rubber. 'Manual' and 'Automatic' refer to the operational tendencies of the deck/arm combination — automatic high end turntables are as rare as hens teeth. 'Cartridge' — if one is supplied. 'Belt drive' as opposed to direct drive is the preferred method in most quality decks. An 'Electronic PSU' offers switchable speed change and a 'smoother' power supply for better sound.

## Turntables

Product	£Price	Comments	Arm effective mass (g)	Suspended subchassis	Manual	Automatic	Cartridge	Belt drive	Electronic PSU	Issue No.
▲ Alphason Sonata/HR100S MCS	1785	<b>G+</b> Good sound in all areas - bass, clarity and neutrality all in the top class and bettered by very few decks at price	13	•	•				•	79
▲ Dual CS-503-2	160	<b>A</b> Not wholly inspiring; generally coarse and wooly sound is at least not offensive, but easily bettered by the CS505-4	10			•	•	•		91
▲ Dual CS-505-4	200	<b>A</b> Consistent sounding and well isolated turntable. It is slightly lacking in balls, compensates with a consistently un-muddled presentation	10			•	•	•		103
▲ Kuzma Stabi/Stogi Reference	2000	<b>G+</b> Beautifully made solid oak plinth, the Stabi also sounds very clear, detailed and extended. Stogi Reference is very capable.	12	•	•				•	91
▲ Linn Basik	299	<b>A+</b> Strong midband analysis and imagery, clean if sharp treble is matched to a good if occasionally wooden bass	10		•			•	•	103
▲ Linn LP12 Basik/Akito	904	<b>G</b> Trails the full LP12 significantly, but pace, rhythm, timing etc. still in top class, and bass tauter than of old	10	•	•				•	103
▲ Linn LP12-Lingo/Ekos	2642	<b>G+</b> The classic reference is improved by the Lingo but charming character remains. Ekos is well made and suited to many decks	9	•	•				•	91
▲ Michell Gyrodec	697	<b>G</b> Sweet and natural sounding player, well suited to Rega RB300. Aesthetics, and the acres of clear acrylic are very distinctive	NA	•	•				•	55
▲ Michell Syncro	325	<b>G</b> A happy blend of qualities endows the stylish Syncro with a blend of subtlety and force - the mailed fist in the velvet glove	NA	•	•				•	67
▲ Pink Triangle Anniversary	1495	<b>E</b> Possibly the most detailed, clear and neutral deck around. Likeness to master tape is uncanny	NA	•	•				•	91
▲ Pink Triangle Export	890	<b>E</b> The PT TOO with built in PS. Retains features of great transparency and neutrality. Review sample had highish motor noise	NA	•	•				•	91
▲ Rega Planar 2	185	<b>G</b> A remarkable product at the price, surprisingly articulate and confident	11.5			•			•	48
▲ Rega Planar 3	250	<b>G</b> A long time leader in its category, the '3 (with excellent RB300 arm) sounded nicely 'musical' in a balanced and coherent manner	11.5			•			•	48
▲ Roksan Radius/Tabriz zi	740	<b>G</b> Design is subtle, refined and easy on the eye. Musically it offers exceptional performance with a minimum of fuss	9		•				•	103
▲ Systemdek 1.920	235	<b>A-</b> The motor unit is derivative of the Rega Planar 2 with a Moth arm. Up tempo even bright at times but never lacks enthusiasm	12		•				•	115
▲ Systemdek IIX/900	230	<b>G</b> A high performance budget turntable which is particularly strong at fine detail resolution and imagery	NA	•	•				•	103
▲ Systemdek IIXE/900AP	388	<b>G+</b> The acrylic platter'd IIXE is one of the most capable budget decks on the market, good resolution, dynamics and timing	NA	•	•				•	103
▲ SME Model 20A	3763	<b>E</b> Supplied with Series V arm. Engineered to last a lifetime, giving excellent stereo and detail retrieval.	10.5	•	•				•	118
▲ Thorens TD-3001/TP90SF	760	<b>G</b> Excellent middle ranking esoterica, with strong all round abilities rather than excellence in particular areas	NA	•	•				•	103
▲ Thorens TD166 V/UUK/RB250	280	<b>A-</b> Refined and articulate sound with well focused imagery, suitable for use with good MM and budget MC cartridges	11.5	•	•				•	103
▲ Thorens TD2001	650	<b>G-</b> Similar to TD320 but much dearer - why? Sound is comfortable but not very detailed	15	•	•				•	91
▲ Voyd 0.5	3368	<b>E</b> Halfway between standard and Reference Voyds with the latter's platter and bearing. Superb finish, colourful and dynamic sound	NA	•	•				•	72
▲ Voyd Reference	5950	<b>E</b> Voyd's flagship, equipped with three substantial motors, a Lexan platter and brute PS. A strong contender for world's best	NA	•	•				•	C91
▲ Well Tempered WTAT	1690	<b>G+</b> Intriguing/challenging design. Musically it is not ideal, but has a limpid quality and a lack of artificiality that sets standards	7.5		•				•	67

## Tonearms

Product	£Price	Comments	Effective mass (g)	Height adjustment	Pivoted	Parallel tracking	Issue No.
▲ Alphason HR100S	490	<b>VG</b> S-shaped arm sounds smooth, but nevertheless reproduces transients with fine attack	10	•	•		C86
▲ Kuzma Stogi Reference	1000	<b>VG</b> Large, solid and well made arm, gives exceptionally clear sound with just a hint of brightness	12	•	•		79
▲ Linn Ekos	1297	<b>VG</b> Superb, state of the art design which builds significantly on predecessor Ittok's strengths	9	•	•		67
▲ Moth arm	95	<b>G+</b> The ultimate budget arm? Refined, detailed, sweet and natural	12		•		60
▲ Rega RB300	139	<b>VG</b> Despite its modest price it sets exceptional performance standards and could be used on many high end turntables	11.5		•		60
▲ Roksan Tabriz	190	<b>G+</b> Targetted at the Xerxes, this is a good alternative to the Rega arms in many cases - a trifle bright	9	•	•		91
▲ SME 309	568	<b>VG</b> Beautifully made and finished, fully adjustable, a highly neutral performer	10	•	•		79
▲ SME Series IV	828	<b>VG</b> Superb engineering and finish with a finely balanced sound, impressive stereo focus and low colouration	10.5	•	•		60
▲ SME Series V	1233	<b>E</b> Excellent in all respects, this arm arguably sets the standard for pivoted arms regardless of price	10.5	•	•		60



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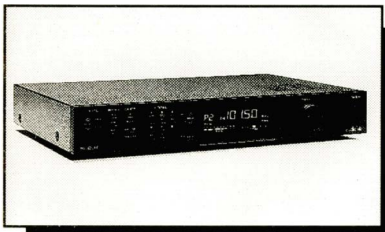
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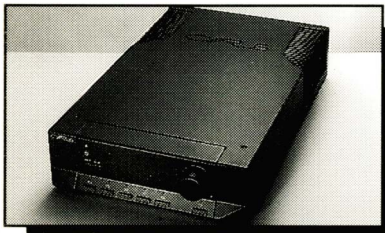
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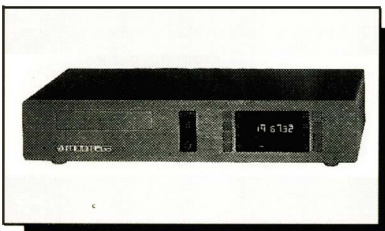
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## Bartletts Suggested Systems

The Bartletts Suggested Systems listed below are supplied with the Marantz CD 53, an alternative CD player or Turntable is available, see below for price details. All systems are supplied with 8 metres of 79 strand loudspeaker cable. QED 4mm plugs are available at a cost

of £1.00 each. Carriage charge for delivery to an address on the UK mainland is £12.00 per order. All items are sent fully insured. Prices were correct at time of printing but are subject to change without notice. All systems come with a 2 year parts & labour guarantee. E&OE.

	Celestion 1	Mission 731 Celestion 3 Mordnt Short MS10 TDL Near Field Monitor	Tannoy 631 Mission 760ise	Tannoy 632 B&W DM 600i Celestion 5 II Mordnt Short MS20	Celestion 7 II Mission 732	B&W DM 610i Mission 780 SE
Marantz PM 44 SE Mk 1	369.95	392.95	409.95	432.95	465.95	492.95
Marantz PM 44 SE Mk 2	392.95	417.95	432.95	457.95	489.95	533.95
Marantz PM 53 (Remote)	429.95	452.95	468.95	483.95	522.95	574.95
Harman Kardon 6150	392.95	417.95	432.95	457.95	489.95	533.95
Harman Kardon 1200	475.95	519.95	537.95	563.95	599.95	612.95
Technics SUA 600	392.95	417.95	432.95	457.95	489.95	533.95
Rotel RA 930 AX Mk 1	335.95	358.95	374.95	390.95	429.95	475.95
Yamaha AX 470 (Remote)	390.95	429.95	445.95	468.95	500.95	565.95

### Options

Further systems are available: please phone for details

The following CD players or turntables can be ordered instead of the Marantz CD 53 in the above systems:

### CD Players: Standard

Denon DCD 615	Add	Nil	Denon DCD 825	Add	£40.00	Marantz CD 63	Add	£60.00
Marantz CD 63 SE	Add	£130.00	Pioneer PDS 703	Add	£60.00	Yamaha CDX 480	Add	Nil
Yamaha CDX 580	Add	£60.00						

### CD Players: Multiplay

Marantz CC 45	Add	£80.00	Technics SLPD 867	Add	£30.00	Technics SLPD 1000	Add	£120.00
Yamaha CDC 645	Add	£100.00						

### Turntables

Dual CS 503-2	Deduct	£10.00	Dual CS 505-4	Add	£20.00	Thorens TD 280	Add	£20.00
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# Personal messages

Paul Messenger hangs up his loudspeaker reviewing hat for 24 hours and looks at a system that bucks every convention in the hi-fi book to take the art of tweaking into the next millenia.

It's three years since Russ Andrews' seventy-grand 'Torlyte-de-force' system wowed the 1991 Penta Hi-Fi Show (Personal Messages issue 101), and more than a decade since Mr RATA actually brought any of his kit down to my home. Catching up after such a long gap proved immensely entertaining, if occasionally disorienting.

To dismiss Russ — as some do — as merely a tweeker is unfair. He, more than anyone in Britain, has elevated the empirical practice of tweaking into something approaching an engineering discipline. What started off at the level of mere components, connecting wires and equipment supports, has been painstakingly and obsessively refined into a coherent philosophy over a great many years, to the point where he can now supply a complete CD-based system.

The arrival of complete systems always rings alarm bells. It makes a lot of sense from the manufacturer's point of view, but can leave this reviewer floundering around and groping for familiar signposts. And it makes me appreciate something of the difficulties facing the hi-fi customer — at least I have the benefit of a familiar room and mains supply! The package was around for less than twenty-four hours, and since it took me quite a while to start getting a handle on what was going on, this shouldn't be regarded as any sort of formal review, merely an hors d'œuvres introduction.

The squat, bluff little two-way speakers (not unlike Linn *Saras* or Snell/Audio Note *Type Ks* in shape) look uneasy but stand securely on triangulated wooden stands, and cost £1,795 inclusive. Some justification is provided by the classy veneer and decidedly unconventional drivers. The main unit owes more to PA systems than traditional hi-fi, with a large (190mm) flared paper cone, very stiff suspension and a huge magnet, while the tweeter is a small ribbon device.

The net result is exceedingly efficient (c93dB midband sensitivity alongside a genuine 16ohm load), but also decidedly mid-forward and with a very

dry and restrained bottom end. There's a characteristic signature therefore, but also a surprising smoothness which runs alongside fine dynamics and transparency.

The amp is even less conventional, starting off as an integrated line-level model costing £2,306, and available in alternative versions with even more expensive componentry and power supplies up to £5,573. Styling is a bit twee for my taste, and a matching vinyl disc stage will cost a further £1,620 - £4,806 depending on spec, but this is sonically and musically a most interesting design indeed.

Serious hi-fi amps tend, stereotypically at least, to favour one aspect of sound/music reproduction quality at the expense — or perhaps ignorance — of other considerations. You might choose a Naim, Exposure or Linn for timing; a high-end US Audio Research



RATA's integrated amplifier is designed to do everything well.

or Conrad-Johnson for stereo soundstaging; or one of the modern lower powered all-thermionic devices for midband transparency and dynamics.

Simplistically, most audiophile amps are born as a result of one individual's dissatisfaction with the products which are available at any one time. Idealistically, those that survive and prosper offer a particular set of strengths which have lasting appeal to a large enough constituency of discerning customers.

Russ' problem is that he's not seek-

ing to achieve any one particular goal, but wants an amp which does all the above (and a few more besides). If the very best current hi-fi corresponds to a moon landing, as far as Russ is concerned, the ultimate goal is several parsecs the other side of Betelgeuse.

His particular combination of ultimate dissatisfaction and obsessional determination has already created an amp which is one of the fastest and best timed I've ever heard, yet which also manages to sound exceptionally sweet, delicate, transparent and spacious — characteristics which tend to be either/or, never both. I need to let my subconscious get to work through a much wider and more extended variety of day to day listening to say any more, but am hoping to expand my experience soon.

I spent even less time with the CD player, but it too is pretty special. This is a real tweek product, being an extensively modified Pioneer *CLD-1750* (confering the added bonus of replaying 12 inch Laser Discs), and I don't think Laurie Anderson's *Strange Angels* has ever sounded more 'right' overall. The party intro to *Beautiful Red Dress* took on a magically natural quality, with a sweetness, delicacy and lack of 'digital grain' that shows what real progress is being made with the medium.

And one shouldn't ignore the importance of the other bits and pieces — the Kimber mains and signal cables, and Torlyte supports. (One bit of good news is that ultra-lightweight Torlyte, unavailable these last few years, is coming back into production shortly.)

A lot of the benefits of these components do derive from achieving optimised system symbiosis right down the chain, and with the wealth of upgrade options there's a clear risk of becoming infected with the obsessional quest for the ineffable. But there's lots of fun and music to be had too, and that's the real reason I'm anxiously waiting to get my mitts back on that amplifier.



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