

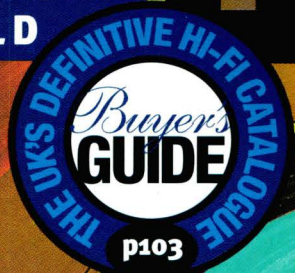
HIGH CHOICE

WIN!
Audio Innovations
amps worth over £3,000, p34



FINEST HI-FI MAGAZINE IN THE WORLD

LP SHOCKER!
Why vinyl still gives the best sound, p58
TAPE THAT AND PARTY
Budget cassette decks on test, p42



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EAR
ENLIGHTENED AUDIO REVIEW
Wilson Rehdeko
Klipsch - Analysis
Loudspeakers
a family affair



Just what you've always wanted. Speakers that don't make a sound.

And so it was written that the advanced "silent" cabinet design of Tannoy Profile speakers should offer a purity of sound and absence of distortion that other manufacturers could only

dream of. Allowing the powerful drive units to produce a volume of music sufficient to bring down the walls of Jericho. And the people heard this, and there was great rejoicing.

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CONTENTS

November 1994 No. 136

9

THE FRONT END

6 Update

It's that show time of year: lots of products, loads of news.

10 Sessions

A tantalizing mixture of the latest and greatest.

20 Statements

Audio Research's valve amp combo; and reach the top of the range in Micromega Stages.

25 Help!

If you've got a hi-fi problem we've a hi-fi expert's solution.

31 Write On

Tell us what's on your mind, you could win a sweatshirt!

34/36 Competition

Win one of eight Audio Innovations *Alto* chrome amps or a £5,000 Quad system.

COLUMNS

4 Choice words

Stan Vincent presents a further chapter in his hi-fi musings.

33 21st Century Fox

As winter approaches, Barry reflects on a summer of music *en plein air*.

168 Personal Messages

If music be the food of love ... Paul falls for another speaker.

THE REVIEWS

42 Cassette Decks

Five budget tape decks tested by Alvin Gold.

58 Turntables

Alan Sircom spins the vinyl on some magic roundabouts.

66 DACs

Eight DACs do battle on Paul Miller's test bench. Only the fittest can gain a swing tag.

CHOICE MATTERS

39 Subscriptions

Guarantee a monthly delivery of your favourite mag.

96 Reader Classified

The end of the free ad — we've crammed them in for you to search out that bargain.

98 Reader Offers

Smart ideas for the audiophile who has almost everything.

BUYER'S GUIDE

103 The Hi-Fi Choice Buyer's Guide

Updated each month — if it's hi-fi then it's listed here.

139 The Hi-Fi Choice Directory

Any current product tested by Choice gets a mention.

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** swingtag 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.



42

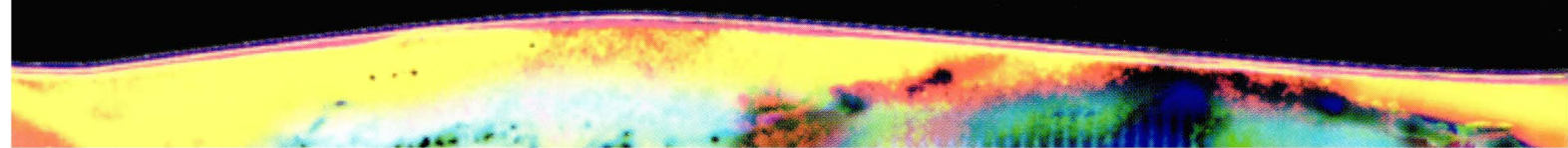
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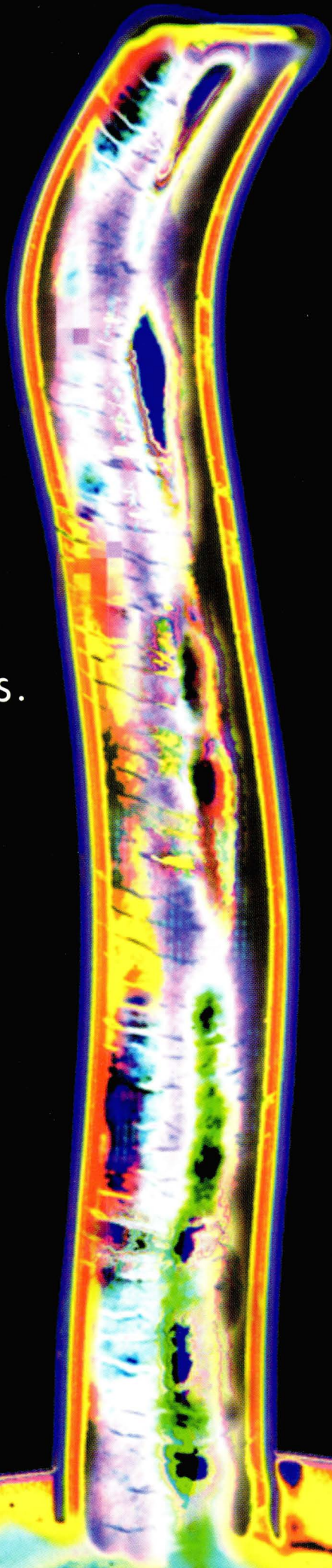
58

66

A hair on the back of the neck, amplified



by Technics.



Technics
For Music Lovers.



ISSUE 136 NOVEMBER 1994

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

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'Music helps not the toothache' (George Herbert, 1593 - 1633)

HI-FI CHOICE

CHOICE WORDS

From EAR to eternity...

You hold in your hands an artefact commonly described by experts as a 'bumper issue'. Thanks to a fortuitous alignment of the planets and a lot of hard work, this month sees the long-awaited second edition of the *Enlightened Audio Review* (known as EAR to its friends).

This exquisitely hand-tooled publication, brainchild of esteemed Deputy Ed Jason Kennedy, became a cult item overnight on its first publication back in May 1994. Quite simply, it is a unique and essential contribution to the canon of hi-fi literature, and together with *Choice*, guarantees you quite stupendous entertainment value for the month ahead. We certainly had lots of fun putting it together.

Wooah! I said the 'f' word there, having temporarily forgotten that 'fun' is a dangerous concept in hi-fi. I'd forgotten because of my unswerving belief that a good system gives greater access to the music, and music is a medium which communicates emotion. So a good system means a stronger emotional link with the bass and treble, and unless one favours Mahler or Slayer, music tends to be a positive, happy experience. *Ipsa facto*, good hi-fi equals fun.

There's more to it than just the music, though. Hi-fi is a participation sport for players at all levels: moving speakers to get the best sound; experimenting with interconnect cables; designing and building valve amps - all of these are qualifying activities. Hi-fi is a recreational activity done without the duress of external deadlines or imposed performance standards. With hi-fi you're your own boss.

So where's the catch? Well, alarm bells start ringing if, in the course of preaching to the unconverted, hi-fi fun becomes hi-fi frivolity. I was reminded of this fact walking around the recent *Live 94* show at Earl's Court (it was a great event, well attended, and we'll

bring you a full report next month). It's at shows like *Live 94* where Joe and Joanna Public are confronted with red-blooded real hi-fi for the first time. And they don't want to know how well the CD machine plays CDs, because they're probably too astounded to discover it plays CDs in the first place. How will they understand the sheer, unadulterated fun of top-quality music

when they're entranced by the open/close button? It's all too easy for good hi-fi to become just another gadget, unless beginners learn that the value of the black box is what comes out of it, not what it looks like.

To understand this fact, the Public family needs to hear the gear - and I only hope that our *Live 94* system seminars did something to help in this respect. Over the course of the event we proved to more than 900 people how sound improves when you spend

more money - and already the letters are rolling in offering helpful suggestions for dems at next year's show.

I believe this a key point, and I'd welcome more correspondence on the matter. Was *Live 94* a good or bad show for real hi-fi lovers? What did you think of our demonstration? What would you like to see next year? My mail tray lies empty in quivering anticipation...

Finally, I'm sure that long-term readers will join me in wishing a fond farewell to big-hearted publisher and former editor Andy Benham, who is leaving *Hi-Fi Choice* for the heady world of fishing magazines (allegedly). From trouser-flapping bass to sea bass, one might say...

Stan Vincent



The thoroughly
hair-raising
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'.

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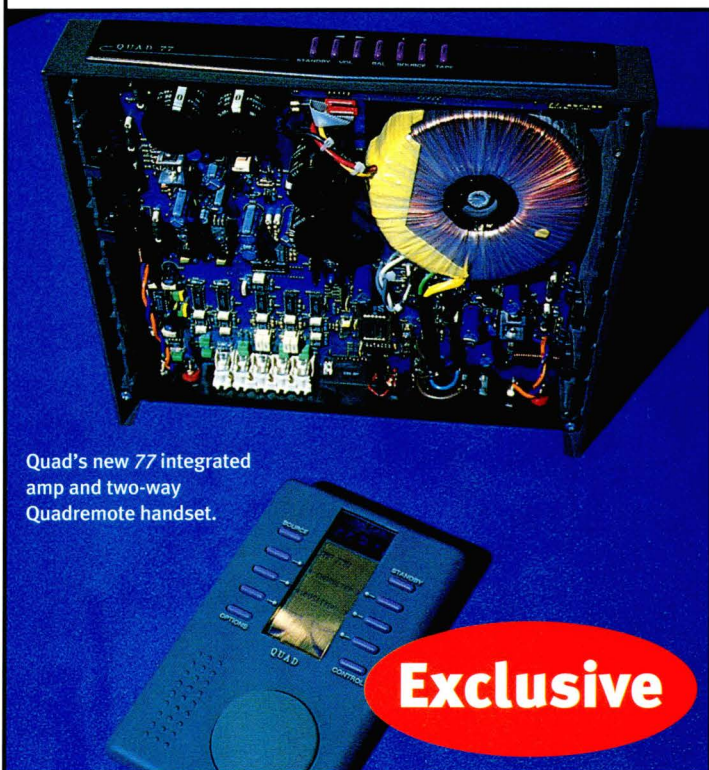
- The R-core transformer meets the demand for high power supply, yet virtually eliminates magnetic flux leakage to produce "noise-free sound".
- Special Technics hybrid construction base combines rubber and steel to provide a unique shock-suppressing capability which prevents interference from external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



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UPDATE

Choice news from around the world



Quad's new 77 integrated amp and two-way Quadremote handset.

Exclusive

New Quad integrated!

Never known for rushing out a new product, Quad is calling the new £595 77 integrated amplifier the first product in its 21st Century range.

The 77 can deliver over 80 Watts into an eight Ohm load, and has two line-level inputs plus a tape circuit as standard. However, the 77 is also fitted with the new Quadlink bus, to be used in combination with the new £250 *Quadremote* (which looks like a Nintendo Game Boy). This affords the 77 a degree of flexibility seldom seen in hi-fi, yielding an effectively limitless number of in- and outputs.

The *Quadremote* can also control any next-generation Quad

component, and by virtue of its two-way communication facility, will be able to display prime functions on its LCD panel. The Quadlink bus carries digital and analogue signals, plus system commands and even HT for low powered units, making the system both future-proofed and ideal for multi-room applications.

On the technical front, Quad has abandoned its current-dumping amplifier circuit (as used in every Quad power amplifier of the past 20 years) in favour of a revised circuit topology, although full technical details are unavailable as yet.

☎ Quad (0480) 52561

Ruark makes a knight move

One of the legendary 12 peers of Charlemagne's court is back. Ruark Acoustics' new speaker is named after that knightly champion, *Paladin*. Priced at £1,099, the *Paladin* jousts between the *Talisman* and *Crusader* in Ruark's chain-mail-monickered range.

The heavyweight *Paladin* uses a specially-treated 26mm fabric dome tweeter and a 215mm treated paper cone mid/bass unit, with a second-order crossover network. It's a bass-reflex floorstander, in a similar style to the *Talisman*, but with a radically-designed

bracing system for the cabinet, which uses a central bulkhead brace and shelving to make it highly inert.

Like many floorstanding speakers, the *Paladin* can be mass-loaded to bolster the bass performance. Ostensibly an easy 90dB load, bass is claimed to reach down to 38Hz in free space conditions. Bi-wiring is an option, and as ever Ruark's reputation for fine cabinetwork stands firm. The *Paladin* is offered in a choice of dark walnut, natural oak or black ash real-wood veneers. ☎ Ruark (0268) 728890

Polk's wise wedges

US speaker giant Polk Audio has introduced two new multi-application speakers and one dedicated rear channel speaker for home cinema use. The *M3II* and *M5* monitors are based on the successful *M3* wedge-shaped speaker and are just as versatile, they can be used on walls, shelves or ceilings, and are primarily for rear channel home cinema use.

The £220 *M3II* now sports a Dynamic Balance 133mm bass driver and 13mm tweeter, all encased within a subtly restyled cabinet. The £300 *M5* uses a 165mm bass driver and 25mm dome tweeter in a slightly larger box.

Polk's all-new *LS f/x* speaker is designed specifically for rear-channel use in a home cinema package. The £449 *LS f/x* is timbre matched to suit Polk's *CS350-LS* centre speaker and other models in its *LS* range, with two 115mm mid/bass drivers and two 25mm trilaminate metal dome tweeters per speaker. The drivers are fitted to opposing slanting baffles, and the speaker is switchable between bipolar and dipolar operation.

The *f/x* speaker comes with an integral mounting system, which allows it to be used with baffles facing up or down, and the whole unit can be fitted to an optional wall bracket for the last word in precise rear-channel image location. The *f/x* will be available in black or white.

☎ Polk UK (0727) 827311



Rogers roll-out

Rogers has announced several new products for the new season. At £199, the new *LS1* is Rogers' cheapest speaker to date, and is designed to be a crossover performer for use with both real hi-fi components and up-market midi systems.

The reflex-ported design features a 19mm plastic dome tweeter allied to a 125mm paper bass/mid unit, with an average rated sensitivity of 85dB and a six Ohm nominal impedance, which should present no problem for the majority of solid-state amplifiers. The *LS1* is the first Rogers speaker to feature an injection-moulded front baffle.

Although Rogers has been known as a loudspeaker manufacturer for many years, it used to have an awesome reputation as an amplifier manufacturer, too, with products like the *Cadet* valve amp. After a long break, Rogers has introduced the £985 *RS4* integrated amplifier and £1,575 *RS2/RS6* pre/power combo.

The high-current 75 Watt *RS4* is a line-only integrated amplifier in a heavyweight aluminium case. The pre/power combination ups the power output to 110 Watts per channel, while bringing the maximum current from 20 Amps to 30. Both amps provide a comparatively high damping factor, and offer four inputs and a tape monitor circuit.

The new *Studio* range has been completed by the addition of the £1,500 *Studio 9* floorstanding loudspeaker. This new three-way design is one of Rogers' most efficient to date, with a claimed sensitivity of 91dB and an impedance of four Ohms. The new *Studio 9* is still in the final engineering phase, so full details are few and far between, but the reflex design uses two of Rogers' 165mm polypropylene mid/bass drivers driven in parallel, as in the *Studio 5*, allied to the *Studio 7*'s 25mm Scanspeak fabric-dome tweeter.

Finally, Rogers has produced a subwoofer for the ever-popular *LS3/5a* loudspeaker. Called the *AB1*, the £450 sub doubles up as a flush-mounting stand for the speaker and extends the bass of the classic monitor to realistic depths.

☎ *Swisstone* 081-640 2172



Armoury show: Revolver *Colt* (on stands) *Purdey* (floorstanding) and *Beretta*.

Revolver reborn with a bang

Originally one of the great marques in budget turntables, the Revolver name is now reappearing on a range of three compact loudspeakers, the trading name having been bought by Manchester's Ram UK in March of this year.

The three speakers are ingeniously named after famous guns. The cheapest Revolver is the £99.95 *Beretta*, named after a semi-automatic pistol. This is a reflex-loaded two-way design, with a 130mm paper-coned bass/mid driver and 10mm soft-dome tweeter. The 3.7kg bookshelf speaker has a claimed sensitivity of 87dB and a six-Ohm characteristic impedance, so any 30-80 Watt amplifier should be able to deal with them capably.

The £149.95 *Colt*, named after the classic Peacemaker revolver of the Wild West, swaps the 10mm tweeter for a 19mm PVC dome, which is said to improve the power handling and sensitivity of the speaker. Bi-wiring terminals are also included in an otherwise identical package. Both speakers are designed to work on Ram's dedicated £69.95 *RS1 51cm* speaker stand, which can be mass loaded to improve bass performance.

Finally, the floorstanding £249.95 *Purdey* is, of course, named after a manufacturer of bespoke shotguns. This uses a similar configuration of drive units except for an improved magnet system on the bass driver, which once again raises the speaker's power handling to 120 watts. In addition, the cabinet includes a compartment to allow mass loading, and the cabinet is fully isolated from its plinth by a cone isolation system.

☎ *RAM UK* 061-866 8108

Denon's logic

Denon's popular *D-90*, *D-110* and *D-250* mini systems have been upgraded at a stroke, with the launch of the matching £400 *AVC-77* Pro-Logic processor. Styled to match the three systems, the *AVC-77* runs from the processor in/out terminals fitted to the three models.

It can take up to three audio/video inputs plus output for a video recorder, and monitor output for the TV video signal.

The new *AVC-77* includes full

Dolby Pro-Logic plus Hall, Live and Simulated surround modes. There are also normal, wide and phantom modes for various configurations of front-speaker channels.

To blend into the *D-series* amps, the *AVC-77* has a built-in 30 Watt centre channel and 2x15 Watt rear channel amps.

The unit also comes with a remote control, and could easily be used as an add-on processor for any system, not just a *D-series* Denon.

☎ *Hayden Labs* (0753) 888447



IN BRIEF

Power-amplifier specialist Chord Electronics has introduced a pre-amplifier. The £5,129 remote control *CPA 4000* is a line-only preamp with an optional phono stage and fully balanced socketry. Chord is also in the process of producing a range of Electro Acoustics loudspeakers in association with Munro. ☎ (0622) 764874

TDL has produced two new loudspeakers: the £179.95 *NFM2* is a compact, two way, twin-bass-driver design with a centrally-mounted tweeter. There's also a shielded version, the £99.95 *NFM2-S*, available singly for use as an AV centre channel. The *RTL4* is a sizeable transmission line affair weighing in at 930mm high and £649.95; it features a pair of 222mm bass drivers either side of a soft dome tweeter. ☎ (0494) 441191

Technics has launched the £450 *SA-GX670L AV* receiver which, aside from offering 60W on all three front channels and a 38-key remote, has a feature called Help which, via a scrolling display, aids elimination of basic gremlins. ☎ (0344) 853943

QED is giving away £40 of cable with its new *Digit Plus* package. The *Digit DAC* is now accompanied by *Digiflex* digital and *Incon Gold* analogue interconnects and still costs £139. ☎ (0276) 451166

Spectra Dynamics' Powerpads come in four sizes, cost £9.95 a pair and are designed to reduce standing waves and resonances for car audio enthusiasts. ☎ 0745 571600

Audio Vision '94

The popular Northern Hi-Fi and Video Show is now known as Audio Vision '94. Sponsored by Cleartone, Audio Vision '94 will be held at Manchester's G-MEX exhibition hall on October 28th, 29th and 30th. Admission is £3.50 per person, but if you have saved the coupons from the last two month's issues, simply cut and collect the coupon from this month's issue of *Hi-Fi Choice*. The complete set of coupons allows admission for the holder and one other person for the price of one, saving £3.50.



GET TWO AUDIO VISION '94 TICKETS FOR THE PRICE OF ONE!

Coupon 3 — November 1994.

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MUCH MORE THAN YOU THINK

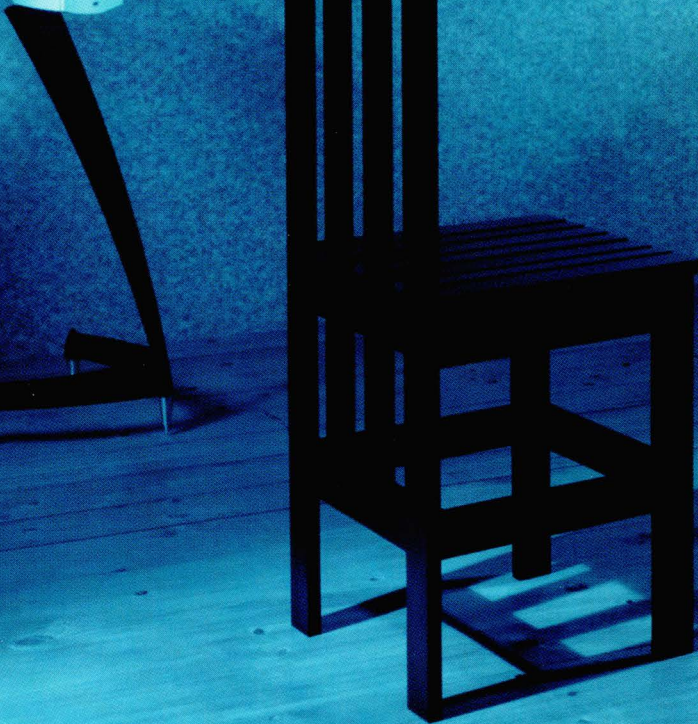
The new Celestion MP1. Simply stunning to look at with a performance to match, this little speaker will become the star performer wherever you use it.

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Heathrow the hard way

Alan Sircom rounds up the Ramada Show

Despite the Saturday morning power-cut, despite the wholesale move to *Live '94* by mainstream companies including Arcam, KEF, Sony and Tannoy, this year's Heathrow *Ramada Hi-Fi Show* still featured a brace of new and fascinating products from all over the world.

The hi-fi mainstream was catered for by Pioneer and Panasonic, followed by well-known European hi-fi companies like Monitor Audio and Micromega. The former was displayed the new Gold System Series 900 MAG range. This comprises three stereo speakers and a *CC900* centre channel which uses the world's first Gold Anodised Alloy woofers and has more gold than you'd ever need.

Micromega, on the other hand, has beefed up its understated Stage range (as tested in Statements this issue). Also new from this company are the *Drive 1* and *Drive 2* CD transports and matching DA converter, *Wave 1* FM tuner and heavily upgradable *Tempo 1* integrated amplifier. A phono stage and on-board Pro-Logic decoder card are in the pipeline.

Kitchen table hi-fi

This year's show was most notable for the profusion of one-off valve amplifiers, appearing from new manufacturers. It seemed that anyone with a few quid and the *Radio Designer's Handbook* had knocked together a 300B amplifier on the kitchen table.

However, there were several designs that were worthy of note, among them the comparatively new Arion valve amplifiers from Northern Ireland. These have taken on a bright new look, featuring a chrome chassis sitting on four black cubes. The current *Elektra* line integrated is now complemented by the new style *Export* as a phono or line-only integrated or *Eos* pre/power versions, a beefed-up 50 Watt *Tycho* power amp and the 10 Watt *Talos* line or phono integrated or *Triton* power amplifier.

Audio Innovations were showing an anniversary version of the popular *Series 800* amplifier, sporting silver circuitry, trim and restyled graphics. However, this classic paled against the drop-dead styling of the new *Alto* CD player and pre/power, especially in the chrome finish. The *Delta-Sigma*

based player is styled to match the *Alto* range, and its tear-shaped CD tray drew more appreciative glances than almost any other product at the show. A pair of two-way speakers should be available by next Spring.

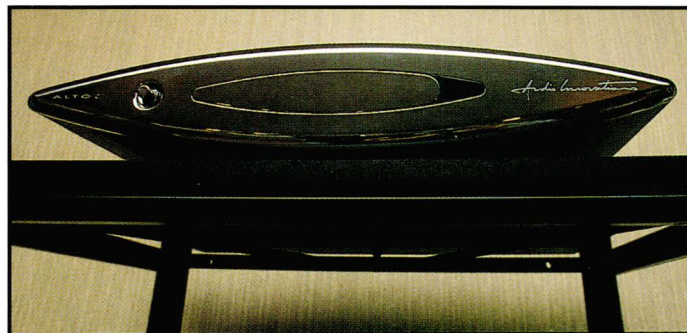
Other solid state masterpieces included the new Chimera amplifier range, plus the £10,500 Krell *KPS-201* CD player and £18,000 *KAS 2*, whose power dials bathed the room in a pale blue glow, while AVi were displaying the cut-down 18-bit £899 *S2000MCI* CD player and 100W *S2000MI* line integrated amplifier, that comes complete with remote control for £799.

Big is beautiful

The boldest and most extreme range came from Touch Of Class A, displaying a range of hot-running, cool-sounding solid-state amplifiers, ranging from 20Watt to 300Watt with marble front panels. I casually asked TOCA's designer if he had anything larger than the 1.4m tall 100Watt *Single Ended Class A* amp. So he showed me the 300 Watter, standing over 1.7m tall, containing 30 power MOSFETs, with reservoir capacitance of nearly half a Farad and giving off more heat than a small cooker! The price-tag is as leading-edge as the product, at nearly £20,000 a pair. Sadly, someone took a shine to TOCA's products and relieved the company of all bar the vast 300 Watter before the first public show day.

Pink Triangle showed off its *Cardinal* CD transport and production samples of the *Ventrical* speakers. The *Cardinal* — expected to be about £750 — is the world's first entirely HDCD-compatible device and can be supplied as a dedicated transport, with a built-in cooking DAC for £1,000 or with a built-in *Ordinal* for £1,350 and should be in the stores by Christmas. The £845 *Ventrical* speaker now uses Infinity's EMIT tweeter and was making one of the best sounds of the show.

There were interesting sounds coming from the Exposure/Pear Audio room. The two were showing off Exposure's new *XIV* preamp with *IX* power supply, for £3,000 and £4,000 *XVI* dual phase 100W monoblocks and making intense reggae bass noises from a Well-Tempered *Classic* turntable and a pair of Shahinian



Space-cadets should apply for the new *Alto* CD player (above) at once; Pink Triangle gets religion with its *Cardinal* (bottom left); the *Spj* arm is an audiophile dream — or is it a nightmare (bottom right)?



Obelisk speakers.

The only big room to make noteworthy sounds was Path Premier — the rest seemed hampered by the tissue-thin hotel walls. Path were showing the EISA Award winning Mark Levinson *No 38* preamp and the new Lyra *Clavis DC* cartridge fitted to a Roksan *TMS*. Even more interesting was the weird but wonderful £4,900 *Final 1.2* full-range electrostatic loudspeaker from Holland, a cleverly designed speaker that appears mechanically well grounded. Path also had static displays of the new Proceed high-end AV range and the new £250 Audio Alchemy *VAC-in-the-box* phono stage.

Strange, rare and peculiar

The lunatic fringe was well catered for, especially for vinyl. Max Townshend, as well as showing the complete range of *Credo* solid-state amplifiers and loudspeakers, showed a prototype of the motorised *Excalibur* tonearm. This will adjust almost every angle automatically and even comes supplied with a remote control so that you can adjust the VTA from the comfort of your sofa.

But the laurels must go to Audiofreaks, now importing Cardas cables and the Shun Mook tuning range, including the £900 *Record Clamp*, who also showed the massive and seriously adjustable *Spj* tonearm.

Hewn from titanium and stainless steel, the Dutch *Spj* weighs in at over 3kg and about £5,500. This arm, designed by an Armenian woman living in Holland, sports some of the most excessive engineering around, making it the tonearm for *Thunderbirds* fans. Audiofreaks were also showing the superbly made German Klimo valve amplifiers, the £3,500 *Paragon Regent* loudspeakers, McCormack digital and analogue electronics and the vast Muse subwoofer, along with all the latest Conrad-Johnson electronics and even a SME turntable with a gold-plated arm base.

Pretentiousness of the show award must go to DPA Digital for its *Renaissance* and *Enlightenment* ranges of electronics, named after the two Golden Ages of Western Civilisation. However, the 40Watt *Renaissance* integrated amp and one box CD player look set to bring DPA products to a new entry-level and will sound great while you're adding a touch of Dulux *Vinyl Silk* emulsion to the ceiling of the Sistene Chapel.

Finally, top marks to Alchemist for the ultimate accessory of the show — a pair of ear plugs, fitted to a card inviting you to avoid hearing damage by visiting the Alchemist room. Its visually stunning new range of products didn't sound bad, even without the ear plugs...

Choice SESSIONS

The latest products, the best recordings and our own point of view on the most interesting developments to hit the hi-fi scene. Concise reports by the Choice team.

PHONO EQUALISER

Rotel RQ-970BX

PRICE: £130

▲ **Bright and clean, especially on MM; good detailing.**

▼ **A little overtaxed dynamically by a mid-range MC.**

SOUND ★★★★★

VALUE ★★★★★

I thought vinyl replay was going to become a forgotten art. I thought I would be one of a select coterie with an LP collection worth selling at Sotheby's to fund my retirement. Just as I thought all these things, Rotel pops up with an affordable add-on phono stage, so the hoi polloi can play records again. Has this company no respect for snobbery or elitism? They even call it an 'Equaliser'.

Rotel, being Rotel, has,

however, indulged in its own brand of electronic élitism, scattering the circuit board with Nichicon and Rubycon caps, Analog Devices op amps and Roederstein resistors. Even the phono sockets are gold-plated.

The equaliser has good mid-range detail, speedy and well-controlled rhythm, and strong but not over-emphasised bass. Violins were a bit on the thin side, and harmonics restrained, but the RQ-970BX made a brave stab at separating the woodwind instruments — a feat beyond some of its more expensive rivals. Added to this is an impressive amount of depth and ambience making the MC performance, using my *Morch da Capo*, highly respectable.

With a Goldring 1042GX mounted, MM performance was adept, bright and vivacious. Instruments had a purer tone and more dynamics, although images left and right were squeezed together against the

more even spread gained with the moving coil. Certainly with the mm cartridge, the Rotel holds its own very well against more expensive competition. The Goldring has strong bass anyway, which was tight and well defined through the Rotel's circuitry.

The money spent on an MC stage yields a less restricted treble with a more fluid top end. Comparing vinyl to CD, on MC the RQ-970BX produced about 80 per cent of the inherent recording quality; on MM around 90 per cent. Not perfect, but a bargain when the next best rival, the EAR 834P, costs twice as much and when the Rotel is better than most existing or optional in-board stages which seldom come much cheaper. It's also so quiet it makes most inboard phono stages sound like steam engines.

Eric Braithwaite

Gamepath, 25 Heathfield, Stacey Bushes, Milton Keynes, MK12 6HR.

☎ (0908) 317707

INFRA-RED HEADPHONES

Sony MDR-IF610K

PRICE: £190

▲ **First-rate cordless 'phones that meet or exceed every reasonable expectation of a cordless model.**

▼ **Still no match for good conventional headphones at much lower prices.**

SOUND ★★★★★

VALUE ★★★★★

Here is an exception to a seemingly inviolable rule: an excellent infra-red headphone that doesn't cost a fortune. It costs quite a lot, but not a fortune.

Unusually, the phones are rechargeable, with built-in nicad batteries and charging circuits allowing up to 15 hours use between charges. The charger also powers the transmitter when the 'phones are in use. You could always buy a second power supply if this is inconvenient.

The Sony is an excellent performer, much better than most cordless models. Reception quality is near faultless, with virtually no reception blackspots — probably because there are no less than four infra-red receptors. Other IR headphones, with just one or two receptors, perform less consistently in the same room.

Even more striking is the comfort. These are no lightweights, but the combination of soft felt-covered



Hang on to your LPs, this one's worth playing them again for — Rotel's good value RQ-970BX.



Listening without encumbrances — the MDR-IF610K infra-red headphones you can afford from Sony.

circum aural earpads, and a very softly-sprung inner locating band that sits around the head, makes the Sony feel genuinely sumptuous, while the semi-open construction helps keep the ears cool.

Although I like this headphone it is not all plain sailing. First impressions were that it is extremely clear and detailed, but one reason for this is a sharp mid-high frequency response peak which led to some quite strong sibilance at times. At high volumes, this sibilance tended to splash across the channels, which made the sound momentarily very uncomfortable. However, I did detect some toning down of this problem as the phones ran in.

This was the only point to mar the Sony's performance. The midband especially is pure and sweet, with excellent resolving power. The bass is also well controlled, and generally passed without comment. Background noise levels were as low as I have heard from an infra-red headphone, and roughly comparable to a cassette deck with Dolby C, and the overall result was highly articulate and enjoyable. I found it was feasible to cope with low volume settings, which is always a good sign.

Alvin Gold

Sony UK Ltd, The Heights,
Brooklands, Weybridge, Surrey
KT13 0XW. ☎ (0932) 816000

pressure level of 110dB means that it will never manage to raise the roof in a large room. However, the speaker is more than comparable with its peers in this respect.

Start with the speakers toed in slightly and about 150mm-200mm from the rear wall, then experiment freely. As it stands, the 14.2kg *Volante* is slightly top heavy, but there is a section in the bottom of the speaker that can be filled with lead shot or dry (silver) sand. I'd suggest that KAR take this a stage further and produce a heavyweight plinth in the manner of Linn's *Keilidh* to lower the centre of gravity and create a wider, more stable footprint.

Although a ported design, the *Volante*'s resonance is very

unobtrusive and the overall performance is clean and open, especially in the mid-range. This throws up high levels of detail, defining subtle textures and nuances in vocals and mid-range instruments. This informative nature extends somewhat into the higher ranges, although the extreme treble is slightly forward and zingy. Stereo imagery is unboxy, throwing a wide, deep and believable soundstage.

There is only one real drawback: the *Volante* is rather bass-shy. In a small room, the lack of deep bass poses no problems. But regardless of the mass-loading used, the *Volante* will never play the sort of subsonics associated with church organs and bass synths.

LOUDSPEAKERS

KAR Volante

£600

▲ **Superbly-finished speakers; clean, open well-balanced sound; good value.**

▼ **Sand/lead filling mandatory; lightweight bass; slightly ragged at frequency extremes.**

SOUND ★★★★★

VALUE ★★★★★

I love the smell of MDF in the morning. It smells of carpentry. Standing 850mm tall in its stocking spikes, you get a great deal of MDF with the £599 floorstanding Keswick Audio Research *Volante* loudspeaker. It's wrapped in a beautifully-finished mahogany or cherrywood veneer, that wouldn't look out of place on a speaker ten times the price. For £50 less, the *Volante* can also be had in black-satin finish, but once you see the veneered *Volante*, you'll pay the extra without question.

A straightforward, ported, two-way speaker design, with a 170mm doped paper cone bass/mid driver and 19mm plastic dome tweeter, the *Volante* is essentially only slightly larger than an Epos *ES11* with a built-in stand. A claimed sensitivity of 90dB/1w/1m and eight ohm impedance makes it an easy speaker to drive, although the suggested maximum sound



A handsome pair from KAR. The *Volante* speakers come with a finish that will seduce you on sight.

M A S T E R S O F M U S I C



The new Music Series loudspeakers from Mordaunt-Short

Mastery of Sound

This mastery of sound is the result of numerous technical innovations unique to Mordaunt-Short.



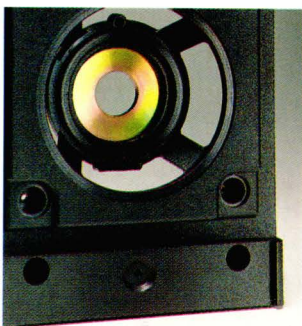
For instance, MCS technology – an injection moulded cone and surround which ensures a precise cross-section profile for exact bass unit performance.

All crossovers are first order configurations based on minimalistic principles because of the excellent performance of the individual drive units. Result? A simple load and fewer components between the amplifier and the final sound. Bi-wiring is possible too on all speakers except the MS10.

No Phase Cancellations

The conventional mid-bass unit dust cap has been replaced with a phase plug. The path length is calculated to eradicate phase cancellations and give excellent dispersion across the critical middle frequencies.

Low colouration baffles have been a design priority in all Music Series loudspeakers. On the MS10, MS20 and MS30 this has been achieved with mica-filled polypropylene tensioned with steel tie rods.



On the MS40 and MS50, a 30mm dual material composite baffle has produced an extremely rigid structure.

Exclusive

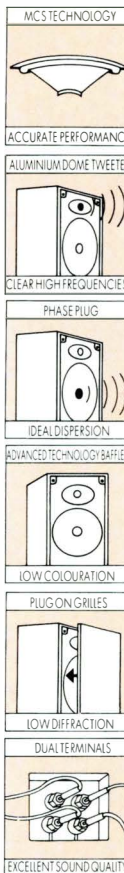
Controlled high frequency performance is achieved thanks to a 25mm aluminium dome tweeter designed and built by Mordaunt-Short.



The ultra thin metal diaphragm and compression moulded rubber surround are mounted on an elliptical low resonance chassis, utilising a high temperature voice coil with liquid cooling and damping.

Making Music

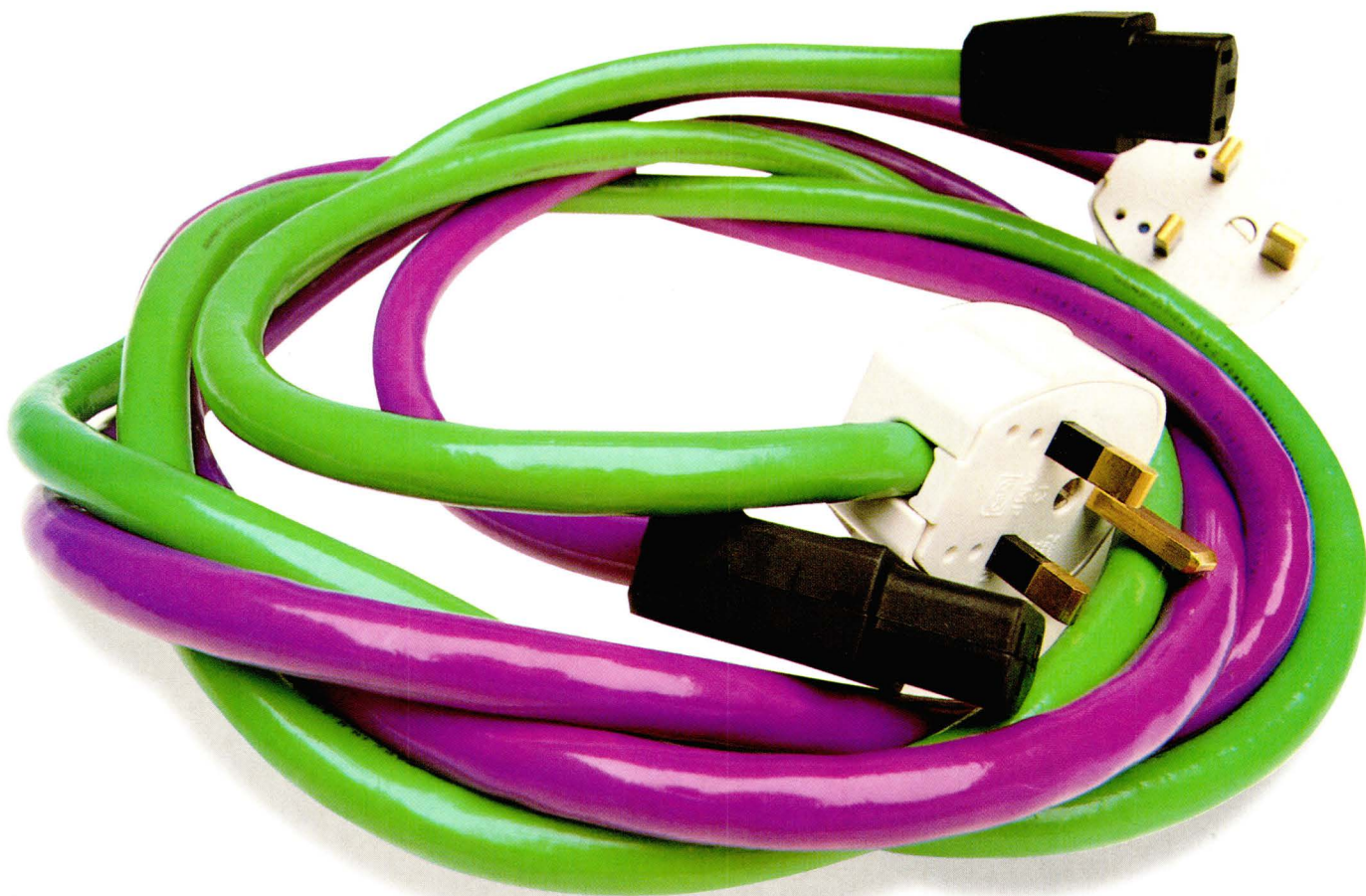
Music first. Music second. Music whichever way you listen to it. With the Music Series, Mordaunt-Short is making music more naturally than ever before. The masters of music are taking their title to heart.



We will be pleased to send you a Music Series brochure on request, together with the address of your nearest dealer.

Mordaunt-Short





Finger-licking good — candy coloured cables from XLO, the *PL1000* and *PL10*.

However, if you can live without really deep bass, what you get is a very neutral and seriously enjoyable loudspeaker that can cope with a wide range of musical styles.

Putting the *Volante* into perspective, it won't challenge speakers like the Quad *Electrostatic* and hasn't the bass performance to cope with large rooms or dub reggae fans. But, the speakers' sheer honesty may well win out with many listeners.

At this price, most *Hi-Fi Choice* reviewers have their own pet floorstander: Jason Kennedy has the hot-rodDED Dali *103*, Alvin Gold the Mission *753*, while Paul Messenger favours the Linn *Keilidh*. I would have to say the *Volante* is my addition to this list. If only for the cabinet and finish alone, the excellent *Volante* speakers would be great material value for money.

Alan Sircom

Keswick Audio Research, 54 Coach Road, Outwood, Wakefield, West Yorkshire WF1 3EX.

☎ (0924) 870606

MAINS CABLE

XLO PL1000/PL10

£61/£125 (3FT TERMINATED)

▲ **Capable of squeezing the very last ounce of resolution from a component.**

▼ **Rather too expensive for all but the most high-end of systems.**

SOUND ★★★★★

VALUE ★★★★★

If the Americans know anything it's how to give something sex appeal. XLO has done just that with these two expensive candy-coloured mains cables that look good enough to eat. The green one is called the *PL1000* and costs £61 for three terminated feet, and the even shinier purple one, the *PL10*, costs a committed £125 for the same length.

The difference between the two (apart from the cosmetics) is revealed by opening up the MK mains plugs. The *PL1000* uses

thick stranded copper cables for positive and negative, with two thinner earth leads and a shield that appears to be connected at both ends, but is in fact free floating. The *PL10*, on the other hand, has two leads on each terminal, and those that carry and return the juice are tin plated copper, likewise the *PL10* has a terminated shield. Both are soldered onto the connection in the IEC plug at the other end.

I tried both with a *Clock Two*'d Cambridge *CD3* CD player and compared them with alternative fancy mains cables from Sonic Link and RATA. Fortunately, for the much dearer XLO cables, they acquitted themselves very well.

Taking the green *PL1000* first, this outshone the competition with its wealth of high frequency detail, revealing harmonics and ambient information in an enthusiastic and dynamic fashion — the RATA especially seemed dull by comparison.

After the exuberance of the

1000, the *PL10* was better focused and more powerful at low frequencies, allowing the CD player to achieve greater resolution and control. There were times, however, when the extra life and energy of the *1000* was more appealing, so if you find your system a tad conservative add a length of *PL1000* for a more upbeat sound.

I had a go with my Voyd's power supply too, and the results were similar. The *PL1000* sounded relatively lean and live next to the solidity of the *PL10*. Notably, the Sonic Link also managed the solidity bit, but lagged on absolute resolution.

These cables are made for fine tuning serious systems, and though they'll help more basic set-ups your money would be better spent on another layer of Mana table or a better interconnect.

Jason Kennedy

Wollaton Audio, 134 Parkside, Wollaton, Nottingham NG8 2NP.

☎ (0602) 284147



LOUDSPEAKERS

Harbeth Compact 7

PRICE: £1,380 (EBONY FINISH)

▲ **Big, dynamic, rich sound; great attention to detail; defies the size of its cabinets.**

▼ **Cumbersome rather old-fashioned size**

SOUND ★★★★★

VALUE ★★★★★

The Harbeth Compact 7 loudspeaker was big in Japan from the moment it was launched there last Easter. And at 51cm tall, 27cm wide and 30cm from back to front, it's pretty big here, too, for a stand-mounted speaker. It must be 'compact' in the American, rather than English sense.

Despite this fact, the Compact 7 is far from a gas guzzler, turning out more than adequate sound pressure levels even from a 45-Watt Aura V-80. With a pair of Michell Alecto monobloks the C7s delivered a realistic orchestral sound with almost full-scale live

dynamics. The astonishing depth of Steven Isserlis's solo cello in Taverner's *Eternal Memory* and the drum tracks on burbling Björk's *Human Behaviour* caused spasms to occur in the small intestine. Yet there was great subtlety and delicacy; the pressure of bow on string was nearly as visible as with an electrostatic loudspeaker.

While throb and gristle abounded on Kirsty MacColl's album, acoustic guitar passages were superbly natural and rounded. Even her vocal pitch, varying from track to track and from flat to natural, was caught to (im)perfection. And the Compact 7s had time for time-keeping, with the ability to think sufficiently fast enough to portray the tiniest tinkling transient or harmonic, however busy the band.

The Compacts reproduced a picture with a breadth and depth that defied the size of the cabinets and which was akin to sitting in the best possible concert seat. The sound is quite a contrast to the super-

analytical imagery of the LS5/12as, also from the Harbeth stable. Sometimes, however, there was a momentary tell-tale box-speaker and crossover confusion during busy orchestral passages in the treble clef.

But all quibbles are small in a speaker which puts scale and grandeur first, richness of sound second and returns to and redefines all that is best about the 'British' loudspeaker sound. A hundred grands' worth of research culminating in the new impressively clear RADIAL driver, and the fact that designer Alan Shaw must have gleaned his theory about cabinet construction from the insides of a Steinway, has produced a speaker that believes it is twice its size.

A great juicy sirloin of a speaker that makes a lot of rivals look like Spam, the Compact 7 is built and finished with great attention to detail.

Eric Braithwaite

Harbeth Acoustic Ltd, Unit 1, Bridge Rd, Haywards Heath, W Sussex RH16 1UA. ☎ (0444) 440955

AMPLIFIER

Aura VA-80

£279.95 (BLACK); £329.95 (CHROME)

▲ **Clean, crisp midrange, plenty of detail; headphone socket.**

▼ **Slightly blurry bass; runs warm; it's a shame it's line-level only.**

SOUND ★★★★★

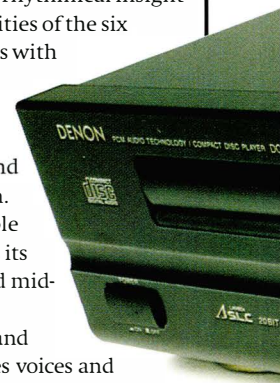
VALUE ★★★★★

Well, kiss my nappa, Zappa. B&W has come up with a replacement for the Aura VA-50, fancifully named the VA-80. In common with more than a few amplifiers around these days, this is line-level only, on the assumption that now Frank's works — and nearly everybody else's — are all out on CD, vinyl can kiss its B-side and say goodbye.

While the VA-80 is minimalist down to its single five-source selector switch, tape monitor button and single volume control, in an odd reversion it is one of the mere handful of amplifiers which fronts up its fascia with a headphone socket. Very handy for listening to Zenakis on *Radio 3* while the kids watch ZZ Top on the telly.

Xenakis's *Persephassa* happened to be on during the listening, and via a four-grand Burmester tuner (a modern Marantz 10B) the Aura produced a remarkably rhythmical insight into the activities of the six percussionists with fine detail and a wide spread and even depth and reverberation.

Most notable in the VA-80 is its crisp, detailed mid-range, which sharpens up and tightly focuses voices and acoustic instruments without any overdue frontal projection. Even PJ Harvey's *M-Bike* vocals stood out more than usual from the surrounding mash. Unfortunately, this



crispness of definition didn't extend as well into the upper and lower extremes.

The upper harmonics of instruments like tablas or cymbals, while not particularly splashy, tended to sound as if composed of slivers. Although the treble was well extended, violins in the orchestra were a bit short on bulk and body. At the other end, particularly on electronic drum tracks, the bass had a slightly dull edge which made it sound fractionally disconnected from the mid-range.

Despite this, the Aura can be as rhythmical as any bopper may desire, as the Xenakis demonstrated. Given the Aura's non-vinyl genesis, it was odd that it constantly reminded me of a very good, clean, moving-magnet cartridge.

There is just one snag: despite a plentiful number of ventilation slots wide enough to drop the odd pin through, the Aura runs a tad warm both top and bottom, so watch the French polish.

Eric Braithwaite

B&W Loudspeakers (UK Sales) Ltd,
Marlborough Road, Churchill
Industrial Est, Lancing, W Sussex
BN15 8TR. ☎ (0903) 750750



The Aura VA-80, a crisp, clean option for the digital age – it's a pity there's no phono stage.

CD PLAYER

Denon DCD-825

PRICE: £220

- ▲ **Cheap; an excellent, dynamic performer full of colour and detail.**
- ▼ **Not fully convincing at the highest level; the display is frankly a mess.**

SOUND ★★★★★

VALUE ★★★★★

The DCD-825 was conceived, claim Denon, to restore the company's reputation 'as a maker of great CD players'. The design programme was UK-led and drew heavily on the expertise Denon has accumulated in the field of high grade low-cost amplifiers.

The player, which has its own, unique PCB, features a large, multi-tap regulated power supply, liberal use of 'audiophile' passive components, and twin Burr-Brown 18-bit DACs fitted with Denon's familiar Lambda differential output circuit, which seeks to eliminate zero cross distortion – a shortcoming of plain vanilla multibit.

If perspiration was enough to ensure the success of any enterprise, then this would be an unqualified hit. Many of the elements are in place. The bass, in particular, came as a pleasant surprise. It sounds strong and tuneful, with a propulsive timing which drove the music along at a fine clip. This is a genuinely foot-tapping player. The treble still lacks the refinement of a Marantz

CD52SEII, but only by a small margin, and the player sounds much more dynamic and alive than the Marantz, which is a good swap. This alone should place it near the top of any sub-£300 shortlist – and it only costs £220.

However, I am still not fully convinced. I was concerned about the way the player shaped the music at the extreme ends of the range. Take for example the classic Mitsuko Uchida version of the Debussy *Études*, a fiercely complex set of piano studies. As the first study began, the Denon built the tension and the dynamics of the playing convincingly, but as the layers of notes encroached on each other, building a sound picture seemingly impossible for two hands to sustain, the Denon began to lose its edge. Its

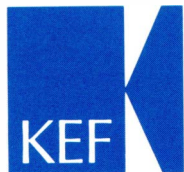
discipline and control wavered, and the carefully-judged relationship between one note and the next was partially dissipated. In this same piece, a sample of Pioneer's PD-802 (admittedly a much more costly player at £350) meticulously built the tension while managing to maintain absolute control.

Alvin Gold

Hayden Laboratories Ltd,
Chiltern Hill, Chalfont St Peter,
Gerrards Cross, Bucks SL9 9UG.
☎ (0753) 888447



The Denon DCD-825: a dynamic performer at a decent price.



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

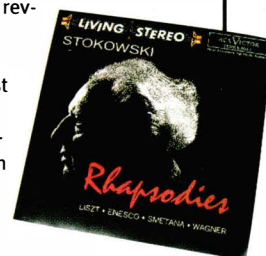


Record review

Rhapsodies

Liszt, Enesco, Smetana, and Wagner
Leopold Stokowski
RCA Living Stereo 09026 62503

I asked to choose a single CD to represent the art of the legendary conductor Leopold Stokowski, this would be the one I'd choose. True, Stokowski the brilliant transcriber is not represented, but you can't have everything! More so than any other conductor, Stokowski loved the sound of music; he revelled in its colour and vibrancy. Just listen to the sombre, burnished depth of tone he draws from the low



strings at the start of Wagner's Act III *Tristan* prelude.

In Stokowski's hands this piece becomes a brooding tone poem of unfathomable resonance. Liszt's *Hungarian Rhapsody No 2* is Stokowski at his most extrovert and exuberant, with vulgar changes of tempo and massive surges of tone.

Similarly exciting is Enescu's first *Romanian Rhapsody* which gets a real virtuoso performance. Yet Smetana's *Moldavia* conducted with the utmost care and sensitivity, with beautiful orchestral playing and a wonderful feeling for atmosphere. Rarely will you hear it done as well as this. The *Bartered Bride* overture is not given a fast and racy performance, but again the conductor's care over detail is always apparent. Not least at the start, where the measured tempi allows every note to be cleanly articulated. Wagner's *Tannhauser* overture is played in its extended Paris version and Stokowski includes the part for chorus.

Their first entry (17m 58s) is pure Walt Disney! Lasting around 25 minutes, it's a gloriously expansive account that is both voluptuous and vividly exciting. RCA's recordings, made in 1960 and 1961, sound rich and powerful, with excellent clarity and fine detail. In one or two climaxes there's evidence of tape saturation, but otherwise the sound is clean and sharply profiled. RCA's original *Rhapsodies* LP is long deleted, but vinyl addicts will be pleased to know it's scheduled for release from Classic Records (minus the Wagner items, which came from another LP) imminently.

Jimmy Hughes.

AMPLIFIER

Sugden Stemfoort SF100

£849

▶ Excellent, natural-sounding line amplifier; hard to better without spending a fortune.

▼ Quaint front panel not to everybody's taste.

SOUND ★★★★★

VALUE ★★★★★

Although massive in the Seventies and Eighties, the name of JE Sugden seems to have fallen from grace in the UK hi-fi shop. However, if you take a world view, you'll find that Sugden has simply concentrated in developing overseas trade, with the result that Heckmondwicke's finest now exports over 90 per cent of its products.

Stemfoort is JE Sugden's elite product range, in the same way that Daimler is the elite variant of Jaguar. Originally, Stemfoort — which loosely translates to "strong voice" — was a Dutch company, bought out by Sugden in the late Eighties. The £849 Stemfoort SF100 is no re-badged Sugden however, but a unique 100 Watt passive line power amplifier designed for the purpose. There is also a scaled-down 60 Watt version, the £549

SF60, and a separate top quality phono stage, at about £800 is expected soon.

In essence, it's a 100 Watt power amplifier with a passive control stage. However, more people are going to notice the distinctive front panel than the internal architecture. The SF100's thick front panel is finished in a thick gloss black, with gold lettering and relief work. To allow access to the control buttons and knobs, the thick front panel has to be cut, which gives the amplifier a Thirties Art Deco look. This style provokes strong reactions from people, who either love or hate the appearance.

The amplifier itself is a wide band design. Sugden claims to cover the 6Hz to 150kHz frequency range within 3dB points, which might go some way to explain why the amplifier is so adept at handling transients and dynamics. However, the measurements alone do not do the SF100 justice. No on-paper measurement could accurately describe the smooth, subtle treble, the open midband or the dry, honest bass performance. Also, no lab test could adequately demonstrate just how that much detail is retrieved by the amp.

There are a number of amplifiers that are initially more impressive, pushing the soundstage forward and adding a modicum of brightness to the

performance. Listening to the SF100 after such an amplifier it initially sounds almost dull, but it soon becomes clear that the natural sound of the amplifier is more honest than most.

Armed with a high-quality source, cables and neutral-sounding speakers, the SF100 is excellent at revealing the beauty and sense of ambience inherent in a recording like the old Decca recording of *HMS Pinafore*.

Putting the amplifier into perspective, the SF100 will not out-perform what I consider to be the best amplifiers around — so companies like Conrad-Johnson can sleep safely tonight. However, even at double the cost, I would be hard pushed to better the SF100 in many fundamental areas.

I'm going to nail my colours to the mast. The Stemfoort SF100 is about the best-sounding integrated amplifier I've heard to date. The few that can challenge its performance have four-figure price-tags. It has enough grunt to drive all bar the most difficult of speakers, but with the sort of subtlety and grace that will challenge refined single-ended Class A amplifiers. In all, it looks like a star buy.

Alan Sircom

JE Sugden, Valley Works, Station Lane, Heckmondwicke, West Yorkshire WF16 0NF.

☎ (0924) 404088

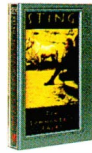


An amp well worth a listen — Sugden's Stemfoort SF100.

**PHILIPS
INVENTS**

The Digital Compact Cassette

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



A digital cassette with the pure sound quality of a compact disc and the convenience of a compact cassette. There's a complete range of equipment, so you can play your

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

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

major record companies with hundreds of titles already available. So don't make a mistake, choose DCC. For details of stockists and

further information telephone 081-665 6350.

DIGITAL
dcc
COMPACT CASSETTE



DCC 600 Player/Recorder



FW 91 DCC System

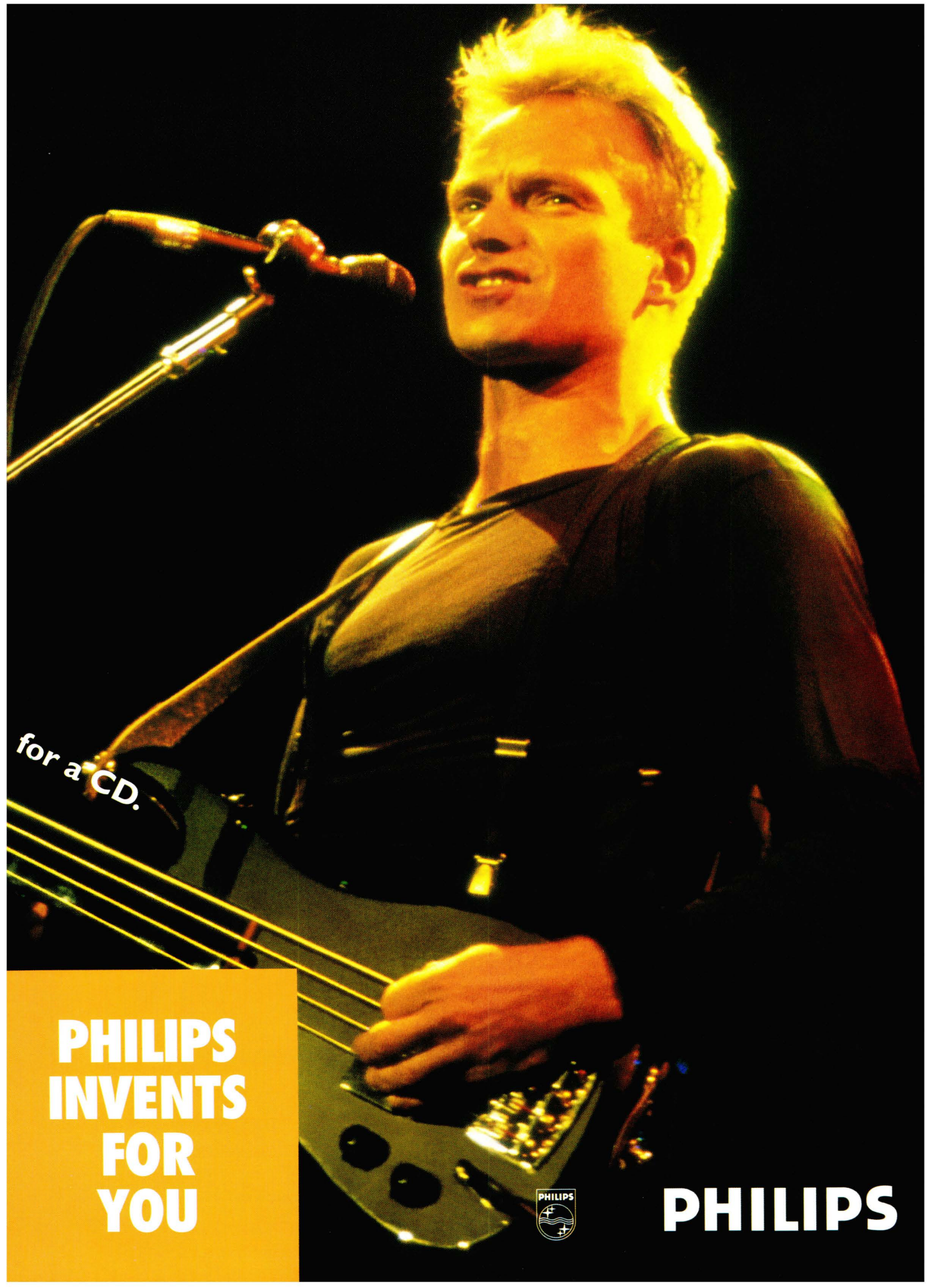


DCC 130 Portable



DCC 811 In-car





for a CD.

**PHILIPS
INVENTS
FOR
YOU**



PHILIPS

Audio Research LS7/VT60

Alan Sircom takes a look at an American valve amplifier combination which melts his heart but not his Ben and Jerry's ice-cream.

It's very easy to knock a company when it's on top. Take Audio Research, for example. The company has been going for nearly a quarter of a century, making it one of the oldest surviving American high-enders. Usually, such companies fall back on pastreputation and the latest products reflect a certain conservatism—a hardening of the orthodoxies, if you like.

Audio Research built its reputation on high-end valve (tube) preamps and power amps in the American style. In the past, it made massive products with a sound to match. In more recent years, however, ARC has moved towards solid-state products which have been both more neutral and less characterful than the previous valve products.

Now, though, ARC is back on form, doing what it does best with all-valve products like the LS7 line preamplifier, and VT60 power amplifier. These are Audio Research's lowest price 'entry level' products, costing well under

£4,000 for the pair. They could not be more straightforward, as there is no balanced input or output, no tape monitor and no phono stage. The £1,520 preamp uses four 6922 double triode valves, set in Class A, single-ended operation. As well as keeping the circuit comparatively uncomplicated, this also means that replacement valves do not need to be critically matched.

The front panel reflects the LS7's simplicity. Unlike the Knobs-R-Us style of a classic preamp like the ARC SP11 or SP14, the LS7 has just a green LED, a volume (gain) control, a channel selector and a pair of toggle switches to denote power and signal muting. All the casing—especially with that CNC-milled front panel—is first rate, putting many a British product several times the price to shame. The ergonomics and sheer solid feel of the LS7 make it a joy to use. The typical macho ARC style will not appeal to everybody, however, and those who dislike having

living rooms that resemble the radio room of HMS Belfast may well want to steer clear.

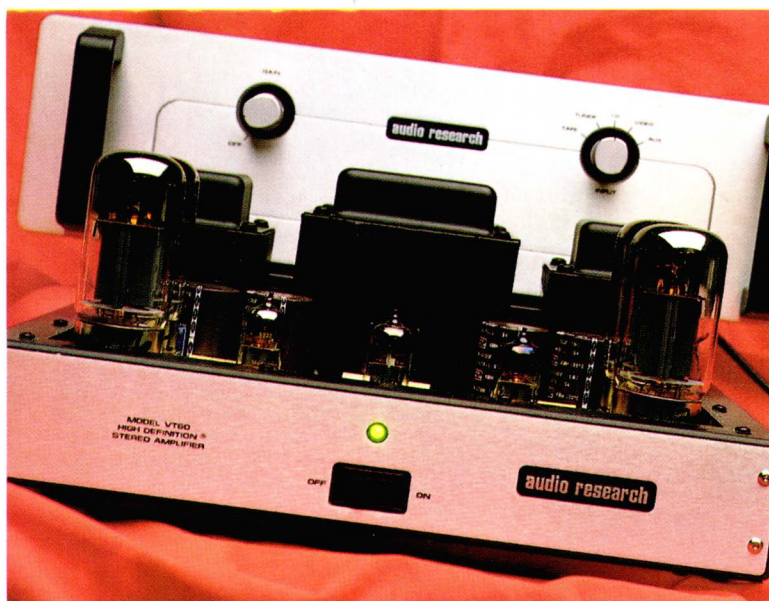
The VT60 is a more radical departure from the usual ARC style. For one thing it's small—both in power and stature, looking rather like a small Radford or Dynaco Stereo 70. It also has a footprint that breaks away from the 19 inch rack mount seen in almost every other amplifier, and two matched pairs of 6550 output tubes under the grille. At first, the 50 Watt power-output worried me, as low-powered American amplifiers seldom cut the mustard compared to the best of British (and vice versa). Often US amp manufacturers try to produce 50 Watters with near endless current delivery, and in the process turn them into a sludgy-sounding kilowatt amp. Fortunately, though, I had no need to worry.

When firing up either product, it is best to give it about 20-30 minutes to warm-up, by which time the sound quality will improve immeasurably. It then continues to improve subtly for the next hour or so. A good benchmark is when the grille of the VT60 becomes too hot to touch; at that point, you have a super combination on your hands.

The Audio Research LS7/VT60 amplifier combination has a satisfying quality which is so rare at any price, but at under four grand for the pair, it's a steal. Try them with a 'hollow-state' torture disc—Dub Syndicate's *bass-synth-of-death* for example—and you'll be hard pushed to find that notorious valve sluggishness which is so common to the breed. Put on a disc with brash treble, however, and you'll bless the smoothness of the valve design.

Like most ARC products, the LS7/VT60 has the sort of superb imagery you'd expect from high-end products, but this is allied to the sort of weight and force that really drives the music home. I believe that this comes from the take-no-prisoners bass, which is truly stunning for a comparatively low-powered valve design. Add the real-world dynamic range and shading and you have one very realistic-sounding package.

Even the most severe of metal is



The naked amp: the ARC LS7/VT60 combo provides the light in Alan's life and living-room.



given fair treatment. Metallica's *Enter Sandman* seldom shines in a pukka hi-fi system, sounding compressed and shouty. However, the ARC combo made good, giving the track the sort of power and muscle that is often missing. Ultimately, the amplifier is a little too soft-edged to make it absolutely neutral, and rock music can sometimes sound laid-back. But when an amplifier sounds as lovely as this combination, who cares?

More than all this mere hi-fi stuff is the way that the two make music. In Sessions this month I suggest that the Stemfoort SF100 integrated amplifier is more music than hi-fi. The LS7/VT60 is simply more of the same — with knobs on. Disc after disc gets scattered across the floor as you play Metallica one

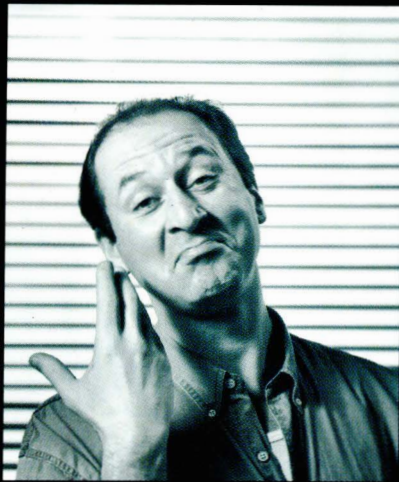
minute, Mahler the next.

Like the Sugden Stemfoort amplifier, the ProAc *Response One 'S'* loudspeakers and a select band of other components, the Audio Research pre/power combination gets behind the recording and the hi-fi and simply makes music.

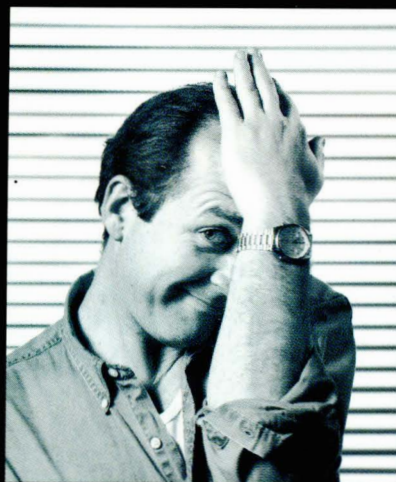
I have to say that I find it very hard to find fault in what the ARC combo has to say for itself. Aside from a tendency to bathe everything in a slightly rosy hue, the ARC combo is about as good as you can get, at the price. The two amps matched my ProAc *Response One 'S'* speakers like a dream, and yet can also handle really demanding loads with ease. In addition, the pre and power are not some black-magic synergy combination,

which sounds dreadful when split. I used each one with different amplification and the quality of both still shone through. If someone were holding a gun to my head, I'd say that the LS7 is fractionally the better of the two products in absolute terms.

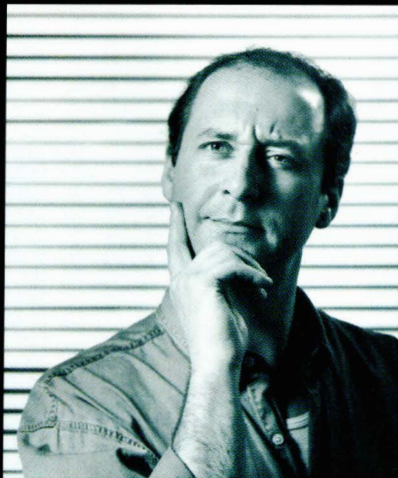
Call it ardent xenophobia, but I have never been a great fan of 'sludge-pump' American Audiophilia. This cute ARC combination is different. The LS7/VT60 ranks with *Northern Exposure* and Ben & Jerry's *Heath Bar Crunch* ice-cream as 'must-try' American cultural items. If Americana gets any better than this, I swear I'll be whistling Dixie before the year's out.



"I've got a pretty good hi-fi system"



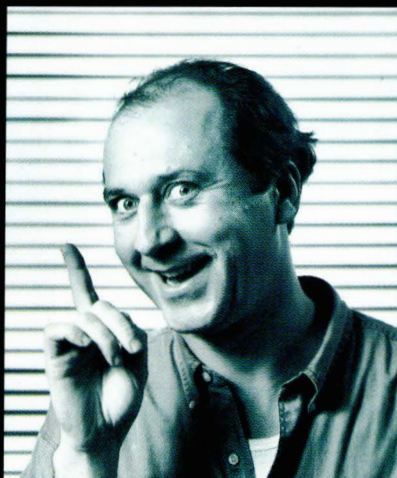
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Micromega Stage CD players

Malcolm Steward assesses a Micromega range that could herald a new age in hi-fi; the days of inbuilt obsolescence are over, long live total upgradeability.

Micromega's effective modular approach to the Stage CD players could hold a salutary lesson for many a manufacturer of audiophile CD equipment. The French outfit has twigged that most of us do not jump for joy at the thought of abandoning a perfectly respectable, fully operational machine every time we feel our upgrade muscle twitching. By making this trio of players modular, our Parisian pals have simplified the upgrading process and made it more palatable economically.

Instead of ditching the entire machine to achieve improved performance, you just swap modules, paying only the difference in price between your existing machine and the level to which you're upgrading. This technique isn't without precedent, however: in the upper echelons of personal computers, fundamental circuitry is hard-wired to the main circuit board while items that are most likely to be updated, (such as graphics cards and peripheral controllers), are supplied on easily replaced, plug-in PCBs.

When moving through the Stage range, the upgrade process involves switching DAC boards. All the players use the same Philips 12.4 mechanism and Micromega's proprietary control software to drive it. The £450 Stage 1 uses a basic Bitstream DAC configuration; Stage 2, at £600, gives you true time-aligned differential Bitstream operation; the £800 Stage 3 also uses differential Bitstream but adds enhanced power supply circuitry.

There's no obvious external difference between the players when they're not powered up or on standby. They only reveal their identity when you start pushing buttons. A panel above the centrally-mounted headphone jack illuminates, proclaiming "Stage" followed by the relevant model number. If you're the sort of person who ordered his BMW without a number on its boot, you can hit another button that disables this and the other indicators. Other quirks on these aesthetically appealing machines — if you appreciate a healthy squirt of minimalism and deeply matt black finishes that suck the light out of your room — include a button that doubles

the playing speed. (I have to admit that its usefulness currently eludes me).

Although the Stage 1 is the entry-level player in this trio, its performance doesn't bellow 'compromised' at you. It sounds remarkably assured and poised, offering an evenly-balanced, refined tonality while appearing musically animated and dynamic. It doesn't rely on any treble peaks or leading edge exaggeration to make it sound spirited. Rhythmically, it's not in the amphetamine-fuelled, hard-charger class, but it's certainly nifty enough to maintain your interest with the easiest-going of easy-going music. Des'Ree's *Herald The Day*, for instance, sounded fittingly cool and composed throughout. The music was relaxed but cogent and involving. The change of tempo with *You Gotta Be* was marked, the player responding to the music's more deliberate measure. Something, however, wasn't exactly right. I'd anticipated a little more assertiveness in the singer's voice but it didn't materialise. Time for upgrade number one.

Moving on to the Stage 2 showed that the up rated player exploited the extra degree of edge and attack in this song that the Stage 1 had subdued. This wasn't just evident in Des'Ree's voice. The band seemed to adopt a more determined attitude, and minor percussion figures and nuances in the arrangement punched through the mix more forcibly. The combined effect provided an overall uplift in the tempo and a firming up of the music's character.

The Stage 3 showed a similar improvement over the Stage 2 in conveying musical sub texts. Listening solely to the Des'Ree album would have ensured that, were I a buyer, I would have gone straight for the top model. That represents quite a price jump over the entry-level machine but its presentation was clearly superior in every respect, sounding more convincing, positive and informative both in musical and cosmetic terms. Listening to any well-recorded acoustic bands showed that the Stage 3 had firmer leading edge resolution and could scavenge fine detail far better than its junior stablemates. Playing *Suck My Kiss* from the Red Hot Chili Peppers' *Blood, Sugar, Sex, Magik*

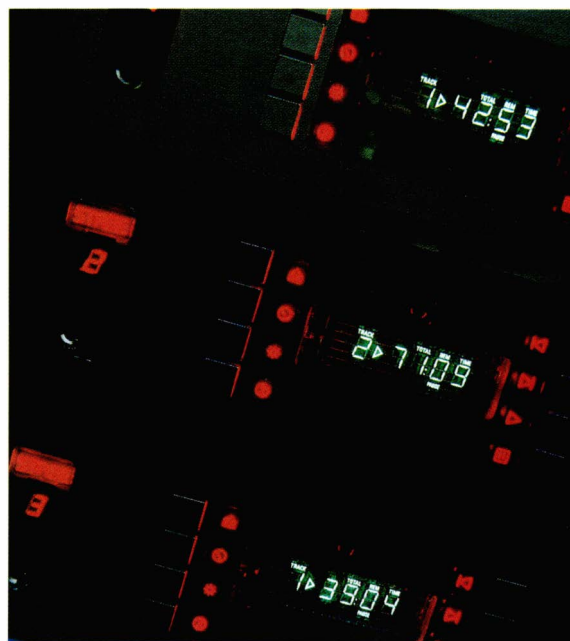
confirmed that Stage 3 was also the king of schwing when things got more feisty.

All the players displayed above-average abilities in the bass; not just in terms of weight or extension but — more importantly — in articulation. Of all the many CD players I've heard, those from Naim Audio and Micromega lead the pack in exposing and making sense of what a bass player's doing. That's not saying that the all the Stage players are on an equal footing here. Again, the Stage 3 proves the most capable. The Stage 1 made a more than reasonable job of conveying the note-shape and phrasing of Jah Wobble's lines on *Becoming More like God*, while the Stage 2's performance improved their impact and clarity perceptibly. However, the Stage 3 stripped away the remaining veils and gave you chapter and verse about what his fingers and brain were up to.

The final consideration is: what options are open to those who have worked their way up to Stage 3? They haven't reached a dead-end, because Stages can be modified to become one of two stand-alone transports, the basic *Drive One* or more sophisticated *Drive Two*. Yep, even the upgrades are upgradeable! Both units feature Micromega's Acutrans anti-jitter circuitry and, naturally, there are separate Micromega DACs to which they can be connected.

The bottom line is this: whether you like the sound of the Stage units or not (and I do), the company's non-obsolescence principles are nothing but entirely cool and admirable. Party on, Micromega!

Moving on up in Stages with Micromega — and the last one hasn't left town yet.



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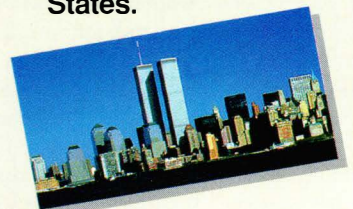
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Amplifier aid

Q I have a Linn Axis/Akito/K9 turntable, Technics SU2300 amplifier, and Mission 760i speakers. I'm happy with the sound, but feel the phono stage of my amp (about 18 years old) is not good enough for my turntable. I want to replace it with something costing under £300. Is this possible, with such a low budget?

G Wynne, Merseyside.

A Pioneer's A400X would be a good starting point, but listen also to the original A400 which is slightly cheaper and gives a punchier sound. The Technics range of integrated amps is worth auditioning too, with the £199 SUA600 being especially good value. And Denon's PMA350/II is refined, yet sharp and detailed, offering very good value at about £220. The Marantz PM54SE would take you to the limit in terms of price, but it does score highly, with its clean, lively sound and 'stripped' audiophile design.

Perfect partners

Q Alan Sircom's enthusiastic report on the ProAc Response One S in the August '94 Choice was exciting to read; what amp and cable would match these speakers in his view?

D Kallweit, W Germany.

A Alan reckons Sugden's A21a or the Stemfoot Audio SF100 would be a good choice for the amplifier, the latter being more

powerful — and expensive. For cables, Chord's superbly smooth and cohesive Flatline Gold would be favourite.

A cheaper option

Q I have a Rotel RP855 turntable fitted with a Shure VSTV cartridge, and recently the stylus cantilever decided to part company with the body. As the VSTV was discontinued some time ago and the only available replacement stylus, a V15V, isn't exactly the same, is it worth spending £150 on a replacement stylus or should I replace the cartridge?

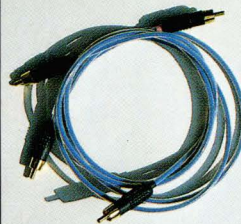
C Lorenzo, Ipswich.

A With pickups like Linn's K9 and Roksan's Corus Black obtainable for less than the cost of the Shure replacement stylus, it seems sensible to go for a new cartridge. However, fitting a new cartridge isn't quite as simple as replacing a stylus, so chat with your dealer and get him to fit the new pickup for you unless you're capable.

New house, new sound?

Q About 12 years ago I bought a system that consisted of a Linn LP12, Ittok, and Asak turntable/arm/cart ridge, a Naim 42/110, and Linn SARAs. It sounded superb in the shop, but awful in my home with a hard, muddled midrange, non-existent bass, and a brittle splashy treble. My dealer suggested a less demanding speaker, so I tried Linn Kans but ▶

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 winning letter. If you have any system queries send them to: Hi-Fi Choice (Help!) Dennis Publishing Ltd, 19 Bolsover Street, London W1P 7HJ.

Speaking of speakers

Q My system consists of a Michell Gyrodec turntable with QC power supply, Rega RB300 arm, and Denon DL160 cartridge, Michell ISO/Hera and Argo/Hera phono stage and preamp, plus stereo Alecto power amps driving AR18LS speakers. The latter are a serious weak link, so I'd like to upgrade them — my budget is £1,000.

I'm drawn to the Rega XEL and Roksan Ojan, but as I want a speaker that's fairly happy being positioned against a rear wall, I'll audition the Regas first. I don't mind vinyl clicks and pops, but dislike sibilance. Would the bright tonal balance of the XEL's highlight this?

M Steadman, London W1.

A You may well find the Rega XELs sound a little too bright, though the tonal balance should be fuller and better balanced than you've been used to with the little ARs. Other speakers

you should listen to are the Heybrook Sextets and Townshend Glastonburys. And while you're investigating loudspeakers, consider upgrading your cartridge, too; some of your sibilance problems will be reduced with something cleaner and more refined than the Denon DL160.

QR Development's Ringmat can bring about great sonic improvements and is well worth a try.



Listen to Ortofon's MC10 Super, and try a QR Development's Ringmat on the Gyro — even though the Gyrodec is designed to be used without a mat, the Ringmat should give big improvements in clarity and overall cleanliness.

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DENON

The Denon PMA-350/II is a very good amp for Mr Brinskill to audition.



◀to no avail. I also tried speakers from Heybrook, Arcam, and Mordaunt Short, but still the midrange was hard and the treble brittle. I then tried a Naim 32/Snaps/250, but this only gave a slight improvement. On my dealer's advice I took the whole system back to the shop and set it up in the dem room; I could hardly believe my ears — it sounded so much better! Reluctantly, I eventually sold the system, and have since moved house. I'm thinking of buying more equipment, but am worried it'll sound disappointing at home again.

M Hender, Surrey.

A Although yours is an extreme case, there do seem to be rooms that produce great sound with almost any old toot, and others where even very good systems disappoint. Often it's extremely difficult to say why this should be so. If it happens again, try having the mains checked; if it is an old house, the rewiring may have been done badly. It could be that the mains quality was poor; sometimes this causes mains transformers to buzz audibly — though some transformers buzz even when fed with clean mains, so this isn't an infallible guide. Many notice their

systems vary from day to day, often sounding best late at night (after midnight) and at weekends. Hopefully, your new residence will be much less problematic!

Clinically sound

Q After purchasing a pair of Heco 350 Allegro speakers, I find my old Pioneer SA970 amp a bit lacking. I like a tight sound with plenty of detail and accuracy, and am currently considering the Marantz PM44SE/11, Rotel RA935BX, or perhaps the more expensive Arcam Alpha 5 and 6.

M Brinskill, W Yorks.

A The Marantz was given rather bit of a rough time in our September issue (as was the Arcam Alpha 5), though its slightly clinical sound may be just what you're looking for. The Denon PMA350/II is excellent, as is the Rotel RA930BX which is cheaper (and arguably preferable) to the RA935BX.

Seeking some clout

Q I recently purchased a NAD 304 amplifier to go with my Sony portable CD player, and want to buy a set of speakers up to about £300 maximum. My music taste includes Metallica, Bob Marley, and Kate Bush, and I'd like something with a bit of clout.

T Newhouse, Campbelltown, Australia.

A Heybrook's HB1 S3 should be just what you're looking for, but also try Rega Kytes which give a very explicit, detailed presentation. Wharfedale 515s would also be worth listening to.

Dirty discs?

Q I own a three-year-old Sony CDP591. About two years back it started producing a series of loud clicks on certain CDs, and sometimes the sound disappears completely. The affected discs won't play when certain tracks are selected, and the 'No Disc' indicator lights in the display. I took the player and discs to my dealer, but they performed perfectly. I've tried the Sony in every room in the house and removed my smoke alarms, but still the problem persists.

R Kearney, Dyfed.

A It almost sounds as if the discs are soiled and the player is having difficulty in reading the information. Try to get hold of a second copy of one of your faulty discs (borrow from a friend or library?) and see if it plays. You could try cleaning the CD, but (unless very badly marked)

most players will cope okay with discs that aren't perfect. Could the laser have some dirt on it and need cleaning? Does the problem occur as the player gets warm? I have a 1983 Sony CDP101 that does what yours does after it's been on for an hour or so, then it becomes very temperamental. If this is the case, return the machine to Sony for them to fix.

Sweeten up the high-end

Q I want to change my Apogee Caliper Signature ribbon speakers for something that will give a tighter, cleaner bass, sweeter high-end, and more dynamic range. What do you suggest?

M Ongg, Taiwan.

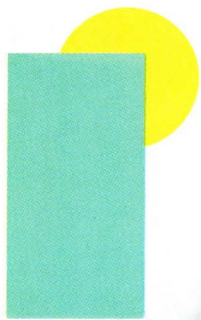


REL Stentor subwoofer could give a system that bit extra.

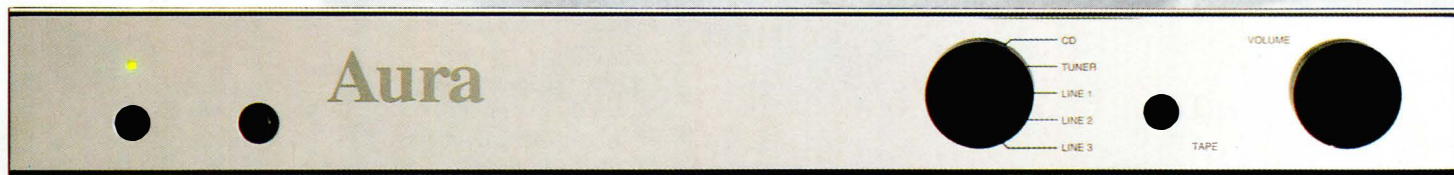
A Before replacing the Apogees, see if you can try a Rel Stentor or Studio sub-woofer. An excellent sub might add all the things currently missing from your present sound. A Rel sub will certainly deepen the bass, but (less predictably) the treble will sweeten up and you'll find the speakers image better. Alternatively, listen to something like Impulse H1 horn speakers. These are efficient and very informative, with deep bass and a holographic soundstage with lots of dynamic range. ATC SCM50s or ▶

A pair of Rega Kytes could provide the clout for Kate and a boost for Bob.





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The VA80 is the ultimate in affordable hi-fi amplification. The main amplifier section is based on the award winning VA100 Evolution. A full 45 Watts RMS output has been improved to drive more 'difficult' loads - increasing your choice of loudspeakers, a newly designed discrete protection circuit has been incorporated, and of course the design and build quality are still at the same old Aura level: the best.

'The Aura will prevail' - George Duke, '75

The Arcam 250 CD player makes a winning combination together with the Arcam Alpha Black Box 50.



◀SCM100s would be worth trying too, though these sound more clinical than the Impulses and need more driving — though not as much as your power-hungry Apogeos.

Bitten by the bug

C I have an Arcam Alpha Plus CD player, Mission Cyrus II/PSX amplifier combination, driving KEF Q-80 speakers, and while I'm happy with the overall sound the hi-fi bug is biting away at me. Having heard my dealer talking about the improvement an Arcam 250 CD transport and Black Box 50 DAC would give over the Alpha Plus, I'm wondering if this is the way to go.

P James, Telford, Shropshire.

A It's nice to hear the hi-fi bug (now thought to be an endangered species) is alive and well and living in Telford. The Arcam 250/BB 50 combination will give a much sharper, brighter, and more

detailed sound than you're getting at present from the Alpha Plus. The improvement should be very noticeable and worthwhile. If funds will stretch that far it's certainly an upgrade you should consider. An alternative might be to have the Alpha Plus fitted with the Clock 2 modification by Trichord Research. This involves replacing the player's quartz crystal with a high precision active 'clock', greatly improving clarity, precision, and dynamic range and resulting in a sound of much greater sharpness and immediacy. However, although the improvement is sure to be big, it's unlikely a modified Alpha Plus would beat the 250/BB50 combination.

Secondhand sounds?

C I have a Thorens TD150 turntable with Thorens arm and Audio Technica AT-110E cartridge, a Pioneer PD S801 Legato Link CD player, and an original NAD 3020 amp. I use

Audioquest Ruby interconnects and Audioquest Indigo speaker cable. Speakers used to be a set of cheap Bose, but recently I bought a secondhand set of Lowther horns with PM6 drive units. I want to upgrade the NAD, but wonder what I should go for. As my budget is only £200, I'll probably have to look for something secondhand.

Joan Coglan, Falmouth.

A For something new, £200 probably is a bit on the low side, though there are several good amps within striking distance, including the excellent Denon PMA350/II. The Lowther's high sensitivity means it doesn't need lots of power, but quality needs to be very high. These speakers can sound boxy and coloured with the wrong sort of modern, 'lively' amp. You need to choose something with a sweet, open sound that lacks tonal hardness. An old valve amp would be a favourite,

but might be unreliable. Actually, your existing NAD is probably more suitable than many, being quite full-sounding and tonally rich, so don't ditch it until you're absolutely sure of your ground.

A good starting point

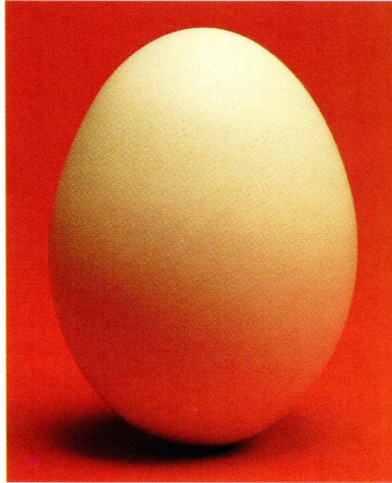
C My two-year-old system comprises a Rotel RCD965BX CD player, Kenwood KA-3020 amplifier, and a pair of Mission Cyrus 780 speakers on Atacama SE24 stands bi-wired with Linn's K400 speaker cable. I want to upgrade, but don't know where to start. Should I keep the Rotel and change speakers and amp? The Mission 751 and 753 have caught my eye, perhaps driven by an Audiolab 8000A. Alternatively, what about an Arcam Delta 250 CD transport and Black Box 50 DAC? I've a budget of £2,000.

F Mariette, London W2.

A The Mission 753s would be a better bet than the smaller 751s, assuming you've got the extra space. The Audiolab will give you a much cleaner, firmer sound than the Kenwood 3020, but listen also to Kinshaw's Overture integrated and the Technics SUA900/II. The Rotel CD player will not disgrace itself with a better amp and speakers, so it's not a bad idea to upgrade this item last. The Arcam combination sounds much sharper and more articulate than the Rotel, and can sound slightly over-bright in some systems. So it's best not to change too many things at once. Upgrade amp and speakers first, then check out a new CD player.

Audiolab 8000A — clean firm sound means it's an ideal upgrade amplifier.





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WRITE ON!

Tell us what you think about hi-fi and music

A hop, Skiff and a jump

As Deflex Acoustic Panels are so slavered over by the pundits why don't speaker manufacturers put it in their products in the first place? Maybe it would spoil the fun of tweakers, put the price of their products up, and not everyone likes the effect, but couldn't they make the addition of such panels an optional extra?

I was delighted to see that the *Supra 4* earned a fine write-up in July's cable supplement. My local dealer suggested these for my beautiful new Cabasse *Skiffs* and I think they sound a tad better than the cables that Cabasse actually supply. I now know the meaning of 'walk-in sound stage'.

Leslie Neville, Tewkesbury.

Familiarity breeds content

My comparatively modest three-and-a-half year old system, which is well used, has never sounded better than it does today. The system has remained unchanged in all that time (except for interconnects) and in my highly critical opinion has continued to 'settle' long after the initial running-in period. I am now at a point where I am loath to make any changes to the system although on paper it may not seem the 'ideal' set-up.

I wonder how many hi-fi enthusiasts may already have their 'ideal' system, if only they gave it a chance to marry together and settle into its surroundings. Perhaps they should spend more time in their own listening rooms, listening to music rather than in demo rooms listening to new components.

S. Quinn, Manchester.

Turn it on, leave it on

It is often suggested that hi-fi equipment should be left permanently switched on, primarily to maintain consistent sound quality, but

also because electronic components are more likely to fail when switched on or off.

However, there are a number of reasons why it should be switched off when not in use. Lasers have a limited life, when the player is switched on the laser reads the disc's TOC, but does the laser switch off until you press play, or is it on all the while thus burning up its life?

Also, why do many hi-fi instruction books suggest that if equipment is not to be used for a while, it should be switched off at the mains socket and even unplugged from the mains?
KC Sampson, Grays, Essex.

The main reason for leaving equipment switched on is because it take a considerable time for it to warm up to optimum operating temperature. But fear not, lasers do not stay on when CD players are idling. You are encouraged to disconnect components from the mains to avoid the surges that can emanate from that source in extreme conditions such as lightning strikes.

Southern hemisphere satisfaction

Several months ago I decided to invest in some hi-fi without spending any more than necessary to obtain quality sound. I began studying Hi-Fi Choice and formed a short list of components. Here in Sydney, hi-fi isn't as big as it is in England, so organising sound comparisons was not easy. However, after many hours of listening and shopping around I've put together a great system.

In fact, I felt I should be converting the world with my thrilling sound experience. So friends and neighbours have been subjected to my zeal. They probably think I'm 'a couple of snags short of a barbecue'. I now realise not all people appreciate music with my enthusiasm. Quite regularly late at night

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.



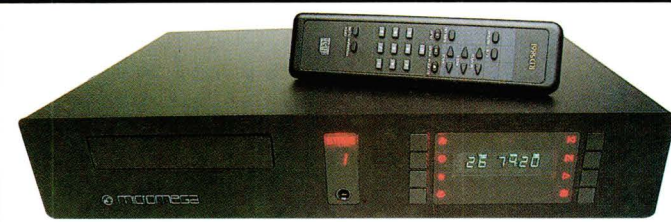
Ordering your chips

With regard to the trend in the of manufacture CD players from Micromega (Stage 1, 2 & 3), would I be jumping the gun to expect a Stage 4, 5 & 6 later? And would Stage 1 be an adequate start for a serious sound system?

Are we likely to see the manufacture of hi-fi products following in the same vein as that of Personal Computers in

being a sum of user specifiable component parts? For example, Motherboard (speed), Hard Disk (capacity), Monitor (resolution/size), etc. for a PC; transcribed to Transport (linear/swing-arm), DAC (Bitstream/Mbit), Power Supply for CD players, all wrapped up in a case of our choosing.

Andrew Watson.



With Micromega's upgradeable Stage range and more and more aftermarket mods, CD players are becoming as tweaky as turntables!

when all is quiet, lights out and amp warm, I go directly to hi-fi heaven.

Without you guys some huge mistakes would have been made. Confused by different salesmen I may well have stumbled.

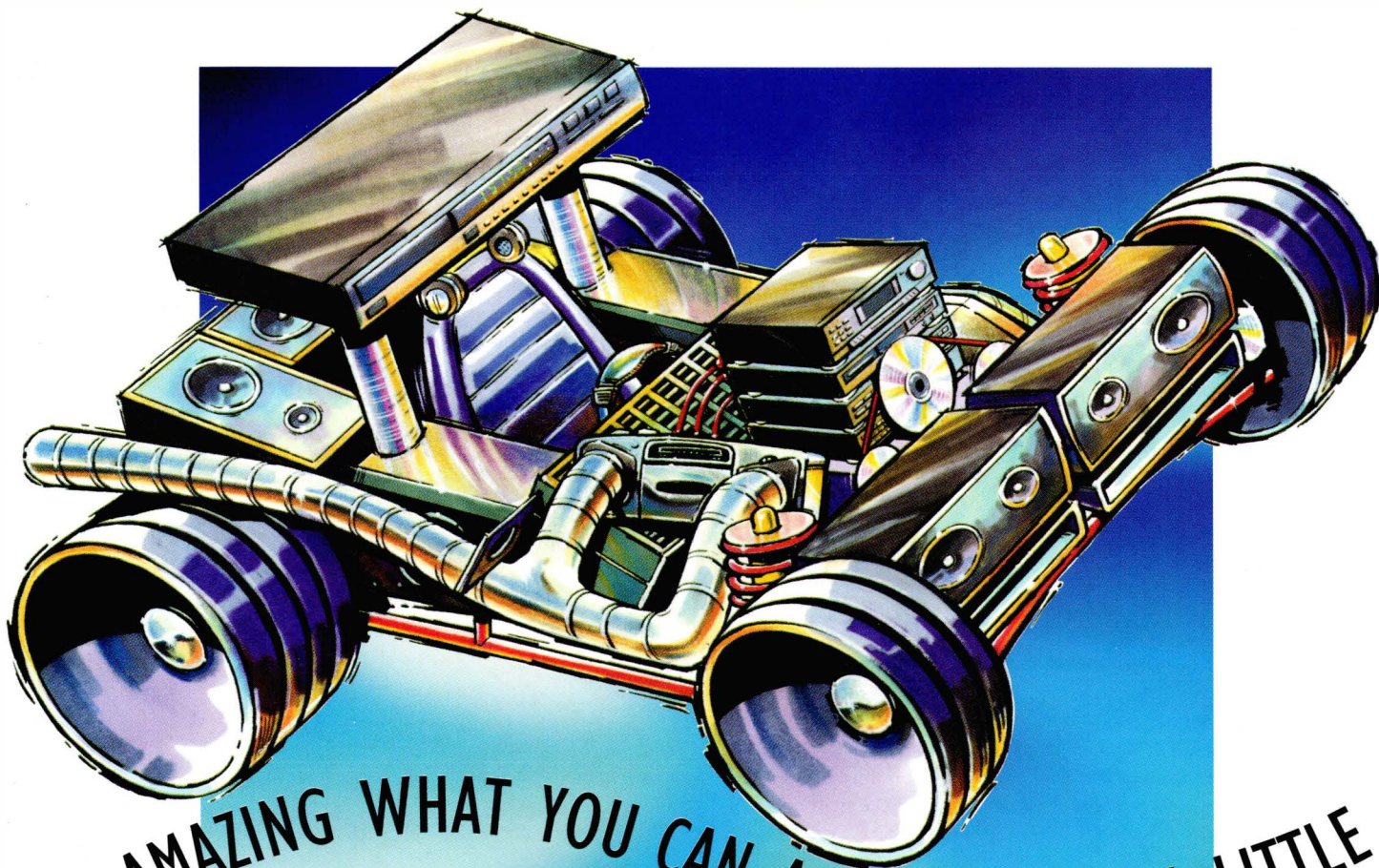
Richard Whittemore, Australia.

Stop 21st century war

Now that Pioneer has announced a viable blue laser for domestic CD players surely we will be saved from PASC and ATRAC or any other 'throw it away they can't hear it' system.

Although it will take a few years to reach the consumer this must put the final nail in the coffin of DCC and save us from the format wars that have confused public and pundits alike. Presumably, Sony MiniDisc will now take over from CD as the music medium and leave CD to video and computer given the ten times reading capacity of the blue laser. Is it too much to hope that the wallet-scarring 'format war' failures of the 70's, 80's and 90's can be avoided in the future?

Keith Ward, Castle Hedingham, Essex.



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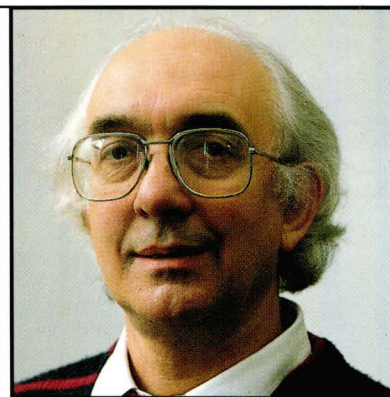
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21st Century Fox

Turbulence and sonic overspill have been spoiling outdoor concerts for Barry, and augurs badly for Japanese attempts at analysing acoustics. Press button seven for 'turbo'!



If, as we've been led to expect, Britain's weather really is improving, then we'll be out in the open air hearing more music. This may be a great way to spend a summer's evening, but it takes us even further away from live sound as a reference point for judging home hi-fi.

Many people (myself included) have stopped going to JVC's Nice Jazz Festival because, although some of the concerts take place in an old Roman amphitheatre with good acoustics, the organisers run three bandstands at the same time — often with high power, rock-quality sound amplification. The sound spills over from one stage area to another, with electric blues and fusion bands drowning out any other band's attempts at subtlety.

At a recent open air performance of Die Fleidermaus, in the glorious grounds of Kenilworth Castle, the audience heard the sound of the singers through a single pair of Bose PA speakers. These were so widely spaced apart that all hope of a stereo image was lost. The sad thing was that the audience area was quite small and when the actors moved out of range of the PZM mics on the stage floor, their natural voices were pleasantly audible.

For many years, the Kenwood Open Air Bowl in North London has been staging open air orchestral concerts. And as the events get more popular, more amplification is needed to make the music audible to the ever-further-flung edges of the crowd. On the whole, this is handled tastefully, with main speakers sprouting from hydraulic lift poles hidden in the trees on either side of the stage. Satellite speakers are dotted round the audience area, and fed with the same signal after staggered delays. This fill-in technique lets the engineers set the level low enough for the main stacks not to overpower the front rows of the audience.

Engineers for the JVC/Capital Jazz Concerts at the Royal Festival Hall, please take note. This year they put stacks of Electrovoice speakers low on the stage, cranking them up to high

level to satisfy the rear of the hall, but thereby laser-cutting the ears of those who'd mistakenly paid for the best seats in the front.

However good the sound system, any open air concert is prey to a few unavoidable acoustic problems.

Four years ago, during the World Cup in Italy, top tenors Jose Carreras, Placido Domingo and Luciano Pavarotti forgot their rivalry for the sake of soccer and gave their historic performance on the same outdoor stage in Rome. During Carreras' first song, *Lamento di Federico* by Francesco Cilea, a jet aeroplane flew low over the concert stage. Fifty microphones all picked up the same unwanted sound.

Fortunately, the aircraft is missing from the recording, as Decca had also recorded the afternoon rehearsal and were able to edit a snatch from that take into the evening concert.

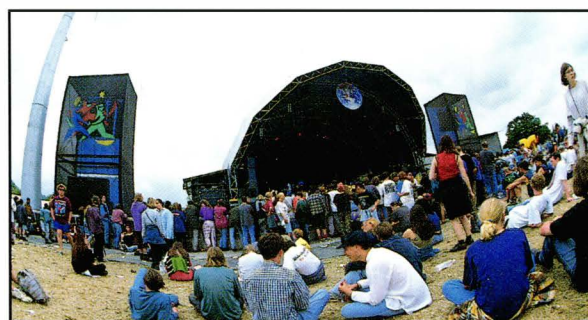
And have you ever wondered why an open air concert can sometimes sound like the phasing effects on a pop record? It's not the wind blowing the sound around. It's turbulence in the atmosphere, similar to the clear air turbulence which bounces aircraft around.

Simple text books will tell you that sound travels through air at a constant speed of 340 metres per second, or 760 miles per hour. Serious books on acoustics give you pages of mathematical formulae that prove this is not strictly true. Sound moves faster in hot, damp air than cold, dry air.

In an indoor concert, the atmosphere is stable, and the sound from each bank of speakers on either side of the stage is travelling at the same speed. The same thing happens outside, on a clear, calm day. But in summer, swirling hot and cold air currents, over water and warm earth, will waft banks of hot and cold air in front of the loudspeakers. The situation is changing all the time, often with one loudspeaker firing through hotter, wetter air than the other. So the sound is travelling at different speeds from the two loudspeaker banks.

At low frequencies this doesn't matter much, as the sound wavelengths are long and need a very big speed shift to put them out of step. But at high frequencies, the wavelengths are short enough for small speed changes to put the waves out of step, making them add and subtract randomly. This is the pop sound of phasing, originally created in the studio by running two mono tapes slightly out of step and now achieved by passing one half of the signal down a digital delay line.

The best/worst example of open air phasing was to be heard earlier this



Glastonbury was one of the open air concerts that Barry didn't visit, presumably not just because of the turbulence.

year at a concert given by the Syd Lawrence Orchestra at Kenwood. The Lawrence band has, for the last ten years, been kicked along by big band drummer Ronnie Verrell, and the Verrell cymbal sound is packed with high frequency, short wavelength energy. The Kenwood stage is behind a lake, so a slight breeze can create strong, but invisible turbulence, which makes the cymbal sound splash around wildly. Anyone who heard that from their hi-fi would sling it out.

All of which neatly sums up the absurdity of the continuing Japanese obsession with analysing the natural acoustic of concert venues around the world, and building a switched electronic replica into the digital signal processing circuitry of an AV amp. The next time a designer tells me how important this feature is, I shall suggest they build a turbulence or 'turbo' setting into their next model, complete with random phasing. The sad thing is that one of them will probably be daft enough to do it.

Eight Audio Innovations Alto amps to give away

It's more shapely than a Lamborghini, more shiny than mirrored Ray-Bans and even sweeter-sounding than the dame who voices the Cadbury's Caramel advert.

Yes, we're talking about the fabulous £379 chrome-plated *Alto* amplifier from Audio Innovations, the company which spearheaded the valve amplifier renaissance back in the Eighties.

Unlike Innovations' classic tube products, like the *Series 800* pre/power introduced in 1984, the biwirable *Alto* is an all-transistor design, the first of many planned for release in the coming months.

Company philosophy is to reproduce music with a high level of tonal and dynamic coherence. Traditionally this has been a problem area for many transistors, but the *Alto's* electronics have been designed expressly to challenge such notions.

As we discovered when we reviewed the black-fascia version of the *Alto* back in *Choice* 131, the name of the game is simplicity, but also keeping compression and corruption of the signal to a minimum, and maximising bandwidth. To this end the company claims a frequency response of 6Hz to 150kHz.

Within the unconventional casing, immaculately styled by industrial designer Graham Allen, construction techniques are the same as those deployed for the company's more expensive valve amps. Circuit boards are CAD-designed and replete with metal-film resistors and high-quality signal capacitors.

There are no less than six gold-plated line-level input sockets, including two tape loops, plus separate switches for listen and record. Power output is reported to be a healthy 35 Watts per channel.

So if you warm to the idea of a shiny happy amplifier in your system, answer the questions, check the 'How To Enter' box and feed your local pillar-box without delay!

Questions

1. What was the first Audio Innovations valve amplifier introduced in 1984?

- a) Series 1800
- b) Series 8000
- c) Serious 1984
- d) Series 800

2. What is the claimed output power (per channel) of the *Alto* integrated amp?

- a) 35 Watts
- b) 5 Watts
- c) 135 horsepower
- d) 3.5 kiloWatts

3. What's the name of the industrial designer responsible for the *Alto's* styling?

- a) Keith Allen
- b) Graham Allen
- c) Alan Partridge
- d) Flanagan and Allen

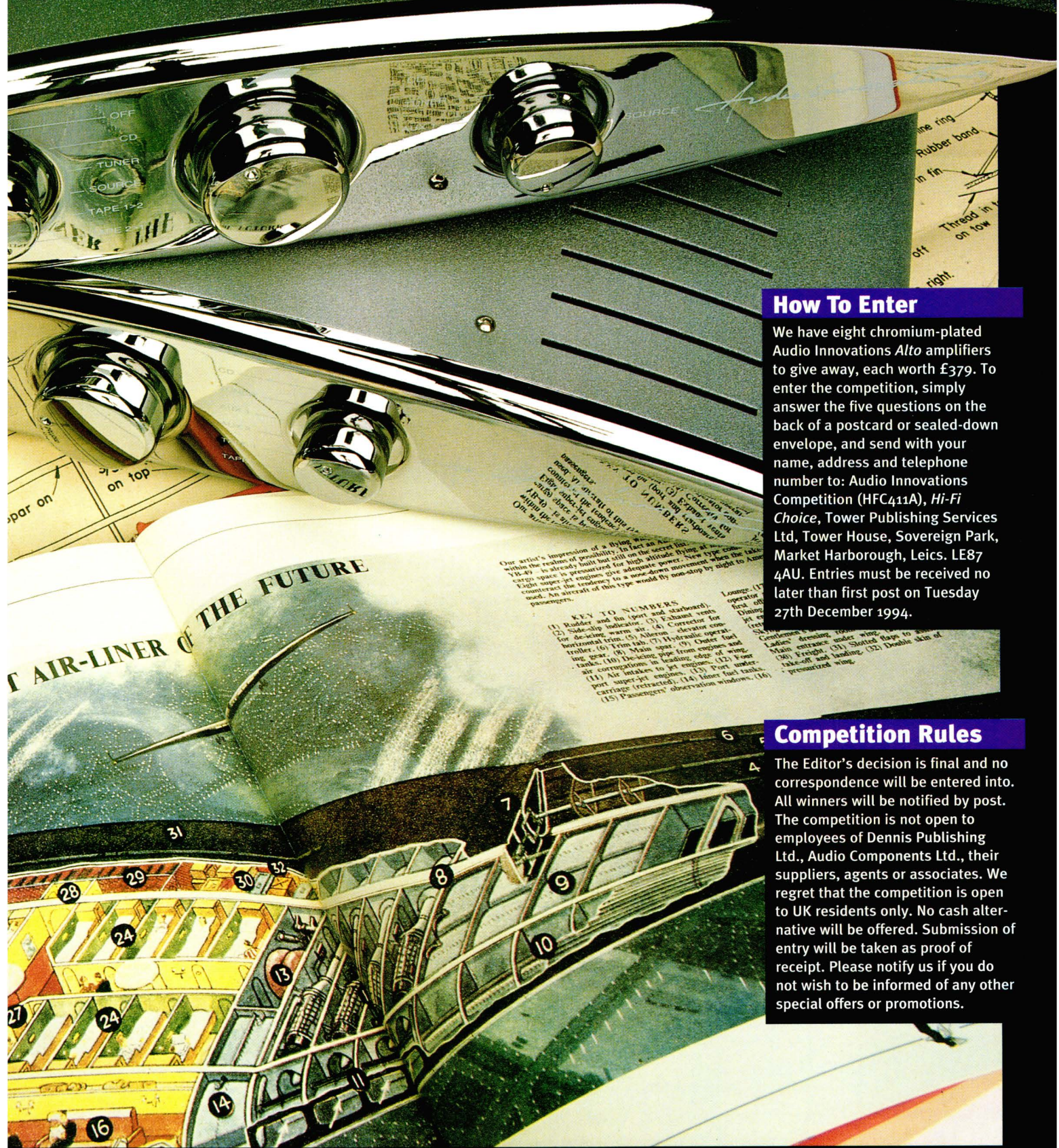
4. What sort of resistors does the *Alto* use?

- a) Cling film
- b) Art-house film
- c) Metal film
- d) Photographic film



WIN!

over £3,000 of chrome-plated prizes



How To Enter

We have eight chromium-plated Audio Innovations *Alto* amplifiers to give away, each worth £379. To enter the competition, simply answer the five questions on the back of a postcard or sealed-down envelope, and send with your name, address and telephone number to: Audio Innovations Competition (HFC411A), *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 Tuesday 27th December 1994.

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., Audio Components Ltd., their suppliers, agents or associates. We regret that the competition is open to UK residents only. No cash alternative will be offered. Submission of entry will be taken as proof of receipt. Please notify us if you do not wish to be informed of any other special offers or promotions.

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**1st
Prize**

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 - 66FM tuner
 - 306 amplifier
 - ESL-63 electrostatic speakers
- PLUS** a set of 20 superb Robert Parker CDs including latest release *Battle Of The Big Bands*.

To do this Robert seeks out original 78rpm discs with the lowest-possible surface noise. He puts them through advanced software to remove hiss, small clicks and pops, then repairs any large clicks and groove damage by hand on the computer.

After this he carefully adds reverb and other psychoacoustic tweaks to add a sense of stereo width and presence — all in the name of recreating the original size and vast scale of the age-old big-band sound.

As chance would have it, Robert monitors his transfers on the venerable Quad ESL-63 electrostatics — which is why he's teamed up with Quad to offer a superb complete system (detailed above) to play the music.

Thanks to an exclusive deal, the offer has now been extended to Hi-Fi Choice readers, who may enter the competition simply by ranking the big band leaders in order of preference on the entry form (right) then completing the tie-break sentence.

Post to: Parker/Quad Comp (HFC 411B), Hi-Fi Choice, Tower Publishing Services Ltd, Tower House, Sovereign Park, Market Harbourough, Leics LE87 4AU.

**2nd
Prize**

Ten sets of 20 Robert Parker CDs, including Battle Of The Big Bands

Robert Parker is an internationally-acclaimed sound engineer who has developed a unique system for extracting high-quality stereo sound from early 78rpm records. To date he has restored numerous classic jazz albums from the likes of Count Basie, Louis Armstrong, Fats Waller, Duke Ellington and many more golden greats.

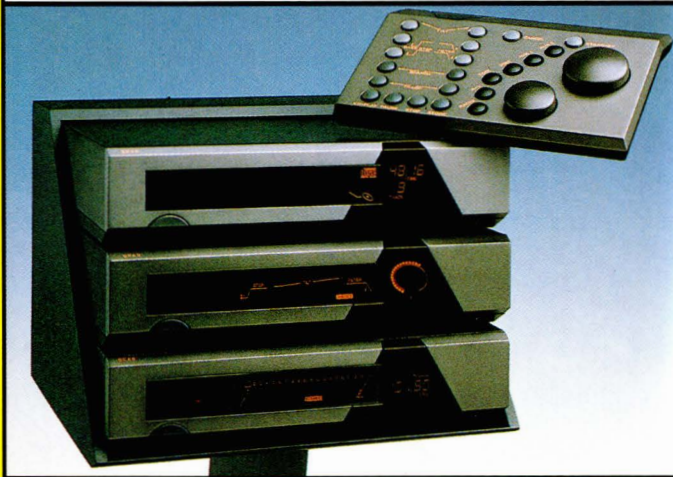
His latest release, *Battle Of The Big Bands* on CDS Records, is an attempt to put all the important early big bands back into their proper original context. That is, so they sound big!

Competition Rules

No purchase necessary. Closing date October 31, 1994. First prize and second prizes are as detailed above. All winners will be notified by post after November 30 1994. The competition is not open to employees of Dennis Publishing Ltd., Quad, CDS Records, their suppliers, agents or associates. 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.



This superb Quad system includes ESL-63 speakers (above) plus 66 CD player, 66 tuner and 67 CD player (below).



Name

Address

Telephone

Band Leaders (please number in order of preference from 1 to 22).

- Charlie Barnet
- Count Basie
- Bunny Berigan
- Les Brown
- Cab Calloway
- Casa Loma
- Bob Crosby
- Jimmy Dorsey
- Tommy Dorsey
- Duke Ellington
- Jean Goldkette
- Benny Goodman
- Fletcher Henderson
- Woody Herman
- Harry James
- Andy Kirk
- Jimmie Lunceford
- Glenn Miller
- Don Redman
- Artie Shaw
- Chick Webb
- Paul Whiteman

Tie Break Sentence (complete in no more than ten words)

"Battle Of The Big Bands sounds great on Quad equipment because..."

Robert Parker Comes To Choice



Battle Of The Big Bands is available in W H Smith and other good record shops now, but from next month we'll be offering this and a selection of his other titles at special exclusive low prices for *Hi-Fi Choice* readers. This will be a limited offer — don't miss it!

HFC 4118

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Polish the car.

Mow the lawn.

Bath the dog.

Change the cat litter.

Put up the shelf.

Visit the in-laws.



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hi-fi, 'Hear Linn Live' will be a Sunday to remember. ■ For more information or to reserve your free ticket, call the Linn Customer Helpline on **0500 888 909**. Or return the coupon right away. Unless, of course, you've got something better to do with your Sundays.

Go on, be a devil. Spend your Sunday at 'Hear Linn Live'. There'll be no rest for the wicked. You'll be kept pretty busy hearing and comparing the complete Linn Hi-Fi range - from £1,600 systems to those costing over ten times as much. ■ Checking out multiroom installations integrated with other home entertainment and electronic systems. ■ Asking Linn factory and dealer experts devilishly tricky hi-fi questions, such as "what exactly is a multiroom installation and how is it integrated...?" ■ If ever

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an event can claim to offer 'everything you ever wanted to know about hi-fi, but were afraid to ask', 'Hear Linn Live' is it. ■ Joining in seminars on topics like 'Hi-Fi's Future', with senior Linn figures, including the usually very outspoken Ivor Tiefenbrun, Managing Director.

■ Listening to Linn recording artists playing live. (Perhaps even trying your hand at balancing and mixing the sound, with a little help from Linn recording engineers.) ■ In short, if you're remotely

interested in music and

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ON TEST

Cassette Decks



Setting levels

Setting appropriate recording levels for recording is a black art. The optimum setting depends on such factors as the deck, the tape and the music.

In general, drive the tape as hard as you can. Ferric tapes can usually be peaked to around +3dB on the record level meters, chromes a dB or so higher, and metals on average about +6dB. The distortion measurements in the reviews made at 0dB and +8dV ref oVU

(counter zero) should help. Using a high recording level reduces background noise, which may mean you can manage with a less powerful noise reduction system (eg Dolby B instead of Dolby C). This inevitably pays audible dividends.



The analogue compact cassette deck lives on — Alvin Gold tests five of the very latest incarnations to defy the onslaught of new digital media.

The obituary for the compact cassette has been written several times in the past. It was written when the compact disc was introduced — surely no one would buy crotchety, unreliable cassettes to play in their cars and personal stereos unless they were bunjee jumping, microphone wielding, oat-cake munching freaks.

It was rewritten when DAT came along with a better, digital recording mouse-trap, which promptly disappeared from view with a rapidity that had the industry wondering what Satanic forces might be ranged against them. It has taken two completely new recording media — DDC and MD — to finally make people face the obvious, namely that compact cassette

still has a great future. The onus was on the newcomers to make a case for themselves, and one by one they have fallen by the wayside. Even the promoters of DCC and MD, the only real competition still in the running, now talk only of complementing cassette and not replacing it. Remarkable, but true.

Yes the writing is surely on the wall for

The cast list

AIWA AD-F450	£120
DENON DRM-740	£260
PIONEER CT-S430S	£300
SONY TC-K415	£180
TECHNICS RS-BX701	£270

How the tests were done

As always, the tests were conducted in two parts, listening and laboratory tests, with the measurements being used to inform the listening results rather than the other way around.

The measurement programme was performed by the author, using a Hewlett Packard spectrum analyser to analyse the mechanical behaviour of the transports, and a Lindos computerised measurement system which was responsible for the figures and frequency responses. Full measurements were made using all tape types, only a small selection of which are shown with the reviews themselves.

The two types of measurement that correlate most closely with the listening results

are the frequency responses and the spectrum analyses. Small, local aberrations in the response plots are generally less important than overall trends affecting a wide range of frequencies, and to a first approximation, the 300Hz-5kHz band has the greatest influence.

Listening was carried out with a high quality hi-fi system using both loudspeakers and headphones, and mainly with TDK tapes corresponding to the industry standard IEC references. These are not necessarily the high fliers, but all decks should be capable of using them to good effect. These tapes were TDK AR (Type I ferric), SA (Type II/chrome bias) and MA (Type IV metal).

the compact cassette, and yes, cassette sales are on a downwards spiral, but cassettes — hardware and tapes alike — remain very, very big business. Reports of the format's demise have been greatly exaggerated. Quite what the future will bring is into the realm of speculative fiction, but it is perfectly clear that it will take a long time before any of the pretenders are in a position to take on cassette head to head. It is surely a significant irony that only compact disc has had any success so far.

Before looking at our group of test cassette decks in detail, let's try and spell out what it is that they are used for. All the evidence is that relatively few people are in the business of using cassettes for creative, quality-critical work. Most of this market, which encompasses anything up to and including commercial location recording, has been mopped up by alternative media, the most obvious of which is DAT, which remains strong in professional circles.

It seems equally unlikely that many people would buy a cassette deck with the intention of also buying quantities of pre-recorded cassettes, and making this their main source of pre-recorded music. The quality of commercial tapes, limited to Type II tape and Dolby B, remains as it always was (dire), while prices have increased on a punitive upwards spiral to almost compact-disc levels. Indeed this, as much as any other factor, is surely a key to the eventual demise of the compact cassette medium, and is an indictment of the industry which has conspicuously failed to drive the technology forward as it has become available.

There remain several excellent reasons for supporting the compact cassette. One is to play existing collections of cassettes. Many listeners have built up large numbers of recordings over the years, and have no special desire to chuck them on the scrap heap in the interests of the mak-

ers of more recent digital media. As the saying goes, if it ain't broke, why fix it?

Other factors in the continuing saga of compact cassette are related, such as the fact that cassettes recorded on a home deck will play in a car or personal cassette player. For this kind of application, the ability of Dolby S to make recordings which help overcome the environmental noise problems without severe side effects (see Dolby S panel) is fast becoming a major factor in the facility's recent growth, which is threatening to become exponential. That is, if it hasn't already done so. Finally, of course, the continuing strength of cassette remains its ability to record from radio, CD or any and all other available sources, with good quality (again, Dolby S is an increasingly important element in the story) and the minimum of hassles.

The cassette then remains a viable, even an important source of music, albeit a secondary one in the sense that the best recordings are made by copying compact discs, and also that prerecorded material remains the poor relation.

It is possible to buy respectable performance for under £150 which meets all the requirements of high-fidelity, albeit of a fairly basic kind; and at the other end of the price scale, the top rung of Nakamichis and the like can give CD, DAT and DCC a surprisingly hard time. Again, it is only the parasitic relationship of the compact cassette with other media that prevents it being treated on equal terms. This said, its flexibility remains unrivalled.

Tested in this group are five models representing a cross-section of the affordable mainstream, though attention has been restricted to single mechanism decks on the grounds that twins belong in a rather different market dominated by questions of convenience and flexibility, where sound quality often comes a distant third.



Dolby S — is it worth the hype?

Until now, the Dolby S process has been restricted to a small selection of mainly three-head, three-motor decks, with some notable absentees, most famously that doyen of the high-end, Nakamichi. Nakamichi hasn't changed its corporate stance, but the introduction of low cost OEM Dolby S modules seems to have triggered an avalanche of new models onto the market.

Dolby S has always been a more intriguing process than the ill-starred Dolby C. It is much more complex in operation, and although the amount of noise reduction is scarcely greater than Dolby C on paper, it sounds much quieter in practice.

It has some other important properties too. One arises from the way that Dolby S 'tracks' the envelope of the Dolby B process, albeit with about 10-15dB extra hiss reduction at any given frequency. The result is that when replayed using Dolby B, the frequency response is about right, and there is very little Dolby mistracking to be observed. All that happens is that low signal levels are raised by that same 10-15dB, introducing a quite effective and largely side-effect-free compression.

This is not the sort of thing you would want in your home, but it is invaluable in the car, where it can be used to overcome background noise levels without increasing the volume. It is also of benefit on headphone portables, where the ears gain an extra degree of protection by the same mechanism.

In the past, Dolby S was a fairly messy sounding system, but at last sound quality is beginning to improve radically (see the conclusion to the Pioneer review on page 49). The best recordings are still those made without Dolby, but the gap in some cases is quite narrow, and the cost in hiss noise is one that has a direct, detrimental effect on the music.

Billy Vee

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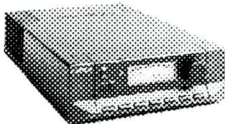
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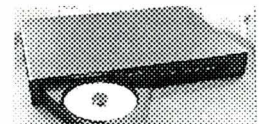
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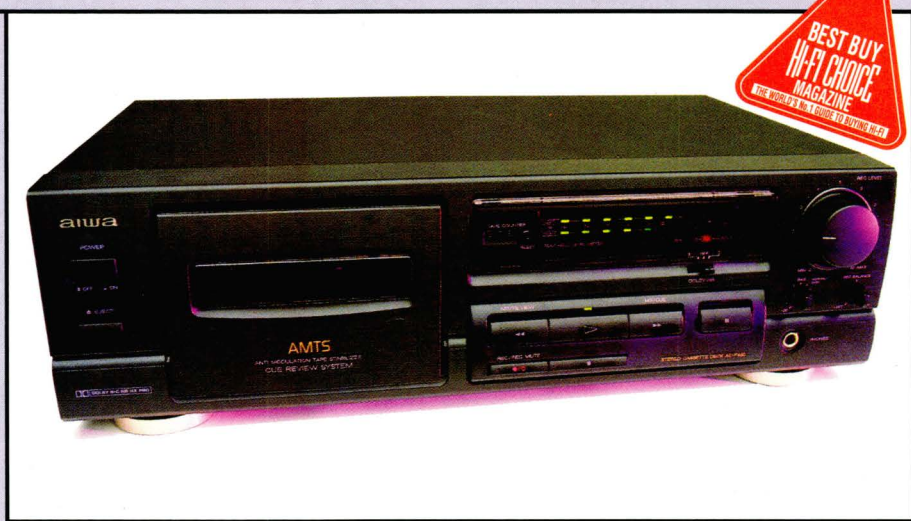


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AIWA AD-F450



The AD-F450's immediate predecessor, the AD-F410, caused a ripple in the industry when it was launched on an unsuspecting public. For a paltry £100, its specification includes; light-touch logic controls, Dolby B and C, fine bias adjust and Dolby HX Pro. At the time it was the cheapest HX Pro equipped deck available.

It's impossible to say whether the Aiwa's sales projections were realised because figures like these are commercially sensitive. However, the 410 was replaced by the 450, which for all intents and purposes is exactly the same deck, give or take a little cosmetic retouching, except that the price has risen to £120. Still cheap in other words, but not quite the essential purchase it once was — on paper at least.

The design hasn't quite escaped the ravages of time and progress. The controls are large and clear, and the loading door (unfashionably stuck off to one side) has a clunky precision slightly undermined by the rather lightweight feel of the deck as a whole. Least impressive of all is the display area, which includes a low resolution record level meter whose scale is unilluminated, which makes it difficult to read.

There are few features of note beyond the basics, but the roll call does include audible cue/review, track skip and variable bias which is effective with ferric and

chrome (Type I and II) tapes.

Sound quality

The Aiwa gave no cause for complaint on audition. It produced a very stable, accurate sound with Type II and IV (TDK MA and SA respectively). I was delighted, and not a little perplexed, by its ability to handle large scale orchestral and vocal material. In one test, using the Telarc Verdi *Requiem*, the Aiwa made a recording which sounded decently solid and tuneful in the lowest octaves, with instruments and voices individually articulated and with excellent spread and

specificity (individual voices and instruments could be located in space with ease). There was even a suggestion of image depth. The plain fact is that most decks as inexpensive as this have a tendency to homogenise fine detail and defocus stereo imagery.

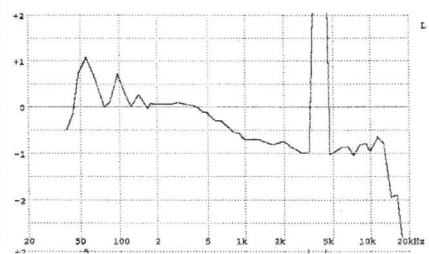
The Aiwa sounded expressive and articulate with single female voice (Mary-Chapin Carpenter) and percussive and solid with classical piano (Nojima/Liszt). Take no notice of the price-tag and forget the grotty record level meters — this is a proper grown up cassette deck.

If I was being pernickety I might describe the bass as short on tunefulness and pace, and the treble as a little lacking in air. Maybe the sound overall is a touch too laid back to entirely escape the charge of being compressed. If the record levels are pushed as high as with some of the more expensive models, and this applies especially with metals for which the Aiwa lacks the required headroom in its record amps, the F450 begins to lose grip of the subtleties and the music quickly ends up as a salad. This only serves to reinforce the assessment that this isn't a deck for which metal tapes are a sensible choice. Stick to a good quality, quiet Type II, and you won't go wrong.

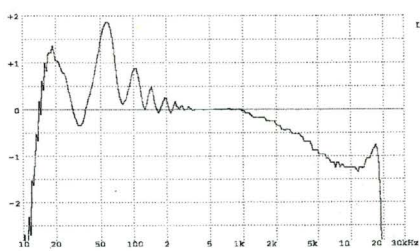
LAB REPORT

The mechanical behaviour of this deck is quite remarkable. The Aiwa may look like a £120 cheapie, it may even handle like one, but the wow & flutter (and the spectrum analysis that supports it) would be impressive for a deck costing £500. It is easily the best in this group. The tests were redone with a variety of tape types, and at the beginning and end of a tape, with nothing to show except disdainful consistency.

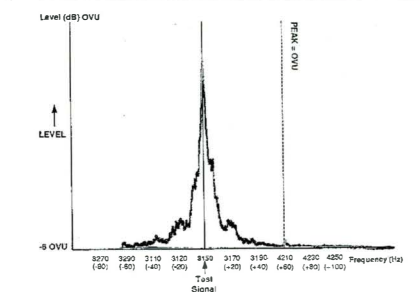
The frequency responses were generally satisfactory, with Type II being the most accurate (not shown), followed by Type IV. Type I (ferric) tapes showed some treble loss, but this can be adjusted using the fine bias control. Signal-to-noise and headroom performance are also satisfactory, but the deck is clearly optimised for good Type IIs rather than metals.



Type I response: fair response; there is a 1dB loss of level between 1kHz and 10kHz.



Type IV response: ill controlled bass and loss of treble level are main features.



Wow & Flutter analysis: a textbook result, the best in the group — a graphic confirmation of the low w&f figures.

Conclusions

The classic beer-budget bargain, and an

VERDICT

- ▲ Refined sound with guts and excellent stereo soundstaging using Type II tapes
- ▼ Record level meters are crude, and the deck feels slightly clunky.

SOUND ★★★★★

VALUE ★★★★★

PRICE £120

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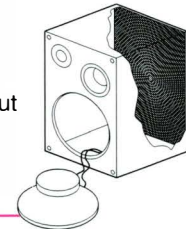
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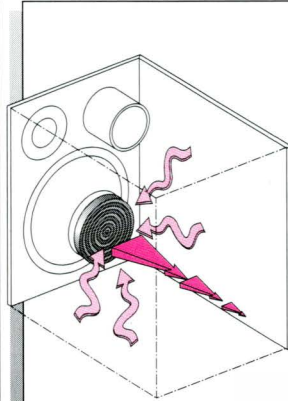
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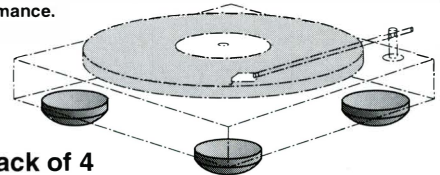
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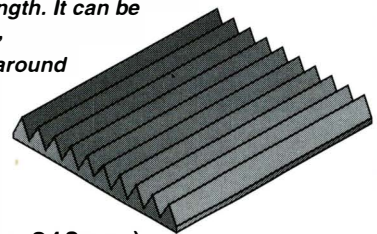
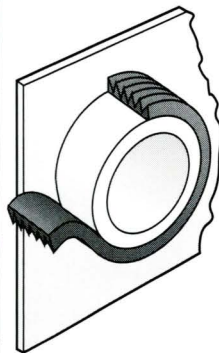
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DENON DRM-740

According to Denon's crib sheet, the *DRM-740* was begat by the *DRM-710*, which set a tradition (in one generation) offering high performance cassette decks at reasonable prices. Well, maybe we can buy that as the *DRM-710* was generally well received, though my own reaction was lukewarm, partly because the ruddy thing would not work from a timer. The idea of a cassette deck that cannot switch itself on and record *Science Now* while I'm out granny-baiting is something I won't put up with.

So where are the improvements? It is cleaner looking than its predecessor, but to call it 'very modern' is like calling John Lilley 'very charismatic'. Let's just say they've caught up with where most of the industry was a couple of years ago. A dual-capstan mechanism is also mentioned in the blurb, but the *710* also had one of those; it was the *710's* predecessor, the *DRM-700*, that didn't.

In fact only a few cosmetic changes distinguish this model from its elders. It is a three-header of course, with Dolby B and C, high resolution meters with a 50dB range, plus an outside real-time counter display. Tape tuning aids are limited to a manual fine bias adjust, and the deck has an output level control interposed in the signal feed to help guarantee some residual loss of transparency. And that's just about it, except



that the *DRM-740* still lacks a record-timer standby facility. Ho hum.

Sound quality

Looking back over the notes I made of the *DRM-710's* musical performance way back when, I was unsurprised to find similar observations to those made of the new model. Basically, the Denon is capable, but with some reservations.

The caveat refers in the first instance to a tendency to sound rather laid back and restrained, even damped. The effect was

rather like looking at the countryside through a window rather than viewing it directly, where the peripheral vision, though it's not what you focus on, adds something intangible but vital to the experience. It is this subtle level of something I can't quite put my finger on that sets the Denon apart from the best in this group, including the Technics and the Pioneer.

Take the Mary-Chapin Carpenter recording, *I Am A Town*. The Denon has a peculiar effect on the music, pulling the voice subtly back into the middle, and making the whole effect thinner and lighter. The gravitas and richness of tonal colour were largely gone, though treble detail remained clear and articulate. In particular, the cello lost something of its robust body sound, and the subtle way the vocal stress is modulated from one verse to the next was rendered just that bit less obvious.

The whole effect was less characterful, and while no-one would be likely to take offence at tapes made on this deck, equally few are likely to be excited. I found no special suitability for metal tapes, and on the whole I would advise users to stick with a good Type II and Dolby B.

Conclusions

The fault lies in the product description. It

VERDICT

- ▲ Denon's latest now looks cleaner; good metres inoffensive sound.
- ▼ An unexceptional purchase — no timer and it isn't cheap.

SOUND ★★★★★

VALUE ★★★★★

PRICE £260

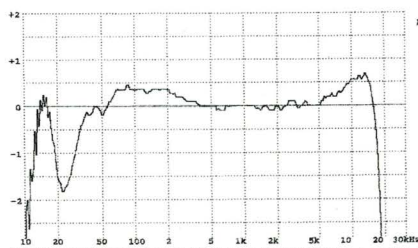
Hayden Laboratories Ltd,
Chiltern Hill, Chalfont St
Peter, Gerrards Cross,
Bucks SL9 9UG..
(0753) 888447

looks like a brand new deck, and it comes on like one, but under the skin there is the same unsophisticated transport mechanism, which is probably just about due for some quality engineering time.

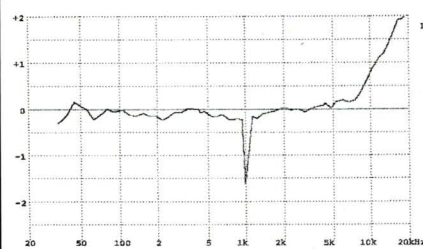
LAB REPORT

The Denon achieves a 'fair, but could do better' rating in the lab-test programme. Pitch stability is satisfactory, but the level of flutter sidebands, whose disturbance value is roughly proportional to their level above the noise floor, is higher than it should be.

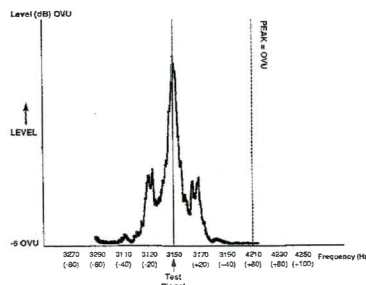
The various record/replay frequency response traces (of which only the better than average metal one is shown) all show a loss of output in the bass, and an excessive treble peak before dying away — and this measured at -10dB instead of the traditional -20dB (ref. oVU) when you might expect to see such excesses a little better restrained. The replay-only response (relevant to commercially prerecorded material) shows the same clear level boost above 5kHz.



Type IV response: low frequency head contour effects, a correctly optimised midband, and boost in the treble extreme.



Type I response: note high frequency lift (mirrored in each record/replay plots) due to excessive replay equalisation.



Wow & Flutter analysis: significant flutter sidebands, though narrow central peak allows an overall figure of merit.

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PIONEER CT-S430S

Dolby S continues its slow but relentless march into more affordable price strata. Until now, it is Sony that has made the running with cheap Dolby S recorders, which is remarkable given what Sony has invested in that great rival to the future of Dolby S, MiniDisc. Prior to the CT-S430S, which is S-equipped, Pioneer concentrated on the opposite price extreme.

The cassette mechanism is mounted amidships so that the tape is not too far from the unit's centre of gravity. The CT-S430 boasts a full Dolby set, namely: B, C, S and HX Pro, and an excellent display which can be turned off to avoid visual distractions and improve sound quality. Headphones can be connected via a dedicated volume control, which operates independently of the main line output — an essential feature, I reckon.

If your old tapes are sounding dull due to heat, magnetisation or because the tape head azimuth isn't a match for your machine, FLEX can apply up to 10dB of correction, which will also help correcting Dolby tracking errors due to replay level mistracking.

Finally, Pioneer has fitted Super Audio BLE. No, not the notifiable cattle disease, but a one-button means of setting record bias, sensitivity and equalisation.

Sound quality

I received this deck from another magazine



which shall remain nameless, though their corporate view was, I understand, that they were underwhelmed by what they heard. I don't know what they were listening to, or (perhaps more important in this case) what they expected to hear, but for my money this is one of the best-value Pioneer models for a considerable time, and a successful outing for Dolby S, which in its early incarnations too often tended towards opacity.

With metal tape and Dolby S, the deck is impressively dynamic and detailed. There is

the barest hint of heaviness or overhang, but at too low a level to constitute a proper cause for complaint. The treble demonstrates a complexity and richness, for example when dealing with percussion, that make it surprisingly engaging, especially when the stability and weight of the sound was added into the equation.

Stereo imagery was stable and assured, and recordings sounded surprisingly tidy and distinctive, unmarred by the subtle clogging effects of tape hiss. Surprisingly, it was Dolby B that sounded less secure and a little thin, and as expected, it was Dolby C, clearly the odd man out here, that sounded most opaque. Chrome bias tapes could also be used to good effect, but not without sacrificing some of the vitality and solidity of metal recordings.

Conclusion

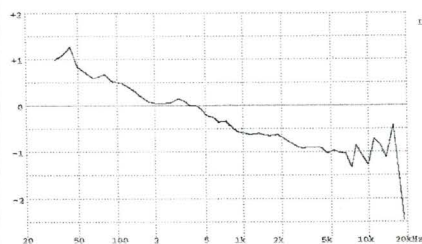
Taking price into account, performance is first class, and I have no hesitation in awarding this deck a Best Buy. The combination of metal tapes (not many £200 decks have the wherewithal to use metals constructively) with Dolby S is the recipe for recordings which have the authority, power and dynamics to make sense of even quite ambitious music, and there is none of the subliminally perceived hiss you hear even with Dolby C at times.

Tapes recorded with Dolby S and used in a car undergo a mild compression, which helps boost the music above the level of road roar, without any need to increase the volume. This deck is a natural for preparing such recordings.

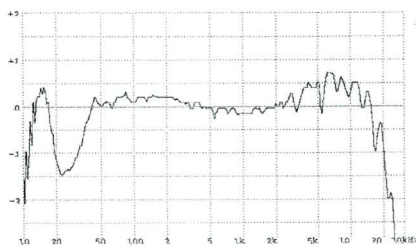
LAB REPORT

The test programme shows a loss of high frequency output in the playback-only response run, accounting for a slightly dulled sound with commercial recordings. We made a series of tests of the record/replay response with each tape type on both channels. This was impressively accurate after running each tape through the Pioneer's BLE tape alignment process, with little deviation from the optimum straight line.

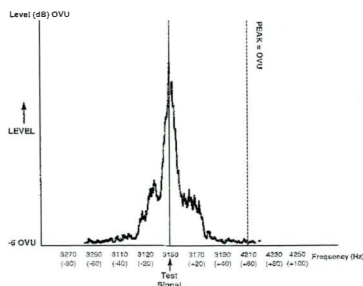
Output in the bass holds up well, though not without some head contour shaping of the response. Noise and distortion are okay, too, with some 24dB of extra weighted signal-to-noise improvement. Finally, pitch stability is about right for the price. Some flutter energy can be seen on the spectrum analysis, but it is random and noise-like, rather than being concentrated into a particular band of frequencies.



Type I response: slightly dull overall shape, which was noticeable on audition.



Type IV response: broadly accurate response shape, an extended bass, and a small treble lift.



Wow & Flutter analysis: some flutter, but uncorrelated with frequency.

VERDICT

- ▲ Extremely well engineered Dolby S deck for the proletariat.
- ▼ Slightly dull sound with prerecorded tapes; a trace of low frequency overhang.

SOUND ★★★★★

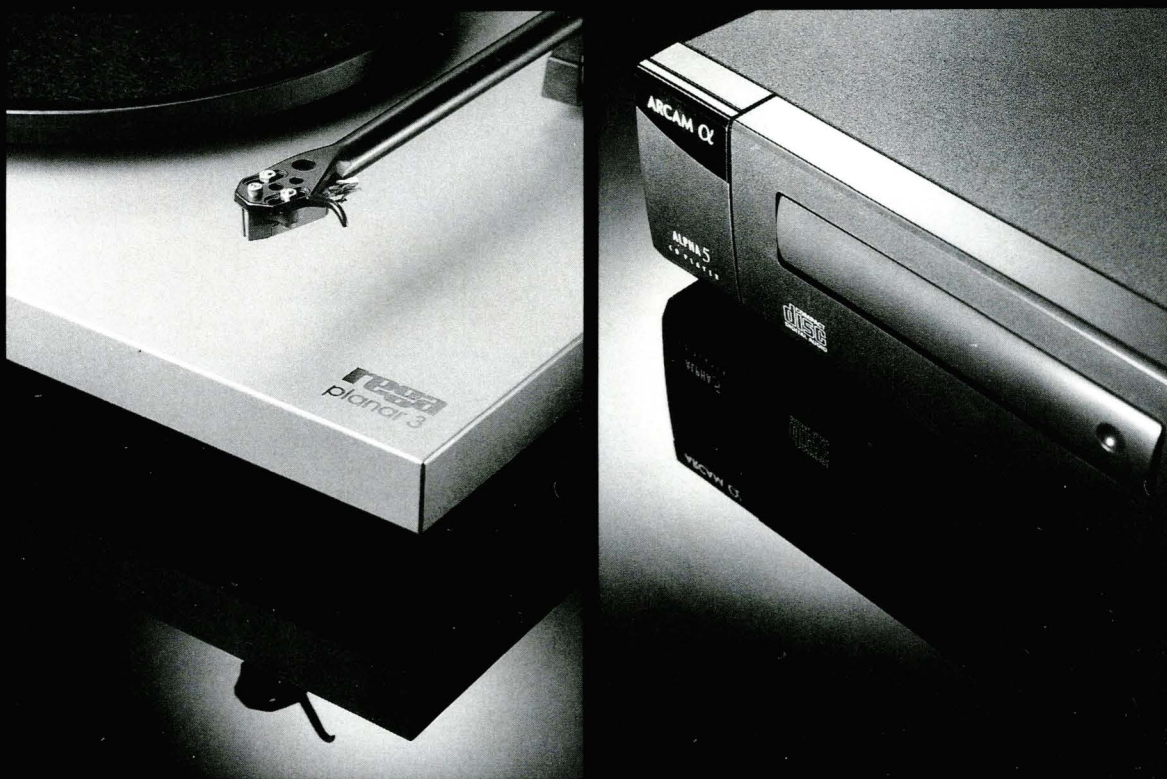
VALUE ★★★★★

PRICE £300

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TRIPODS

SONY TC-K415

Sony's latest sub-£200 model is a simple, crisply styled machine. It has clear record level meters, a tape set-up system and three heads, which means that you can check the quality of recordings as they are being made. Other featurettes include track search capable of looking for tracks up to 30 away from the current position (imagine how useful that would be if you were playing, say, Cilla Black), and selectable auto-play following rewind.

Three-heads for £180 is impressive by any standard, but you must be prepared to get your hands a bit dirty. The tape alignment process, which provides control over bias and sensitivity but not equalisation, is performed manually by adjusting bias and level pots (the latter incorrectly named record level) to match the display pointers, first to each other, and then to a fixed indicator.

It transpires that this deck has undergone some design tweaking by a team at Sony's UK headquarters, with the specific intention of improving sound quality rather than pure measurements. To this end a new ceramic cassette stabiliser, damped by Sorbothane rubber has been specified, which has the effect of holding the tape firmly in place and decoupling it from the rest of the deck. The mechanism and head block are similar to the one specified for some of Sony's more costly models, and the signal path has been kept as



simple and as direct as possible.

Sound quality

Sony's efforts almost paid off. The basic performance standard is remarkably good when recording without Dolby or with Dolby B, especially with good Type II tapes such as TDK SA (for which the deck is well aligned). The player sounded alive, with fine, rich vocal quality (Mary-Chapin Carpenter's *The Hard Way*) with the singer's vocal mannerisms and rich vocal quality allowed free expression. Orchestral material retained its shape and vitality, and a piano test recording

(Liszt/Nojima) confirmed good pitch stability and presence.

The picture only began to fall apart with metal tapes, and with Dolby C. The loss of stability with metal tapes identified in the measurements was especially obvious in the higher frequency region, which acquired a coarse, frazzled quality. Cymbals and percussion, which had sounded so clean and well controlled in the Type II test runs, became aggressive, glassy and uneven.

And Dolby C? I'm afraid it's the same old story. Although the problem of a whistly hiss at the top of the passband appears to have been largely resolved in recent years — the Sony did a fine job of suppressing this hiss — the cost is a rather deathless quality with a leaching of ambience and muted dynamics. Unfortunately, effects of this kind appear to be more or less inevitable with Dolby C, though I stress that I was unable to identify anything in the measurements (with the Sony, or on previous occasions) which would explain or even confirm the observation.

Conclusion

The intention, to make this model a wolf in sheep's clothing, has not quite been realised. Transport problems, (in all probability poor control over back tension), have had the effect of spoiling metal-tape performance.

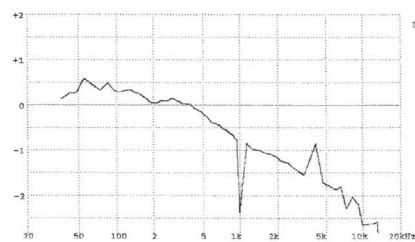
Stick to Type IIs and Dolby B, and this deck is a peach, but personally I'd like to see it revamped with a twin capstan transport and improved replay equalisation, and would be happy to pay a little more for the privilege.

LAB REPORT

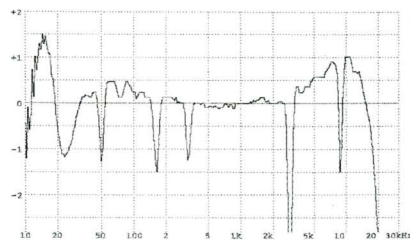
The chief measured anomaly was the high level of dropout with Type IV tapes that had performed satisfactorily with the other decks (this arises from the intimate head contact needed with high bias tapes, and has been referred to in the listening notes above).

The playback-only response shape is also rather peculiar, thanks to an overall loss of treble, though the loss of output seems to be evenly spread across the band, suggesting that equalisation errors are the main cause.

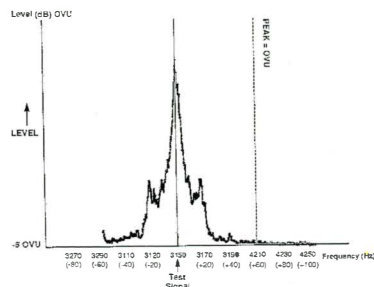
The other tests gave results commensurate with the deck's price and pretensions. In particular, although they are not reproduced here, the Type I and Type II (ferric and chrome bias) frequency response plots were flat within 1dB to beyond 10kHz, though the presence of a sharp head-contour ringing effect was obvious in all cases.



Type I response: output loss concentrated at one end of frequency band, indicating significant overall drop in treble energy.



One of a number of Type IV responses run with different tape samples, showing high levels of dropout.



Typical wow & flutter spectrum for an inexpensive single capstan mechanism. Note the prominent flutter sidebands.

VERDICT

▲ Excellent middle-range performer with Type II/Dolby B.

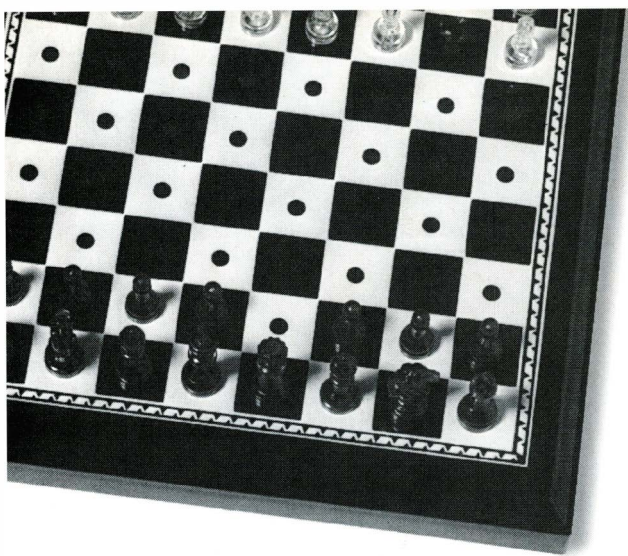
▼ The Sony has an uneven treble with metals and a rather flat sounding Dolby C.

SOUND ★★★★★

VALUE ★★★★★





PRICE £180

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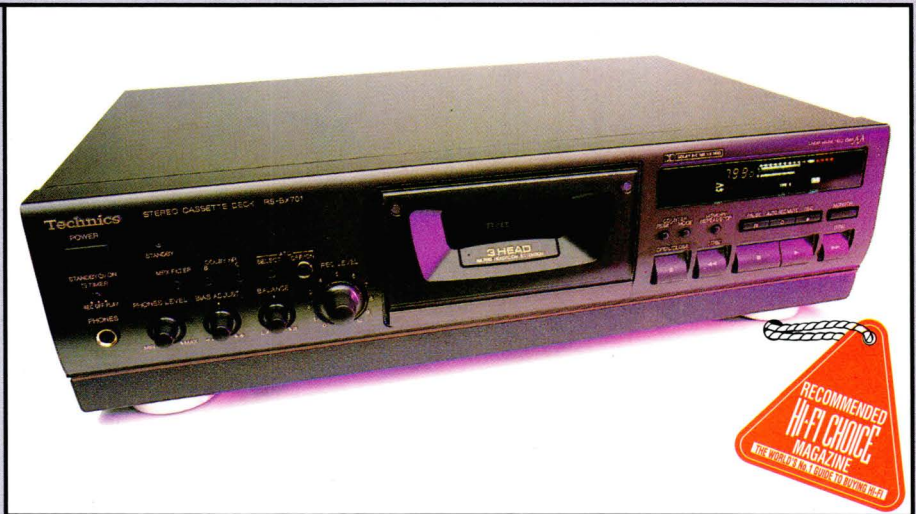
CASTLE

TECHNICS RS-BX701 CASSETTE DECK

The Technics RS-BX701 cassette deck is very distinctive. The exquisite precision of its controls, the subtle and effective styling features, the well-oiled transport mechanism and (most of all), the solid brick-like feel of the deck all tell their own story.

The solidity comes from a little something called THCB, Technics Hybrid Construction Base, which consists of a steel/rubber sandwich for the base acting in conjunction with insulating feet. This base behaves a little like the floorpan and suspension of a car in absorbing and dissipating loads.

The RS-BX701 is also notable for the electronics complement. As well as a three-head mechanism with PC-OCC head windings, plus Dolby B, C, HX Pro, it uses a circuit derived from Technics's Class AA amplifier circuit to reduce head coil inductance and the consequent loss of high frequencies and phase problems. On the operating side, the transport logic controls extend to a powered loading. The most prominent selling point, however, is an auto tape set-up called Advanced ATC (Auto Tape Calibration) which, at the press of a button, aligns sensitivity and equalisation at one of three user selectable bias frequencies. Music with a strong bass content — classical orchestral music would usually fall into this category — might be expected to benefit from the high bias setting, which increases low frequency MOL



(maximum output level) and vice versa. A central, normal setting is also provided, and in each case the changed MOL setting is included in the optimisation process, so that the frequency response remains essentially unaltered.

Sound quality

This is one talented machine, and the Technics sounded as good as I had anticipated. In my judgement it is an exceptionally truthful design, with only the faintest indication for much of the time that I was listening to a cassette deck. The issue

here was not so much that the deck was stable, or the electronics clean, it was more the fact that these things didn't even arise as question marks. Even when using the aural equivalent of a magnifying glass, namely headphones, I soon came to accept that I was listening to music and not to a machine.

I attempted to pick holes in the Technics's performance by ringing the changes with tapes and the Dolby settings. The side-chain electronics sounded much more transparent than most of the others, ascertained by monitoring the Technics through the test amplifier's tape monitor loop, with the deck switched to source monitor. By contrast, the Denon sounded positively opaque in the same situation, the others falling in the middle ground. Metal tapes sounded sharper and cleaner than lower bias tapes, but the difference was modest, and entirely commensurate with known differences in the tapes. Pre-recorded tapes sounded sweet and even and some of my older recordings, which I had more or less set aside, acquired a new lease of life. In the end I am pleased to report that the Technics is well set-up and fundamentally well conceived.

Conclusion

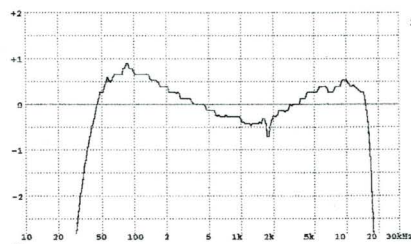
This is a good deck, though the higher-than-average ticket price, relative to the others in this group, should be taken into account. The only

disappointment was the absence of Dolby S, which on the evidence of the Pioneer is now well worth having. The Technics proved capable and musical under all conditions of use, thanks it seems to a wide spread of abilities.

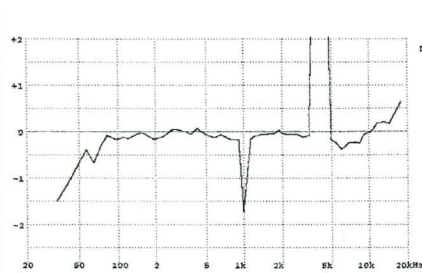
LAB REPORT

As on audition, so on the test bench: the Technics gets a clean bill of health. The playback response plot is flat, and the various record/replay responses were reasonably accurate once tweaked. Without running through the alignment process, the deck gives a rather subdued treble with Type I and II tapes, which is worth bearing in mind. Wow & flutter is low, if not state-of-the-art.

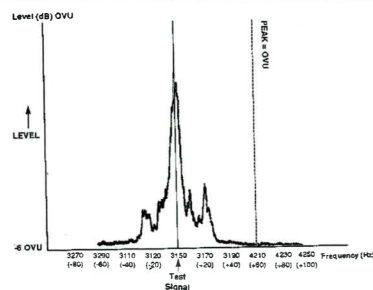
Bass responses are unextended but well controlled, which is a sensible compromise from cassette, and are responsible for the undramatically clean bass quality on audition. The adjustable bias feature worked after a fashion, though you would need fairly extreme music to justify a non-standard bias setting.



Type IV response: 'dished' shape, with a 2 - 3dB treble peak (ref 1kHz); bass is smooth, but appears to have been filtered.



Type I response: excellent and smooth with accurate midband; ignore loss of signal, it's a measurement artefact, not a problem.



Wow & Flutter analysis: generally good, except for the presence of low level some capstan induced sidebands.

VERDICT

- ▲ Well designed, well engineered, well set and well set up; it sounds unobtrusively excellent.
- ▼ None really, apart from the cost and the lack of Dolby S.

SOUND ★★★★★

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CASSETTE DECKS

Conclusions, best buys and recommendations

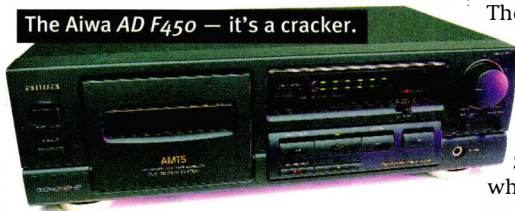
A basic fact underpinning the reviews is that for serious fidelity, the ability to use metal tapes effectively is a fundamental requirement. Metal tapes have often been criticised in the past, but my experience is that when this arises the blame lies not with the tape, but with the cassette deck. It is possible to make some very attractive recordings on Type II stock, but only metals are capable of delivering that last crucial ten per cent.

It was in this very area that the Denon DRM-740 slipped up. With Type II tapes it was perfectly fine, but metals failed to provide much in the way of additional musical rewards. Despite the new (if derivative) exterior, the antiquity of the record amps and heads provide the clue to its poor showing.

The Sony TC-K415 was also a little disappointing, not in this case because of any perceived shortcomings with metal tapes, but because of high levels of drop out and general high frequency instability due to poor transport behaviour. There were no such problems with the Technics RS-BX701, which repays its higher than average price with some excellent engineering. This model is a good all rounder, lacking only Dolby S.

Dolby S meets its apotheosis in high

The Aiwa AD F450 — it's a cracker.



Best of the rest

The number of budget alternatives to decks like Aiwa's AD-F450 has reduced of late as unprofitable models have been discontinued and not replaced, and others have been almost imperceptibly squeezed upmarket. They are not alone, though. Kenwood can always be relied on for well-thought-through budget decks and their £170 KX-3050 auditions well. Other possibilities include the Denon DRS-610, which will set you back £200. This model is unusual for its horizontal-loading transport mechanism, which allows the deck to be made slimmer than usual, and which helps in the reduction of microphony.

The AD-F450 (tested this issue) is not the only value for money star in the Aiwa range. There are several other thoroughly modern designs which have been just as aggressively priced. From their single deck range, the AD-F810 is a particularly attractive example, which for £230 includes a fine, dual capstan mechanism with three heads and Dolby S. Last but not least, the £300 S-equipped Sony TC-K611S should be considered, though on other grounds it not quite a match for the best at this price.

The upper prices are shared by several interesting models, though the stripped down Nakamichi range remains the one by which others are judged. Shortlist the three-head Nakamichi DR-1 (£850) if price is no object, but be sure to audition the battleship-like Teac V-8000S (£700) and the home grown Arcam Delta 100 (£850) too. The Arcam lacks the spit and polish of the best Japanese machinery, but the design is a thoroughbred, and should not be overlooked.



The Denon DRS-610 slimline model.

energy, high bias — that is metal tapes. Each brings out the best in the other. I was particularly concerned to see whether the Pioneer CT-430S's Dolby S circuit, one of the first on a two-head, twin motor cassette deck, would pass muster. There were good reasons for anticipating a poor outcome as true metal tape compatibility is asking a lot at this price. Happily, this was not to be.

There are clues to be found in the good high-level distortion figures, which show that the heads can handle

signals that cause others to saturate, but the clincher is the sound. At £200, this is a damn fine sounding deck.

Last but not least, a second look at the Aiwa AD-F450. This model, which I thought I was familiar with, gave me an uncomfortable surprise when I discovered how well it stood up to the other products on test. Of course this is not a deck that makes much sense with Dolby S, but as a truly affordable model for use with Type II and Dolby B, it is nothing less than a cracker.

How the decks compare

	Aiwa			Denon			Pioneer			Sony			Technics		
Wow & FLUTTER IEC386 Q-Pk %															
Pk Wtd	0.106%			0.17%			0.15%			0.165%			0.181%		
MEAN Wtd	0.825%			0.13%			0.13%			0.129%			0.143%		
CROSSTALK REF 0dB															
100Hz	-35.7dB			-47.1dB			-44.4dB			-27.3dB			-43dB		
1kHz	-45.9dB			-42.2dB			-43.8dB			-48.9dB			-42.9dB		
6.3kHz	-32.9dB			-38.7dB			-34.5dB			-36.5dB			-36.3dB		
10kHz	-29.8dB			-32.2dB			-32.0dB			-36.5dB			-29.5dB		
NOISE CCIR 468-3 Q-Pk IEC	IEC Type I	IEC Type II	IEC Type IV	IEC Type I	IEC Type II	IEC Type IV	IEC Type I	IEC Type II	IEC Type IV	IEC Type I	IEC Type II	IEC Type IV	IEC Type I	IEC Type II	IEC Type IV
PEAK Wtd	-43.4dB	-48.6dB	-46.7dB	-38.5dB	-44.6dB	-41.0dB	-46.6dB	-45.0dB	-43.0dB	-43.1dB	-48.0dB	-46.3dB	-38.8dB	-41.6dB	-40.2dB
PEAK UNWtd	-46.6dB	-49.4dB	-49.7dB	-43.8dB	-47.7dB	-45.1dB	-44.1dB	-45.6dB	-44.9dB	-47.3dB	-49.0dB	-48.8dB	-40.5dB	-41.3dB	-40.6dB
MEAN Wtd	-43.6dB	-48.8dB	-46.8dB	-38.6dB	-44.9dB	-41.2dB	-40.9dB	-45.3dB	-43.2dB	-43.3dB	-48.2dB	-46.6dB	-38.9dB	-41.8dB	-40.4dB
MOL 3% REF 0dB															
1kHz	N/A	N/A	-1.1dB	+4.5dB	+0.1dB	-1.1dB	-1.7dB	-2.9dB	-1.9dB	+0.3dB	-1.0dB	N/A	N/A	+0.6dB	N/A
DISTORTION (THD+N) @ +8dB															
100Hz	8.52%	14.1%	16.5%	7.94%	14.4%	10.4%	6.99%	13.1%	10.1%	15.4%	16.0%	8.90%	10.4%	16.3%	10.9%
1kHz	5.88%	10.9%	15.2%	4.97%	11.7%	10.0%	4.64%	10.3%	9.69%	0.95%	10.4%	2.89%	3.07%	5.72%	3.43%
6.3kHz	3.28%	2.80%	5.55%	2.75%	3.38%	7.61%	2.91%	3.19%	7.52%	1.17%	3.15%	4.67%	1.12%	1.55%	1.71%
DISTORTION (THD+N) @ -8dB															
100Hz	1.18%	0.626%	0.786%	1.07%	0.609%	0.628%	0.992%	0.646%	0.63%	0.84%	0.63%	0.66%	0.936%	0.80%	0.93%
1kHz	1.28%	0.684%	0.767%	1.14%	0.58%	0.639%	1.12%	0.724%	0.76%	0.95%	0.57%	0.63%	1.18%	0.81%	0.82%
6.3kHz	0.982%	0.939%	1.11%	1.10%	0.81%	0.916%	1.19%	0.885%	1.10%	1.17%	1.00%	1.01%	1.21%	0.96%	1.00%
DIMENSIONS															
AV. WIND/REWIND TIME (C90)	43 x 14 x 27 (W x H x D)CMS			44 x 11 x 28 (W x H x D)CMS			43 x 12 x 28 (W x H x D)CMS			43 x 13 x 31 (W x H x D)CMS			43 x 13 x 30 (W x H x D)CMS		
	2 MIN 10 SEC			2 MIN 42 SEC			2 MIN 28 SEC			1 MIN 48 SEC			2 MIN 29 SEC		

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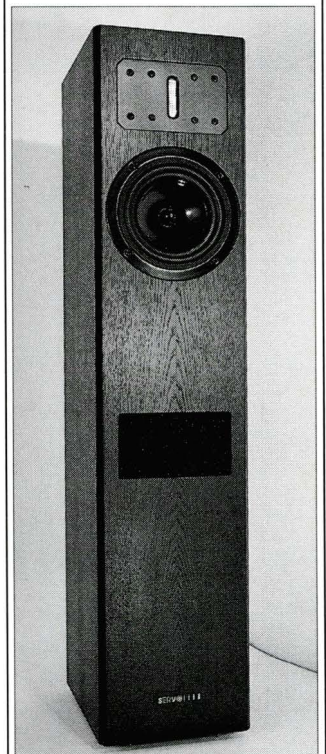
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Let's go round again

While most of the world has moved on to CD, the anacrophile still treasures his or her vinyl and wants to get the best out of it. This has caused a polarisation within the shrinking turntable market. There is still plenty of room for the likes of Dual, Rega and Systemdek at the lower end, as there is for the high-end decks. The middle market, however, previously dominated by the likes of the Linn Axis and the Pink Triangle *Little Pink Thing*, is now little more than a wasteland.

A cheap CD player can sometimes sound as good as an expensive player in certain systems, but the same could never be true of a cheap turntable. Paying more for your record player can bring about massive improvements in sound quality, which are directly

This may be the last time we gather in a crop of new turntables for review, but standards are at an all-time high. So if you're a vinyl junkie find out what Alan Sircom made of the latest harvest.



in proportion to the level of engineering put into the deck itself.

Three of the four turntables tested here are British-built, and all four have appeared in *Hi-Fi Choice* previously in one guise or another. The ever-popular Michell Gyrodec (£1,138 in clear finish including RB 300 arm and QC PSU—a bronze finish adds a further £83 to the price-tag) has been seen in many a test since its introduction in the early Eighties. It has had a new lease of life with the Tom Evans-designed Gyropower QC off-board power supply. Its design is a true classic and shows no sign of ageing, even today. Scratch any photographer, art editor or designer and you'll find a Gyrodec fan, which is why it appeared in a number of style-led advertisement

campaigns in the Eighties.

Another of the great British decks of the last decade was the Townshend *Rock* turntable. This unique design using headshell damping was the brain-child of a research team led by Professor Jack Dinsdale at Cranfield Institute of Technology. The original *Rock* saw many minor transformations, culminating in the substantial *Rock Reference*, but faded from the scene in the early Nineties. However, the £799 *Mk III Rock* (minus arm) sees Townshend back in the frame, with a pared-down, back-to-basics *Rock* design for vinyl's final years. Although it is the cheapest of the four decks, it should not be considered without a £169 *Seismic Sink* or at the very least, the £99 *Low Profile Sink*. Townshend is a firm believer in the Rega arm design, and has produced an armboard which includes VTA adjustment, omitted from the *RB 300* design. Plans to re-introduce the *Rock Reference*, new arms and power supplies, are in the pipeline.

The Voyd turntable, £1,570 in its basic guise, needs no introduction to regular readers of the magazine, as it has been the preferred selection for many a member of the *Choice* team over the years. It has also been long associated with the popular Audio Innovations and Audio Note amplification in this country, and has received rave reviews both at home and abroad. *The Voyd* uses a unique arrangement of three motors to drive the platter. Of the four decks tested, it is the only upgradeable turntable. It is possible to buy an improved bearing and massive power supply, together with a Lexan platter, that brings the standard *Voyd* to within a hair's breath of the extremely well respected £5,950 *Voyd Reference* deck.

When the Linn *Sondek LP12* was king of the hill, an American alternative called the Well-Tempered *Record Player* could make little headway in this country. Times change, however, and via a new distributor (Pear Audio) run by ex-Linn senior John Burns, and a new outlook, the Well-Tempered range has impressed many an old flat-earther. Indeed, the deck has taken long-standing Linn/Naim fans by storm, converting at least two reviewers and several dealers to the Well-Tempered cause.

The £1,800 *Record Player* is the cheapest deck in a range of three from the company. All are supplied as complete turntable/arm packages and are often seen in this country used with Dynavector cartridges, and often with Dynavector/Bodini amplifiers and Shahinian speakers. They also share a common and original design brief: ultralight arm, with a paddle sitting in a highly viscous bath of fluid; motor completely isolated from the rest of the turntable; bearing constructed to allow maximum play when at rest; and the barest minimum of sophisticated electronics. Pear Audio recommend using the decks on a heavy slab of stone.

With turntables at this level, it's next to impossi-

The Townshend Mk III Rock provides great detail and solidity all in an inexpensive package.



ble to remove system bias or listener preferences. Most amplifier/speaker combinations have been associated with certain turntables, for example Linn turntables with Naim amplifiers, Voyds with Audio Innovations amps and so on. So if any test is to be absolutely fair, it should use electronics which have not been shoe-horned into a relationship with a particular turntable.

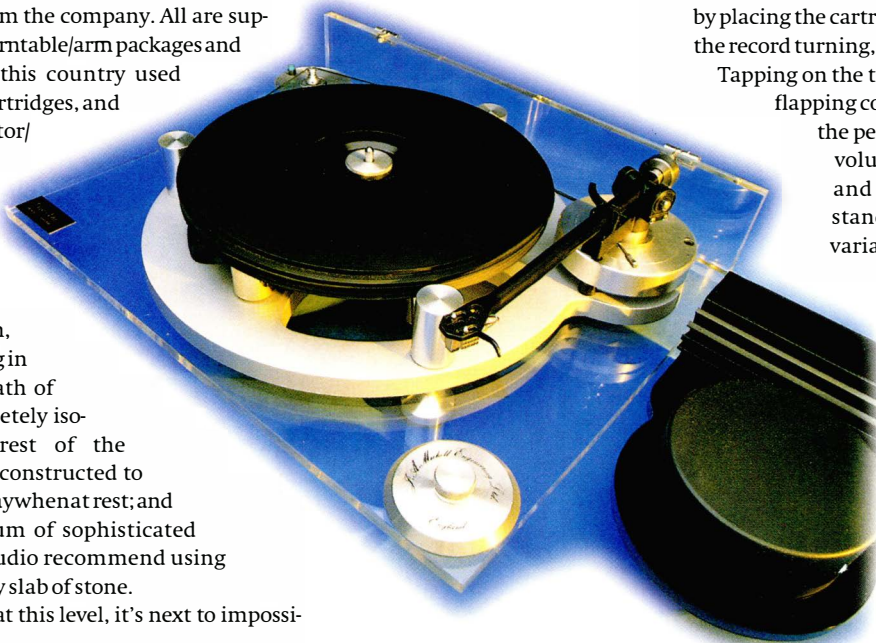
My own system (an Audio Note AN-S6c MC step-up transformer, 'Innovations P2' phono stage, a PX4-triode-based Border Patrol power amp and a pair of Audio Note AN-J loudspeakers, using Audio Note silver cable throughout) would be too biased in favour of *The Voyd* turntable. I have therefore started from scratch, using an Audiolab 8000PPA phono stage into a Sugden Stemfoort SF100 amplifier and thence to a pair of ProAc Response One 'S' speakers, using Chord's Blue Heaven cables throughout. This system is transparent enough to determine differences between the turntables, although ultimately the phono stage is not to everybody's taste.

Two performance benchmarks were used. Both a SME Model 20, fitted with a van den Hul-wired SME Series V Gold Standard arm and an Ortofon MC7500 cartridge; and a Pink Triangle Anniversary with a Wilson-Benesch Act One arm and a long-serving Denon DL-304 cartridge. The former deck provided an absolute reference, while the latter was adjusted to match the minor speed variations in each of the test turntables, which could otherwise subtly influence the subjective performance of each deck.

Each deck was used with a Rega RB 300 arm and a newer, fitter, second Denon DL-304 cartridge, with the exception of the Well-Tempered which used its own arm (there is no other option on the W-T) and £189 Dynavector 10X4 cartridge. In addition, each deck was placed directly on a Mana Reference table, once again except for the Well-Tempered, which sat on a small paving slab, and the Townshend *Rock*, which sat on the new slimline *Low Profile Sink*.

Each deck was tested for its isolation performance by placing the cartridge on a groove without setting the record turning, but with the gain turned up full. Tapping on the turntable table and watching for flapping cones is a sure way of determining the performance of a deck. Finally, the volume level remained unchanged and even the records played were standardised, so that there was no variation between discs. The records used were The Brand New Heavies *Brother Sister*, The Cowboy Junkies *The Trinity Sessions*, Deee-Lite *World Clique*, The D'oily Carte's late fifties rendition of *HMS Pinafore* on London Records, Eat Static *Abduction*, Nusrat Fateh Ali Khan *Mustt Mustt*, Arvo Pärt *Tabula Rasa*, Rachmaninov *Symphonic Dances* and Tom Waits *Swordfishtrambones*.

A turntable with the stamp of engineering artistry firmly upon it: the Michell Gyrodec.



CONSTRUCTION:

Michell Gyrodec	★★★★★
Townshend Rock	★★★★★
The Voyd	★★★★★
Well-Tempered Record Player	★★★★★

In all honesty, there is little between any of these decks. Each is so heavily dipped in its own philosophy that even construction reflects design ideals. The *Gyrodec*, however, stands out as being an engineer's turntable. Everything slots together with elegant simplicity and is designed to last. The new QC power supply has a heatsink that runs hot to the touch.

Setting up the *Gyrodec* is easy, and access to these set-up points is good, once you get the suspension covers off. But, although it is possible to get the *Gyrodec* up and running in minutes, if you spend time getting the suspension bounce and sub-chassis position absolutely correct, it really does pay dividends in terms of sound quality.

It's unlikely that you'll have a chance to set up the *W-T Record Player*. Pear Audio has transformed the performance of the deck by ensuring that the setting has to be performed by a dealer. It's a good thing too, as the set-up is a unique procedure.

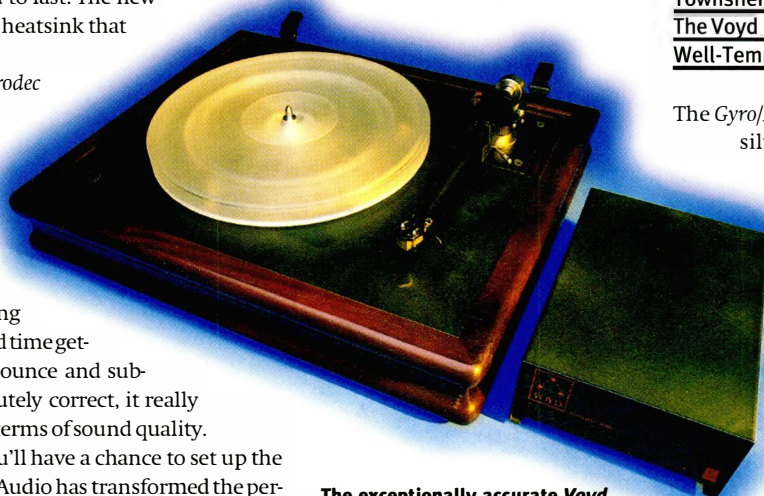
Aside from using a platter, arm and cartridge, there is almost no connection between this deck and any other — apart from fellow Well-Tempered decks. The arm is a spindly affair that sits in a bath of gloop, and the bearing has almost total play. With most turntables, no matter how tight the tolerance of bearings, there will still be some friction problems; whereas with the Well-Tempered the bearing tolerance is simply not an issue due to the design. Build quality is very good, with a fine level of finish, although a lid would be welcome, especially with an exposed bath as a handy dust-trap. In the review sample, the voltage-conversion resistor-dropper within the power lead ran very hot when the deck was running, and I'd prefer to see a proper power supply.

The Voyd uses a unique set-up of three equidistant motors, fed from a separate split-phase power supply. This makes the turntable rather large, although the *Gyrodec* with its wooden plinth still seems like the biggest of the four.

The build quality of *The Voyd* is generally pretty good. The engineering is not as striking as that of the *Gyrodec*, but it is robust and well put together. Setting up is a little problematic, however, as fitting the belt over the three motors is a black art, and subchassis levelling can only be performed from the underside of the turntable. This means that the deck needs to be placed on a jig or at least between two tables, which can be a bit of a bind.

The *Mk III Rock* is the cheapest of the four and it shows. It is little more than a glorified *Seismic Sink* fitted with a turntable and damping trough. It has no suspension, no frills and everything is finished in a dark-grey powder coat.

However, it poses the question: are any further enhancements to the basic turntable design necessary? The basic *Rock* package is a functional, efficient



The exceptionally accurate Voyd can be highly critical of vinyl collections, but has the added advantage of upgradeability.



A winning presence, the Well-Tempered Record Player is the most rhythmic of all decks tested here.

piece of engineering. It lacks the fancy touches of the *Gyrodec* but still performs with consummate skill. Central to the *Rock* design is the damping trough at the headshell of the tonearm. This overcomes any of the resonances in the arm itself, though it doubles the arm set-up time. Aside from this — and filling the damping outrigger with gloop — the deck is a doddle to prepare. And, like the other three, once set up, it stays set up.

SOUND QUALITY

Michell Gyrodec	★★★★★
Townshend Rock	★★★★★
The Voyd	★★★★★
Well-Tempered Record Player	★★★★★

The *Gyro/RB 300/DL-304* combination finished all in silver, black and gold has a sound to match its rather sophisticated appearance.

It sounds very similar to a scaled-down version of the *SME Model 20*, with a supreme sense of poise and balance and excellent imagery. It is also highly detailed, resolving vast amounts of information from the mid and top. The bass lags behind that of other turntables in the test, but is rolled off subtly instead of being ragged and ill-controlled. Regardless of the style of music played, the *Michell Gyrodec* added

arguably the least inherent character or tonal coloration of the group.

This fact may also contribute somewhat to the turntable's greatest weakness; for, in comparison with the others in the pack, the *Gyrodec* lacks excitement. It is the perfect high-end bargain, as such energy and life can be drawn out

by using a *SME V* in the place of a *Rega* and an expensive cartridge like a *Benz-Micro*, *Kiseki* or *Lyra*. Used with the arm and cartridge in the test, however, the deck is a little too well-mannered, especially for fans of bold, sweeping classical or rock music.

This could never be said of the *Townshend Rock*, as it takes every record played and converts it into something shiny and new. It has plenty of manners, if that's what's on the record and for the most part plays music with a bright, clear air. It defines new levels of control and grip over the disc, especially at the lower frequencies. All the other decks seem to have a few stray bass resonances by comparison and the *Mk III Rock* has the cleanest, tightest bass performance of virtually any turntable I've ever encountered.

This excellent bass performance goes hand in hand with superb levels of detail, as the *Mk III Rock* seems to pull more subtle information from the *Rega* arm and *Denon* cartridge than any of the others. It was only beaten by the benchmark *Pink Triangle* and



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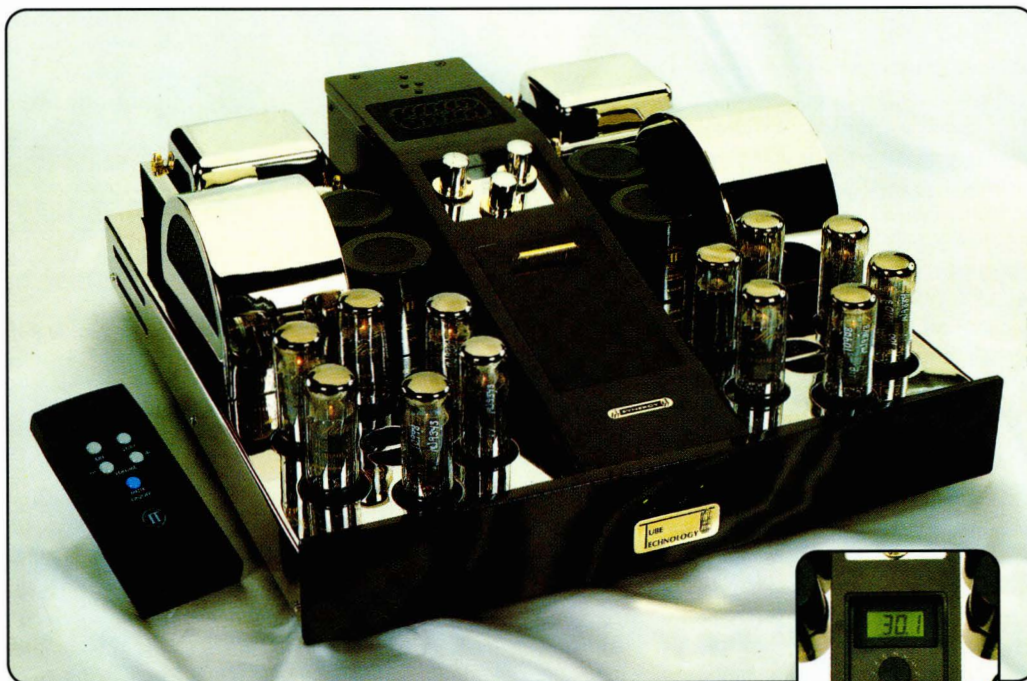
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SME decks in this important respect. In addition, the imagery is good, but very unconventional. Rather than the stereo soundstage produced by most turntables, the *Mk III Rock* produces a sort of hologram, where everything is focused but rather omnidirectional. This allows the listener to sit off-axis, yet still hear the sound at its best.

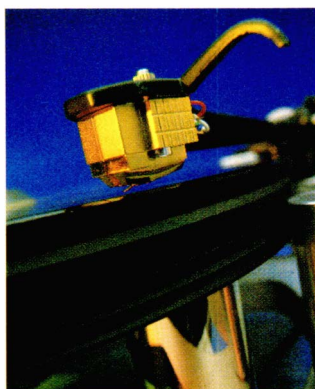
If there is just one word that can sum up *The Voyd*, then it has to be 'dynamic'. The deck can make high quality recordings come alive with a naturalness that leaves the others for dead. This proved to be something of a double-edged sword, however, as although this deck played acoustic passages better than any of its combatants, it made studio rock recordings with amplified instruments sound either over-produced, over-processed or over-compressed. When *HMS Pinafore* or Rachmaninov's *Symphonic Dances* is played on *The Voyd*, the level of imagery—especially image depth—and focus ranks well above all the others.

By comparison, *The Voyd* sounds noticeably slower than the others in the test. However, the considerable amount of bass information resolved by the deck may account for this relatively relaxed presentation. Once again, this is no problem with most classical or jazz programmes, but can leave up-tempo tracks such as Deee-lite's *Groove Is In The Heart* sounding uncharacteristically ponderous, especially when compared to the lively Well-Tempered. Also, I know from having used the deck previously that it benefits from being partnered by a more compatible system. Because it resolves dynamics and timbral information so much better than most, this turntable works exceptionally well with acoustic recordings and tube amplifiers. If it's tonal and dynamic accuracy you're after, rather than an accentuated sense of timing, *The Voyd* is a very strong contender that's worthy of the very finest arm and cartridge.

It's clear to see why the Well-Tempered *Record Player* has found favour among all those card-carrying Linnies. It is the most rhythmic of all the turntables in this test by a country mile. Simply slap on the rave beat of *Eat Static* or the mellow jazzy vibes of *The Brand New Heavies*, and much tapping of the feet will take place. In this respect, it sounds like a classic *LP12*, in the good old pre-*Lingo* days before some of the musicality was engineered out of the design. Not only is the W-T armed with an infectious sense of rhythm, but only the *Rock* was better in terms of bottom-end grip and control, and in my impromptu feedback test, the pair proved to be of equal stoicism.

But that's not all. The *Record Player* has a slightly fast, rich and forward presentation which adds excitement without shouting from the rooftops. It didn't have quite the detail retrieval abilities of the others, but the W-T was still highly informative and what was resolved had an admirable sense of musical coherence and timing. The W-T's stereo imagery was also noteworthy, defining a real-world openness to whatever record was played. Above all its weight and power set it apart from the others. There is a touch of aggression and almost gritty harshness in the upper midband, which, along with the slight lack of detail, could be attributed to the rather fresh-sounding *10X* cartridge or the damping set-up.

No one deck is inherently better or worse than any other, simply different; but all make great music.



VERDICT	
Michell Gyrodec	★★★★★
Townshend Rock	★★★★★
The Voyd	★★★★★
Well-Tempered Record Player	★★★★★

Each of the four turntables in this test has individual strengths that distinguish it from the others. No one deck is inherently better or worse than any other, simply different; but all make great music.

The Michell *Gyrodec* is a superbly engineered turntable, which will be happily playing discs well into the next millennium. The addition of the power supply has taken it into the realm of the high-end, and it's a joy to use. The real limitation is the arm and cartridge, and an upgrade should be considered, as the deck deserves it. It remains an extreme bargain, as it has much of that accurate sonic beauty so beloved by the American high-end, and will be a perfect turntable for such a system, unless you use happen to use true full-range speakers.

The Townshend *Mk III Rock* is far better balanced to suit the Rega arm and Denon cartridge. As a complete and inexpensive package, the *Rock* really deserves a close look, especially if you are swayed by the bright, focused sound of CD. The *Rock's* legendary levels of control and bass performance are unsurpassed in the test and it bestows a master-tape like detail and solidity on the records played. Ultimately, the performance may be just too hi-fi for some tastes, but for many there will be no other deck to use than the *Mk III Rock*.

Like the *Gyrodec*, partnered with equipment that allows it to be utterly dynamic, *The Voyd* can be one of the most accurate turntables around, especially with well-recorded classical and jazz from the early days of stereo. That the turntable itself is upgradeable sets it apart from its peers, and it should be considered the perfect foil for some really rather expensive horn-loaded valve systems. However, *The Voyd* combination acted as the Sword of Damocles, poised over each record. If a record passed *The Voyd* test, it would sound more like real life than any of the others; if it failed, it would soon be removed from the platter. Such selectiveness weighs against *The Voyd*.

But the real star of the group has to be the American Well-Tempered *Record Player*. The unique design (or is it the synergy of matching arm and cartridge?) makes for a sound that is well-controlled without an excess of manners. Although it's not the most detailed deck in the group and has a touch of treble harshness, the W-T was the most up-tempo, boppy and alive-sounding turntable by far. You can forgive and forget its foibles as it sounds so damn enjoyable. Of all the combinations in the test, the Well-Tempered will be the one I'll miss most.

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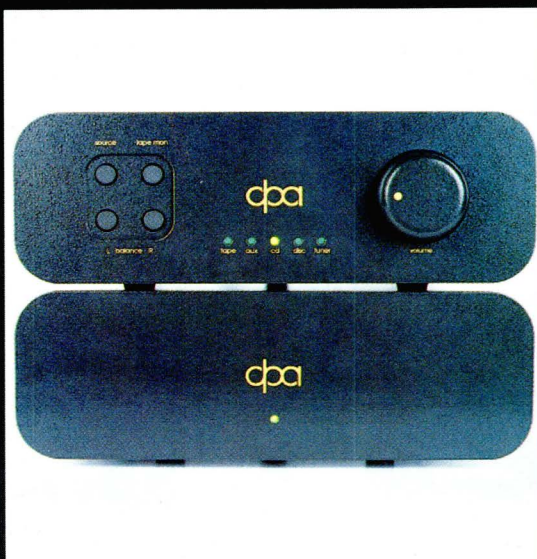
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ON TEST

Outboard DACs

The ideal upgrade? Does the outboard DAC offer a significant upgrade on the average CD player? Paul Miller puts eight models through their paces.

Outboard DACs, add-on converters, off-board processors, call them what you will. This is one area of the audio scene that continues to witness an explosion of interest.

Purchasing a new DAC must seem like the ideal upgrade. It allows you to keep your trusty CD player with all its familiar facilities while using the digital output to drive an external converter. Hey presto, revitalised sound quality without the unnecessary expense of splashing out on an entirely new integrated player.

This was just how we tackled our blind listening tests, working through eight of the latest sub-£800 outboard DACs. Two questions were uppermost during the auditioning: does the DAC offer a significant upgrade on the average CD player and, if so, does it harbour the potential to be further upgraded at a later date with a stand-alone CD transport?

To help us answer the first question we employed a Marantz *CD52II*, or rather its coaxial digital output. This is one of the most popular budget players in recent memory and broadly representative of other Philips-based designs from Rotel, Arcam, Mission and Creek. As a result the success – or otherwise – of our initial upgrade should tally with a huge number of budget players already hanging tough

The cast list

ARCAM DELTA BLACK BOX 500	£750
AVI S2000MD	£549
CAMBRIDGE AUDIO DACMAGIC-1	£150
KINSHAW OVERTURE	£235
KINSHAW PERCEPTION	£745
PINK TRIANGLE ORDINAL	£750 (+£250)
QED DIGIT REFERENCE	£425
THULE AUDIO DAC-200	£799

How the listening tests were done

Each of these outboard convertors was auditioned under strict, blind conditions at precisely matched listening levels. This way the high 2.8V analogue output of the Cambridge *DACMagic-1*, for example, could not secure any advantage over the lower 2.0V output of the Pink Triangle or Thule Audio DACs.

A broad repertoire of vocal, jazz, rock and classical CDs were auditioned via a Marantz *CD52II* CD player by way of acclimatisation. This player was then 'upgraded' and re-auditioned with each DAC before being replaced by our reference CD transport, Theta's *Data Basic* (see issue 130).

The remainder of the system included Audioquest *Video Z/Goldmund Lineal* (digital) and *VdH Second* (analogue) cables, *DPA 100S* pre and power amplifiers plus Audio

Note *AN-E* (main) and REL *Stentor* (sub) speakers. Thanks must also go to Tom Barron (Rotel), Roger Batchelor (Denon), Mike Martindell (Arcam) and Andy Whittle (Rogers) for the loan of their golden ears.



Miller at the controls.

in living-rooms across the country.

The final upgrade was accomplished by consigning Marantz' trusty *CD52II* to the lab and replacing it with the Theta *Data Basic* that achieved a Recommendation in issue 130. This is a dedicated CD transport, equipped with a transformer-coupled 75ohm coaxial digital output and the fastest digital 'edges' yet recorded!

So, which are the DACs that can be recommended as a quick-fix for an ageing CD player? And, more importantly, which represent a reliable long-term investment for the heart of a digital front-end?

Choosing your chipsets

These days, there are a myriad different ICs for the digital designer to choose from. On this occasion, we'll take a quick peek at oversampling filters and D/A Converters. Digital filters are used to create extra samples between existing samples, giving the impression of a higher overall sample rate and so deferring the first stopband image to a progressively higher frequency.

For example, a 4x oversampler will synthesise three extra samples at precise intervals between an existing pair. This pushes the first sample 'image' from a base rate of 44.1kHz to 176.4kHz, thereby permitting the use of a very gentle analogue filter at the output.

Incidentally, though the input to an

oversampling filter will be in 16-bit form, its oversampled output may be redrawn to an accuracy of 18, 20 or even 22-bits before reaching the DAC. Turning this into music is the realm of the converter.

Typically, a traditional 16-bit DAC (see AVI) will employ 16 current 'elements', each twice as large, say, as its predecessor. A total current output is compiled by adding together the values of every element activated during that sample period. Naturally, any error in the precise scaling of these elements will cause a deviation or kink in the final waveform.

Bitstream convertors (see Arcam, Kinshaw, PT, QED and Thule) seek to improve linearity, especially at low signal levels. Here the 16-bit data is massively oversampled (typ x32 to x384) and chopped back to less than 4 bits. The resulting quantisation error is redistributed over a massive frequency range using a technique called noise-shaping. The final stream of bits is then used to modulate a single element (or switch), holding it open for digital 1s and closed for digital 0s.

Hybrid DACs (see Kinshaw and Cambridge) seek to enjoy the best of both worlds, employing multi-bit technology for its low-noise and wide dynamic range at high levels and bit-stream technology for its low-distortion and linearity at low signal levels.

Making the right connection

Because the digital output of all CD players must conform to an agreed standard, it is quite possible to upgrade an old 16-bit player with a modern convertor!

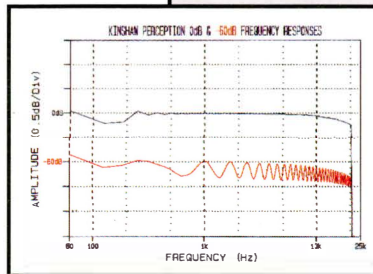
So, whether the digital output comes in the form of a coaxial socket or Toslink optical transmitter, the format of the digital data remains the same. They simply take the form of pulses of red light (optical) or pulses of electricity (coaxial). Hopefully you'll find one or both of these connections on the back of your CD player.

Theoretically, optical connections have an advantage because fibre-data travels one way only. But in practice, coaxial (electrical) connections often sound superior because the transitions between digital 1s and 0s are more sharply defined.

Understanding those tests results

Understanding the frequency response plot

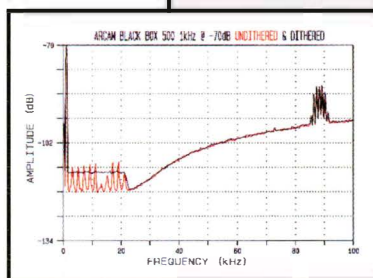
This graph demonstrates the response of the player at both peak level (0dB, black trace) and at a low level (-60dB, red trace). Ideally, the black and red responses should match one another. However, deviations in linearity and/or noise are revealed by a change in the smoothness and extension of the red trace. Our example plot (from Kinshaw's *Perception*) demonstrates an obvious change in its response vs level.



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, errors in linearity or a contaminated master clock.

Understanding the dithered - 70dB/1kHz plot

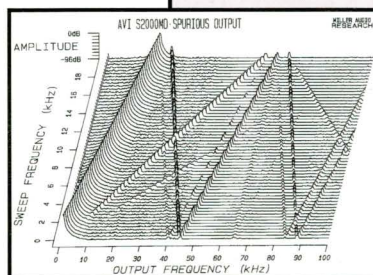
Dither is a special type of noise used to randomise the predictable quantisation errors that ordinarily produce harmonic distortion. Ideally, harmonics are then traded for a slight increase in inaudible hiss, as our example plot from Arcam's *BB500* demonstrates.



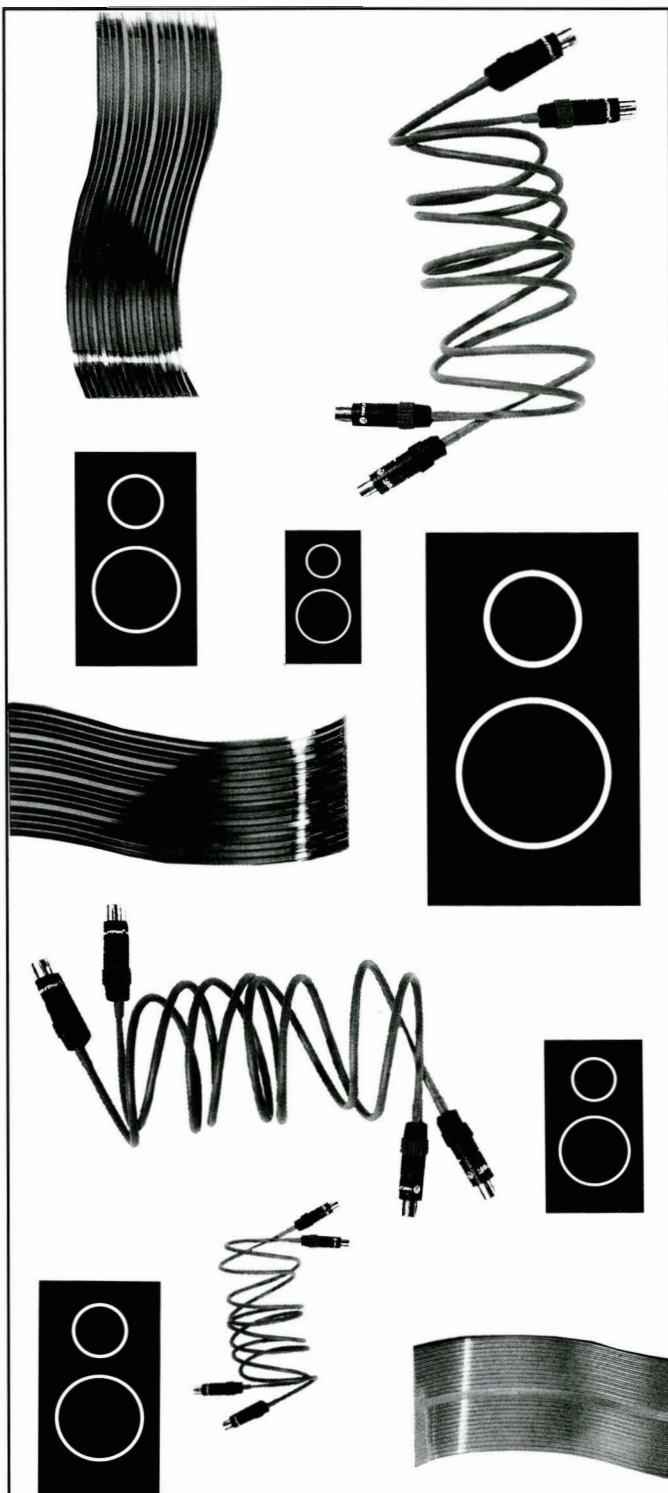
Look out for any accumulation of ultrasonic noise beyond 20kHz. This is a feature of many bitstream DACs whose noise-shapers are used to re-distribute huge levels of re-quantisation noise. Multi-bit DACs are often 'cleaner' above 20kHz and perform more consistently with different amplifiers.

Understanding the 3D spurious output plot

Distortion and sampling images are most graphically illustrated on the 3D plots. Here, an audio frequency sweep (20Hz to 20kHz) reveals continuous changes in performance rather than at one frequency. The example plot (from AVI's *S2000MD*) shows a bold 3rd harmonic distortion radiating out to the right of the main sweep.



Sampling or stop-band images are represented as whole or partial V-shaped patterns centred on multiples of the 44.1kHz sample rate. Higher-order sampling images can enter the audioband directly or via secondary distortions caused in the partnering amplifier.



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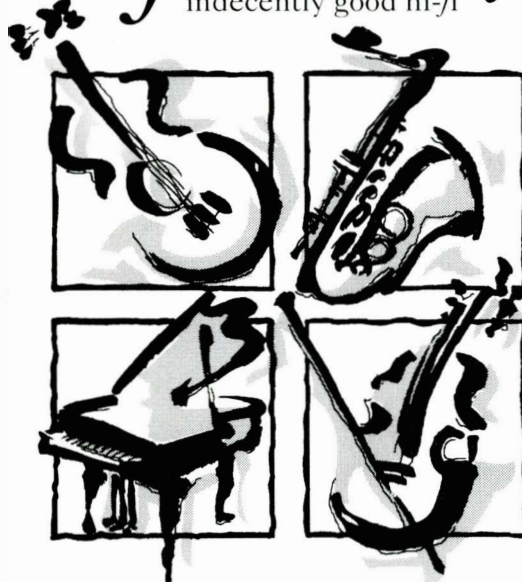
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ARCAM BLACK BOX 500

Described by Arcam as its first 'Digital Audio Control Centre', or DAC for short, the *Black Box 500* provides a comprehensive link between any digital output and a wide variety of power amps. Importantly, the most precise of incoming datastreams are grasped using a VCXO (voltage-controlled crystal oscillator), declaring its 'Class 1' accuracy via one of three yellow LEDs that decorate the fascia.

No less than four digital outputs (including two Sync Lock) and seven digital inputs, supporting both domestic S/PDIF and professional AES/EBU formats, are selectable via remote control. There's even a digital volume control featuring a massive 100dB dynamic range.

The latter comes courtesy of Philips' new TDA1307 digital filter, a chip that combines eight times oversampling with a choice of 3rd or 4th-order noise-shaping. Arcam has chosen a 3rd-order Bit Stream output which



then feeds its own discrete DAC network — an idea already exploited in recent DACs from Pink Triangle and DPA.

Sound quality

If the long standing *BB50* had proved a great hit with our listening panel in issues 127 and 133, then this *BB500* was greeted with some apathy. "It's a real trier", they suggested "but seems to lack direction".

Shelby Lynn's CD sounded nimble enough

on the Marantz but the colour of brass, vocals and percussion became noticeably harder and more compressed as the track got busy. This effect was less obvious with Theta's transport, yet the loss of dynamics and expressiveness still drew deprecating remarks from the panel.

The standard of performance hinged on musical complexity. For example, Robert Cray's forceful blues failed to develop with any real conviction thanks to the *BB500*'s emphasis on leading-edge detail rather than the colour and momentum of the performance.

Our listeners commented on the DAC's impure sound, "rising from a dirty grey rather than a clean, black acoustic". Sadly, this is in perfect accord with the unwanted effects of circulating RF interference.

Conclusion

Arcam's *Black Box 500* is an experiment with both a new technology and, by all accounts, an equally new if unfamiliar sound. However, bearing in mind the success of its recent *BB50* DAC, there was a strong suspicion of digital gremlins afoot.

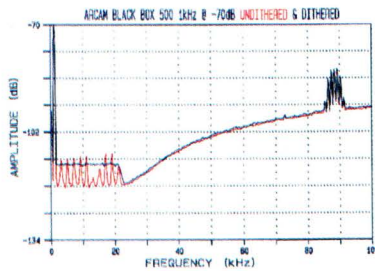
Indeed, right on our deadline, Arcam confirmed the presence of "unexpected levels

of common-mode RF noise within the *BB500*". This concurred with the panel's subjective opinion and Arcam is now addressing the problem as a matter of urgency. We'll retest as soon as possible.

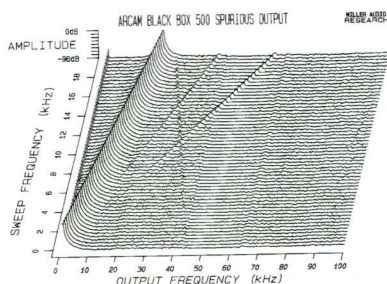
LAB REPORT

Importantly, this *BB500* has absolutely no technical link with the older *BB50*. Here, a series of D-type flip-flops are used to modulate analogue output in response to a high speed (256 times) Bit Stream produced by Philips' TDA1307 noise-shaper. This configuration represents a high-end alternative to Philips' established SAA7350/DAC7 chipset.

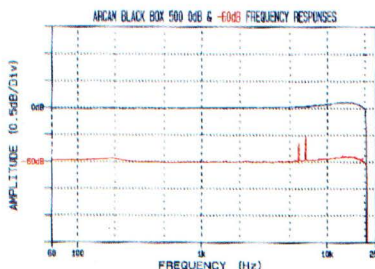
The result is low distortion, particularly at -30dB (just 0.01 per cent midband) and good low-level linearity at high frequencies. Its 104dB signal-to-noise ratio is still a few dB under the best DAC7 implementations, yet it's achieved with far less modulation noise (+3dB) — a good thing. Sadly, though emitted RF noise is low (typ <5mV), internal RF interference persists at higher levels (typ >10mV) — a bad thing.



Ultrasonic noise is quite high but black trace provides an almost perfect example of dither in action.



Faint strip of inaudible stopband noise is permitted to escape Philips' new TDA1307 digital filter and noise-shaper IC.



The spikes seen above are 'real', but innocuous, artefacts of Arcam's new digital circuitry.

VERDICT

- ▲ Plenty of detail; plenty of digital inputs; 100dB volume control.
- ▼ Tries hard but 'dirty digits' cause a grey and boring sound.

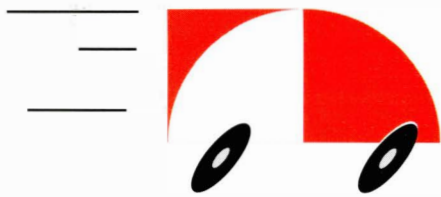
SOUND ★★★★★

VALUE ★★★★★

PRICE £750

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

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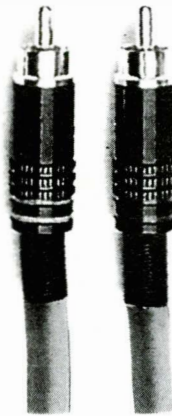
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AVI S2000MD

Thanks to the excellent build quality, inherent reliability and consistent performance of its entire product range, AVI is emerging as the 'New Quad' of home-grown hi-fi. This elegant DAC is a case in point for, despite using Philips' original 16-bit technology, the *S2000MD* sounds like a carbon-copy of AVI's understated 20-bit *S2000MC* CD player (issue 119).

Externally, the *S2000MD* is a model of simplicity, featuring digital inputs for both standard and high-output CD transports, the latter finding very little application in our domestic market.

Inside, AVI has replaced the customary input-PLL with a proprietary tuned amplifier that will only accept 44.1kHz CD sources, rejecting incoming 32kHz DBS or 48kHz DAT datastreams. This novel input 'window' is as wide as a barn door and utterly resistant to the sort of glitches that would throw competing DACs out of lock and into trouble.

Sound quality

In this instance, no enthusiast would readily identify the archetypal 'welly' of Philips'



cherished 16-bit four-times chipset. Instead, the *S2000MD* sticks faithfully to the AVI family sound, one that's refined, quietly confident but sometimes too polite to capture the true energy and life of a busy performance. And all this is, regardless of your choice of CD transport.

Yet there's no doubting the transformation

it brought to the Marantz *CD52II*, bringing its wayward bass and treble firmly into check, with improvements to both soundstaging and resolution. Classical percussion from Saint Saëns' *Carnival of the Animals* that had sounded messy with the *CD52II* now seemed both tangible, securely placed and full of subtle contrast.

By the same token, this DAC tends to drain the adrenalin from rock and pop tracks. For example, the opening drumbeats of Traffic's *Some Kinda Woman* seemed oddly flat and matter-of-fact, just as Robert Cray's *Midnight Stroll* CD sounded unusually polished and syrupy, dulling the bite of those potent Memphis horns. A pipe-and-slippers DAC, by all accounts.

Conclusion

The *S2000MD* is targeted at AVI's sympathisers who are unable to stretch to its £1,149 *S2000MC* CD player. In this respect, it's a perfect complement for AVI's matching range of amplifiers.

For classical music lovers in particular, the DAC's great sense of organisation and authority

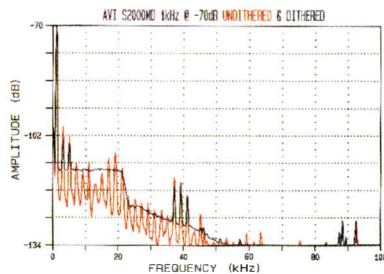
represents a marvellous upgrade for basic Philips CD players. On the other hand, it's less successful with up-tempo material, just as any subsequent upgrade with a costlier CD transport is likely to prove a false economy.

LAB REPORT

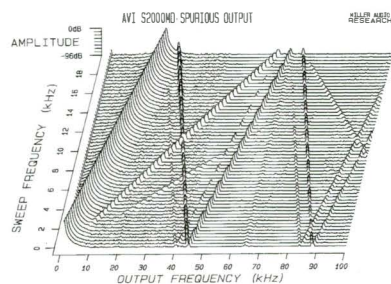
The secret of AVI's 'corporate sound' lies not in its choice of Philips' ancient SAA7220 four times oversampling filter, nor in the partnering TDA1541A 'Crown' 16-bit DAC, but in the ultra-low distortion, 20-transistor op-amp that follows.

This includes both discrete I-to-V conversion and filtering, though it cannot conceal the characteristic 'multi-bit lurch' in distortion of 0.0035 to 0.046 per cent between 0dB and -30dB. The abrupt -4.5dB notch in linearity at -90dB is a further hallmark of the SAA7220/TDA1541 combination, as is the wide 114dB signal-to-noise ratio and poor 41dB stopband rejection.

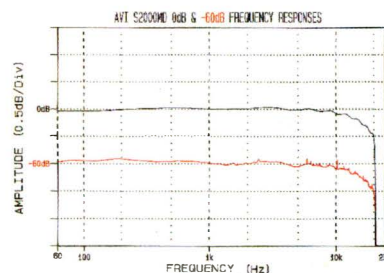
Nevertheless, AVI has forced distortion at low signal levels from a typical 0.5 to just 0.22 per cent at -60dB while countering the customary treble peak (issues 107, 119) with a gentle roll-off.



Philips' old 16-bit DAC yields a wide dynamic range and little ultrasonic noise; odd-order distortions unchecked by dither.



A classic plot showing V-shaped stopband images from four times filter and 3rd-order distortion from 16-bit DAC.



AVI's analogue stage encourages a gentle reduction in treble while four-times digital filter adds a slight ripple.

VERDICT

- ▲ **Very smooth, big and generous sound without the slightest hint of messiness.**
- ▼ **Sits on musical dynamics. Can drain the life from rock and pop.**

SOUND ★★★★★

VALUE ★★★★★

PRICE £550

✉ AVI International Ltd, Unit F3 C3, Bath Road Trading Estate, Stroud, Gloucs GL5 3QF.
☎ (0453) 752656

Extrema



Sonus Faber's inert Poly Stratum cabinet system — a patented sandwich construction with solid walnut wood and black satin lacquer finish

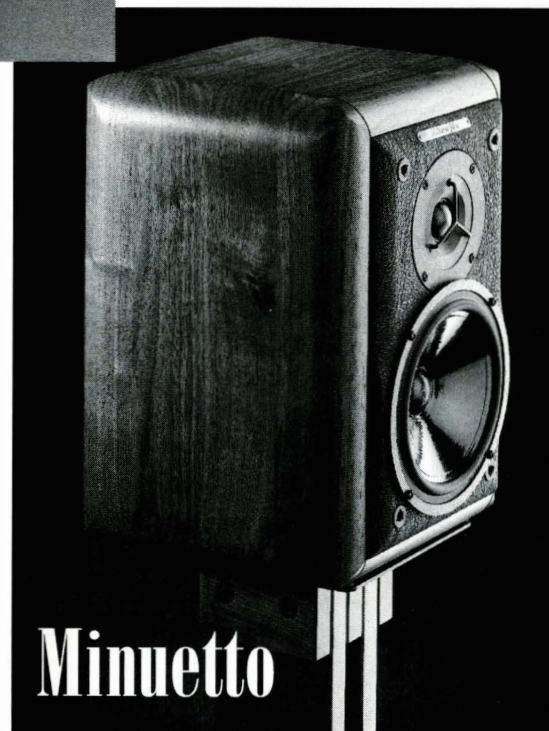
dynamics. Stereo performance and detail rendition are exceptional. Sonus Faber has now blended the speed and delicacy of the Minima with the power of the Electa Amator in a new loudspeaker called the **Minima Amator**. Exclusive low distortion, high power handling drivers are used in a 1.5-inch thick hardwood cabinet comprising 20 pieces. The gently sloped crossover uses the highest grade components and offer parallel or bi-wiring through gold-plated binding posts. The result is a loudspeaker capable of lifelike stereo imaging and a sense of unsurpassed grandness delivered without effort. The £898 **Minuetto** is a most exciting and affordable addition to the Sonus Faber range—rightly described as a mini-Electa. Its handmade 16 layer cabinet with solid walnut gives astonishingly neutral sound quality and outstanding beauty. The leather covered baffle minimises diffraction effects for superb stereo imagery. Contact **Absolute Sounds** to find out where you can hear these exceptional loudspeakers on demonstration.

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Minuetto

CAMBRIDGE AUDIO DACMAGIC-1

Make no mistake, Cambridge's *DACMagic-1* has been designed to ruffle and then vacuum the feathers from every competing manufacturer, distributor and retailer in the country. Having acquired the Cambridge brandname and commissioned Pink Triangle for the digital donkeywork, Richer Sounds now brings this unit to bear in the vanguard of the assault on UK hi-fi.

And what an assault. The £150 *DACMagic-1* could compete with most £400 to £500 DACs on the basis of its construction alone. For starters, one of three digital inputs may be selected via a rotary control on its chunky alloy facia, while both unbalanced (phono) and balanced (XLR) audio outputs are designed to service every conceivable style of amplifier.

A variety of new Philips' integrated circuits are employed inside, including a TDA1315 interface chip to grab incoming digits. Once unscrambled, the digital data is differentiated into R+/R- and L+/L-



datastreams which then feed two of Philips' TDA1305 'Continuous Calibration' DACs. It's new, it's bold and it works.

Sound quality

With the Marantz *CD52II* as host transport, our initial impressions of the *DACMagic-1* were rather disappointing. It sounded slightly vague and opaque, the percussive blocks from Robert Cray's *Midnight Stroll* sounding more like strips of balsa wood than decent,

chunky slabs of polished mahogany.

Similarly, though both vocals and strings sounded bold and generous, individual images were defocused and imprecise. Ironically, this £150 DAC demonstrated a marked improvement with Theta's £2,000 *Data Basic* in tow, a consort that lifted the *DACMagic-1* from the doldrums to reveal the true pace and impact of the music at hand.

The rhythm line from Traffic's *Some Kinda Woman* now carried the entire piece along on a tide of full, deep and solid bass that buzzed with clean and resonant detail.

In general, the Theta has a tendency to compact its soundstaging while tidying-up peripheral detail. By contrast, this DAC encouraged a bigger and crisper sound with faster transient detail and positive, sharply-focused stereo images. It was an unexpected but thoroughly welcome transformation.

Conclusion

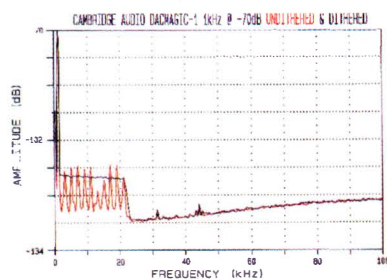
Amazingly this is a £150 DAC that measures and performs like a £1,500 DAC, demanding an appropriately high-end transport into the bargain. At the risk of stating the obvious, Cambridge's *DACMagic-1* should really have been optimised with budget CD players in mind. An oversight, bearing in mind Richer

Sounds' record sales in this department? So the *DACMagic-1* is a trifle unsympathetic of dodgy digital outputs, but with the likes of Theta's *Data Basic* transport, it makes a damn fine £2,000 CD player!

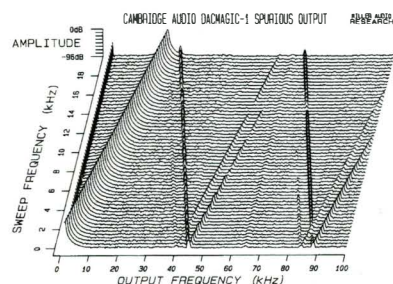
LAB REPORT

Dual-mono construction, right down to the use of three separate mains transformers, ensures the *DACMagic-1* benefits from a huge 134dB channel separation at 20kHz together with what appears to be an uncommonly wide 110dB signal-to-noise ratio. In practice, the latter is compromised by an equally massive +17dB noise modulation, a throwback, at least in part, to the five-bit multi-bit portion of Philips' TDA1305 hybrid DAC.

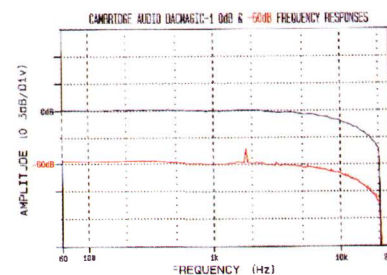
However, by combining two TDA1305s in differential mode, Pink Triangle has successfully reduced Philips' specification of 0.006 per cent to just 0.001 per cent THD at peak output. It has also reduced any errors in linearity to within 0.5dB over a full 100dB dynamic range, while boosting the max output level to a full 2.8V — beware of misleading quick A/B dems!



A perfect response to dithered data (black trace), showing a very wide dynamic range and very little ultrasonic noise.



Harmonic distortion is low but 16 times digital filter cannot suppress stopband images (V-patterns) below -60dB.



Analogue filter has a gentle treble roll-off to temper the steel of the brightest recordings.

VERDICT

- ▲ The cheapest way of extracting the best performance from high-end CD transports.
- ▼ This DAC is simply too revealing of inadequacies in budget CD players.

SOUND ★★★★★

VALUE ★★★★★

PRICE £150

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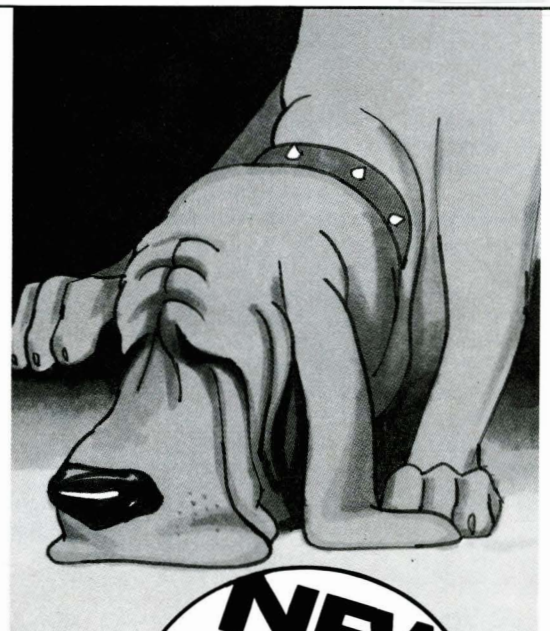
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KINSHAW OVERTURE

Hailing from the land of tin mines and tourists, Kinshaw

Electronics began life some three or four years ago with a rather novel outboard phono stage. The intervening period has witnessed the arrival of two new phono stages, a number of integrated and pre/power amplifiers, plus no less than two outboard DACs.

Most cost-effective of these is the *Overture*, a straightforward and unassuming little package that's topped-off with a grey, nextel-coated bonnet. To the rear you'll discover unswitched BNC and phono digital inputs, plus a separate grounding post that provides a direct connection to the PCB earth plane.

You are unlikely to witness any change in hum or noise, for example, yet linking the *Overture* to the separate earth connection on your pre- or integrated amplifier may well produce a rather subtle variation in sound quality.

Meanwhile, inside the compact enclosure



of the *Overture*, Kinshaw has opted for Yamaha's popular YM3623 integrated circuit to grab and unscramble incoming data, while a very new hybrid DAC, the PCM1710 from Burr-Brown, converts the numbers into music.

Sound quality

"And that," muttered one unimpressed listener, "was Saint Saën's *Carnival of the Animals* by the Toytown Philharmonic". This

was no gratuitous criticism, such was the remarkably lightweight and hazy balance of our 'upgraded' *CD52II* which now lacked both rhythmic weight and direction.

Indeed, as an addition to Marantz's *CD52II*, the *Overture* was ranked as the biggest downgrade of our test, providing what was described as "boom and tizz without the boom". This is because it emphasises superficial leading-edge detail in place of genuine substance, warmth and richness. "In this case," quipped another panelist, "might DAC stand for Design Another Converter".

In practice, our panel identified the technical foibles of the *Overture* from its dirty and smoggy perspective — a grubbiness that seemed to alter the warmth and colour of the instruments it touched. However, we witnessed some improvement once the Theta transport was pressed into service. Yet, even with the extra control, weight and authority, this combination still left us rather disappointed.

Conclusion

Despite its bugs, the *Overture* remains an honest product from a reputable company. The internal engineering is very comprehensive for the price, even if its execution is flawed

through a lack of technical resource.

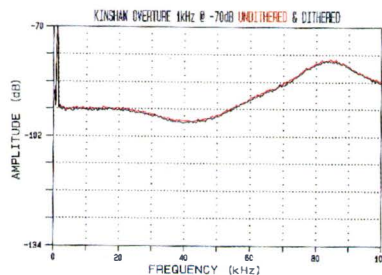
We trust that Kinshaw might respond to this criticism by bringing out a MkII version of greater celebrity. And when it does, you'll hear about it first from *Hi-Fi Choice*.

LAB REPORT

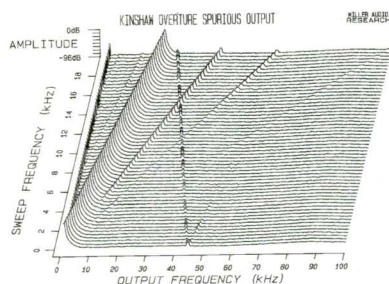
This is a well-intentioned but comprehensively-flawed device that suffers a high 0.016 to 0.064 per cent THD at peak output, yet buries any distortion at lower levels in a broad carpet of what is presumably quantisation noise.

On test the PCM1710 DAC yields a spectacular but false 106dB signal-to-noise ratio, a deceit exposed by off-setting the digital zero test signal by 1LSB, fixing the DAC in its 'on' state and revealing the true and very poor 13 to 14 bit 80dB signal-to-noise.

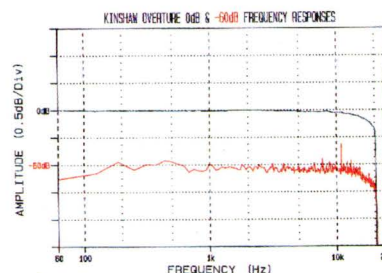
The level of background noise is sufficiently high to swamp any underlying noise modulation (a good thing) while obscuring the benefit of dithered digital signals (a bad thing). This also explains why, rather than becoming non-linear at low-levels, subtle detail simply disappears into noise — just as our listeners had described.



The high level of quantisation noise masks any effect of dither while squashing overall dynamic range.



High noise can't conceal 2nd/3rd harmonics, stopband image (partial V-pattern), nor spurious sideband in audio range.



Once again, the poor signal-to-noise ratio is reflected in a very noisy-looking response at low signal levels.

VERDICT

- ▲ Provides a somewhat unfamiliar view of familiar pieces of music.
- ▼ No bass weight; compressed dynamics; sounds dirty and distorted.

SOUND ★★★★★

VALUE ★★★★★

PRICE £235

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KINSHAW PERCEPTION

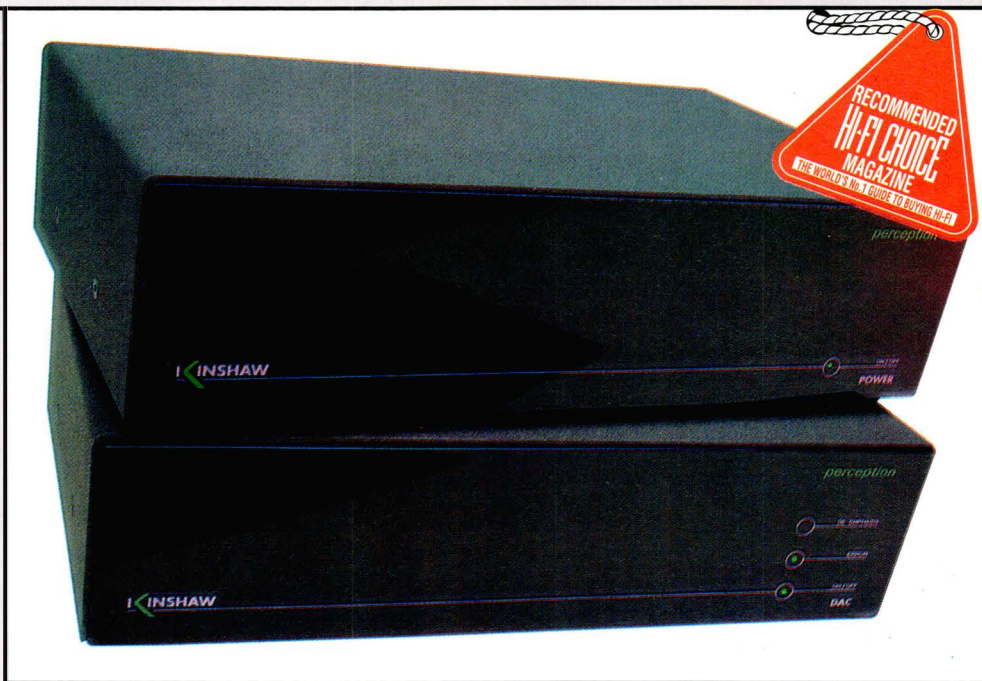
If Kinshaw's *Overture* DAC has cast a cloud over the Cornish headquarters, then its partner, the *Perception*, must surely be the silver-lining. Certainly, the *Perception* is a costlier device but then this is a two-box unit, complete with superior digital technology and a huge outboard power supply.

The grey casework does have a familiar look about it, as does the optional earth tag, but at least Kinshaw's *Perception* is equipped with LEDs to indicate successful locking of incoming data and recognition of de-emphasis signals, still buried in a tiny minority of CDs.

Behind the smoked perspex fascia it's all change, however, as Kinshaw upgrades to a combination of Yamaha's YSF210 eight times oversampling filter and Burr-Brown's hybrid PCM69AP DAC — a converter that combines the virtues of both multi-bit and bitstream technology. An interesting fact for 'digiphiles': this was the very same combination of chips which powered Arcam's *Delta 270* to moderate success in issue 124.

Sound quality

"A stealth bomber DAC," suggested one listener. "Dark and very, very fast". We were



certainly left in no doubt of its confidence as track after track thudded from the speakers with security, power and an unswervingly precise stereo focus.

Robert Cray's track swaggered with bravado as the power of brass, organ and the accompanying bass line converged upon our panel. Make no mistake, this DAC bites.

Meanwhile, Saint Saën's *Carnival of the Animals* sounded so very dynamic and loud that I was forced to re-check our matched listening level. Not that the *Perception* is in any way crude or heavy-handed. Far from it. In fact, it brings more than a hint of refinement to the subtle percussive brushwork and ambient clues that were regularly drowned-out by the basic *CD5211*.

Fortunately, the polish of Theta's *Data Basic* proved the perfect complement on this occasion. Here its tempering influence forced the DAC into maintaining a sense of proportion and harmony lost on those rare occasions when the cheaper *CD5211/Perception* combination would begin to lose its cool.

Conclusion

In contrast with Kinshaw's *Overture*, the *Perception* is a potent upgrade that succeeds despite facing numerous technical odds. This is a great result which points to even greater potential as further digital refinements occur in due course.

Even as it stands, the *Perception* represents

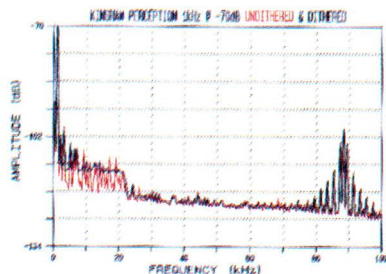
a worthwhile upgrade for budget Philips-based CD players, especially as it continues to hold its own with mega-bucks CD transports like the *Data Basic*. It's a good 'un and comes heartily Recommended.

LAB REPORT

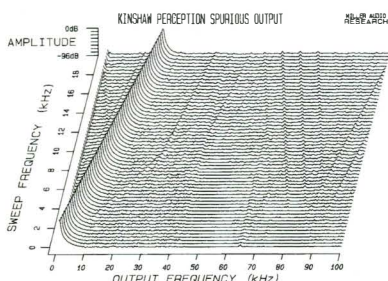
All in all, this is a purely functional rather than textbook implementation of the YSF210 digital filter and PCM69AP DAC. For starters, the anticipated 0.003 per cent THD at peak-level actually manifests at 0.007 per cent and increases from 0.8 to a poor 2.4 per cent at the musically-crucial -60dB.

Meanwhile, the exaggerated 690Hz ripple of its low-level response is linked to a compressive linearity trend which, in turn, boosts subtle -90dB detail to -83.7dB (at 1kHz). Furthermore, a spurious 6.28kHz drone influences the DAC's signal-to-noise, reducing the L-hand figure to just 97.5dB.

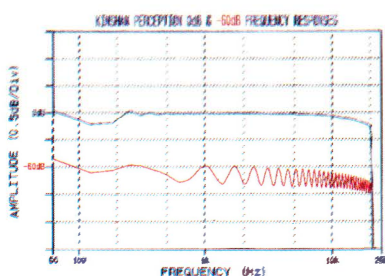
Even its de-emphasis routine is wayward. Plus points? Well the 100hm output impedance ensures the *Perception* is highly tolerant of unorthodox interconnect cables.



Odd-order distortions are produced by multi-bit portion of hybrid DAC, though this is messier than expected.



The smattering of clock interference patterns are similar to those witnessed with Arcam's *BB50* DAC (issue 127).



Rippling, caused by cross-coupling or an unstable system clock, is especially pronounced at lower-levels.

VERDICT

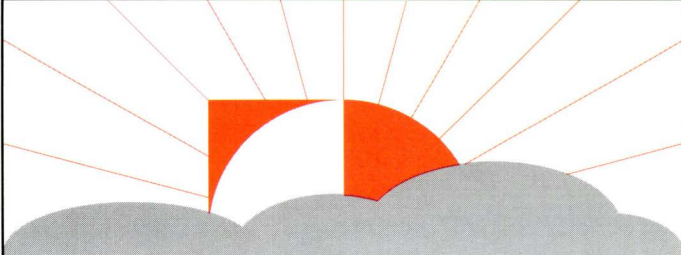
- ▲ Powerful, weighty performance; this is a macho DAC with 'new man' subtlety.
- ▼ Digital circuitry falls short of its full potential.

SOUND ★★★★★★

VALUE ★★★★★★

PRICE £745

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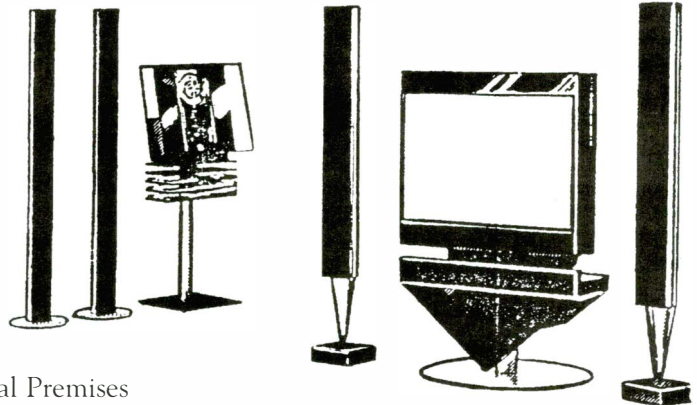


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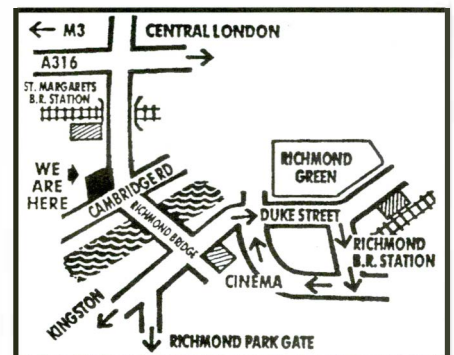
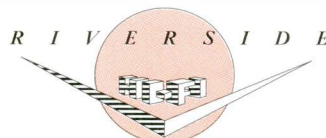
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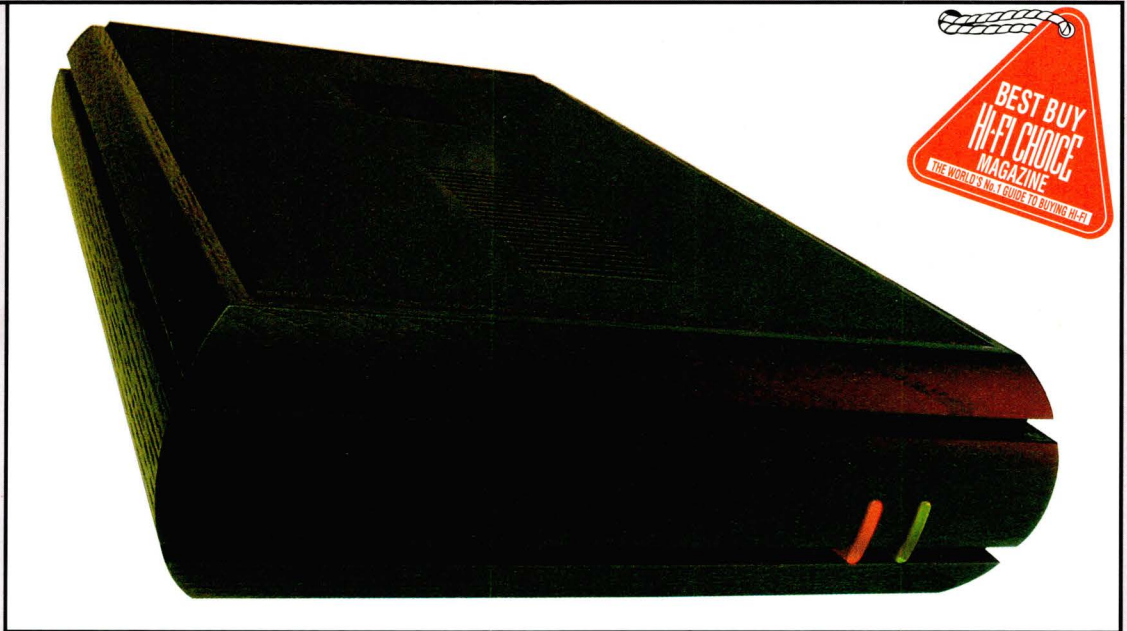
PINK TRIANGLE ORDINAL

In common with most UK specialists, Pink Triangle's roots may be planted in analogue soil, but its flourishing business is now almost entirely digital. And with products like the *Ordinal* DAC in its armoury, PT's continued success seems to be guaranteed.

This is a highly advanced and flexible converter built into one of PT's familiar black wooden cases and available with a variety of different digital input options. It's also possible to specify your choice of 18-bit, 20-bit or

22-bit resolution digital filter, all eight times oversamplers that each accompany one of Philips' SAA7350 noise-shapers.

The Bit Stream output of this combined module then passes to a pair of DAC7 converters and Pink Triangle's own analogue filter stage, almost all of which is constructed using miniature, surface-mount components. We chose Yamaha's YSF-210 digital filter, a 22-bit option that adds another £250 to the



basic price of this device.

Sound quality

With both *CD5211* and *Theta* transports, the *Ordinal* achieves a big and energetic sound that bustles with ear-catching detail without tripping, even momentarily, into the pit of confusion and compression.

The punchy rhythm of *Traffic's Some Kinda Woman* was handled with great

confidence, just as the vocals held their own against the wail of horns and crisp bite of percussion. And all without a hint of harshness or grittiness — just clean and dynamic music shimmering with subtle detail.

With *Theta's* CD transport at the helm, Robert Cray's gutsy vocals now betrayed their full power. "You can almost imagine the veins standing out in his neck," suggested one enthusiastic listener as Cray wound-up to one of his many chord-straining crescendos.

Listening to the almost lazy power of the track, the rolling momentum of drums and marvellous sense of dynamic contrast, we could only wonder why so many other DACs fail to convey such a sense of fun and atmosphere. It's a cracker!

Conclusion

There is an indefinable 'rightness' about the sound of the *Ordinal*, almost regardless of the choice of CD transport. It's a righteous performance that stems from a clean, hash-free and thoroughly natural treble — qualities that successfully unfurl through mid and bass.

Fortunately these welcome attributes are not the sole preserve of PT's add-on 22-bit filter, but also extend to the 'basic' £750

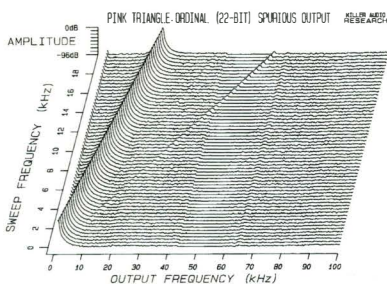
Ordinal with its 18-bit oversampler. The former is simply more refined, an internal upgrade that fires the *Ordinal's* capacity to respond ever more impressively with superior CD transports.

LAB REPORT

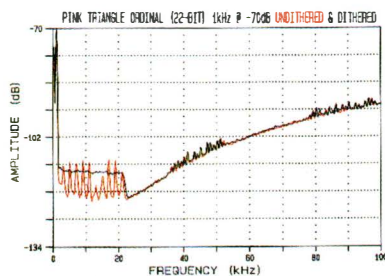
Subtle revisions have occurred inside PT's *Ordinal* over the last 10 months or so. Three new PSU transformers, for example, have reduced bass distortion from 0.004 to 0.00095 per cent and increased stereo separation from 118dB to 135dB (a measure of cross-modulation via the power supply).

The minor boost of +0.4dB in its overall signal-to-noise ratio is less impressive, especially as a figure of 100dB is still some 6 to 10dB short of other dual-differential DAC7 converters (this and issues 101 and 120).

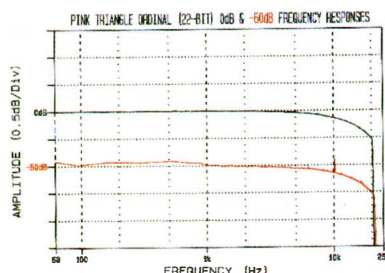
Otherwise, all is very well: linearity is kept within tight 1dB limits over much of its 100dB range, distortion is held to within 0.003 to 0.08 per cent at -30dB, while both its 75Ohm digital input and low <10Ohm analogue output impedances ensure a broad compatibility with a wide range of transports and amps.



Yamaha's 22-bit digital filter suppresses all stopband images leaving a trace of 3rd harmonic distortion from DAC7.



Dither successfully converts all low-level distortion to noise without compromising its wide dynamic range.



Mild 0.5dB treble roll-off is linked to action of Pink Triangle's gentle third-order analogue filter.

VERDICT

- ▲ Upgradable digital filters; marvellous sense of detail and contrast; full of fun and atmosphere.
- ▼ Can be a little thin-sounding with lesser transports.

SOUND ★★★★★

VALUE ★★★★★

PRICE £790

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QED DIGIT REFERENCE

Just two years ago QED's plastic-cased *Digit* proved itself a Best Buy using a simple but elegant execution of Philips' Bit Stream technology at a bargain-basement price. But if the *Digit* had a weak link at all, it was the offboard but unregulated DC

power pack — a flaw later redressed by the introduction of QED's much improved Positron supply.

The Positron is a high current supply featuring a chunky 24VA low-noise transformer and two-stage regulation on both positive and negative feeds. The *Digit Reference*, meanwhile, is a one-box amalgamation of both products.

Here two Positrons feed both analogue and digital 'halves' of a standard *Digit*, the three individual circuit boards being located in a single, chrome-fronted case. Any other



revisions are very slight, for there's no change in either data acquisition (it'll still accept only 44.1kHz digital data), digital processing, Bit Stream conversion or QED's proprietary analogue filtering.

Sound quality

The budget Marantz/QED combination was described by our panel as "a grown-up version of the *CD52II*" by dint of its lively treble and attractive sense of dynamics. Yet there's an obvious shortfall in deep bass so, though Robert Cray's bass guitar still

sounded suitably 'organic', its natural resonance and impact was softened by a 'rubbery coloration'.

Similarly, though treble sounds both fresh and atmospheric it is easily wrong-footed by busy percussive sequences, where it often sounds too bright and messy. The *Theta Data Basic* transport performed a little cosmetic surgery, smoothing out a few of those high frequency wrinkles and bringing a sense of sobriety to forthright brass and percussion.

Returning to Robert Cray's CD, we were now greeted by larger and more impressive soundstaging where the sound of cymbals was readily distinguished from accompanying brass. The reverb on his voice was also revealed to good effect though, once again, low bass retained its latex quality. "Spongy", concluded the panel "but there's no denying its enthusiasm".

Conclusion

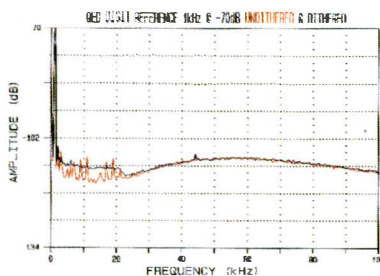
By tackling every piece of music with aplomb, QED's *Digit Reference* succeeds where subtlety and tidiness would undoubtedly fail. Yet, in practice, the *Digit Reference* struggles to disguise its origins — which is rather awkward when those 'origins' are available at a third of the cost.

Nevertheless, this leaves us with a fun-loving, downtown kind of a DAC. The *Digit Reference* is an honest performer which, though no foil for top-class transports, remains ideally suited to extend the lifespan of ageing but faithful CD players.

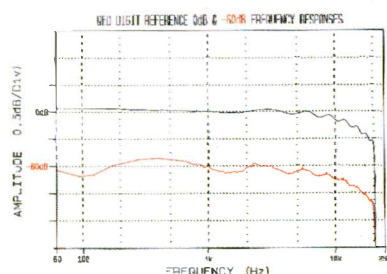
LAB REPORT

Sure enough, all three plots are nigh-on indistinguishable from those of the QED *Digit* in issue 113. But this is to be expected as the original circuit path has remained unchanged — hence distortion is fixed at 0.0008 — 0.03 per cent at 0dB and its output impedance at 224ohm, even if its peak output level has edged-up from 2.15V to 2.25V.

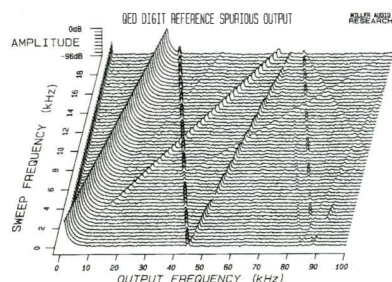
Then again, these 'differences', just like the improvement in low-level linearity at 1kHz, could just as easily be caused by natural sample variation from *Digit* to *Digit*. One area that does seem to have witnessed a genuine boost, however, is the overall signal-to-noise ratio, now expanded from 100dB to 102dB — a record for any of Philips' single-ended SAA7320-series DACs.



Not a patch on the latest Bit Stream converters but dynamic range is still 1dB better than any other SAA7323 DAC.



Signetics op-amp ensures there's a deliberate treble cut but ripples come from first four times of digital oversampling.



3rd-order distortion is typical of Philips' PDM DAC; 256 times oversampling still leaves stopband images (V-patterns).

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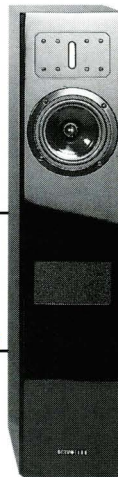


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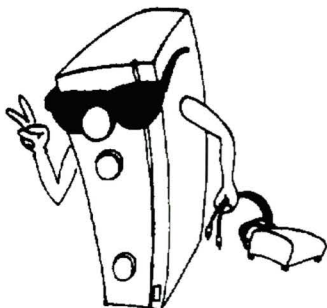
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THULE AUDIO DAC200

Denmark's contribution to hi-fi has been

limited to Jamo loudspeakers, Bang & Olufsen music systems, and a certain brand of lager in gold cans. But now there's another ambassador in the form of Thule Audio and its DAC200 converter, a flexible and high-tech box of tricks currently imported by DNM's Virtual Reality.

This is a fully-fledged DAC7 Bit Stream converter with all digital electronics

(interface, oversampling and noise-shaping) physically separated from its analogue heart. Hence the reason why the unit's three independent digital inputs and phase inversion facility are located in one corner of the box, while both its single-ended (phono) and balanced (XLR) audio outputs sprout from the other.

Importantly, and in contrast with Philips' own executions of this technology, the DAC7 chipset is left running at an elevated



16.9MHz clock rate, otherwise described as 384 times oversampling. This, plus its very high-speed analogue section, betrays some radical but not reckless thinking on the part of Thule Audio.

Sound quality

As the performance of the DAC200 needs a little fleshing-out it's very much better suited to the rough-and-ready digital output of the Marantz CD52II than the civilised numbers

emanating of Theta's Data Basic.

Our budget transport inspired a wide and enthusiastic window on the music, at the cost of treble purity and contrast. So the violins from *Carnival of the Animals* sounded a little too dry and artificial, spoiling what was an otherwise nimble and light-footed performance.

The Theta brought more refinement and a better sense of stereo focus but only by shrinking the soundstage and restricting the adolescent enthusiasm enjoyed with the CD52II. Similarly, there was a reining back of power, dynamics and colour while somehow heightening the frankly fizzy treble.

However, returning to the CD52II, this lower-cost combination was applauded for its 'attractive consistency', ensuring all styles of music were imbued with plenty of detail and a positive tempo. One could say that the Thule is a 'party animal' which will benefit from further house-training.

Conclusion

Strictly speaking, Thule's DAC200 is something of a sidegrade than an obvious upgrade on the basic Philips CD player. It is more open, detailed and nimble, yet this, in itself, tends to expose a lack of realistic colour and weight.

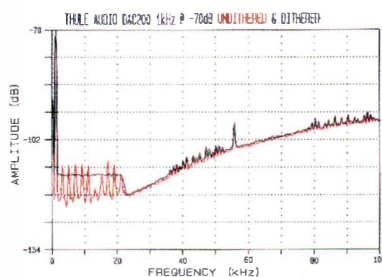
With a little extra TLC on the part of its designers, the true technical potential of the DAC200 will eventually shine through.

Revisions are promised in the near future, so we'll keep you in the picture.

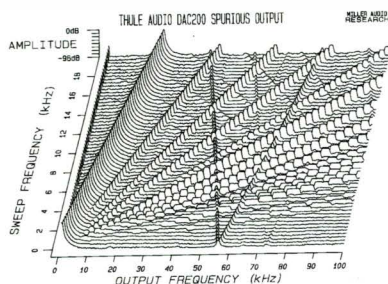
LAB REPORT

For a textbook implementation of NPC's SM5813 eight times digital filter, Philips' SAA7350 noise-shaper and TDA1547 bit-converter we need look no further than Audiolab's 8000DACII (issue 127). Compared to this, Thule's DAC200 suffers a very high 0.38 per cent THD, albeit momentarily, at peak level. Below 0dB its spectrum is occupied by pure noise, amounting to just 0.2 per cent at -60dB — a figure that compares favourably with the 8000DAC mkII.

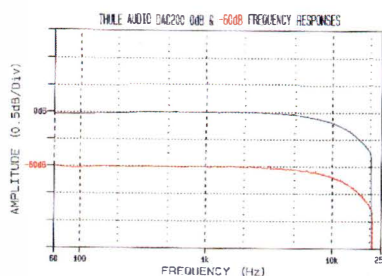
Low-level linearity is also very good with deviations of less than 0.7dB across a full 100dB dynamic range, while Thule's analogue stage helps stretch the overall signal-to-noise ratio to a massive 107 to 109dB. But there's a bug: a high level of presumably clock interference centred on 56kHz, that results in a 2nd-order intermodulation with all audio signals. Thule has been informed.



An excellent result showing the widest dynamic range yet recorded for a single (rather than double) DAC7 chipset.



Very high distortion only occurs at peak-level. More worrying is strong clock-interference pattern centred at 56kHz.



Smooth response with gentle treble roll-off is entirely typical of DAC7 — see PT Ordinal and Audiolab 8000DACmkII (issue 127).

VERDICT

- ▲ **Fast, up-tempo sound — it's a party animal; several digital inputs; balanced outputs.**
- ▼ **Gives up too easily; fails to differentiate treble detail.**

SOUND ★★★★★

VALUE ★★★★★

PRICE £800

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DACs

Conclusions, best buys and recommendations

In striking contrast with our last test of sub-£800 converters (issue 127), this survey has witnessed a general swing away from 16, 18 and 20-bit DACs and further towards hybrid and bitstream technologies.

Most of these intriguing black boxes did proffer a worthwhile upgrade on the enthusiastic, if rough and ready performance of our budget CD player – Marantz' trusty *CD52II*. Almost all witnessed an improvement in stereo soundstaging, depth, atmosphere and expressiveness.

Some DACs were simply hamstrung by teething troubles: Kinshaw's *Overture* failed to inspire just as the launch of Arcam's *Black Box 500* seems oddly premature. Thule Audio's DAC200 also succeeded in exposing its own shortcomings

though this, just like the *Overture* and *BB500*, will soon benefit from a variety of revisions.

On a more positive note, AVI delivered a very civil, if characteristically restrained performance that held sway with both budget and exotic CD transports. It'll never put a foot wrong

but then neither will it go out on a limb to thrill you. By comparison, QED's *Digit Reference* is something of a free-spirit, a DAC that skips through the most complex of musical styles with almost casual abandon.

Ironically, the cheapest DAC in our test was arguably the most successful with the costliest transport at our disposal, suggesting Cambridge's *DACMagic-1* will be very, very fussy over your choice of digital output. For a DAC that costs little more than a posh digital interconnect, it's potential is disproportionate with its price.

Only two DACs demonstrated the capacity to flourish alongside progressively superior CD transports. Kinshaw's *Perception* is one, a DAC with tremendous power and authority that benefits from the resolution and civility of costly transports without collapsing into a muddled heap.

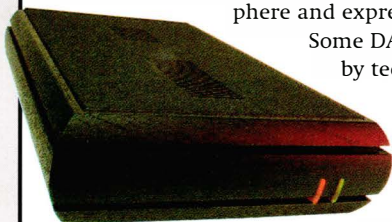
The Pink Triangle *Ordinal* (pictured above left) is another 'DAC for all seasons'. Though the most expensive this converter betrays true inspiration, drawing the best from every occasion rather than dwelling on the minor indiscretions of budget players.

Best of the rest

At the entry point, the smooth but lightweight sound of QED's £140 *Digit* (below) held sway until Cambridge's *DACMagic-1* rearranged the concept of value. Of more urgent interest is Arcam's £450 *BB500* – snapping one up before it's finally decommissioned.

Meridian's £595 *563* converter, with its differential pair of Crystal DACs, remains another favourite, especially with top-flight transports; as does the £499 *Tubalog* from Musical Fidelity. The latter is especially suited to highly animated and colourful-sounding systems.

Otherwise the generous performance of Teac's *D-700* converter is an obvious choice for classy transports like the matching *P-700*.



How the test results compare

	Arcam Delta Black Box 500	AVI S2000MD	Cambridge Audio DACMagic-1	Kinshaw Overture	Kinshaw Perception	Pink Triangle Ordinal (22-bit)	QED Digit Reference	Thule Audio DAC200
20Hz	20kHz	1kHz	20Hz	1kHz	20Hz	1kHz	20Hz	1kHz
0.08dB	0.09dB	0.08dB	0.06dB	0.03dB	0.02dB	0.06dB	0.01dB	0.04dB
93dB	97dB	88dB	110dB	90dB	76dB	135dB	102dB	129dB
-104dB	-102dB	-84dB	-68dB	-76dB	-68dB	-100dB	-93dB	-94dB
-89dB	-79dB	-61dB	-76dB	-64dB	-62dB	-91dB	-77dB	-86dB
-55dB	-52dB	-32dB	-50dB	-33dB	-24dB	-59dB	-46dB	-60dB
-29dB	-29dB	-11dB	-26dB	-12dB	-24dB	-28dB	-27dB	-28dB
-17dB	-19dB	+15dB	-14dB	-4.5dB	+5.5dB	-17dB	-17dB	-18dB
-15dB	-14dB	-19dB	No SIGNAL	-11dB	-11dB	-16dB	-13dB	-20dB
-7.6dB	+1.5dB	-12dB	No SIGNAL	No SIGNAL	No SIGNAL	-5.5dB	-1.5dB	-8.5dB
0.0dB	0.0dB	0.0dB	+0.1dB	+0.3dB	+0.3dB	0.0dB	0.0dB	0.0dB
-0.3dB	-0.1dB	0.0dB	+0.1dB	+0.3dB	+0.3dB	0.0dB	0.0dB	0.0dB
-1.2dB	-0.2dB	0.0dB	+0.1dB	+0.3dB	+0.3dB	-0.1dB	-0.1dB	-0.1dB
-0.9dB	-4.5dB	-0.3dB	No Sig	+6.4dB	+6.4dB	-0.8dB	-0.6dB	-0.5dB
-10.0dB	-1.8dB	-0.5dB	No SIGNAL	+6.5dB	+6.5dB	-0.3dB	-0.9dB	-0.3dB
2.280V	2.807V	2.807V	2.316V	2.122V	2.122V	2.252V	2.252V	1.955V
2.258V	2.259V	2.785V	2.307V	2.128V	2.128V	2.059V	2.249V	1.962V
+1.1dB	+1.1dB	+2.9dB	+1.3dB	+0.5dB	+0.5dB	+0.3dB	+1.0dB	-0.18dB
360HM	130HM	110HM	1100HM	9.50HM	9.50HM	110HM	2240HM	670HM
5MV BROADBAND	11MV BROADBAND	11MV BROADBAND	10MV @ 500KHZ	5MV BROADBAND	5MV BROADBAND	5MV BROADBAND	11MV BROADBAND	7MV @ 120MHZ
+2.9dB	+16.6dB	+16.6dB	+0.00dB	+8.9dB	+8.9dB	+5.8dB	+3.1dB	+9.2dB
-101dB	-103dB	-100dB	-94dB	-96dB	-96dB	-99dB	-100dB	-76dB
92.5dB	41.4dB	62.2dB	60.5dB	88.6dB	88.6dB	1105dB	54.6dB	89.5dB
0.0dB	0.0dB	0.0dB	-0.4dB	+0.2dB	+0.2dB	+0.1dB	+0.1dB	+0.5dB
+0.1dB	-0.1dB	0.0dB	+0.4dB	+2.4dB	+2.4dB	+0.1dB	+0.1dB	+0.5dB
103.8dB	114.0dB	110.1dB	106.2dB	101.1dB	101.1dB	101.5dB	101.5dB	109.5dB
103.5dB	113.4dB	110.1dB	106.2dB	106.2dB	106.2dB	100.6dB	100.6dB	107.2dB
102.8dB	113.5dB	109.6dB	80.3dB	100.8dB	100.8dB	99.7dB	99.7dB	107.6dB
74-620HM	68-670HM	75-720HM	75-670HM	75-710HM	75-710HM	74-790HM	73-670HM	68-630HM
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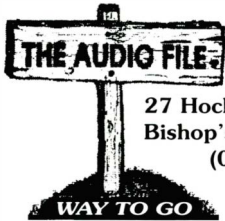
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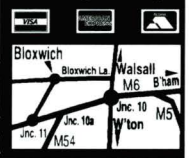
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AUDIO T 40-42 Albion Street, Cheltenham, Gloucestershire GL52 2RQ. Tel: (01242) 583960 Fx (012424) 226435. Great hi-fi from Arcam, Denon, Linn, Meridian, Mission, Naim, Rotel, Technics, Yamaha & many more. Mon-Fri 10-6, Sat 9.30-5.30. Trained staff. 3 year guarantee on hi-fi. Free delivery & installation. 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 bonded **BADA**

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

HAMPSHIRE

AUDIO SOUTH for further details see Surrey entry. **AUDIO T**, 4 Feathers Lane, Basingstoke, RG21 1AS. Tel (01256) 24311, Fx (01256) 24430. Great hi-fi from Arcam, Denon, Linn, Meridian, Mission, Naim, Rotel, Technics, Yamaha & many more. 9.30-5.30 Mon-Sat. 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 bonded. **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-year guarantee, service dept on site, large free car park, junctions 4 (M27/M3), 5(M27), 12(M3), 13(M3) all within 3 miles. Est 1969 **BADA**

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

HEREFORDSHIRE

ENGLISH AUDIO, 37 Whitecross Road, Hereford HR4 0DG. (0432) 355081. Arcam, Audion, Audio Technica, Chord, Cyrus Centre, Denon, Exposure, Heybrook, JPW, KAR, KEF Reference, Marantz, Michi, Micromega, Mission, Musical Fidelity, Moth, NAD, Nakamichi, Orelle, Pink Triangle, Rogers, Rotel, Ruark, SME, Stax, Systemdek, Tannoy, TDL, Yamaha and others. Single Speaker Dem room. Home trial. Free install. Service dept. Access, Visa, Credit arranged. Open Mon-Sat 10am-6pm. **BADA**

HERTFORDSHIRE

ACOUSTIC ARTS LTD, 101 St Albans Rd, Watford, Herts. (0923) 245250. Fax (0923) 230798 Adcom, AMC, Apogee, Audiolab, Audio Research, B&W, Bose, Celestion, Chord, Classe, Denon, KEF, Magneplanar, Marantz, Martin Logan, Michell, Micromega, Orelle, PS Audio, Professional 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 Cleeve, 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, Halley, 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 addition, or mail order, Access, Visa etc.

STUDIO 82 (Harpenden) Ltd, 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**

HUMBERSIDE

ZEN AUDIO FIDELITY George St, Hull. Tel 0482 587397 - Evening (0964) 670849. Audiolab, Audio Innovations, Aura, B&W, Cabeltalk, DPA, Heybrook, JPW, KAR, Micromega, Michell, Harmon Kardon, Impulse, Ruark, Totel, Sugden, Comfortable Listening Room, Home Trial facilities, free installations - personal, friendly service.

KENT

ASHFORD SOUNDCRAFT HI-FI, 40 High Street, Ashford. Seeking music lovers, male or female any age, to share common interest in, musical Pro-Active Hi-Fi Systems, Multi Room or Home Cinema. Attractive unusual equipment in unusual setting, your place or ours, we guarantee lasting plea-

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JOHN MARLEY HI-FI CENTRES, 2 Station Rd, West Canterbury. (0227) 769329. Also at Dover - (0304) 207562. Arcam, Aura, B&W, Heybrook, JPW, NAD, Pro-Ac, Pioneer, Rotel, Ruark, Tannoy, TDL, Technics. Dem and home trial facilities. Mon-Sat 9-5.30 closed Thurs. Free install. Credit to £1,000. Access, Visa, Credit charge. Service dept.

KIMBERLEY HI-FI, 193 Broadway, Bexleyheath, Kent. (081) 304 3272. Pioneer, Technics, Kenwood, Denon, NAD, Aiwa, Tannoy, Mission, Wharfedale, B&W. Separate dem room, no apt nec. Free installation. Service Dept. Instant credit facilities. 9.30-5.30. No early closing. **BADA**

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

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

LANCASHIRE

HELEN KOCZUR, 161 Yorkshire Street, Rochdale, Lancashire. (0706) 42107. Harman Kardon, Quad, Revox, Aura, Teac, JBL, Tannoy - including Definition Range - B&W, KEF, Castle, Canon, Bose, Nakamichi, Grundig large screen TVs. Two demo rooms, service dept, home installations and free delivery. Mon-Sat 9-5.30 Closed Tuesdays. Visa, Access, Credit facilities. **BADA**

NORMAN AUDIO, 131 Friargate, Preston, Lancs PR1 2EE. Tel (0772) 253057. Fx (0772) 562731. Marantz, Pioneer, Yamaha, Audiolab, Arcam, Mission, Cyrus, B&W, KEF. Send for catalogue. Home cinema demo room. No appointment nec, home trial facilities, free installation. Instant credit subject to status. Open 9.30-5.30, late night Wed till 8pm. **BADA**

NORMAN AUDIO, also at 216 Church Street, Blackpool, Tel (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, 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.

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

LINCOLNSHIRE

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

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

LONDON

AUDIO T, 190 West End Lane, West Hampstead, London NW6 1SQ. (0171) 794-7848, Fx (0171) 431-7848. Great hi-fi from Arcam, Denon, Linn, Meridian, Mission, Naim, Rotel, Technics, Yamaha & many more. Mon-Sat 10-6. Trained staff. 3 year guarantee on hi-fi. Free delivery & installation. 30

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

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

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

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

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

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

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

KRAFT 1 Montpelier Street, Knightsbridge, London SW7 1EX. Tel: 071-581 8877 Fax: 071-581 9292. Absolutely fabulous hi-fi for absolutely fabulous people. Acoustic Energy, Denon, Linn hi-fi, Linn Nekt systems, Mark Levinson, Martin Logan, Nakamichi, Proceed, Sennheiser 'Orpheus', Terzani lighting, Wilson Audio. Multi-room and home theatre specialists. Custom furniture. Mon-Sat 10 till 7. All major cards, finance facilities.

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.

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, plus . . . all the very best from: Arcam, Chord Co, Meridian, Mission, NAD, Naim, Roksan, Royd . . . with more to come. The innovative Audio/Visual retailer.

SON ET LUMIERE 67 Tottenham Court Rd, London W1P 9PA (next to Gooding St Underground station. Tel 071 580 9059. Superb demonstrations rooms (appointment preferred and home demonstrations. B&O, Linn, Naim, Rega, Micromega, Amex, Diners, Access, Visa. Credit facilities available - details on request.

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

DEALER Directory

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. Multiform. Service dept. Visa/Access credit facilities. 10-7 Mon-Fri, 10-6 Sat. **BADA**

THOMAS HEINITZ, 35 Moscow Rd, Bayswater, London (Off Queensway) W2 4AH 071 229 2077. Open Tues-Sat 10.30-6.30. **LUXBRIDGE AUDIO - CHISWICK**, 109 Chiswick High Road, Chiswick, W4 2ED (081) 742 3444 Fax (081) 742 3295. 2 Demo Rooms, Installations, 2 Year Guarantee, 7 day exchange. Major credit cards, Tues - Sat 10-6. See Middlesex entry for brands stocked. **BADA**

ZEBRA, 18-24 Brighton Road, South Croydon CR2 6AA. 081 688 2093. Audio lab, Arcam, KEF Reference, Lexicon, Meridian, Micromega, Panasonic, Pioneer, REL, Rotel, Sony, Tannoy, and large range of AV equipment. S2 Air Conditioned Demo Rooms. in a more casual environment. Service department. The UK's leading home cinema centre. Mon-Sat 9.30-6.00. Access, Visa, Switch & instant credit up to £1000 subject to status. **BADA**

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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. **BADA**

THE AUDIO COUNSEL, 12 Shaw Road, Oldham, Manchester OL1 3LQ. (061) 633 2602. Linn, Yamaha, Rega, Rotel, Arcam, Micromega, EPOS, Creek, Nakamichi, Denon. 2 dem rooms. Free install. Visa, Access, Licenced credit brokers up to £1000 instant credit. 10.00-5.30 Tues, Weds, Sat; 10.00-7 Thurs & Fri. Closed Mon. **BADA**

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

MIDDLESEX

AUDIO T, 159a Chase Side, Enfield, Middlesex (0181) 367-3132, (0181) 367-1638. Great hi-fi from Arcam, Denon, Linn, Meridian, Mission, Naim, Rotel, Technics, Yamaha & many more. Mon-Sat 10-6. Trained staff. 3 year guarantee on hi-fi. Free delivery & installation. 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 bonded. **BADA**

HARROW AUDIO, 27 Springfield Rd, Harrow. (081) 863 0938. Mon-Sat 9.30-5.30. A&R, Audiolab, Cyrus, Denon, Epos, Monitor Audio, Musical Fidelity, Nakamichi, Quad, Rotel, Tannoy, Thorens, Yamaha. etc. **BADA**

MUSICAL IMAGES LTD, 45 High Street, Hounslow, Middlesex TW3 1JR. (081) 569 5802. FAX (081) 569 6353. Authorised dealer for over 100 brands. Interest free credit, anywhere in the UK, subject to status. Demo rooms including big screen TVs. Repairs and service. Open all week including Sundays. Home cinema specialist. Mail order world wide. Part exch. Musical Images club. **BADA**

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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. **BADA**

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W.A. BRADY & SON, 401 Smithdown Rd, Liverpool

L15 3JJ. (051) 733 6859. 'Largest choice of specialist Hi-Fi in N.W. £100-£20K'. All credit cards. 3 dem rooms. Closed Monday. **BADA**

PETERS HI-FI 11 Werburgh Sq, Grange Precinct, Birkenhead. 051-647 5626. 9-5.30 closed Thurs. See Cheshire entry for full details. **BADA**

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

WEST MIDLANDS

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

FRANK HARVEY HI-FI EXCELLENCE, 163 Spon Street, Coventry CU1 3BB. (0203) 525200.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. **BADA**

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

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

NORFOLK

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

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

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. **BADA**

NORTHAMPTONSHIRE

AUDIO CRAFT 23-25 Derrigate, Northampton, NN1 1TY. Tel: 0604 362291. Bang & Olufsen, Kenwood, Technics, Marantz, Celestion, Mordaunt-Short. No appts nec, Free Install, Service Dept. Open Mon-Sat 9-5:30pm **BADA**

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 fcs. 9.30-5.30pm. **BADA**

LISTEN INN, 32A Gold Street, Northampton. (0604)37871 (Fax) (0604) 061430. Linn, Naim, Rega, Epos, Royd, Mission, Cyrus, Arcam, Audiolab, Neat, Creek, Quad, Denon etc. 2 Dem Rooms **BADA**

NOTTINGHAMSHIRE

CHANTRY AUDIO, 16-18a Eldon Street, Tuxford, Nr Newark, Notts NG22 0LH. (0777) 870372. Pink Triangle, DPA, Rotel/Michell, Micromega, NVA, Absolute Sounds, Alema, CR Developments, Michell, Lumley, Ruark, SME and much more! 3 dem rooms. Home trial, free installation, service dept. Access, Visa & credit facilities and mail order. Mon-Sat 9:30-6pm Sun by appt. **DEFINITIVE AUDIO**, (0602) 813562. For a carefully considered approach to building a true hi-fidelity audio system with components derived from the following manufacturers; Audio Innovations, Snell, Wadia, Micromega, Deltac, Voyd, Systemdek, SME, Revox, Ortofon, Pioneer. Demos by appt. Please phone for further details. Install free of charge. Mon-Sat 10-7, closed Wed am. **BADA**

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

WOLLATON AUDIO, 134 Parkside, Wollaton, Notts NG8 2NP. Tel/Fax (0602) 284147. Audio Valve amplifiers, Clements loudspeakers, Maplenoll turntables, Monarchy digital, XLO cables. Demonstrations by appointment. Home trial facilities. Call us for details. **BADA**

OXFORDSHIRE

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

AUDIO T, 19 Old High Str, Headington, Oxford OX3 9HS. (01865) 65961, Fx (0181) 60415. Great hi-fi from Arcam, Denon, Linn, Meridian, Mission, Naim, Rotel, Technics, Yamaha & many more. Mon-Sat 10-6, Sat 9.30-5.30. Trained staff. 3 year guarantee on hi-fi. Free delivery & installation. 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 bonded. **BADA**

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

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

RADFORDS, 6 South Parade, Summertown, Oxford, OX2 7JR. Tel 0865 511241. Visit us for the largest range of Hi-Fi & Home Cinema equipment in the South-West. Demonstration rooms, Service depts, Home Installation Service, Access, Visa, Amex. Open 9.,00-5.30 Mon-Sat. **BADA**

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

SHROPSHIRE

AVON HI-FI, 12 Barker Street, Shrewsbury, Shropshire SY1 1QJ. (0743) 355166. NAD, Quad, B&W, Kenwood, Aiwa, Bose, Nakamichi, Onkyo. Dem room. Home trial. Free install. Service dept. Access, Visa. £1000 instant credit. Mon, Tues, Wed, Fri, Sat 9-5.30. **BADA**

CREATIVE AUDIO, 9 Dogpole, Shrewsbury (0743) 241924. Arcam, Audiolab, Celestion, Cyrus, Denon, Epos, Kef, Meridian, Mission, Naim, Quad, Rega, Roksan, Rotel, Ruark, Tripod. Dem room. Home trial and free installation. One of the best ranges of quality hi-fi outside London. Credit to £1000, instant low-cost finance to £15,000, Amex, Access, Visa, Switch. Specialist service dept. Tues-Sat 9.30-5.30. **BADA**

SOMERSET

WIE MANNING AUDIO, 110 Middle Street, Yeovil, Somerset BA20 1NE. (0935) 79361, Fax (0935) 32923, Mobile(0850) 325965. Naim, Roksan, Pink Triangle, A+R (Arcam), ATC, AVI, NAD, Pioneer, Rotel, Denon, etc. Dedicated listening lounge, for relaxed and unpressured demonstrations. Appts not usually nec. but best to phone first. Home trial facilities on request, free installation, service department. Instant credit, Access & Visa, etc.9-5.30 closed Mondays. **BADA**

STAFFORDSHIRE

GRANGE HI-FI LTD, 153 Bransford Rd, Burton-on-Trent, Staffordshire DE14 3DQ. (01283) 33655. Albarry, Audio Innovations, Arcam, Castle, Denon, JPW, Marantz, Moth, Pink Triangle, Rotel, Rogers, Systemdek, SME, Tannoy, TDL, Yamaha. Home cinema and hi-fi demo rooms, appts nec on Sat, Free Install. Service dept Access, Visa, interest free credit available, subject to status. 9.00-5.30pm. Closed for lunch 12.00-12.30. **BADA**

SUFFOLK

AUDIBLE DIFFERENCE, Near Diss, Norfolk — see main entry under Norfolk. **BADA**

AUDIO IMAGES, 7All Saints Rd, Pakefield, South Lowestoft, Suffolk NR33 6JL. Tel/Fax: 0502 582853. Quad, Triangle, Arcam, Castle, Rotel, Moth, JPW, Finlux, Audio Innovations, plus the amazing Rothwell range. Separate demo room, no appts nec. 10-6.30 Tue-Thur, 7pm Fri, 6pm Sat. **BADA**

BASICALLY SOUND, The Old School, School Rd, Bracon Ash, Norwich. (0508) 570829. For full details see entry under Norfolk. **BADA**

BURY AUDIO, 47 Churchgate St, Bury St Edmunds, Suffolk, IP33 1RG. Tel (0284) 724337. Arcam, Castle, Heybrook, LFD, Marantz, Meridian, Monitor Audio, Michell, Musical Fidelity, Orelle, Pink Triangle, Proac, Quad, Rotel, Ruark, Target, van den Hul, etc. Single Speaker Room. No appointments necessary. Home trial fac. Free Installation. Access, Visa, Switch. 9.30-6pm Mon-Sat. Closed Wed **BADA**

EASTERN AUDIO, 41 Bramford Rd, Ipswich. (0473) 217217. Established nearly 20 years. Easy parking, dem room. Mon-Sat 9.30-6. Quad, Arcam, Marantz, Meridian, Denon, Nakamichi, Audiolab, Technics, NAD, TDL, Celestion, Mission and B&W. **BADA**

FENWAY 71 The Rookery Centre, Newmarket Tel (0638) 663166. Contact Mark Pearson For Bose, Pioneer, QED, Rotel, Sony, Tannoy, Technics, equipment and accessories. Demonstration facility. In house service department. Ring or come in and see a family run firm. Please see entry under Cambridgeshire. 'Free installation by experts'â. **BADA**

SURREY

AUDIO SOUTH, 24 (The Woolmead) East Str, Farnham, Surrey GU9 7TT. (0252) 714555. Audio Note, Deltac, JPW, Marantz, Rotel, Teac, etc. AV specialist. Dem room and evening appointments available. Home trial facilities. Free installation. Access, Visa. 10.30-6 Mon-Sat. **BADA**

INFIDELITY, 9 High Str, Hampton Wick, Kingston Upon Thames, Surrey. Tel: (081) 943 3530. Arcam, Creek, Epos, Heybrook, Micromega, Naim Audio, Roksan, Rega Research, Shalinian, TEAC. Single speaker listening room. Appts pref, free installation, service dept. Major credit cards. Closed Mon, Tue-Fri 10.30-7, Sat 10-6. **BADA**

PJ HI-FI - the Hi-Fi Shop, 3 Bridge St, Guildford, Surrey GU1 4RY. (0483) 504801/304756. 9-6 Mon-Sat. Linn, Meridian, Arcam, Quad, Revox, Rotel, NAD, Nakamichi, Marantz, Yamaha, Deltac, Rega, Audiolab, Mission/Cyrus. **BADA**

RIVERSIDE HI-FI, 422 Richmond Road, East Twickenham, TW1 2EB. Tel: (081) 892 7613. Fax: (081) 892 7749. See main entry under Middlesex. **BADA**

ROGERS HI-FI, 13 Bridge Street, Guildford, Surrey. (0483) 61049. Aiwa, Creek, Denon, JPW, Marantz, Micromega, Rogers, TEAC, Pioneer, Systemdek, Tannoy. Demonstration facilities available, no appointment necessary. Free installation. Service department. Access/Visa. Instant credit up to £1,000 subject to status. Monday-Saturday 9.30-6pm, later by appointment. **BADA**



SPALDINGS HI-FI, 352-4 Lower Addiscombe Rd, Croydon, Surrey CR0 7AF. 081-654 1231/2040. Linn Naim, Quad, Meridian, Audiolab, Mission, Marantz, Denon, Ruark, Tannoy, Arcam. 3 dem rooms including AV room. Service dept, free install, home trial facilities, appointments advisable. Access, Visa, Amex, Interest free credit, instant credit. Mon-Sat 9-5.45. Tues-8. Closed Wed. Service dept. **BADA**

SURBITON PARK RADIO, 48 Surbiton Rd, Kingston-Upon-Thames, Surrey. (081) 546 5549. Quad, Castle, Dual, Denon, Kenwood, Mordaunt-Short, Rotel, Pioneer, QED, B&W, Tannoy. Demo facilities. Access, Visa. 9.30-5.00 Mon-Sat. Service dept. **BADA**

ZEBRA 18-24 Brighton Road, South Croydon CR2 6AA. 081 688 2093. See main entry under London.

SUSSEX (EAST)

JEFFRIES HI-FI, 69 London Road, Brighton BN1 4JE. (0273) 609431. Hi-fi, home cinema and multi-room specialist. Range includes Arcam, Beyer, Celestion, Denon, KEF, Kinshaw, Lexicon, Linn, Meridian, Mitsubishi, Naim, Panasonic, Polk, Rega, REL, Rotel, Royd, Ruark, Sennheiser, Shahnian, Sony, Top Tape. 2 dem rooms. Open Tues-Sat, late night Wed. Free parking, bus route, credit facilities. Winner Sony/Hi-Fi News Best Southern Dealer. **BADA**

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THE POWERPLANT, 66 Upper North Street, Brighton BN1 3FL. (0273) 775978. Cyrus, Roksan, Micromega, Epos, Rega, Arcam, Audiolab, ATC, Theil, Rotel, Audionote etc. Single speaker demonstration room, home trial available, no appts required, service dept, free installation. Access, Amex, Visa, Interest free credit, instant credit. Tue-Sat 10-6pm. **BADA**

SUSSEX (WEST)

AUDIO DESIGNS, 26 High Street, East Grinstead, West Sussex RH19 3AS. (0342) 314569. Arcam, Audiolab, Cyrus, Epos, Linn, Marantz, Naim, Rotel, Mission, Sony. Comfortable listening room. Installation and service dept. Access, Visa and credit facilities. 9.30-6:00 Mon-Sat, late Tue. **BADA**

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CHICHESTER HI-FI, 7 St. Pancras, Chichester, W. Sussex PO19 1SJ. Tel: (0243) 776402. Linn, Naim, Rega, Creek, Nakamichi, A&R, Denon, Roksan etc. Tues-Sat, 10-1, 2-5.15 (closed Mon). **BADA**

TYNE & WEAR

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NORTHERN IRELAND

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HIGHLANDS

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MERIDIAN 203 DAC £250, Kenwood X9010 Transport £250, exchange for truntable. Devon Marc ☎ (0392) 422357.
MAGNEPLANAR MG1.4 boxed as new £400. Musical Fidelity A370.2 boxed, mint £800. Norfolk ☎ (0263) 512815.
NAIM SBL speakers £1000; Magneplanar MG1c panel speakers £500; both boxed, mint condition, can demonstrate. Reading ☎ (0734) 843740.
CIRUS SIGNATURE amp, comprises Cirus 2 and PSX, hand

upgraded by Mission, extremely rare - only £400. Bucks ☎ (0296) 630986 or 437314.
SPENDOR BC1s + stands £300, reluctant sale, Streatham ☎ 081 674 4981.
MERIDIAN 602 CD Transport, Meridian 603 control unit and DAC with new MSR remote, Meridian M30 Actives £3500. Leics ☎ (0530) 814504.
SILVER SOUNDS 16/4 7 metre stereo pair bi-wired speaker cables fully terminated, cost £400, accept £175. Nottingham ☎ (0623) 798210.
MARANTZ PM4 amp £250, Rogers LS4A/12 spks £150, Nakamichi I/A3 amp £145. Salop ☎ (0948) 667521.
MAGNEPLANAR M91c slightly marked, hence £550 ono. Birmingham ☎ (021) 707 6643.
AUDIO NOTE KISP speakers (silver-wired) with Huygens K4 stands, £625 Hounslow ☎ 081 572 2504.
MISSION DAD5/DAC5 with Isoflats CD player and DacCAs.(as new, boxed) £350. Surrey ☎ (0932) 863098.
ONIZ BWD1 tuner with power supply. Call Edward on Marlow ☎ (0628) 486100 with serious offers.
LINN INDEX plus speakers, as new, £100. Southall ☎ 081 843 0012 after 7pm.
SONUS FABER ELECTA speakers £950 Target R2 stands, one month old £150. All items boxed. London ☎ 081 299 0075.
EL34 PHILIPS ECG Quartet, burn in tested USA, unused. £225. J. Milia Ctra. Castellar, 235 1-2, 08226 Terrasa Spain.
ALBARRY M408 Monoblocks £325. Albarry DMP1 Dual Mono preamp and power supply £325. Musical Fidelity 'Reference Four' speakers, Apollo stands £220. AR Legend Turntable £85. Grimsby ☎ (0472) 696119.
MERIDIAN 200 AND 203, boxed as new CDs, absolutely mint classical and jazz. Wallington ☎ 081 647 4077.
FOR SALE GALE 401As + stands, Nytech CTA252XD, Nal 102 MkII, Lecson AC1/AP3MKII/Fm tuner, Grace 707(with ring), Quad FM1(mono), Hadcock Unipivot, all items mint, offers. Lincs. Tel Steve on (0778) 570803 after 6pm.
WANTED Pair of black Quad Gradient SW 63 sub woofers. Must be in mint condition. Healdley Down ☎ (0428) 712973.
KEF 105/3 Rosewood as new, boxed tc £1500, Kwf 103/4 unused black £960 ono, Rotel Mic HIRHQIO £600 ono, Mint. Swansea ☎ (0792) 280061.
RADFORD STA35 Power amp, Woodside SC26 Line pre amp (new £2750) bargain £1250, 'polished PA1 ring excels' Kessler. Herts ☎ (0707) 321878.
WADIA WT3200T & Wadia AX32DAC under warranty, 1st offer above £2,500 secures. Lndn ☎ 071-243 7049 before 3.30pm.
DENON PMA 720 amp £145, DENON DCD 800CD player £125, Tannoy Mercury S speakers £85, Target 16" speaker stands £50 ex. Essex ☎ (0708) 475319
MERIDIAN 200 Transport (new type) + Meridian 203 (DAC7) both mint cond & boxed. £700. May split or swap for Naim 250 (new style) Bristol ☎ 0272 506723
SYSTEMDEK 3, black ash, LVX arm £225 ono, NVA power amp, 100 WPC £150 ono, boxed mint ADC 26 with old and new VDH Stylus Assy's Swap for Decca London.
☎ Midlands 021 557 9286
LP12 (Teak) - Valhalla & Basik arm. Fully serviced £395.
Target 3 tier stand £40. Aylesbury ☎ (0296) 81136
LYNX SIGMA pre amp and matching Lynx Theta tuner, good condition £350. W. Yorkshire ☎ (0977) 798184
RUARK SWORDSMAN, good condition, unboxed, £80 ovno. Wanted Rega Kyte speakers. Surrey ☎ (0737) 35468
BOSE 901 mkV1 speakers with EQ and stands. A1 condition. £900. Suffolk ☎ (0638) 715984
SYSTEMDEK (Mk1 CIRA M80) with SME 1115 arm + damper, good condition, complete with original instructions, reviews, packing. £225 ono. Aylesbury ☎ (0296) 436031
MUSICAL FIDELITY A100 amp £200, Deltec The Little Bit DAC £170, both boxed. Staffs ☎ (0782) 827145
AUDIOLAB 8000A First Series, vgc, buy this classic only £200. Kettering ☎ (0536) 522553 eyes only please.
LINN Kan 2 speakers, rosewood with Kan 2 stands, £300 ono. Lincs ☎ (0780) 55496.
AUDIOQUEST Midnight speaker cable, 5 metre pair (£250) £125 ono, will throw in 2 sets Michell Gold Sureloc banana plugs. Norfolk ☎ (0362) 699500
ATACA MASE24 speaker stands inc top spikes £40.
Chesterfield ☎ (0246) 550268
MICHELL ARGO pre amp, mint £425, Musical Fidelity MA50 Power amps, mint £425. Middx ☎ 081 568 9573
MERIDIAN 200/263 CD, Audiolab 800C MkII preamp, Meridian 205 amps, Nakamichi DR2 cassette, Kef 104/2 speakers, Kube 200, Rotel tuner, Dual turntable, Target

stands and leads £2995. Essex ☎ 081-502 5634
NAIM 82 HICAP 250 £3400, Shahinian ARCS (new model) £1450. All 1 week old, must sell, 3 years guarantee. Linn Sondek Lingo Cirkus Ekos Arkiv, £2500, mint. South Wales ☎ (0656) 771525
WANTED APOLLO, Target or similar equipment stand must be 5 tier, cash waiting. Dave. Manchester ☎ 061-725 8257
DENON 1520 remote vol, massive build, £140 (£550) DPA PDM1/II inc cable, £275, others. Tyne & Wear ☎ 091-4144221
WANTED 10N OBELISK 100 amplifier. Coventry ☎ (0203) 452852
TANDBERG TD 20A reel to reel, v good condition. Hubs inc, worth a listen £999 ono. Swansea ☎ (0792) 280061
MISSION 751 speakers, black excellent condition, boxed & barely run in, genuine reason for sale £225 ono. Kenilworth ☎ (0926) 864556
AMC 3030 amp valve/transistor hybrd, 18 mths old, excellent condition. Sale £280, upgrading. Cambridge ☎ (0223) 290619
RAY LUMLEY Valve mono-blocks M150, cost (£3900) £1200, Grant G60AMS valve mono-blocks . cost (£900) £340. Both as new. ☎ Portsmouth 694518
LINN LP12 SMEII, Good condition £300 ono. Burton on Trent ☎ (0283) 812108
KRELL KSA 150 power amplifier, mint £2,750, Michell Gyrodec, RB300, Linn K9 £495, Quad 34 pre 306 power amp £400. IMF TLS 50 Transmission Lincs £175, Kef 104 Reference £150. W. Sussex ☎ (0403) 251587.
MERIDIAN 206B DAC7 £550, AV1 S2000MP preamp (+remote) £375. Rogers LS6A (heavily modified) + Stadesign stands £190, some cables, Furakawa, Exposure all ono. Steve, Cambridge ☎ (0223)333686
REGA PLANAR 3, RB300, Stilton P77 £140, Cambridge CD3 £350, Sonus Faber Electas, £750, stands, cables, J/connects etc, offers. Essex ☎ (0708) 670163
TRANSCRIPTOR Ref T/T rare opp two offers, Thorens TD125, SME 3009 ppw Ref. Rms ☎ (0594) 860313
LINN ISOBARIKS - late DMS spec in walnut. Absolutely beautiful condition, absolutely beautiful sound. Complete with stands, cable and boxes, can demonstrate £725. Windsor ☎ Peter (0753) 866042 after 6pm.
A&R A60 amplifier £65. A&R T21 tuner £65. Both boxed with manuals. ☎ Essex (0255) 423090
JPW AP3 stands £135. Celestion 1 stands £90. Alpha CD £210. A1 amp £115. Carr incl, mint. ☎ Tyne & Wear 091-414 4221
GARRARD 401, SME 3012 12" with Shure M75EII mounted on custom plinth with lid. Best offer secures. ☎ Notts (0636) 74101/706566
MISSION DAC5 D/A converter boxed and in mint condition £145. Pioneer A400 as new £180. ☎ (0278) 456292
MERIDIAN 200 transport, 263 Delta Sigma DAC. Bada C'tree 11 months old, £900. ☎ Bradford (0274) 607457
MAGNEPLANAR MG1b, boxed. £550 or near offer. ☎ Rhyl (0745) 339196
QUAD 34 preamp, Quad 306 amp. Ex condition, boxed £420 ono. ☎ Jim, Kent (0227) 722519
PIONEER A400 amp, 9 months old little used, boxed as new, £150. ☎ Hants (0590) 674749
MOTH SERIES 30 passive preamp and 40Watt monoblok power amps one month old mint condition boxed £450 ono. ☎ Sussex (0424) 218557
ALBARRY PPI amplifier MM/MC phono stage (£500) £275; Albary S508 power amp (£500) £275. ☎ Bucks (0296) 713311
AUDIOQUEST midnight Hyperlitz speaker cables, five metre pair, biwired, terminated, £150. ☎ evenings (0234) 781617
QUAD 33/303, boxed, as new, inc instruction manuals, £175. ☎ Scunthorpe (0724) 845524
WANTED, Linn Keilidh speakers, REL subwoofer, will travel. ☎ Hull (0482) 871498
SONY EVC3E video8 player & rec. New under makers' guarantee with 20 tapes, only £175 ovno. ☎ Yorks (0423) 524692
LP12 LINGO Ittok Dynavector £850, Michell Iso Hera £350, £1,100 for both, Michell Argo Hera £650, Pair Albary 100 Watt monobloks £600. ☎ Cams (0223) 322215
MOTH Phono stage (100Mw power supply) £140. NAD 602 cassette deck, £110. Both mint and boxed. ☎ Beds (0582) 580667
WANTED REVOX B77 reel to reel tape recorder r, must be mint condition. ☎ Barry, I o W (0983) 299800
URGENTLY REQUIRED: Shure VST V. ☎ Geoff(0622) 719814
WANTED: Shure VST V in any condition. ☎ Lndn 071-730 1614
MICROMEGA Leader CD player £450, Audionote ANJ speakers and MAF dedicated stands £550. ☎ Newcastle 091-281 5066
MISSION 753, black ash, mint condition, boxed £430. ☎ Brighton (0273) 694112

KEF speaker units B139 B110 T27 and CO R50 £150 (cost over £400 new). ☎ Essex (0268) 284624
HARMAN KARDON Pro turntable Pivoted tangential tracking, mint £120. ☎ Coventry (0203) 679165
ACOUSTIC ENERGY AE2 speakers and AE stands offers over 850. ☎ Leicester (0533) 775661
WANTED any Mission 751/2/3 series speakers and pro cables and hi-fi platform. ☎ (0702) 347225
GARRARD 301 in mint condition, set in crafted mahogany base, SME 3009, Shure V15 £350. ☎ Coventry (0203) 679165
LINN LP12 Ittock arm, Karma cartridge, all mint £550. ☎ Harrow 081-861 6735
LINN Akito, K18 & armboard £75 one. ☎ Esher (0372) 464616
SEPARATES system, Denon PMA250/III amp, Mission N7601 speakers, TEchnics SLXP300 portable CD as new (worth £450) £300. ☎ W Midlands (0564) 702917
LINN Isobarik PMS with Naim Naxo cross over and stands £700 ono. ☎ (0326) 280259
AUDIOLAB 8000 DAC latest specification, receipt and instructions, as new £500. ☎ 071-603 9697
ROGERS CADET 3 valve amp and tuner, complete but needs servicing, offers. ☎ Kent (0795) 872034
MISSION 760iSE with Atacama stands £120. Dual 505 inc mm cart £60. Tannoy 603II £80. All excellent, open to offers. Northumberland (0670) 820454
NAKAMICHI BX1 cassette deck £150, A&R A60 amp £140, Heybrook HB2 L/S £150 as new. ☎ Sheffield (0742) 620526
ROTEL RA920 amp £75, JPW Sonata speakers £65 for sale. Both two years old. ☎ Oxford (0865) 67235
ARCAM DELTA 70.2 CD two years old as new (cost £600) £275, Sony MDP650 PAL/NTSC laserdisc, one year old (cost £650) £425 ono. ☎ (0424) 713775
ARCAM DELTA 90.2, excellent condition £250 ono, cost £410. Marantz PM151 £50. ☎ Richard, Herts (0707) 270865
SWOP ELECTRON JH50 Hiraaga valve design and custom Audionote M7 for your Krell etc. Cleveland (0642) 559543
LINN LP12 Lingo Trampolin Ittock LV3 arm Klyde cartridge £1,095. ☎ Cleveland (0642) 542395 office, (0429) 27463 eves.
QUAD ESL 57 on spiked stands £325. Quad 34/306 amp £325. Meridian MCD pro CD £85, VGC. ☎ Herts (0442) 824100
AUDIOSTATIC ES240 electrostatic speakers £300. ☎ Swindon (0793) 750874
NAIM NATOI tuner, like new, (£1,700) £775, Silver Sounds speaker cable, 3 metre biwire set (£350) £150, SME V tonearm 3 weeks (£1,230) £875. ☎ Essex (0702) 74878
MICHELL ISO moving coil phono stage, boxed and in mint condition £290
YAMAHA P800 turntable with new Goldring cartridge and felt mat, very rare, VGC, £135. ☎ York (0904) 763157
AURA TU50 tuner, 6 months old £175. ☎ Manc 061-766 5272
STANDESIGN 5 tier equipment support, spiked, mint condition, cost £175 offers accepted. ☎ Mick, Lancs 061-626 0879
PR KEF TYPE LS3/5A speakers with Mission stands PR Kef speakers based on model 103.2 with Atacama stands (12") mint. Offers. ☎ Notts (0602) 294060 after 5pm
AUDIO RESEARCH SP14, £1,700; Linn LP12, Lingo, Ekos, Cirkus and Archiv (new) £2,700. ☎ Oxford (0865) 63160
ROTEL RCD 865 C, RA 820 AX amp, Mission 760, Target stand, all boxed, 4 years old £250. ☎ Notts (0909) 478820
SONUS FABER EXTREMAS, mint £3,800. Quicksilver monobloks, mint 90W £1,350 Sonus Faber Electa, VGC £750, Kraus solid state stereo/mono power amp, VGC best offer Kimber 8TC, KCAG. ☎ (0274) 575091 Eves.
PIONEER F-91 FM/AM tuner 24 presets, superb spec must be heard. RRP £340 accept £105. ☎ Sunbury (0932) 782381
DAT TAPES (28) used once, known brands, below half price £100. ☎ Leicester (0533) 601178
WANTED Sony PCM701ES manual, also Nakamichi RC580 infra-red control system suitable for 2x7. ☎ Berks (0734) 875964
ROGERS HG88 mk3 valve amp, new valves, nice condition £100 or vno. ☎ E Sussex (0273) 580645
MUSICAL FIDELITY the preamp & optional phono board & bridged Typhoon power amps £650 ono (2 months old). ☎ Perth (0738) 813140
AUDIO INNOV Alto 2 mths old £200. ☎ Notts (0773) 609104
BEOSYSTEM 2400, including Beogram, Beocord, Beomaster, remote control and speakers, £450. ☎ Staffs (0543) 410919
PS AUDIO LAMBDA transport. 2 months old boxed, 3 yr guarantee, immaculate, hardly used. Cost £2,250, will accept reasonable offers. ☎ Mddx 081-907 7610
PIONEER CLD1750, mint & boxed, 13 movies on disc, £475 or swap AE1s + stands. ☎ Newcastle (0661) 822564
MUSICAL FIDELITY P180 preamp £500, AE1 speakers (black) £300, Stax Talent DAC £700 ono, all exc. ☎ Beds (0525) 240054
YAMAHA natural sound audiophile amp A320 E80/ovno, good condition. ☎ Essex (0279) 444686
MUSICAL FIDELITY F15 and F22 Audio Synthesis Silver interconnects. £1,900 ovno. ☎ London 081-244 3926
NAIM 72 Hicap 250 mint & boxed two 5 metre lengths of A5 cable £1,800 (bi-wired). ☎ Cheshire 061-437 5819
SWAP Mission 753 6 months old for B&W 805 and stands possible cash adjustment. ☎ (0772) 887272 - day, (0253) 838741-eve
QUAD ELS speakers bronze £350, super MDS 2 sage Audio pre and power amp £400. Over 250 assorted hi-fi mags 1972-1983 offers. ☎ Glasgow 041-776 3642
WANTED ION MA400 monoblok power amps.
☎ Lancs (0524) 413994
ARISTON RD 80 SME3S £85 Supex SM100 Mk3 Shure V15 IV £25 each. ☎ Staffs (0543) 422926
IMPULSE HORN H4 speakers £600 or swap for Pro ac Response ones. Townshend Rock Tabriz £400. ☎ Kent 081-658 2490
GARRARD 401 in an SME plinth 3009 arm £150 ono. Musical Fidelity Synthesis amp £125. ☎ (0742) 459698

LEAKS: Varioslope II stereo £50, TL50s bronze £350, Black £450. No dealers or offers. ☎ Jones, Gower (0792) 875509
MISSION 763 speakers, rosewood, excellent £200 ono. ☎ N Yorks (0609) 773040
MUSICAL FIDELITY A100, 50W pure class A, boxed excellent, £200 no offers. ☎ Cams (0480) 460502
ROGERS LS4A speakers in vlack, boxed, manufacturers warranty, £150. Foundation classic speaker stands, 19" tall, £50. Take both items for £180. ☎ (0206) 240573
REGA PLANAR 3/RB300 £150 ono SME IIs arm £150 ono Chesterfield (0246) 220316
SONY CDP555 ESD exc condition £300, Deltec PDM152 perfect £225, Arcam BB1 £75. WANTED: Arcam Delta 120 power amp. ☎ Cardiff (0222) 757421
LFD LS2 PA2 integrated amp cables interconnects £895 (£1,695). New spacedeck-mentor silverwired arm £895 (cost £1,495). Myst amp and tuner £325. ☎ Hull (0482) 842740
WANTED: Audiolab 8000A MK1, cash or exchange NVA 3 box pre power amp, W Midlands 021-420 3960
CASTLE HOWARD loudspeakers in mint condition £550 ono, Sendor 520 speakers £295 ono. ☎ Norfolk (0603) 38752
MISSION CAMBRIDGE record deck perfect condition £120 ono. ☎ Nigel, Knowle (0564) 779641
ARCAM ALPHA 5 CD palyer £350 ono, Arcam Alpha 5 amp £160 ono, Arcam 2 and speakers £160 ono, all boxed and in mint condition. ☎ Gwent (0873) 858679
ROTEL RT950BX tuner, LW/MW/FM, mint condition boxed, can demonstrate £150. ☎ Wimbledon 081-542 8076
MUSICAL FIDELITY MC2 speakers £200 VGC. ☎ Andover (0264) 889574
WANTED: Technics EPA 500 high & medium mass arm tubes or complete arm. ☎ Leicester (0533) 626508
WANTED: PR OA5, OA4 or OA6 Sonab speakers MKIIs, also information on OA14s. ☎ Clywd (0244) 836131
PIONEER PDS901 CD player with remote £220, Mission 762 speakers with matching stands £130, all as new boxed. ☎ Pete, Glasgow 041-248 2686 eves and weekends.
CYRUS 1 amp mint £110, Cyrus tuner mint £110, Mission 700s speakers inc stand £100. ☎ Oxon (0295) 250000
AUDIONOTE Ongaku M7 phono Voyd reference, Snell E, will split. ☎ (0992) 620905
QUAD 44/405 VGC boxed £285, Kenwood DPX9010 CD transport VGC boxed £185. ☎ Suffolk (0449) 615024
VOYD Valdi Helius Aureus two and a half years old, Goldring 1042 new, £450. ☎ Chiswick 081-994 2030 after 6pm
HEYBROOK HB150 speakers £230, matching stands £50, all in pristine condition. ☎ Llanelli (0269) 842623
LINN Keltik Aktiv speakers 3x LK100s fitted, Aktiv cards, inc cable £3,600. ☎ Gordon, W London (0956) 311508
ACOUSTIC ENERGGY AE3 speakers £750 ono. ☎ Hitchin (0462) 455588
NAIM NAC72 preamp, new style, as new, boxed. Costs £638, will accept £400. Can dem. ☎ Essex (0268) 741699
SPENDOR SP1 teak on Lab1 stands £175. ☎ High Wycombe (0494) 534444 or (0494) 449071 Ext 29
LINN K9 £50, Rega Bias £10 new Rata RP40 £30 Sound Organisation wall shelf £25, 2x 6 metre Nac A5.
☎ Beds (0525) 404983
LINN SPEAKERS and stands £250 ono. Arcam 3 amp £140 ono, boxes and cables mint. ☎ Gwent (0291) 421424
HI-FI CHOICE and Audiophile Dec '89 to Dec '93, plus Hi-Fi Answers £25 + postage. ☎ Orkney (0856) 874089
LINN LP12, Ittock, Supex SM100e, £700. Naim 62/140 £700. All mint, can dem Redditch. ☎ (0527) 854296
MISSION 753 loudspeakers 18 months guarantee boxed as new £550 Norwich. ☎ (0603) 260671
ROGERS CADET 3 valve amp (integrated) 8w/channel. Sounds fantastic - bring a CD. £150 London ☎ 081-852 7553
LINN AXIS turntable, recently serviced, including new Akito arm and AT-110E cartridge. Mint condition. Boxed, £285. Northants ☎ (0327) 706714
CELESTION SL6 speakers with quality high-mass stands and quality 3.5m pair cables, £200 ovno. Notts ☎ (0602) 463693
Evenings
CELESTION SL6S speakers with Linn Kan II stands, £275 ono, Boxed. Brighton ☎ (0273) 504787
WANTED: Sony TC153SD portable tape deck, good condition essential. Bath ☎ (0225) 338459
Evensings
AUDIOPHILE SPEAKERS. US imported Ryan Acoustic speakers (£1,000+ new). Fantastic soundstage and imaging, £585. Includes Target R1 speaker stands, worth £250. Surrey ☎ (0276) 61350 after 7pm, ask for Keith.
LINN HI-FI: LP12/Lingo/Ekos/Arktiv turntable, one month old, £2,600; Kloud power amplifier, £1,350; Kaber Aktiv, £1,400. West Midlands ☎ (0922) 640737
Target TTW1 wall-mounting shelf, £20. Frinton-on-sea ☎ (0255) 671515
AUDIO RESEARCH SP9 Mk2 preamp. Silver, MM/MC. Inc. spare valves, bargain, £1,050 ono. Audio Innovations Second Audio monobloks, £1,295. Both mint, boxed, can demonstrate. Wanted high-end CD player. Maidenhead ☎ (0628) 788502
AUDIO INNOVATIONS monobloks, mint, £1,750. Quad ESL-63 loudspeakers, £1,100. Nakamichi CR7E cassette deck, £750. Meridian 200/203 CD player, offers? Devon ☎ (0884) 38240
PIONEER M-73 power amplifier, excellent condition, was £750, will accept £350. Newcastle upon Tyne ☎ 091-281 5348
EPOS ES14 speakers including stands. Excellent condition, £475 ono. AR centre speaker, £35. Birmingham, ☎ 021-445 5978
IXOS 104 interconnect cable, one metre pair 99.99% pure, £15. West Yorks ☎ (0532) 687095
LUXMAN D90 multibit CD player, Pioneer A88X 120watt amp, Wharfedale 708 speakers, black, quick sale £375. Lowther C400 horns, offers? E London ☎ 081-491 0236

GARRARD 401/SME 3009, £100. Uher CR240 portable cassette, £70. B&W 110i speakers, mint £80, Yamaha KX300 cassette deck £70. Surrey ☎ (0252) 726449
Transcriber turntable, Paratrack King platter system, highest offer. Brighton ☎ (0273) 777616
PINK TRIANGLE Da Capo D/A converter, 1307 filter and DC power supply, one month old, £2,100. ☎ Lincs (0780) 720534
ARCAM DELTA 90 amp, £150. Marantz CD50SE CD player, £150, Musical Fidelity MC2 speakers, £150. All boxed. Northumberland ☎ (0670) 853876
LEAK TROUGHLINE 3 tuner, mono, £50 ono ☎ Essex (0375) 382864
Peter
DENON PMA450 amp, two months old, hardly used, £180. Boxed, mint condition. Bedford ☎ (0234) 357471
Nick
MICROMEGA LEADER compact disc player, boxed, £275. Various cables half price. Essex ☎ (0708) 556744
ROTEL RHQ 10 phono preamp, two years old, £400. Middlesex ☎ 081-813 8252
WANTED: Denon TU-260L tuner and Nakamichi DR3 cassette deck. Cash waiting for right offers. Rochdale ☎ (0706) 43736
call Ray after 6pm
CELESTION DITTON 662 speakers, £300 ono. Bristol area ☎ (0454) 616620
MATISSE WANTED Ref. Pre/Fantasy line amp. McIntosh MC240/274 power amp. ☎ Eire 049-52816
Johnny
MOTION ELECTRONICS Nicam TV sound tuner, with manual, £150. Cumbria ☎ (0229) 40259
CASTLE HOWARD loudspeakers, four months old, unmarked mahogany finish, £850 ono. Cable Talk 3 bi-wired cable, 3m including plugs, offers. Bournemouth ☎ (0202) 396646
Eves
HI-FI CHOICE back numbers wanted for research, particularly 1980's. Offers invited for runs of Hi-Fi News June 1958-Dec 1975, Hi-Fi News 1958-1977, EMG Letters 1962-66, and Records & Recording 1962-1980. Exeter ☎ (0392) 860182
Evensings
TWO 4m Absolute Wire Force 4 speaker cables, £20. Avon ☎ (0454) 261022
AE1 MK II SPEAKER in rosewood, with stand, £599. Quad 606 power amplifier, superb £399. Audio Research LS1 preamp, boxed, £785. Bath ☎ (0225) 480990
LINN LP12 turntable with Ekos arm and Asaka cartridge, hardly used, £1,300 ono. Guildford ☎ (0483) 418924
LINN LP12 turntable with Ittok arm, new K18 cartridge and Skyline platform, all in perfect condition, £550. Bucks ☎ (0494) 677628
QUAD VALVE equipment. FM tuner, 22 control unit, pair Quad II amps, multiplex decoder, vgc £380. Brighton ☎ (0273) 697182
LINN KAIRN £935, Linn LK100 £360, Linn Kremlin £1,295. N London ☎ 071-586 2390
Eves/weekends
NAIM WANTED: B2 preamp, 180/250/135 power amp. New style only. Cash purchase. Devon ☎ (0803) 555401
EAR THE HEAD mc head amp, new, £365 (£590), vDH MC10 cartridge, new £395 (£775). SE London ☎ 081-659 9538
AUDIO NOTE K/SP silver-wired speakers with Huygens £4 stands, £625. Middlesex ☎ (0206) 861457
Evensings
TESSERAC TALA preamp (£1,500), mint, £1,000. Meridian 263 DAC, mint, £300. Cornwall ☎ (0208) 75376
Phil
KEF 104/2 REFERENCE floor-standing bi-wire speakers (rosewood) with KUBE 200 active equaliser. Immaculate condition, £1,250 ono (£2,070 new). Various interconnects and CD stabiliser, offers? Southampton ☎ (0703) 738935
HI-FI NEWS (McDonald) transmission line speakers, two-way, teak, 150w, bi-wired, one year old, excellent sound, good condition, cost £550, accept £250. Northampton ☎ (0604) 495339
AUDIO RESEARCH LS1 preamp, as new £875. DPA interconnect and speaker cable. Cardiff ☎ (0222) 759604
MARANTZ SD255 twin cassette deck, JVC AX-220 amplifier, offers? Cardiff (0222) 494355
David
TEAC CDP3500, £150. Rotel 940BX amp, £180. Mission 760iSE speakers, £100. Essex X (0634) 222334
AURA VA100 amp, £230. Denon DRS-810 drawer cass deck, £230. Mission 760i, stands, wire, £130. Carles Sheraton mahog cabinet (worth £300) £200, all vgc. Bucks ☎ (0753) 882632
AUDIOQUEST Crystal speaker cable, 2x9ft runs, terminated with gold-plated banana plugs for bi-wiring, £50. ☎ Sunbury (0932) 787598
SONY ST-5370 tuner, £65. NAD 5120 turntable, £45. Both excellent condition, hardly used. Caterham ☎ (0883) 349089
Eves
MICHELL SYNCR0 turntable, RB300 arm, Audio-Technica AT-OC5, boxed, instructions, £375. Milton Keynes ☎ (0908) 696869
DELTEC LITTLE BIT (co-axial input only) and Rotel RCD 855 CD player £330 will separate. Liverpool ☎ 051-226 2671
Linn Vega power amplifier, 75Watt, £180. (0327) 351067 after 6pm. Northants (0327) 351067 after 6pm

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.)



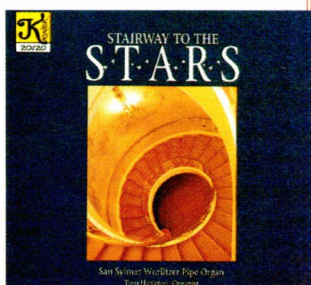
“Collector’s item”

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



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PRICE PROMISE

marantz

Table listing Marantz products and prices: AMPLIFIERS (PM32/PM43, PM53/PM63, PM8 QM2, PM44 SEM2/45R2, PM8 QM2), AV AMPLIFIERS (SP 50 PROCESSOR, PM7000/PM711AV, MV500/MA500, MM500/AV1030, AV600THX/EC500), RECEIVERS (SR73/SR82), TUNERS (ST35/63, ST72, DDC, DDB2), CD PLAYERS (CD45/CD53, CD63/CD72M2, CD110/CD15, CD72M2SE), VIDEO (MV633 - VIDEO, V503 PROJECTION SYSTEM, SLIM SYSTEMS), PRO COMPONENTS (SYSTEM 1/2, SYSTEM 3/4), PFC COMPONENTS (CP230/CP430, PQUAL1/201), EQUALISERS (EQ31/EQ315), SPEAKERS (DS110/220/440/660), POA

YAMAHA

Table listing Yamaha products and prices: AMPLIFIERS (AX380, AX470/570), TUNERS (TX480/580RDS), CASSETTE DECKS (KX380/480), AV AMPS & PROCESSORS (RXA170/DSP4780, KXW952), CD PLAYERS (CDX480/580, CDX880/CDX645), EFFECT SPEAKERS (NSE80/NSC80, NSC110/YSTSW60), YSTSW120/SW200

CINEMA SOUND AV PROLOGIC AV PRO-LOGIC AMPS/RECEIVERS

Table listing Cinema Sound products and prices: KENWOOD (KRV6060/7050, KAV3700/7700), SONY (STRD 511/611, TAAV570 KIT, DOBY PRO KIT, SAVA3, TAAV510B), TECHNICS (SAGX550LK, SAGX350LK, PIONEER VSAD802S), VSA701S, VXA452, YAMAHA (DSPE 200, DSPE 580/1000, RXV 470, DSPA780/970, DSPA2070, PM700AV, AV500PRE AMP, MA POWER AMP, SR73 RECEIVER), EQUALISER (SHE85K, SHE15K, ST-G 350LK, SHE90), MIDI SYSTEMS (CDX120-40WPC, CDX320-50WPC, CDX520-60WPC), MINI SYSTEMS (SCCH40-35WPC, SCCH50-50WPC, SCCH515-MULTI CD, SCCH750-50WPC, SCCH850-PRO LOWE, SCCH909D-DAC), SHARED (RST474K TWIN, RST875K, RST979K, RSBX017K, RSBX464K, RSBX747K), CD PLAYERS (SLPD667, SLPD867, SLPG360AK, SLP440AK, SLP6560AK, SLP5740AK, SLP5840K, SLP2000K), EQUALISER (SHE85K, SHE15K, ST-G 350LK, SHE90), MIDI SYSTEMS (CDX120-40WPC, CDX320-50WPC, CDX520-60WPC), MINI SYSTEMS (SCCH40-35WPC, SCCH50-50WPC, SCCH515-MULTI CD, SCCH750-50WPC, SCCH850-PRO LOWE, SCCH909D-DAC), SHARED (RST474K TWIN, RST875K, RST979K, RSBX017K, RSBX464K, RSBX747K), CD PLAYERS (SLPD667, SLPD867, SLPG360AK, SLP440AK, SLP6560AK, SLP5740AK, SLP5840K, SLP2000K)

SONY

Table listing Sony products and prices: TCK 611 Dolby S POA, AMPLIFIERS (TAF24R/TAF244E, TAF444E/TAF542E), TUNERS (STS211/STS311LB, STS505ES), CASSETTE DECKS (PM44SE, PM44SE), MINI DISC RECORDER PLAYER (MDS501 - FULL SIZE, MZ2/MZ2R), DAT RECORDER PLAYERS (WMDT1, TCD7, DTC60ES), MIDI SYSTEMS (COMPACT 190/195, COMPACT 290/295, COMPACT 490/490, COMPACT PLUS 695AV, COMPACT PLUS 795AV, COMPACT PLUS 995AV), MINI SYSTEMS (MHC450/MHC550, MHC650/MHC900, MHC330/MHC700, MHC490/MHC900AV, MHC7900AV), MICR PMS301, AV AMPS & RECORDERS (STRD515/615, TAAV570B, TOTAL PROLOGIC PACKAGE, DOLBY PRO KIT, TAAV570 KIT, SAVA3/SAVA1, SAW7/SS390AV, SSW90/DOLBY S KIT), LASER DISC PLAYERS (MDP650/MDP850)

BARGAIN CORNER

Table listing Bargain Corner products and prices: AMPS & RECEIVERS (AVS), JVC (AXA342X), SONY (TAF 540, TAF 242, TAF 442E, TAF 319R, TAF 670ES, STRD590), TECHNICS (SAGX130, CASSETTE DECKS), SONY (TCK411, TCK611), MARANTZ (PM44SE), PIONEER (A201, A676, SX102), KENWOOD (KAV8500, DKA400A), YAMAHA (AXV401), JVC (AXA342X), TECHNICS (SAGX130), CASSETTE DECKS (TCK411, TCK611), NAKAMICHI (DR3), CD PLAYERS (A676, SX102, KAV8500, DKA400A), MARANTZ (PM44SE), PIONEER (A201, PDS1), JVC (AXV401, PDS901)

NAD

Table listing NAD products and prices: AMPLIFIERS (310/302, 304/306), TUNERS (402 AWARD WINNER), CD PLAYERS (501/502, 513 MULTI PLAYER), CASSETTE DECKS (602), TURNTABLES (2120/533), RECEIVERS (701/705), AV AMP & PROCESSORS (910/15AV), PRE AND POWER AMPS (1000/1000 PRE, 902/906 POWER), SPEAKERS (801/M800, 802/C804, 808/C800), HARMON KARDON (KA1060/2060R, KA3020/SE AWARD, KA3060R/4060R, KA5020/5050R, KA7050R), AV AMPS & RECEIVERS (KRA4060, KR4060/KRV7050), CASSETTE DECKS (KX3060/KX5060S)

Technics

Table listing Technics products and prices: AMPLIFIERS (SUZ220K 30W PCH, SUZ230K 40W PCH, SLUA600K 45W PCH, SUA700K 45W PCH, SUA800K 55W PCH, SUA900 Mkl, SU2E00K PREAMP, SEA200K POWER-100W), TUNERS (STGT 650LK-RDS, STGT 550LK-RDS, ST 610LK), CASSETTE DECKS (RSTR373K TWIN), EQUALISER (RST474K TWIN, RST875K, RST979K, RSBX017K, RSBX464K, RSBX747K), CD PLAYERS (SLPD667, SLPD867, SLPG360AK, SLP440AK, SLP6560AK, SLP5740AK, SLP5840K, SLP2000K), MIDI SYSTEMS (SCCH40-35WPC, SCCH50-50WPC, SCCH515-MULTI CD, SCCH750-50WPC, SCCH850-PRO LOWE, SCCH909D-DAC), SHARED (RST474K TWIN, RST875K, RST979K, RSBX017K, RSBX464K, RSBX747K), CD PLAYERS (SLPD667, SLPD867, SLPG360AK, SLP440AK, SLP6560AK, SLP5740AK, SLP5840K, SLP2000K)

Technics AUTHORISED DEALER

Table listing Technics products and prices: AMPLIFIERS (SUZ220K 30W PCH, SUZ230K 40W PCH, SLUA600K 45W PCH, SUA700K 45W PCH, SUA800K 55W PCH, SUA900 Mkl, SU2E00K PREAMP, SEA200K POWER-100W), TUNERS (STGT 650LK-RDS, STGT 550LK-RDS, ST 610LK), CASSETTE DECKS (RSTR373K TWIN), EQUALISER (RST474K TWIN, RST875K, RST979K, RSBX017K, RSBX464K, RSBX747K), CD PLAYERS (SLPD667, SLPD867, SLPG360AK, SLP440AK, SLP6560AK, SLP5740AK, SLP5840K, SLP2000K), MIDI SYSTEMS (SCCH40-35WPC, SCCH50-50WPC, SCCH515-MULTI CD, SCCH750-50WPC, SCCH850-PRO LOWE, SCCH909D-DAC), SHARED (RST474K TWIN, RST875K, RST979K, RSBX017K, RSBX464K, RSBX747K), CD PLAYERS (SLPD667, SLPD867, SLPG360AK, SLP440AK, SLP6560AK, SLP5740AK, SLP5840K, SLP2000K)

DENON

Table listing Denon products and prices: CASSETTE DECKS (DRM540/740, DR5640/810, DRW760 TWIN), TUNERS (TU380RDS/580RDS), RECEIVERS (DRA365RD-RDS, DRA565RD-RDS), CD PLAYERS (DCDDE15/1715, DCDDE25/1015, DCM340 S DISCS), AMPLIFIERS (PMA500M350M2, PMA450M340R, PMA715R), AV AMPS (AVC1530/AVR1000, AVC2800/AV77), MINI SYSTEMS (DF10/DF10S, D90/D90S, D65/D65S, D250/D250S, D110/D110S), SPEAKERS (F203, F303, F502), PROJECTION TV (SDT5000/4000TV), CD PLAYERS (PD103/203, PD350/360, PD77/95), CD PLAYERS MULTI (PDM603/M703, PDM743/PD100), CASSETTE DECKS (CTS330S/340S, CTS630S/830S), TWIN CASSETTE DECKS (CTW503R/803R), TURNTABLES (PL225/335), GRAPHIC EQUALISERS (GR555/777), MIDI SYSTEMS (J200/300, J600/J700, JY600LD Inc Lazer Vision Disc player), MINI SYSTEMS (N70W/100W, N100W/100W), LASER DISC PLAYERS (CLD900/950, CLD1950/MS, CLD2950/160K)

HARMON KARDON

Table listing Harmon Kardon products and prices: AMPLIFIERS (KA1060/2060R, KA3020/SE AWARD, KA3060R/4060R, KA5020/5050R, KA7050R), AV AMPS & RECEIVERS (KRA4060, KR4060/KRV7050), CASSETTE DECKS (KX3060/KX5060S), TURNTABLES (TLX110/120, TLX130/140, TLX150/160, TLX170/180, HTS 1+3, HUG1/G2), SPEAKERS (SC10/S30, S50/S70, S50S/2, VSB100/V100), HEADPHONES (HD320/HD330, HD340/HD520, HD530/HD540), CERWIN VEGA (V81/SAT6, V81/SV10, V512/V515, DC10), TURNTABLES (KA1060/2060R, KA3020/SE AWARD, KA3060R/4060R, KA5020/5050R, KA7050R), AV AMPS & RECEIVERS (KRA4060, KR4060/KRV7050), CASSETTE DECKS (KX3060/KX5060S), TURNTABLES (TLX110/120, TLX130/140, TLX150/160, TLX170/180, HTS 1+3, HUG1/G2), SPEAKERS (SC10/S30, S50/S70, S50S/2, VSB100/V100), HEADPHONES (HD320/HD330, HD340/HD520, HD530/HD540), CERWIN VEGA (V81/SAT6, V81/SV10, V512/V515, DC10), TURNTABLES (KA1060/2060R, KA3020/SE AWARD, KA3060R/4060R, KA5020/5050R, KA7050R), AV AMPS & RECEIVERS (KRA4060, KR4060/KRV7050), CASSETTE DECKS (KX3060/KX5060S), TURNTABLES (TLX110/120, TLX130/140, TLX150/160, TLX170/180, HTS 1+3, HUG1/G2), SPEAKERS (SC10/S30, S50/S70, S50S/2, VSB100/V100), HEADPHONES (HD320/HD330, HD340/HD520, HD530/HD540), CERWIN VEGA (V81/SAT6, V81/SV10, V512/V515, DC10)

Kenwood

Table listing Kenwood products and prices: AMPLIFIERS (KA1060/2060R, KA3020/SE AWARD, KA3060R/4060R, KA5020/5050R, KA7050R), AV AMPS & RECEIVERS (KRA4060, KR4060/KRV7050), CASSETTE DECKS (KX3060/KX5060S), TURNTABLES (TLX110/120, TLX130/140, TLX150/160, TLX170/180, HTS 1+3, HUG1/G2), SPEAKERS (SC10/S30, S50/S70, S50S/2, VSB100/V100), HEADPHONES (HD320/HD330, HD340/HD520, HD530/HD540), CERWIN VEGA (V81/SAT6, V81/SV10, V512/V515, DC10), TURNTABLES (KA1060/2060R, KA3020/SE AWARD, KA3060R/4060R, KA5020/5050R, KA7050R), AV AMPS & RECEIVERS (KRA4060, KR4060/KRV7050), CASSETTE DECKS (KX3060/KX5060S), TURNTABLES (TLX110/120, TLX130/140, TLX150/160, TLX170/180, HTS 1+3, HUG1/G2), SPEAKERS (SC10/S30, S50/S70, S50S/2, VSB100/V100), HEADPHONES (HD320/HD330, HD340/HD520, HD530/HD540), CERWIN VEGA (V81/SAT6, V81/SV10, V512/V515, DC10)

Kenwood AUTHORISED DEALER

Table listing Kenwood products and prices: AMPLIFIERS (KA1060/2060R, KA3020/SE AWARD, KA3060R/4060R, KA5020/5050R, KA7050R), AV AMPS & RECEIVERS (KRA4060, KR4060/KRV7050), CASSETTE DECKS (KX3060/KX5060S), TURNTABLES (TLX110/120, TLX130/140, TLX150/160, TLX170/180, HTS 1+3, HUG1/G2), SPEAKERS (SC10/S30, S50/S70, S50S/2, VSB100/V100), HEADPHONES (HD320/HD330, HD340/HD520, HD530/HD540), CERWIN VEGA (V81/SAT6, V81/SV10, V512/V515, DC10), TURNTABLES (KA1060/2060R, KA3020/SE AWARD, KA3060R/4060R, KA5020/5050R, KA7050R), AV AMPS & RECEIVERS (KRA4060, KR4060/KRV7050), CASSETTE DECKS (KX3060/KX5060S), TURNTABLES (TLX110/120, TLX130/140, TLX150/160, TLX170/180, HTS 1+3, HUG1/G2), SPEAKERS (SC10/S30, S50/S70, S50S/2, VSB100/V100), HEADPHONES (HD320/HD330, HD340/HD520, HD530/HD540), CERWIN VEGA (V81/SAT6, V81/SV10, V512/V515, DC10)

PIONEER

Table listing Pioneer products and prices: AMPLIFIERS (A102 30 W PCH, A203 40 W PCH, A300K 40 W PCH, A400 60 W PCH, A400X60 W PCH, A602 80 W PCH, VSA701S/DB02S), TUNERS (F203, F303, F502), PROJECTION TV (SDT5000/4000TV), CD PLAYERS (PD103/203, PD350/360, PD77/95), CD PLAYERS MULTI (PDM603/M703, PDM743/PD100), CASSETTE DECKS (CTS330S/340S, CTS630S/830S), TWIN CASSETTE DECKS (CTW503R/803R), TURNTABLES (PL225/335), GRAPHIC EQUALISERS (GR555/777), MIDI SYSTEMS (J200/300, J600/J700, JY600LD Inc Lazer Vision Disc player), MINI SYSTEMS (N70W/100W, N100W/100W), LASER DISC PLAYERS (CLD900/950, CLD1950/MS, CLD2950/160K)

DUAL

Table listing Dual products and prices: AMPLIFIERS (A102 30 W PCH, A203 40 W PCH, A300K 40 W PCH, A400 60 W PCH, A400X60 W PCH, A602 80 W PCH, VSA701S/DB02S), TUNERS (F203, F303, F502), PROJECTION TV (SDT5000/4000TV), CD PLAYERS (PD103/203, PD350/360, PD77/95), CD PLAYERS MULTI (PDM603/M703, PDM743/PD100), CASSETTE DECKS (CTS330S/340S, CTS630S/830S), TWIN CASSETTE DECKS (CTW503R/803R), TURNTABLES (PL225/335), GRAPHIC EQUALISERS (GR555/777), MIDI SYSTEMS (J200/300, J600/J700, JY600LD Inc Lazer Vision Disc player), MINI SYSTEMS (N70W/100W, N100W/100W), LASER DISC PLAYERS (CLD900/950, CLD1950/MS, CLD2950/160K)

SPEAKERS

Table listing JBL, Celestion, and B&W speakers: JBL (TLX110/120, TLX130/140, TLX150/160, TLX170/180, HTS 1+3, HUG1/G2), CELESTION (1/3, 1/7, 1/7), B&W (2001/2002, DM6000/6101, DM6201/6301, TEM/CENTRAL, THEATRO/TWIN BASS, TEAM BASS/OVALE, VERTICALE/ARRAY)

MISSION

Table listing Mission products and prices: AMPLIFIERS (A102 30 W PCH, A203 40 W PCH, A300K 40 W PCH, A400 60 W PCH, A400X60 W PCH, A602 80 W PCH, VSA701S/DB02S), TUNERS (F203, F303, F502), PROJECTION TV (SDT5000/4000TV), CD PLAYERS (PD103/203, PD350/360, PD77/95), CD PLAYERS MULTI (PDM603/M703, PDM743/PD100), CASSETTE DECKS (CTS330S/340S, CTS630S/830S), TWIN CASSETTE DECKS (CTW503R/803R), TURNTABLES (PL225/335), GRAPHIC EQUALISERS (GR555/777), MIDI SYSTEMS (J200/300, J600/J700, JY600LD Inc Lazer Vision Disc player), MINI SYSTEMS (N70W/100W, N100W/100W), LASER DISC PLAYERS (CLD900/950, CLD1950/MS, CLD2950/160K)

JBL

Table listing JBL products and prices: AMPLIFIERS (A102 30 W PCH, A203 40 W PCH, A300K 40 W PCH, A400 60 W PCH, A400X60 W PCH, A602 80 W PCH, VSA701S/DB02S), TUNERS (F203, F303, F502), PROJECTION TV (SDT5000/4000TV), CD PLAYERS (PD103/203, PD350/360, PD77/95), CD PLAYERS MULTI (PDM603/M703, PDM743/PD100), CASSETTE DECKS (CTS330S/340S, CTS630S/830S), TWIN CASSETTE DECKS (CTW503R/803R), TURNTABLES (PL225/335), GRAPHIC EQUALISERS (GR555/777), MIDI SYSTEMS (J200/300, J600/J700, JY600LD Inc Lazer Vision Disc player), MINI SYSTEMS (N70W/100W, N100W/100W), LASER DISC PLAYERS (CLD900/950, CLD1950/MS, CLD2950/160K)

Wharfedale

Table listing Wharfedale products and prices: AMPLIFIERS (A102 30 W PCH, A203 40 W PCH, A300K 40 W PCH, A400 60 W PCH, A400X60 W PCH, A602 80 W PCH, VSA701S/DB02S), TUNERS (F203, F303, F502), PROJECTION TV (SDT5000/4000TV), CD PLAYERS (PD103/203, PD350/360, PD77/95), CD PLAYERS MULTI (PDM603/M703, PDM743/PD100), CASSETTE DECKS (CTS330S/340S, CTS630S/830S), TWIN CASSETTE DECKS (CTW503R/803R), TURNTABLES (PL225/335), GRAPHIC EQUALISERS (GR555/777), MIDI SYSTEMS (J200/300, J600/J700, JY600LD Inc Lazer Vision Disc player), MINI SYSTEMS (N70W/100W, N100W/100W), LASER DISC PLAYERS (CLD900/950, CLD1950/MS, CLD2950/160K)

Canon

Table listing Canon products and prices: AMPLIFIERS (A102 30 W PCH, A203 40 W PCH, A300K 40 W PCH, A400 60 W PCH, A400X60 W PCH, A602 80 W PCH, VSA701S/DB02S), TUNERS (F203, F303, F502), PROJECTION TV (SDT5000/4000TV), CD PLAYERS (PD103/203, PD350/360, PD77/95), CD PLAYERS MULTI (PDM603/M703, PDM743/PD100), CASSETTE DECKS (CTS330S/340S, CTS630S/830S), TWIN CASSETTE DECKS (CTW503R/803R), TURNTABLES (PL225/335), GRAPHIC EQUALISERS (GR555/777), MIDI SYSTEMS (J200/300, J600/J700, JY600LD Inc Lazer Vision Disc player), MINI SYSTEMS (N70W/100W, N100W/100W), LASER DISC PLAYERS (CLD900/950, CLD1950/MS, CLD2950/160K)

Sennheiser

Table listing Sennheiser products and prices: AMPLIFIERS (A102 30 W PCH, A203 40 W PCH, A300K 40 W PCH, A400 60 W PCH, A400X60 W PCH, A602 80 W PCH, VSA701S/DB02S), TUNERS (F203, F303, F502), PROJECTION TV (SDT5000/4000TV), CD PLAYERS (PD103/203, PD350/360, PD77/95), CD PLAYERS MULTI (PDM603/M703, PDM743/PD100), CASSETTE DECKS (CTS330S/340S, CTS630S/830S), TWIN CASSETTE DECKS (CTW503R/803R), TURNTABLES (PL225/335), GRAPHIC EQUALISERS (GR555/777), MIDI SYSTEMS (J200/300, J600/J700, JY600LD Inc Lazer Vision Disc player), MINI SYSTEMS (N70W/100W, N100W/100W), LASER DISC PLAYERS (CLD900/950, CLD1950/MS, CLD2950/160K)

TANNOY

Table listing Tannoy products and prices: AMPLIFIERS (A102 30 W PCH, A203 40 W PCH, A300K 40 W PCH, A400 60 W PCH, A400X60 W PCH, A602 80 W PCH, VSA701S/DB02S), TUNERS (F203, F303, F502), PROJECTION TV (SDT5000/4000TV), CD PLAYERS (PD103/203, PD350/360, PD77/95), CD PLAYERS MULTI (PDM603/M703, PDM743/PD100), CASSETTE DECKS (CTS330S/340S, CTS630S/830S), TWIN CASSETTE DECKS (CTW503R/803R), TURNTABLES (PL225/335), GRAPHIC EQUALISERS (GR555/777), MIDI SYSTEMS (J200/300, J600/J700, JY600LD Inc Lazer Vision Disc player), MINI SYSTEMS (N70W/100W, N100W/100W), LASER DISC PLAYERS (CLD900/950, CLD1950/MS, CLD2950/160K)

BEYER DYNAMICS

Table listing Beyerdynamic products and prices: AMPLIFIERS (A102 30 W PCH, A203 40 W PCH, A300K 40 W PCH, A400 60 W PCH, A400X60 W PCH, A602 80 W PCH, VSA701S/DB02S), TUNERS (F203, F303, F502), PROJECTION TV (SDT5000/4000TV), CD PLAYERS (PD103/203, PD350/360, PD77/95), CD PLAYERS MULTI (PDM603/M703, PDM743/PD100), CASSETTE DECKS (CTS330S/340S, CTS630S/830S), TWIN CASSETTE DECKS (CTW503R/803R), TURNTABLES (PL225/335), GRAPHIC EQUALISERS (GR555/777), MIDI SYSTEMS (J200/300, J600/J700, JY600LD Inc Lazer Vision Disc player), MINI SYSTEMS (N70W/100W, N100W/100W), LASER DISC PLAYERS (CLD900/950, CLD1950/MS, CLD2950/160K)

CERWIN VEGA

Table listing Cerwin Vega products and prices: AMPLIFIERS (A102 30 W PCH, A203 40 W PCH, A300K 40 W PCH, A400 60 W PCH, A400X60 W PCH, A602 80 W PCH, VSA701S/DB02S), TUNERS (F203, F303, F502), PROJECTION TV (SDT5000/4000TV), CD PLAYERS (PD103/203, PD350/360, PD77/95), CD PLAYERS MULTI (PDM603/M703, PDM743/PD100), CASSETTE DECKS (CTS330S/340S, CTS630S/830S), TWIN CASSETTE DECKS (CTW503R/803R), TURNTABLES (PL225/335), GRAPHIC EQUALISERS (GR555/777), MIDI SYSTEMS (J200/300, J600/J700, JY600LD Inc Lazer Vision Disc player), MINI SYSTEMS (N70W/100W, N100W/100W), LASER DISC PLAYERS (CLD900/950, CLD1950/MS, CLD2950/160K)

JVC

Table listing JVC products and prices: AMPLIFIERS (A102 30 W PCH, A203 40 W PCH, A300K 40 W PCH, A400 60 W PCH, A400X60 W PCH, A602 80 W PCH, VSA701S/DB02S), TUNERS (F203, F303, F502), PROJECTION TV (SDT5000/4000TV), CD PLAYERS (PD103/203, PD350/360, PD77/95), CD PLAYERS MULTI (PDM603/M703, PDM743/PD100), CASSETTE DECKS (CTS330S/340S, CTS630S/830S), TWIN CASSETTE DECKS (CTW503R/803R), TURNTABLES (PL225/335), GRAPHIC EQUALISERS (GR555/777), MIDI SYSTEMS (J200/300, J600/J700, JY600LD Inc Lazer Vision Disc player), MINI SYSTEMS (N70W/100W, N100W/100W), LASER DISC PLAYERS (CLD900/950, CLD1950/MS, CLD2950/160K)

BOSE SPEAKERS

Table listing Bose products and prices: ACOUSTIMAS 7M2 £829, ACOUSTIMAS 5M2 £759, ACOUSTIMAS 3M2 £499

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EX-DISPLAY

Table listing Ex-Display products and prices: CD PLAYERS (MARCIN, CD12/CD53, D72/CD63, NAD502), AMPS & RECEIVERS (SONY TCK611S, KENWOOD KRV6060/6060, KRV7050/7700, SRV7050), AV AMPS & RECEIVERS (KRA4060, KR4060/KRV7050), CASSETTE DECKS (SONY TCK611S, MARANTZ PM44SE, SONY TCK611S, KENWOOD KRV6060/6060, KRV7050/7700, SRV7050), AV AMPS & RECEIVERS (KRA4060, KR4060/KRV7050), CASSETTE DECKS (SONY TCK611S, MARANTZ PM44SE, SONY TCK611S, KENWOOD KRV6060/6060, KRV7050/7

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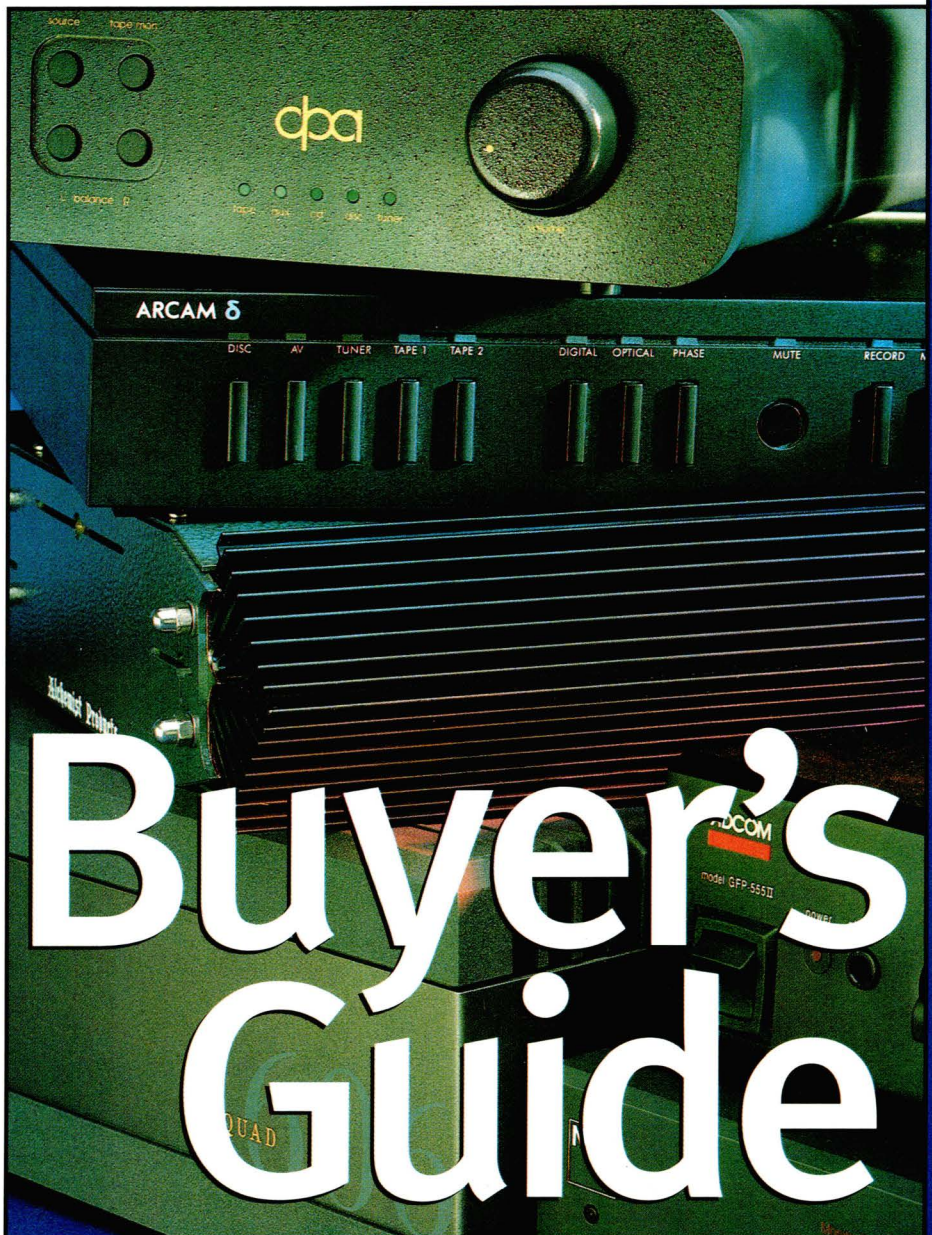
HI-FI CHOICE

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.

Index


PRICE GUIDE	PAGE 105
YOUR AT-A-GLANCE REFERENCE TO HI-FI PRICES, TECHNICAL SPECIFICATIONS AND OPTIONS.	
OVER 2,500 ITEMS LISTED! IF IT'S HOT AND HI-FI, IT'S HERE.	
PRODUCT CATEGORIES	
AMPLIFIERS	PAGE 105
CASSETTE DECKS	PAGE 111
CD PLAYERS, TRANSPORTS AND DACs	PAGE 113
DIGITAL RECORDERS	PAGE 116
HEADPHONES	PAGE 116
LOUDSPEAKERS	PAGE 122
RECEIVERS	PAGE 130
SYSTEMS	PAGE 130
TUNERS	PAGE 131
TURNTABLES, ARMS AND CARTRIDGES	PAGE 133
THE DIRECTORY	PAGE 139
THE ORIGINAL, THE MOST AUTHORITATIVE, THE BEST. OUR UNIQUE REVIEW-BASED GUIDE TO OVER 700 PRODUCTS TESTED IN <i>HI-FI CHOICE</i> . BEWARE CHEAP IMITATIONS...	



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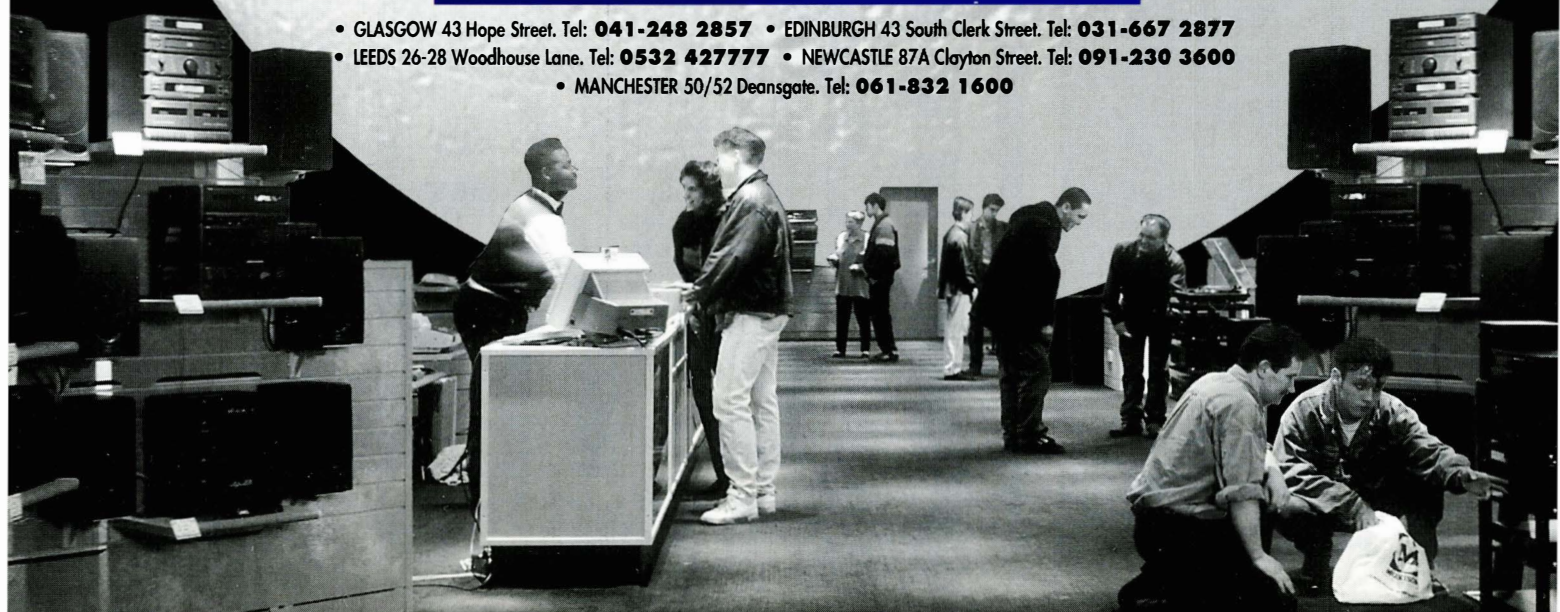
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Key to amplifiers
Price - typical retail, to nearest pound.
Power - output power in watts, per channel, RMS.
Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape.
A/V - includes Dolby Surround or Pro Logic decoder 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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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Aiwa XA-003	140	Int	N	40	MM,2L,1T	Y	N	-	2 speaker circuits
Aiwa XA-950	230	Int	N	100	MM/MC,2L,2T	Y	Y	-	2 speaker circuits
Albary AP3	300	Pre	N	-	3L,1T	N	N	-	
Albary AP4	350	Pre	N	-	MM,4L,1T	N	N	-	
Albary PPI	400	Int	N	45	-	N	N	-	
Albary PP1	430	Int	N	45	MM,4L,2T	N	N	-	
Albary PPI Audiophile	500	Int	N	45	MM,MC,4L,1T	N	N	-	
Albary S508	500	Pwr	-	50	-	-	-	-	
Albary M408	850	Pwr	-	50	-	-	-	-	2x monoblocks
Albary M100B	1100	Pwr	-	100	-	-	-	-	2x monoblocks
Albary AP2	1500	Pre	N	-	MM/MC,4L,1T	N	N	-	
Alchemist Kraken/pre Anniv	0	Pre	N	-	MM,3L,2T	N	N	25,9,25	Stainless steel/gold finish
Alchemist Kraken/Pwr Anniv	0	Pwr	-	60	-	N	N	32,9,25	Stainless steel/gold finish
Alchemist Kraken/Pre	380	Pwr	-	60	-	-	-	32,9,25	Bridgable
Alchemist Kraken/mono	380	Pwr	N	60	-	N	N	32,9,25	
Alchemist Kraken	395	Pre	N	-	5L,1T	N	N	25,9,25	Bridging circuit built-in
Alchemist Kraken/Pwr	399	Int	N	60	3L,2T	N	N	32,9,25	MM E45 option
Alchemist Kraken Anniv	499	Int	N	60	MM,3L,2T	N	N	25,9,25	Stainless steel/gold finish
Alchemist Forseti	899	Int	N	100	4L,2T	N	N	47,10,39	
Alchemist Freya	1020	Pre	N	-	6L,1T	N	N	31,7,30	
Alchemist Odin	1020	Pwr	-	80	-	-	-	31,14,30	Stereo
Alchemist Genesis	1525	Pwr	-	110	-	-	-	25,14,30	Pair monoblocks
AMC AV81 Control	289	Pre	Y	-	8L,2T	N	Y	-	
AMC 2445	299	Pwr	-	45	-	-	-	-	4 channels
AMC 1030	379	Pre	N	-	MM	N	N	-	
AMC 2030	449	Pwr	-	30	-	-	-	-	
AMC S84	479	Pre	Y	-	8L	N	Y	-	Multiroom, bal/unbal inputs
AMC AV81 H.T. Control	499	Pre	Y	-	8L,2T	N	N	-	As AV81 plus Dolby Pro Logic
AMC CVT3030	529	Int	N	30	6L,1T	Y	N	-	Tube amp
Analogue Saturn	75	Pre	N	-	MM	N	N	-	
Analogue Saturn MC	75	Pre	N	-	MC	N	N	-	
Analogue Jupiter	330	Int	N	30	MM,4L,1T	N	N	-	
Arcam Alpha 5	230	Int	N	40	MM,3L,2T	Y	N	43,8,30	Bypassable tone controls
Arcam Alpha 6	330	Int	N	50	MM,3L,2T	Y	Y	43,8,30	Remote volume facility
Arcam Delta 290	480	Pwr	N	75	MM/MC,3L,2T	Y	N	43,9,30	
Arcam Delta 290	480	Int	N	75	4L,2T	Y	Y	43,9,30	Opt MM/MC phono module
Arcam Delta 110S	520	Pre	N	-	MM/MC,3L,2T	Y	Y	43,7,30	As Delta 110, w/o DAC
Arcam Delta 120.2	550	Pwr	N	100	-	Y	N	43,9,30	Bridgable
Arcam Delta 110	750	Pre	N	-	MM/MC,2L,2T	Y	Y	43,7,30	On-board DAC, 2 inputs
Arion Kes	850	Pwr	N	18	-	-	-	-	With volume control
Arion Elektra	999	Int	N	18	4L,1T	N	N	-	Class A valve
Arion Elektra Ph	1199	Int	N	18	MM,3L,1T	N	N	-	Phono version of Elektra
Art Audio VPL	699	Pre	N	-	6L,2T	N	N	-	
Art Audio VPA	750	Pre	N	-	M/MC,3L,1T	N	N	-	
Art Audio VP1	880	Pre	N	-	MM,3L,1T	N	N	-	
Art Audio Quintet	1156	Pwr	-	15	-	-	-	-	Class A triode
Art Audio Integra	1395	Int	N	30	5L,2T	N	N	-	
Art Audio Concerto	1628	Pwr	-	30	-	-	-	-	2x mono Class A triode
Art Audio Tempo	1980	Pwr	-	30	-	-	-	-	2x mono Class A triode
Art Audio Maestro	2960	Pwr	-	10	-	-	-	-	2x mono Class A triode
Audio Innovation L1	299	Pre	N	-	3L,1T	N	N	25,10,30	
Audio Innovation Alto	329	Int	N	35	4L,2T	N	N	43,8,30	
Audio I Ser 200 Pre	349	Pre	N	-	MM,3L,1T	N	N	50,12,30	
Audio Innovation T2	399	Pre	N	-	MC	N	N	12,16,37	Phono stepup
Audio I Ser 200 Pwr	499	Pwr	N	12	-	N	N	50,12,30	
Audio Innovation Ser 300	499	Int	N	10	MM,3L,1T	N	N	50,12,30	
Audio Innovation P2	679	Pre	N	-	MM	N	N	50,12,30	Phono stage
Audio Innovation L2	699	Pre	N	-	4L,1T	N	N	50,12,30	
Audio Innovation Ser 800	849	Pwr	N	25	-	N	N	41,15,34	
Audio I Classic 25	899	Int	N	25	4L,1T	N	N	46,15,34	Kit amplifier
Audio Innovation P2MC	899	Pre	N	-	MM/MC	N	N	50,12,30	Phono stage
Audio Innovation Ser 500	999	Int	N	25	MM,3L,2T	N	N	41,15,34	
Audio Innovation Ser 700	999	Int	N	25	4L,1T	N	N	41,15,34	
Audio Innovation 1000	1499	Pwr	N	50	-	N	N	41,15,34	Monoblocks
Audio I First Audio	1549	Pwr	N	7.5	-	N	N	41,15,34	
Audio Innovation 1000SE	2249	Pwr	N	50	-	N	N	41,15,34	Silver circuit board
Audio I 2nd Audio	2999	Pwr	N	15	-	N	N	41,15,34	Monoblocks
Audio Note Ongaku	22411	Int	N	26	6L	N	N	-	Single-ended Class A tube
Audio Note Oto	1250	Int	N	24	MM/MC,4L,1T	N	N	-	
Audio Research LS-3	1599	Pre	N	-	5L,1T	N	N	48,14,26	1 direct input
Audio Research PH-1	1649	Pre	N	-	MM/MC	N	N	48,14,26	Phono preamp
Audio Research LS-3b	2250	Pre	N	-	5L,1T	N	N	48,14,26	1 direct input
Audio Research VT60	2430	Pwr	N	35	-	N	N	-	SE tube 2x monoblocks
Audio Research LS-2	2796	Pre	N	-	5L,1T	N	N	48,14,26	1 direct input/hybrid
Audio Research D-200	2800	Pwr	N	110	-	-	-	48,14,31	Single ended, balanced
Audio Research SP9 II	2850	Pre	N	-	MM/MC,4L,2T	N	N	48,14,26	Hybrid
Audio Research PH-2	2895	Pre	N	-	MM/MC	N	N	48,14,26	Balanced
Audio Research LS-2b	3355	Pwr	N	-	5L,1T	N	N	48,14,26	1 balanced direct input/hybrid
Audio Research V35	3355	Pre	N	30	-	-	-	48,18,37	Balanced in, hybrid
Audio Research V70	4480	Pwr	N	60	-	-	-	48,18,40	Balanced in, hybrid
Audio Research D-300	4800	Pwr	N	160	-	-	-	48,18,33	Single ended, balanced
Audio Research LS-5	5290	Pre	N	-	5L,1T	N	N	48,14,30	Full balanced in/out
Audio Research VT130	5600	Pwr	N	65	-	N	N	-	Stereo tube, balanced i/p
Audio Research D-400II	6200	Pwr	N	200	-	-	-	48,23,33	Single ended, balanced
Audio Research V140	8960	Pwr	N	120	-	-	-	48,22,30	Monoblocks, hybrid

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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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Audio Research VT150	14900	Pwr	N	130	-	-	-	37,31,56	Monoblocks, tube
Audiolab 8000C	460	Pre	N	-	MM/MC,1T,3T	Y	N	45,8,36	2 pairs of outputs
Audiolab 8000A	480	Int	N	60	MM,MC,1T,3T	Y	N	45,8,36	Preout/main in
Audiolab 8000P	650	Pwr	-	100	-	-	-	45,8,36	Bi-wire speaker terminals
Audiolab 8000M	700	Pwr	-	125	-	-	-	45,8,36	Single monoblock
Audiolab 8000PPA	800	Pre	N	-	MM/MC	-	-	45,8,36	Phono preamplifier
Audiolink Sterling II	350	Int	N	60	MM/MC	N	N	43,7,270	Available in chrome
Audiolink P400	467	Pre	N	-	4L	N	N	43,7,270	Available in chrome
Audiolink PR401	583	Pwr	N	100	-	N	N	43,10,37	Available in chrome
Aura VA80	280	Int	N	45	5L,1T	Y	N	43,6,31	Chrome finish, £50 extra
Aura VA100	330	Int	N	70	MM,4L,1T	Y	N	43,6,31	Chrome finish add £50
AVI S2000MA	599	Pwr	-	90	-	-	-	-	
AVI S2000MP	749	Pre	N	-	5L,1T	N	-	31,25,9	
AVI S2000M1	799	Int	N	100	4L,1T	-	Y	31,25,9	
AVI S2000MM	1099	Pwr	-	150	-	-	-	-	2x monoblocks
AVI S2000A	1499	Pwr	N	250	-	-	-	43,50,9	
Beard VM-P	795	Pre	N	-	MM/MC,3L,1T	N	N	-	Hybrid tube/MOSFET
Beard CA-35	995	Pre	N	-	MM/MC,3L,1T	N	N	-	Tube Class A
Beard VM1-50	995	Int	N	50	MM/MC,3L,1T	N	N	-	Hybrid tube/MOSFET
Beard P-35	1395	Pre	-	35	-	N	N	-	Tube, Class A
Beard CA-506	1695	Pre	N	-	MM/MC,3L,2T	N	N	-	Tube, Class A
Beard A-70	2895	Pwr	-	70	-	N	N	-	Monoblock, tube, Class A
Beard M-1000	5900	Pwr	N	100	-	-	-	-	Pair monoblocks
Bryston .4	641	Pre	Y	-	4L,1T	N	N	48,5,25	
Bryston BP1	673	Pre	Y	-	MM or MC	N	N	48,5,25	Phono stepup, bal & unbal
Bryston 2B-LP	750	Pwr	Y	75	-	N	N	48,5,25	Bridgable
Bryston BP4	802	Pre	Y	-	4L,1T	N	N	48,5,25	Balanced out
Bryston BP5	889	Pre	Y	-	MM/MC,3L,1T	N	N	48,5,25	MM or MC, balanced out
Bryston BP20	1126	Pre	Y	-	8L,1T	N	N	48,5,25	Balanced in/out
Bryston 3B-NRB	1159	Pwr	Y	150	-	N	N	48,13,23	Bridgable, bal & unbalanced
Bryston THX3B	1262	Pwr	Y	150	-	N	N	48,13,23	2 channels, THX approved
Bryston 4B-NRB	1756	Pwr	Y	300	-	N	N	48,13,39	Bridgable, bal & unbalanced
Bryston 7B-NRB	1815	Pwr	Y	500	-	N	N	48,13,39	Single monoblock
Bryston THX4B	1858	Pwr	Y	300	-	N	N	48,13,39	2 channels, THX approved
Bryston THX7B	1917	Pwr	Y	500	-	N	N	48,13,39	1 channel, THX approved
Bryston 8B-NRB	2195	Pwr	Y	150	-	N	N	48,13,39	4 channels, bridgable
Bryston THX8B	2400	Pwr	Y	150	-	N	N	48,13,39	4 channels, THX approved
CAT SL1 Sig line	5500	Pre	N	-	3L,1T	-	N	31,48,14	2 outputs, valve
CAT SL1 Sig phono	6000	Pre	N	-	MM,2L	-	N	31,48,14	2 outputs, valve
CAT JL1	13500	Pwr	N	200	-</				

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Headphone - Y - yes, N - no.
Remote - Y - yes, N - no.
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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Counterpoint NPS-200E	2495	Pwr	-	200	-	N	N	-	Rated at 4ohms, hybrid
Counterpoint SA4	3575	Pwr	-	140	-	-	-	-	Hybrid
Counterpoint SA-5000E	3595	Pre	N	-	MM/MC,4L,2T	N	N	49,12,27	Separate PSU
Counterpoint NPS-400E	3995	Pwr	-	400	-	N	N	-	Rated at 4 ohms, hybrid
Counterpoint SA-9	3995	Pre	N	-	MM/MC	N	N	49,12,37	Phono stepup
C'point Nat Progress	4125	Pwr	-	150	-	-	-	-	Monob, 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	-	-	N	44,16,31	-
Credo PMP303	1699	Pwr	N	30	-	-	N	-	Class A power amp
Credo PMP102	2181	Pwr	N	100	-	-	N	44,21,31	Class A power amp
Credo PMP252	2509	Pwr	N	250	-	-	N	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	-	N	N	-	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 IIR	1599	Pwr	N	35	-	N	N	-	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 IIR	5500	Pwr	N	100	-	N	N	-	Monoblock OTL
Dawn Audio Cmd 2 by 20	890	Pwr	-	200	-	N	N	38,11,26	Single monoblock
Dawn Audio Prelude +50	951	Pre	N	-	MM/MC,2L,2T	N	N	38,9,26	Pre out line driver
Denon PMA-250 III	160	Int	N	30	MM,3L,1T	Y	N	44,10,28	UK design
Denon PMA-350 II	220	Int	N	50	MM,3L,2T	Y	N	44,12,28	UK design
Denon PMA-480R	220	Int	N	50	MM,3L,2T	Y	Y	44,12,29	-
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 5	880	Pwr	-	50	-	-	-	39,10,30	Phase coherent design
Electrocompanion ECP-1S	595	Pre	N	-	MM/MC	N	N	24,7,16	Adjustable MC input
Electro'niet EC-3MM SF	1680	Pre	N	-	MM,4L,2T	N	N	48,9,23	-
Electro'niet EC-3MC SF	1990	Pre	N	-	MC,4L,2T	N	N	48,9,23	-
Electro'niet AW150DMB SF	2140	Pwr	N	100	-	-	-	48,13,36	High current (80A)
Electro'niet EC1-1 Int SF	2210	Int	N	100	5L,2T	N	N	45,13,36	High current (80A)
Electro'niet EC-4 Line SF	2460	Pre	N	-	5L,2T	N	N	48,9,23	-
Electro'niet AW150MB SF	4330	Pwr	N	150	-	-	-	-	-
Electro'niet 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	-
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

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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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
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	-	-	N	N	14,14,30	Add on for Gamma preamps
Gamma Acoustics ERA	1999	Pre	N	-	-	-	N	44,17,30	-
Gamma Space Reference	3499	Int	N	18	-	-	N	43,22,31	Line integrated
Gamma Acoustics Spage	3499	Pwr	N	18	-	-	N	43,22,31	-
Gamma Era Reference	3499	Pre	N	-	-	-	N	44,17,30	-
Gamma Acoustics Rhythm	4999	Pwr	N	25	-	-	N	38,30,53	Single ended Class A
Gamma Acoustics Aeon	6999	Pwr	N	30	-	-	N	29,21,53	Single ended Class A, mono
Gamma Aeon Signature	8999	Pwr	N	30	-	-	N	29,21,53	Single ended Class A, mono
Gamma Space Signature	19999	Pwr	N	18	-	-	N	44,21,53	Single ended Class A, mono
Gamma Era Signature	20000	Pre	N	-	-	-	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	Y	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	N	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	Y	45,16,40	Video circuitry
Harman-Kardon PA2400	899	Pwr	-	120	-	-	-	45,16,41	-
Harman-Kardon HK6950	1299	Int	Y	120	MM/MC,5L,2T	Y	Y	45,16,40	Video circuitry
Heybrook Integra	550	Int	N	70	4L,1T	Y	N	-	-
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	-	-	-		

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AMPLIFIERS									
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 LSD	499	Pre	N	-	5L,1T	N	N	30,6,37	Zero feedback
LFD Powerstage PAO	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 stepup, zero feedback
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 PA 2M	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	-	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	32,8,33	Multi-room compatible
Linn Klout	1895	Pwr	-	80	-	-	-	32,8,33	Stereo, tri-wire connectors
Lumley Reference PP70	325	Pre	N	-	6L,1T	-	N	36,46,6	Passive, bolts to ST70
Lumley Reference PP40	325	Pre	N	-	6L,1T	-	N	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, 6ohm 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	-	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	-	140	-	-	-	-	Monoblocks
Magnum MF300	595	Pwr	-	180	-	-	-	-	Monoblocks
Magnum Class A	599	Int	N	60	MM/MC,3L,1T	N	N	-	-
Magnum MA500	1295	Pwr	-	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	42,14,30	-
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-52SE	300	Int	N	70	MM/MC,3L,2T	Y	N	42,16,34	Audiophile components
Marantz PM-54SE	300	Int	N	65	MM/MC,3L,2T	Y	N	42,16,34	Audiophile components
Marantz PM-53E	300	Int	N	70	MM,3L,2T	Y	Y	42,14,30	-
Marantz PM-700AV	450	Int	Y	45	MM,5L,2T	Y	Y	42,16,34	Dolby Pro Logic
Marantz PM-80 II	480	Int	N	100	MM/MC,4L,2T	Y	N	42,17,34	-
Marantz AV-500	550	Pre	Y	-	MM,7L,2T	N	Y	42,10,34	Dolby Pro Logic
Marantz PM-80SE	650	Int	N	110	MM/MC,3L,3T	Y	N	42,17,34	Audiophile components
Mark Levinson No 25	2950	Pre	N	-	MM,3L,2T	N	N	-	-
Mark Levinson 29	3450	Pwr	-	50	-	-	-	-	-
Mark Levinson 27.5	5399	Pwr	-	100	-	-	-	-	-
Mark Levinson No 26	5450	Pre	N	-	MM,3L,2T	N	N	-	-
Mark Levinson 23.5	7399	Pwr	-	200	-	-	-	-	-
Mark Levinson 20.6	15790	Pwr	-	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	-	N	N	-	-
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	-	N	N	-	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	-	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	-	-	36,6,29	Separate PSU
Metaxas Iraklis	1625	Pwr	N	50	-	-	-	43,18,37	-
Metaxas Marquis	2250	Pre	N	-	MM/MC,3L,2T	-	-	29,7,45	Separate PSU

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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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
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	393	Pre	N	-	MM or MC	N	N	small	Phono stage
Michell Argo	689	Pre	N	-	3L,1T	N	N	33,7,19	2 pairs outputs
Michell Iso HR	850	Pre	N	-	MM or MC	N	N	small	Phono stage
Michell Alecto Stereo	1150	Pwr	N	50	-	-	-	32,20,36	-
Michell Argo HR	1300	Pre	N	-	3L,1T	N	N	36,8,22	2 pairs outputs
Michell Alecto Mono	1879	Pwr	N	100	-	-	-	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	-	-	-	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
Moth 30 Passive	149	Pre	N	-	3L,1T	N	N	-	-
Moth 30 RIAA	199	Pre	N	-	MM/MC	N	N	-	-
Moth 30 Series Power	239	Pwr	-	30	-	-	-	-	-
Moth 30 Active	249	Pre	N	-	4L,1T	N	N	-	-
Moth 30 RIAA 100VA	299	Pre	N	-	MM/MC	N	N	-	-
Moth 30 Active 100VA	349	Pre	N	-	4L,1T	N	N	-	-
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
Musical Fidelity A120	549	Int	N	40	MM/MC,3L,2T	N	N	44,10,35	Class A
Musical Fidelity MA65	950	Pwr	N	65	-	-	-	41,6,25	Class A
Musical Fidelity F22	999	Pre	N	-	5L,1T	N	Y	49,12,33	Optional phono/digital boards
Musical Fidelity FX	1099	Pwr	N	90	-	-	-	49,12,38	Bal/unbalanced in
Musical Fidelity A1000	1399	Int	N	50	MM/MC,3L,1T	N	N	49,13,36	Separate PSU
Musical Fidelity F15	1899	Pwr	N	100	-	-	-	49,19,38	Bal/unbalanced in/hybrid
Musical Fidelity F18	3999	Pwr	N	220	-	-	-	49,19,67	Bal/unbalanced in/hybrid
NAD 302	169	Int	N	25	MM,3L,2T	Y	N	-	-
NAD Monitor 1000	199	Pre	N	-	MM/MC,3L,2T	Y	N	-	-
NAD 304	229	Int	N	35	MM,4L,2T	Y	N	-	-
NAD Monitor 2100	299	Pwr	-	60	-	-	-	-	-
NAD Monitor 1000S	319	Pre	N	-	MM/MC,3L,2T	Y	N	-	-
NAD 306	329	Int	N	50	MM,4L,2T	Y	N	-	-
NAD Monitor 2700	459	Pwr	-	150	-	-	-	-	THX approved
NAD Monitor 208	799	Pwr	-	250	-	-	-	-	THX approved
Naim NAP90/3	375	Pwr	-	30	-	-	-	32,56,30	Latest style. Suits 92
Naim NAC92	405	Pre	N	-	5 (L or T)	N	N	44,56,30	Latest style. Suits 90/3
Naim NAC72	622	Pre	N	-	2MM/MC, L, 2T	N	N	21,76,30	Upgradable with PSU, MC I/P
Naim NAP140	634	Pwr	-	45	-	-	-	21,76,30	-
Naim NAP180	898	Pwr	-	60	-	-	-	43,76,30	-
Naim NAP135	1424	Pwr	-	70	-	-	-	43,76,30	-
Naim NAP250	1424	Pwr	-	70	-	-	-	43,76,30	-
Naim NAC82	1880	Pre	N	-	6 (L or T)	N	Y	43,76,30	-
Naim NAC52	4741	Pre	N	-	6 (see note)	N	Y	43,76,30	Optional phono board
Nakamichi IA3	350	Int	N	40	3L,2T	N	N	43,7,32	-
Nakamichi IA2	600	Int	N	50	MM/MC,3L,2T	Y	Y	43,12,36	-
Nakamichi IA1	750	Int	N	80	MM/MC,3L,2T	Y	Y	43,12,36	-
NVA P-50	260	Pre	N	-	3L,1T	N	N	-	-
NVA AP-20CD	290	Int	N	30	3L,1T	N	N	-	-
NVA AP-20	340	Int	N	30	MM/MC,3L,1T	N	N	-	-
NVA P-90	340	Pre	N	-	5L	N	N	-	-
NVA TSS (Pre)	420	Pre	N	-	5L,1T	N	N	-	-
NVA AP-35CD	450	Int	N	50	3L,2T	N	N	-	-
NVA A60	470	Pwr	-	60	-	-	-		

THE Hi-fi ROOM

MANCHESTER



THE OASIS OF SOUND
FOR HI-FI AND AV

M A N C H E S T E R
50 BRIDGE STREET 061-832 0888



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.



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.

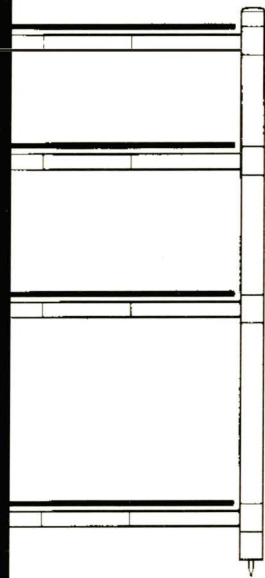
Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Papworth PPA6/P	0	Pre	N	-	MM,MC,6L	N	N	25,13,33	Bi-mono valve
Papworth TVA50	1425	Pwr	N	50	-	N	N	43,19,33	Tube stereo
Papworth M100	2645	Pwr	N	100	-	N	N	25,17,38	Tube monoblock
Papworth M200	3825	Pwr	N	200	-	N	N	46,20,31	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	Y	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
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	-	-	-	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	-	-	-	-	
Roksan ROK-L1	2250	Pre	N	-	4L,1T	N	N	43,8,33	
Roksan ROK-M1	4500	Pwr	N	120	4B,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
Shearpe Phase II	549	Int	N	50	4L,2T	N	N	-	
Shearpe Phase 1 Pre	1099	Pre	N	-	MM/MC/4L,2T	N	N	-	
Shearpe 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
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
Sternfoot Audio SF60	549	Int	N	60	4L,1T	N	N	43,8,35	Passive line amplifier
Sternfoot 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	

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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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
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-A600	200	Int	N	40	MC/MM,3L,2T	N	Y	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 'A'22	1500	Pwr	N	22	-	-	-	42,15,18	Class A
TOCA 'A'1	2000	Pre	N	-	MM/MC,4L,2T	Y	Y	42,8,24	
TOCA 'A'50	2500	Pwr	N	50	-	-	-	42,15,18	Class A
Triangle TE60	549	Int	N	60	5L,1T	Y	N	-	
Triangle Nemo Allion 02	1550	Int	N	80	5L,2T	N	N	-	
Tube Tech Seer Line	575	Pre	N	-	5L,1T	N	N	35,8,25	
Tube Tech Seer Phono	649	Pre	N	-	MM,4L,1T	N	N	35,8,25	
TT Unisip Power Amp	1099	Pwr	N	30	-	-	-	35,17,27	Power amp to match Unisip
Tube Tech Prophet	1199	Pre	N	-	4L,1T	N	N	35,8,25	Two box pre, separate PSU
TT Unisip Super Line	1399	Int	N	30	4L,1T	N	N	35,17,27	Line level version of Unisip
Tube Tech Unisip	1399	Int	N	30	MM,3L,1T	N	N	35,17,27	
Tube Tech Genesis	2599	Pwr	N	100	-	-	-	35,15,27	2x monoblocks
Tube Tech Synergy	3900	Int	N	150	5L,1T	N	Y	47,18,47	
Woodside SC27 Line	705	Pre	N	-	2L,1T	N	N	-	
Woodside SC27 MM	881	Pre	N	-	MM,2L,1T	N	N	-	
Woodside ISA230 Disc	899	Int	N	30	MM,2L,1T	N	N	-	
Woodside ISA230 Line	899	Int	N	30	4L,2T	N	N	-	
Woodside ISA 2.40	949	Pwr	-	40	-	-	-	-	
Woodside SC27 MC	999	Pre	N	-	MC,2L,1T	N	N	-	
Woodside MA50 Class A	1224	Pwr	-	50	-	-	-	-	1 channel monoblock
Woodside STA35	1323	Pwr	-	35	-	-	-	-	
Woodside SC25 Line	1420	Pre	N	-	2L,2T	N	N	-	
Woodside SC26 Phono	1931	Pre	N	-	MM/MC,3L,2T	N	N		

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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), El - electrical (usually coaxial S/PDIF).

Remote Control - Y - yes, N - No.
Size - width x height x depth in cm.
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Dolby NR	Dolby HX Pro	Heads	Size	Special
CASSETTE DECKS							
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-5530	220	S,AR	B,C	Y	2	44,12,30	Auto bias
Kenwood KX-5050	230	S	B,C	Y	2	44,12,30	Auto bias
Kenwood KX-W8060	260	T	B,C	Y	2	44,13,30	Auto bias
Kenwood KX-7050	330	S	B,C	Y	3	44,13,30	Auto tape calibration
Kenwood KX-7050S	400	S	B,C	Y	3	44,13,30	Auto tape calibration
Kenwood KX-9050S	550	S	B,C	Y	3	44,13,30	Auto tape calibration
Marantz SD-53	200	S	B,C	Y	2	43,14,30	D-bus
Marantz SD-415	210	T	B,C	Y	2	43,14,30	D-bus, mic mixing
Marantz SD-63	250	S	B,C	Y	3	43,14,30	D-bus
NAD 602	200	S	B,C	Y	2	-	Play Trim
NAD Monitor 6100	299	S	B,C	Y	2	-	Play Trim, remote 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-5330	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	42,13,28	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	-	

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD PLAYERS						
Aiwa XC-300	150	1bit	O	Y	-	
Aiwa DX-M100	150	1bit	-	Y	-	Mid size
Aiwa XC-750	200	1bit	-	Y	-	Peak search, record calibrato
Aiwa XC-950	250	1bit	-	Y	-	Peak search, record calibrato
AMC CD6	349	BS	E,O	Y	-	
ARC CD1	3278	-	-	Y	-	'Bit String' conversion
Arcam Alpha One	300	DS	E	Y	43,8,29	
Arcam Alpha 5	450	MB	E	Y	43,8,27	Upgradable DAC, display off

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD PLAYERS						
Arcam Delta 270	800	Hybrid	2E	Y	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 MCII	899	MB	-	-	31,25,9	18 bit Burr Brown DAC
AVI S2000MC	1149	MB	E	Y	31,25,9	20 bit Burr Brown DACs
Cambis 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-825	220	MB	E	Y	44,11,28	UK design
Denon DCD-1290	330	MB	O	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,O	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,O	Y	45,10,33	
Jadis JS-1	8068	MB	-	-	-	
JVC XL-V174BX	140	1bit	-	Y	44,10,28	
JVC XL-V274BK	160	1bit	-	Y	44,10,28	
JVC XL-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-2050	170	1bit	-	Y	44,10,26	Central mechanism
Kenwood DP-R4060	200	1bit	-	Y	44,12,38	Five disc carousel
Kenwood DP-3050	200	1bit	-	Y	44,10,26	High precision master clock
Kenwood DP-M6060	270	1bit	-	Y	44,12,36	Multiplay CD 6+1 disc
Kenwood DP-5050	270	1bit	-	Y	44,12,31	High rigidity chassis
Kenwood DP-7050	350	1bit	O	Y	44,12,31	High rigidity chassis
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,O	Y	32,8,33	BNC digital
Luxman D500X's	3750	MB	O	Y	44,12,39	Top loading
Marantz CD-53	200	BS	E	Y	43,9,30	New transport, DAC, circuit
Marantz CD-52 II	230	BS	E	Y	42,12,30	Selected passive components
Marantz CD-63	250	BS	E,O	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,O	Y	42,12,28	As CD-52, 4V output
Marantz CD-10	1200	BS	E,O	Y	46,14,36	Twin DAC-7, heavy build
McIntosh MCD7008	1995	MB	E	Y	-	Seven disc multiplayer
Meridian 506	795	DS	E,O	N	33,9,34	
Meridian 606	1350	1bit	3E,O	N	-	
Meridian 508	1350	DS	E,O	N	33,9,34	
Metaxas PHOS	1750	BS	E,O	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
Micromega Stage 3	800	BS	E	Y	43,28,88	Upgradable
Micromega Trio	6000	BS	E	Y	34,48,31	AES/Toslink digital output
Mission DAD5	300	BS	E	Y	37,11,29	Integrated CD player
Mission DAD7	900	MB	E	Y	22,8,36	
Mission Discmaster	1900	MB	E	Y	22,8,36	Two box, inc. Discmaster DAC
Musical Fidelity CDT	519	MB	N	N	41,7,25	Tube output stage, top loading
Musical Fidelity FCD	1499	BS	2E,O	Y	49,12,33	XLr balanced out, tube o/p sta
NAD 501	180	BS	-	N	-	
NAD 502	220	M	E	Y	-	
NAD Monitor 5000	309	M	E	Y	-	
Naim CD3	898	MB	-	Y	32,6,30	



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Key to compact disc players, transports and DACs
 Price - typical retail, to nearest pound.
 DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH, Hybrid - combines multibit and single bit.
 Outputs Digital: Opt - optical (usually Toslink), El - electrical (usually coaxial S/PDIF).

Remote Control - Y - yes, N - No.
 Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



Key to compact disc players, transports and DACs
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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
CD PLAYERS						
Onkyo DX703	240	1bit	0	Y	46,11,31	
Onkyo C-711	290	1bit	0	Y	28,8,30	Mini component
Onkyo DX-C110	350	1bit	0	Y	46,12,43	
Onkyo DX750	350	1bit	0	Y	46,11,31	
Orelle CD480	400	MB	E	Y	44,10,28	DC coupled
Orelle CD160	750	MB	E	Y	44,7,32	Passive filtering, DC coupled
Orelle CD260 II	900	MB	E	Y	44,7,32	Audiophile components, DC cpld
Philips CD732	140	BS	E	Y	44,11,30	
Philips CD920	160	BS	E	Y	44,11,30	
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,0	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	0	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,0	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,0	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,0	Y	-	
Sansui CD-X617	350	BS	E,0	Y	-	
Sentec Diana	1100	MB	E,0	N	12,5,23	20 bit
Sherwood CD3020R	130	BS	Y	N	-	
Sherwood CD501OR	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	0	Y	43,11,30	UK optimised sound
Sony CDP-915E	300	1bit	0	Y	43,11,36	UK optimised sound
Sony CDP-CX100	800	1bit	0	-	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,0	Y	45,15,34	Twin BS
Teac VRDS-10	770	BS	E,0	Y	45,15,34	Twin DAC7, balanced output
Teac VRDS-20	1300	BS	E,0	-	50,15,34	Twin DAC7, balanced output
Teac X-1	2500	MB	-	Y	46,14,40	Balanced out, 4x20bit
Teac X-1S	3500	MB	0	Y	46,14,40	Balanced out, 4x 20bit
Technics SL-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	0	Y	43,11,30	Selected audio parts
Technics SL-PS620A	200	M	0	Y	43,12,29	
Technics SL-PS740A	250	M	0	Y	43,13,29	Centre tray
Technics SL-PS840	420	M	0	Y	43,13,34	Advanced MASH converter
Technics SL-P2000	1000	M	0	Y	45,13,33	THGB base, R-Core transformer
Wadia 16	7395	MB	-	-	-	Glass, plastic, BNC & AES/EBU
Yamaha CDX-670	290	BS	E,0	Y	-	
Yamaha CDC-635	300	BS	-	Y	-	
Yamaha CDX870	330	BS	0	Y	-	
Yamaha CDX-1000	599	BS	E,0	Y	-	
YBA 2	2999	MB	E,0	Y	43,10,33	Outboard power supply

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD TRANSPORTS						
Audiolab 8000CDM	1250	-	E,0	Y	45,8,36	Precision master clock
Audiomeca Kreatura	999	-	E,0	Y	25,14,39	Heavily modified CDM
Audiomeca Mephisto	1999	-	E,0	Y	43,15,33	Integral platter, layer suspen
Counterpoint DA-11E	1495	-	E,0	Y	-	
DPA T1 Transport	895	-	-	Y	-	"Deltran" clock locking (with
Jadis JCdT	8000	-	-	Y	-	Top load
Krell MD-20	4999	-	E,20	Y	42,13,28	Top load, AT&T optical out
Krell MD-10	7990	-	2E,0	Y	42,13,28	
Krell KPS 20T	8550	-	E,0	Y	-	AT&T, AES/EBU balanced in
Krell DT-10	9090	-	2E,0	Y	42,13,28	Front loader
Meridian 200	895	-	E,0	Y	32,32,10	
Meridian 500	975	-	E,0	Y	32,33,9	
Meridian 602	1750	-	E,0	Y	32,33,10	

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory.

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD TRANSPORTS						
Micromega Drive 1	600	-	E,0	Y	43,28,88	Upgradable, AES/EBU out
Micromega Drive 2	900	-	E,0	Y	43,28,88	Upgradable, AES/EBU out
Micromega T-Drive	1200	-	E	Y	22,28,88	Tray loading, AES/EBU out
Micromega Duo CD3-1	1350	-	E,0	Y	34,9,31	Top loading, AES/EBU out
Micromega Duo CD2-1	2500	-	E,0	Y	34,9,31	Top loading, AES/EBU out
Orelle CD10-T	799	-	E	Y	44,10,32	Isolated PSU, silver wiring
PS Audio Lambda tr	1990	-	E	Y	38,8,34	AT&T, AES/EBU optional
Roksan ATT-DP2	1295	-	E	Y	46,12,35	Four level isolation
Roksan ATT-DP2A	1490	-	-	Y	46,12,35	AT&T optical
Teac P-700	900	-	E,0	Y	23,14,40	Half width, anti-resonance cha
Teac P-2	3500	-	E,0	Y	23,14,49	
Teac P-2S	4300	-	E,0	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,0	Y	42,12,40	AT&T, AES/EBU balanced in
Wadia 20	4370	-	-	-	-	Glass, plastic, BNC, AES/EBU
Wadia 7	9995	-	-	Y	35,16,46	

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
D/A CONVERTERS						
Arcam Black Box 50	450	Hybrid	E,0	N	43,7,28	Two inputs, sync lock
Arion Black Box 500	750	BS	E	Y	43,28,9	+ 5x electrical i/p, 2 opt o/p
Audio Alchemy DAC-in-the-box200	600	MB	E	-	-	
Audio Note DAC1	600	MB	E,0	Y	-	
Audio Note DAC3	1650	MB	E,0	Y	-	
Audio Research DAC2	3940	MB	-	-	48,14,26	20bit, 8x o/s
Audiolab 8000DAC	750	BS	-	-	45,8,36	Balanced AES/EBU input
AVI S2000MD	549	MB	-	-	31,25,9	16 bit, optical & elec i/p
Beard DAP-2 DAC	999	BS	E,0	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,0	Y	49,6,27	Optional AT&T & AES/UBU balanc
Counterpoint DA-10E	1675	-	E,0	Y	-	Interchangeable DACs, optional
DPA Little Bit II	450	BS	E,0	-	-	
DPA Bigger Bit	695	BS	E,0	-	-	
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 Kark
Meridian 563	695	DS	3E,0	N	33,9,34	
Metaxas Mas DAC	2800	MB	E,0	Y	26,15,45	External PSU, 20 bit
Micromega Microdac	349	BS	E,0	-	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,0	N	44,8,32	Tube o/p
NVA Dacon	1010	BS	E	N	-	
Orelle DA-180	599	MB	E	N	44,7,28	2 outputs, twin transformers
Perception DAC	695	MB	-	-	-	
Pink Triangle Ordinal	790	BS	E,0	-	23,8,35	Interchangeable DAC & filter
Pink Triangle DaCapo	1450	BS	E,0	-	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,0	-	-	
Teac D-700	600	MB	E,0	-	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	
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,0	N	-	Balanced and AT&T input
Wadia 15	3790	MB	E,0	Y	35,9,41	Software upgradable
Wadia 64.4	4750	MB	E,0	N	35,8,28	Balanced output
Wadia 9	12790	MB	E,0	Y	44,9,36	Digital volume, separate PSU
Woodside DAC2	509	MB	E,0	-	-	
Woodside DAC1	909	MB	E,0	-	-	

Listings

16 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.



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. Sld - sealed - the headphones form an air seal around the ears, helping reduce sound leakage. IR - Infra red cordless. Ear - in-ear model.

Impedance - in ohms.
Products highlighted in red have been tested in Hi-Fi Choice. Please refer to The Directory for full test results.

Weight - without cable.

Model	Price	Type	Dig. In	Dig. Out	DAC Type	Size	Special
DIGITAL RECORDERS							
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
Marantz DD-92	800	DCC	E, O	E, O	MB/BS	46,15,34	DAC7, zinc side panels
Meridian CDR	4500	CD-R	E, O	E	BS in/	-	
Nakamichi 10007	0	DAT	E, O	E, O	MB in/	-	
Phillips DCC300	179	DCC	E	Y	BS in/	36,11,30	
Phillips 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	449	MD	O	O	-	3,10,11	
Sharp MD-M11	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
HEADPHONES					
Kenwood KH-2020	40	Sld	210	32	2.5m OFC lead
Kenwood KH-5000	70	Sld	280	32	2.5m OFC lead
Koss TD60	29	Sld	150	27	
Koss TD65	45	Sld	150	100	
Koss MAC5	45	Opn	100	60	
Koss TD75	59	Sld	330	150	
Koss Porta Pro Jnr	59	Opn	65	60	
Koss Porta Pro 1	65	Opn	65	60	
Koss MAC7	65	Sld	160	60	
Koss Pro 480	115	Cld	250	100	
Koss Pro 4AA	129	Sld	425	230	
Koss JCK200	195	Sld	240	100	Cordless infra-red
Koss JCK300	350	Sld	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	Sed	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	Sld	165	35	3m cable, bass boost duct
Pioneer SE-400D	37	Sld	185	35	3m cable, dual bass horn
Pioneer SE-500D	48	Sld	175	35	3m cable, dual bass horn
Pioneer SE-700D	60	Sld	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	Sld	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	Sld	150	8	Closed back
Ross RDH-100CD	15	Sld	144	8	CD headphone
Ross RDH-300CD	17	Sld	155	8	CD headphone
Ross RDH-400CD	22	Sld	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
Sennheiser HD25 SP	80	Sld	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 Ovation	130	Opn	255	150	3m lead, 3.5/6.3mm
Sennheiser HD265Line ar	130	Sld	260	150	3m lead, 3.5/6.3mm
Sennheiser HD25	145	Sld	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 HEG0/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	Sld	-	-	-
Sony MDR-E525	15	Ear	5	-	1m lead, mini plug

Model	Price	Type	Weight	Impedance	Special
HEADPHONES					
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	Sld	230	-	Dual plug
Aiwa HP-A360	13	Opn	65	40	Banded, bass resonator ducts
Aiwa HP-X301	20	Sld	230	-	3m lead, dual plug
Aiwa HP-VX303	25	Sld	230	-	In-line controls, dual plugs
Aiwa HP-X705	40	Sld	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	Sld	250	75	
AKG K280 Parabolic	117	Opn	250	75	
AKG K400	118	Opn	250	120	
AKG K270 Studio	121	Sld	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	Sld	200	600	
Audio Technica ATH-900X	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	Sld	250	250	
Beyer DT100	135	Sld	350	600	
Beyer DT770 Pro	140	Sld	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	Sld	280	250	
Beyer IRS890	199	Opn	120	600	
Beyer DT911	199	Opn	275	250	
Jecklin Float Model 1	75	Opn	400	200	
Jecklin Float Model 2	99	Opn	400	200	
Jecklin Float ELS	399	Opn	600	8	Electrostatic
JVC HA-IM3	6	Sld	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	Sld	45	32	2m dual plug lead
JVC HA-D410	15	Sld	90	32	2m, 3.5/6.3mm plug
JVC HA-X77	16	Sld	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	Sld	50	32	2m dual plug lead
JVC HA-D510	20	Sld	110	32	3m, 6.3/3.5mjacks
JVC HA-D610	25	Sld	120	32	3m, 6.3/3.5mjacks
JVC HA-D690	40	Sld	220	32	3m, 6.3/3.5mjacks
JVC HA-D710	55	Sld	210	32	3m, 6.3/3.5mjacks
JVC HA-D910	65	Sld	220	32	3m, 6.3/3.5mjacks
JVC HA-D1000	250	Sld	340	32	5m, 6.3/3.5mjacks
Kenwood KH-535	15	Ear	-	32	3.5mm plug
Kenwood KH-757	20	Ear	-	32	3.5mm plug
Kenwood KH-1000	20	Opn	30	32	2m OFC lead
Kenwood KH-959	25	Ear	-	32	3.5mm plug

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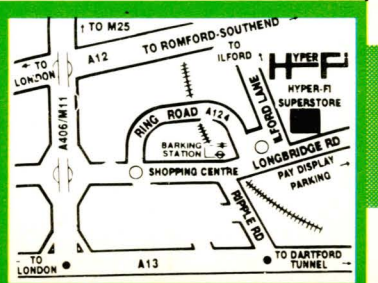
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DENON		KAV8500 £469.95		RECEIVERS		CTS900S £399.95		STUD5 OAK £349.95		D70 £449.95		J400M £549.95		CD930 £119.95		CD935 £169.95	
PMA2500H £159.95		KAV7700ED £469.95		DENON		CTS955 P.O.A.		MA1800 BL £799.95		D100 £499.95		J500 £649.95		CD955 £169.95			
PMA450 £199.95		MARANTZ		DRM435 £149.95		SONY		MA1800CAK £999.95		D90 P.O.A.		J500M £699.95					
PMA4500 £219.95		SP50ED £149.95		DRM435R £249.95		TCFX211 £54.95		MORDAUNT SHORT		D110 P.O.A.							
PMA480R £219.95		PM700ED £349.95		DRAS45R £319.95		TCF1170B £99.95		MS5.10 SBL £59.95		D250 P.O.A.							
PMA480SE £269.95		MORDAUNT SHORT		JVC		TKC311 £99.95		MS10 RP £99.95		DF10 P.O.A.							
PMA880R £299.95		FULL RANGE P.O.A.		RX506YBK £149.95		TKC370 £119.95		MS05 £109.95									
AVC3020ED £499.95		PIONEER		KENWOOD		TKC411 £129.95		MS05 10 BL £119.95									
AVC3020 £529.95		CLD2600 £199.95		KRA5040 £129.95		TKC470 £149.95		MS10 £139.95									
KENWOOD		CLD2700 £299.95		KR66050 £289.95		TKCVR5358 £149.95		MS20 P.O.A.									
KA1030 £119.95		VSA740 £349.95		KR66050 £289.95		TKC5115 P.O.A.		MS30R £199.95									
KA3020ED £139.95		VS701S P.O.A.		KR76050 £319.95		TCC5 £229.95		MS30 £269.95									
KA3050R £169.95		VSA802S P.O.A.		KRV7050ED £319.95		TKC611S £249.95		MS5.50R £329.95									
KA5040R £169.95		VSA452 P.O.A.		MARANTZ		TCVR635S £249.95		MS5.50BL £349.95									
KA3020SED £169.95		CLD1850 P.O.A.		SR532D £189.95		DTC690 £399.95		MS40 P.O.A.									
KA5050RED £249.95		CLD2850 P.O.A.		NAD		TECHNICS		MS50 P.O.A.									
KAV3700ED £229.95		CLDM5 P.O.A.		701/705 £249.95		RSB4404 £129.95		NAD									
KAV8500 £469.95		RB956AX £324.95		PIONEER		RSTR474 P.O.A.		801ED £79.95									
KAV7700ED £469.95		RSP960AX £399.95		SX102 £129.95		RSB501 P.O.A.		802ED £169.95									
MARANTZ		SONY		SX202R £179.95		RSB701 P.O.A.		804ED £289.95									
PM42 £79.95		STRD590 £189.95		SX302R £179.95		RSTR333K £139.95		SONY									
PM445ED £129.95		STRD511ED £189.95		SONY		RSB644K £199.95		SSA109 £49.95									
PM32 £149.95		STRD790 £199.95		STRD390 £129.95		RSTR474 £199.95		S586 £59.95									
PM52 £149.95		STRD611 P.O.A.		STRD311 £179.95		RSTR515K £199.95		APM181ES £199.95									
PM445E £149.95		TAAV570B P.O.A.		STRD590 £189.95		RSB8747EK £249.95		SSS70ES £299.95									
PM80 £299.95		TANNOY		STRD511ED £189.95		YAMAHA		TANNOY									
PM525E £299.95		FULL RANGE P.O.A.		STRD790 £199.95		KX380 P.O.A.		603.2ED £99.95									
PM545E UK £299.95		TECHNICS		STRD790 £199.95		KX260 P.O.A.		605.2ED £129.95									
PM700ED £499.95		SAG530 P.O.A.		STRD711 P.O.A.		KX480 P.O.A.		607.2ED £149.95									
PM805E £499.95		SAG550AH P.O.A.		TECHNICS		KXV162 £149.95		609.2ED £169.95									
NAD		DSPA500 P.O.A.		SAGX130DLK £49.95		KX580 P.O.A.		611.2ED £349.95									
310 P.O.A.		DSPA1000 P.O.A.		SAGX230DLK £179.95		KX360 P.O.A.		613.2ED £499.95									
302ED £129.95		DSPA2070 P.O.A.		SAGX550LK P.O.A.		KXV262 £129.95		615.2ED £599.95									
304ED £169.95		DSPA580 P.O.A.		SAGX350LK £249.95		KX650 £299.95		WHARFEDALE									
306ED £269.95		DSPA780 P.O.A.		YAMAHA		TURNTABLES		Delta 30 II £49.95									
NAKAMICHI		DSPA970 P.O.A.		RX550 £149.95		DUAL		CR53 £49.95									
IA2 £149.95		DSPA970 P.O.A.		RXV470 P.O.A.		CS435ED £99.95		Diamond 5 £59.95									
IA2 P.O.A.		NSE80 P.O.A.		RX360 £359.95		CS503/2ED £129.95		CR5 £129.95									
IA1 P.O.A.		NSC80 P.O.A.		GASSETTE DECKS		CS505/4 £149.95		CR57 £199.95									
PHILIPS		NSC110 P.O.A.		AKAI		533ED £179.95		CR59 £299.95									
FA920 £119.95		PIONEER		DX57 £199.95		SONY		EQUALISERS									
FA930 £149.95		A201 £69.95		GX95 II £329.95		PSLX100B £54.95		KENWOOD									
PIONEER		A203 £99.95		AIWA		PSLX150B £99.95		GE 4030 £149.95									
A317R £149.95		XT003 £69.95		ADF410 £79.95		PSLX431B £149.95		GE 7030ED £199.95									
A300XED £149.95		XT950 £89.95		ADF450ED £119.95		TECHNICS		SEQ411 £99.95									
A400 P.O.A.		TU560L £99.95		ADFVX727ED £149.95		SLDR22K P.O.A.		SONY									
A400X P.O.A.		TU700L £119.95		ADF810 £149.95		S1120 P.O.A.		SHG70EK P.O.A.									
A602 £249.95		TU580 £119.95		ADFWX828ED £169.95		SPEAKERS		SHG70EK P.O.A.									
A676BL £249.95		TU380RD £189.95		ADFWX929ED £199.95		DM600IMP P.O.A.		MICRO SYSTEMS									
ROTEL		KT2030 £129.95		ADFB850ED £199.95		DM610IMP P.O.A.		AIWA									
RA920AX £89.95		KT3050L £129.95		XKS7000 £299.95		DM620IMP P.O.A.		LO7 £219.95									
RA935 £89.95		KT6040 £169.95		XKS9000 £399.95		CEL1 P.O.A.		LO50 £219.95									
SONY		KT6040 £169.95		DENON		CEL3 P.O.A.		LO60 £269.95									
TAF211 £99.95		ST40 £119.95		DRM510 £99.95		CEL5 P.O.A.		LO7 £269.95									
TAF242 £119.95		ST50L £139.95		DRM610 £129.95		CEL7 P.O.A.		LO7M £329.95									
TAF319R £119.95		S172LED £199.95		DRM540 £159.95		CEL9 OAK £99.95		LO7M £329.95									
TAF442 £139.95		402ED £149.95		DRS810 P.O.A.		CEL15 OAK £299.95		LOX10 £349.95									
TAF244E P.O.A.		PHILIPS		DRM710ED £219.95		CEL15 OAK £299.95		J.V.C.									
TAF542 P.O.A.		FT910 £79.95		DRW760 £249.95		CEL15 OAK £299.95		UXT1 £269.95									
TAF540E £179.95		FT930 £99.95		KENWOOD		CEL15 OAK £299.95		UXM £299.95									
TAF670ES £299.95		FT920 £99.95		KX3050 P.O.A.		CEL15 OAK £299.95		UXC7 £309.95									
TAAV570B P.O.A.		PIONEER		KX5050 P.O.A.		CEL15 OAK £299.95		UXA55R £319.95									
TECHNICS		F201 £79.95		KX5050 P.O.A.		CEL15 OAK £299.95		KENWOOD									
SUV2220 £89.95		F202L £99.95		KX5050 P.O.A.		CEL15 OAK £299.95		MSA7 £329.95									
SUV330 £99.95		F676 £119.95		KX5030 P.O.A.		CEL15 OAK £299.95		MINI SYSTEMS									
SUV3600 £149.95		F550RDS £119.95		KXW8040 £149.95		CEL15 OAK £299.95		AKAI									
SUV700K P.O.A.		F401L £119.95		KX9050S P.O.A.		CEL15 OAK £299.95		MX92 £249.95									
SUA500 P.O.A.		F301RDS £149.95		MARANTZ		CEL15 OAK £299.95		MX95 £249.95									
SUA700K P.O.A.		F303RDS £179.95		SD52 £139.95		CEL15 OAK £299.95		MX570 £299.95									
SUA800K £269.95		F502RDS P.O.A.		SD63ED £199.95		CEL15 OAK £299.95		MX670 £349.95									
SUA900K £329.95		ROTEL		NAKAMICHI		CEL15 OAK £299.95		MX770 £399.95									
YAMAHA		RT930AX £129.95		DR3 P.O.A.		CEL15 OAK £299.95		AKAI									
AX350 £99.95		RT950BXED £149.95		DR2 P.O.A.		CEL15 OAK £299.95		MX92 £249.95									
AX470 P.O.A.		SONY		DCC900 £199.95		CEL15 OAK £299.95		MX95 £249.95									
AXV40 £149.95		STS211B P.O.A.		PIONEER		CEL15 OAK £299.95		MX570 £299.95									
AX570 £329.95		STS170 £119.95		CTS310 £79.95		CEL15 OAK £299.95		MX670 £349.95									
AUDIO VISUAL		STS311B £149.95		CTS320 £119.95		CEL15 OAK £299.95		MX770 £399.95									
CELESTION		STS570ES £199.95		CTW620R £149.95		CEL15 OAK £299.95		AIWA									
FULL RANGE P.O.A.		STS505ES P.O.A.		CTS520 £169.95		CEL15 OAK £299.95		NSX270 £199.95									
DENON		STS770ES £199.95		CTW620R £149.95		CEL15 OAK £299.95		NSX340G £239.95									
AVC1530ED £399.95		ST610ED £99.95		CTS620 £149.95		CEL15 OAK £299.95		NSX400 £249.95									
AVC3020ED £499.95		STG630RDS P.O.A.		CTW620R £149.95		CEL15 OAK £299.95		NSX500 £279.95									
AVC3020 £529.95		STG7550 P.O.A.		CTS520 £169.95		CEL15 OAK £299.95		NSX530 £299.95									
AVR1000 P.O.A.		STG350 £129.95		CTS510 £169.95		CEL15 OAK £299.95		NSX540 £249.95									
AVC																	

122 HI-FI CHOICE BUYER'S GUIDE



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. Sld - sealed - the headphones form an airtight 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.



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.

Model	Price	Type	Weight	Impedance	Special
HEADPHONES					
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	Sld	-	-	2m, 3.5/6.3mm plug
Sony MDR-E747MP	20	Ear	6	-	1.2m lead, mini plug
Sony MDR-CD50	20	Sld	180	24	2m, 3.5/6.3mm plug
Sony MDR-5747	20	Ear	6	-	1.2m lead, mini plug
Sony MDR-P1TV	22	Sld	-	-	5m, 3.5/6.3mm plug
Sony MDR-A22L	22	Ear	-	-	1.2m mini plug
Sony MDR-CD250EX	28	Sld	-	-	3m, 3.5/6.3mm lead
Sony MDR-CD450	45	Sld	260	24	3m, 3.5/6.3mm plug
Sony MDR-IF210	50	IR	170	-	Extra h/phone w/o transmitter
Sony MDR-CD550	60	Sld	270	45	3m, 3.5/6.3mm plug
Sony MDR-D33	70	Sld	120	45	1.5m, 3.5/6.3mm plug
Sony MDR-IF210K	80	IR	170	-	Seven meter range infra red
Sony MDR-D55	90	Sld	120	45	1.5m, 3.5/6.3mm plug
Sony MDR-CD750	90	Sld	290	45	3m, 3.5/6.3mm plug
Sony MDR-D77	120	Sld	140	45	1.5m, 3.5/6.3mm plug
Sony MDR-610K	190	IR	470	-	Seven meter range infra-red
Sony MDR-CD1000	200	Sld	330	45	1.5m, 3.5/6.3mm plug
Stax SR34	169	Opn	170	-	Electrostatic
Stax SR Gamma	239	Opn	300	-	Electrostatic
Stax SRB4	259	Opn	160	-	Electrostatic
Stax SR Lambda	349	Opn	325	-	Electrostatic
Stax Gamma Pro	399	Opn	300	-	Electrostatic
Stax Lambda Pro	449	Opn	325	-	Electrostatic
Stax Lambda Sig	549	Opn	325	-	Electrostatic
Technics RP-HT77	30	Sld	150	32	3m lead
Technics RP-HT86	40	Sld	150	35	3m lead
Technics RP-HT116	60	Sld	190	35	3m lead
Technics RP-F10	100	Sld	300	32	3m lead
Technics RP-F30	180	Sld	340	32	3m lead
Vivanco SR35 Micro	12	Ear	4	18	For personal stereos
Vivanco SR65 Micro	13	Opn	30	32	For portable CD players
Vivanco SR25 Mini	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 SR1000/1	110	Opn	265	100	In-front localisation
Vivanco SR900ts	120	Opn	280	-	Infra-red cordless

Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Acoustic Energy Aegis 1	452	2x Pt	86	8	150	21,39,26	Stand mount, metal cone
Acoustic Energy Aegis 2	799	2x Pt	86	8	200	33,106,26	Floor, reflex, metal cone
Acoustic Energy AE1	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
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 LC. 10	2500	-	87	6	200	48,102,27	Floor standing, free space
Allison LC. 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

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory.

Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
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	-	-	58,12,7	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	-	-	15	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	
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 Solid Monitor	250	Pt	90	8	150	17,24,15	Various colours
B&W DM610i	250	2x IB	89	4	150	24,49,31	Stand/shelf mount
B&W CWM8	250	2x	90	4	100	28,38,9	In wall
B&W 2004	250	Pt	91	4	120	20,65,24	Budget hi-fi range, black ash
B&W Solid Ovale	300	Sat/sub	88	4	100	-	Lifestyle speaker, 3 boxes



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LOUDSPEAKERS							
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 MKIII	880	-	-	8	200	32,31,76	Direct/reflecting technology
Bose 901 V1	1650	1x	-	8	-	33,53,32	Direct/reflecting technology
Boston Acoustics HD5	139	2x	89	8	50	25,16,18	Bookshelf, black
Boston Acoustics 325	139	-	90	4	50	17,17,5	Wall/ceiling white flush mount
Boston Runabout	169	-	89	8	50	22,15,16	White indoor/outdoor system
Boston Acoustics HD7	169	2x	90	8	75	36,23,18	Bookshelf, black
Boston Satellites	170	2x	89	8	-	-	Satellite speakers
Boston Acoustics 350	179	-	-	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	Powdered subwoofer
Boston SubSat Six	450	Sat/sut	89	8	100	-	Passive subs and two satellite
Boston SubSat 7	549	-	89	8	125	-	PActive 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 S-30	180	2x Pt	90	6	75	25,31,28	Wide imaging stereo
Canon V-100	210	2x Pt	90	4	75	25,325,17	Corner mount
Canon V-SB100	250	Sub	88	6	150	37,34,21	Subwoofer for V100
Canon S-50	350	2x Pt	89	8	100	25,31,25	Wide imaging stereo
Canon S-70	695	2x Pt	89	6	150	25,780,25	Wide imaging stereo
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, nine finishes
Castle Chester	699	-	90	8	100	23,91,25	Free standing, nine finishes
Castle Howard	999	-	90	8	125	26,104,41	Free standing, nine finishes
Castle Winchester	1499	3x	90	8	150	42,108,23	Free standing, quarter wave
Celestion 1	109	-	86	8	50	16,27,21	
Celestion 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 L-7	150	2x	92	8	75	23,36,23	Bookshelf, high sensitivity
Cerwin Vega VS8	250	2x	94	6	100	28,51,29	Bookshelf
Cerwin Vega SAT-6	300	Sat/sut	95	-	125	22,25,32	3 box satellite/subwoofer
Cerwin Vega VS10	350	3x	95	6	125	33,70,29	Floor standing
Cerwin Vega VS12	550	3x Pt	97	4	250	42,81,38	Floor standing
Cerwin Vega DC10	550	3x Pt	96	-	200	29,94,35	Floor standing
Cerwin Vega DC12	650	3x Pt	98	-	300	36,98,35	Floor standing
Cerwin Vega VS15	700	3x Pt	102	4	400	46,90,47	Floor standing
Cerwin Vega DC15	850	3x Pt	100	-	500	44,103,46	Floor standing
Cerwin Vega 1515	1300	6x Pt	103	4	600	44,135,46	Floor standing, hi sensitivity
Chord Sys Audio 905	249	2x	-	-	-	-	
Clements 300si	645	-	89	4-8	90	24,36,36	
Clements 600si	995	-	88	4-8	100	24,81,36	
Clements Reference 1	1695	-	86	8	100	20,43,29	
Clements Reference 7	3750	-	88	4.5	200	25,114,4	
Dall 102	250	-	88	6	100	21,32,26	
Dall 104	400	-	93	4	120	86,22,27	
Dall 400	700	-	93	4	180	24,97,34	
Dall Skyline 1000	1600	-	88	-	120	-	
Dall 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 SGM2	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

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B&W 2001 120 Pt 87 4 80 18,28,20 Budget hi-fi range, black ash

Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
ECA SERVO A.2							
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 & subbass encl
Gamma Acoustics Epoch	1499	-	-	-	-	27,95,36	
Genelec 1019A	1572	Active	-	-	28	23,31,29	
Genelec Blamp 1031A	2068	Active	-	-	104	25,39,25	
Genelec Triamp S30	3055	Active	-	-	108	32,50,32	
Genelec Triamp 1037A	4982	Active	-	-	191	40,68,30	
Genexa GX330	80	-	-	6	50	35,21,24	
Genexa 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 HL-P3	479	IB	83	4	100	19,31,17	Free standing, shielded, biwir
Harbeth BBC LS3/5A	539	IB	82	10	75	19,31,19	Free standing
Harbeth HL-5	999	Pt	86	8	100	63,33,32	Free standing
Harbeth BBC LS5/12A	999	Pt	82	8	120	60,19,22	Free standing, biwire, shielded
Harman-Kardon LS0200	149	-	87	8	50	21,35,30	
Harman-Kardon LS0300	199	-	88	8	75	21,38,80	
Helius Syrius III	1330	Pt	90	8	250	31,97,16	
Helius Syrius II	1975	Pt	95	4	300	36,107,16	
Helius Syrius I	2500	Pt	93	4	500	36,107,16	Floor standing, biwire
Helius Prima	1300	Pt	87	6	60	20,29,18	Bookshelf or stands
Heybrook Solo	189	2x	89	6	75	23,36,23	Boundary design, stands requir
Heybrook HB1	259	2x	90	8	75	29,47,23	Boundary, stands required
Heybrook Trio	359	2x	89	8	75	24,47,25	
Heybrook Quartet	555	-	90	8	80	24,41,22	
Heybrook Sextet	1099	3x	88	8	200	27,90,20	With stands
Impulse H7	835	Horn	88	8	70	14,80,29	Floor standing
Impulse H6	1425	Horn	89	8	100	19,91,35	Floor standing
Impulse H5	1675	Horn	93	8	100	27,90,45	Floor standing
Impulse H2	2385	Horn	94	8	100	26,116,45	Floor standing
Impulse H1	3400	Horn	96	8	100	36,103,68	Floor standing
Infinity Ref 10	200	IB	90	6	75	23,37,23	Pedestal
Infinity Ref 20	300	IB	90	6	100	27,47,26	Pedestal
Infinity Inf IV Sat	300	IB	90	6	80	16,24,18	Wall mount, shielded
Infinity Ref 30	400	IB	90	6	100	27,84,25	Floor standing
Infinity Inf Micro	400	Pt/Sub	90	6	100	21,x 127d	



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LOUDSPEAKERS							
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 Comet 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 Comet 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 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	13,23,10	
JPW Satellite SGL SHD	50	2x	85	8	70	13,23,10	
JPW Satellite	80	2x	85	8	70	13,24,10	
JPW Minim	80	2x	87	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	13,23,10	
JPW Sonata	120	2x	87	8	70	23,32,22	165mm bass, 14mm treble
JPW Subwoofer	130	1x	95	8	80	25,51,27	
JPW Sonata Plus	140	2x	87	8	70	23,32,22	165mm bass, 25mm treble
JPW P1 Vinyl	150	2x	89	8	70	13,23,10	
JPW P1	170	2x	89	8	70	26,44,25	200mm bass, 19mm treble
JPW AP2	200	2x	89	8	80	26,44,25	200mm bass, 19mm treble
JPW AP3	230	2x	88	8	100	26,52,29	200mm bass, 19mm treble
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
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	Satellite subwoofer system
JVC SPX770BK	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 K120	169	2x IB	87	8	80	21,34,25	Stand/bookshelf
KEF Q10	199	2x Pt	88	6	100	19,28,24	Uni-Q, shielded
KEF K140	239	2x IB	89	8	100	26,49,25	Stand/bookshelf
KEF 70S	299	2x	87	-	100	25,17,12	
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

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Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
KEF Q60	419	2x Pt	90	6	175	19,102,28	Uni-Q,3 shielded, floor standi
KEF Q50	499	3x Pt	89	6	150	19,80,28	Uni-Q, shielded, floor standin
KEF 101/3	549	2x	89	4	150	22,50,27	Uni-Q bass EQ option
KEF Q80	569	2x ABR	89	8	125	25,86,28	Uni-Q floor standing
KEF Q70	699	3x	90	6	175	19,102,28	Uni-Q, shielded, floor standin
KEF Q90	739	3x Pt	89	8	150	25,89,32	Uni-Q floor standing
KEF 102/2MS	749	2x	87	6	150	22,33,27	Uni-Q, shielded shelf/stand mo
KEF 103/4MS	1199	3x Pt	91	4	200	22,90,31	Uni-Q, shielded, coupled cavit
KEF 103/4S	1249	3x CC	91	4	200	22,90,31	'Audiophile' 103/4MS
KEF 104/2	1595	3x	92	4	250	28,90,41	Floor standing, coupled cavity
KEF 105/3	2295	4x Pt	93	4	300	28,111,41	Uni-Q, coupled cavity bass
KEF 105/3S	2345	4x Pt	93	4	300	28,111,41	Uni-Q, audiophile 105/3
KEF 107/2	3695	3x	92	4	350	33,117,45	Floor standing, Kube equaliser
Kenwood LS-770G	260	Pt	88	4	110	27,48,26	European design
Kenwood LS-300G	300	Pt	82	8	60	21,35,30	European design
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
Keswick Audio Alto	999	Sub	87	8	150	19,70,27	To match Figaro
Koss SA10	19	Active	-	-	-	-	High imp
Koss SA30	36	Active	-	-	-	-	High impedance
Lineum LFX Wood	649	Hybrid	90	-	-	16,22,18	Modified ribbon/dynamic
Lineum LSLI	991	Hybrid	90	-	-	30,150,38	Modified ribbon/dynamic
Lineum LFX Corian	1399	Hybrid	90	-	-	16,22,18	Modified ribbon/dynamic
Linn Index	259	2x IB	87	8	-	21,44,24	30 watts minimum
Linn Tukan	398	2xIB	87	8	30	19,30,18	Multipurpose
Linn Keiligh Passive	595	2x IB	87	4	60	20,83,28	Floor standing, 60w min
Linn Keiligh Aktiv	1090	2x IB	-	-	-	20,83,28	Floor standing, boundary
Linn Kader	1298	3x	-	4	60	20,28,90	Black ash or walnut
Linn Kober Passive	1298	3x IB	87	4	60	20,90,28	Integral stands, 60w minimum
Linn Kober Aktiv	1995	3x IB	-	-	-	20,90,28	Integral stands, boundary
Linn Keitik Aktiv	4400	3x IB	-	-	-	26,104,37	Integral stands, boundary
L Voice Horning Agathon	3400	Horn	96	8	100	36,48,115	Floor standing
Living Voice Tone Scout	6000	Horn	100	8	100	64,110,70	Floorstanding, three-way
Living Voice Air Partner	14000	Horn	108	8	100	64,160,90	Floorstanding, Vitavox drivers
Lowther Fidelio	1465	Horn	96	8	100	29,100,43	
Lowther Academy	1805	Horn	98	4	100	29,100,43	16ohm option
Lowther Bel Canto	2035	Horn	97	8	100	28,132,44	Including adjustable stand
Lowther Delphic	2525	Horn	98	4	100	28,137,44	With adjustable stand, 16ohm o
Lumley Reference LM4	375	2x	86	6	120	18,36,22	Stand mount
Lumley Reference LM5	499	2x	88	6	150	25,46,21	Stand mount
Lumley Reference LM6	650	2x	88	6	150	25,81,21	Floor standing
Lumley Reference LM3	895	3x	90	8	120	27,87,28	Floor standing
Lumley Reference LM2	2500	4x	88	8	200	33,110,29	Open baffle, floor standing
Lumley Reference LM1	8500	5x	89	4	500	71,122,40	2 box, floor standing
MAG Audio Audio A90	3600	Ribbon	80	3.7	300	52,150,8	Two-way full range ribbon
Magnepan SMGa	688	-	90	8	150	-	
Mantecore Minaret	450	IB	94	8	100	23,15,11	Nearfield monitor
Mantecore Minaret F1	750	IB	94	8	100	23,15,11	Nearfield monitor
Mantecore Matisse	1300	IB	90	8	200	100,28,22	Fibre/m cabinets
Martin-Logan Statement	0	Hybrid	87	-	-	23,140,10	



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.



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Price - typical retail, to nearest pound.
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Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
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 Gil
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 QL1B	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	2x 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	IB	87	2	80	21,108,20	Including active crossover, fo
Philips Legend FB720	200	Pt	80	7	75	21,37,31	
Philips DSS930	1300	Active	-	-	75	-	Active digital loudspeaker
Pink Triangle Ventral	850	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	
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
RCF Mytho1	595	-	88	8	150	28,16,24	
RCF Mytho 2	795	-	90	8	200	38,22,31	
RCF Mytho 5	1295	-	85	8	200	84,16,27	
RCF Mytho 3	1395	-	89	8	250	95,22,31	
RCF Mytho 5	1725	-	89	8	300	95,28,34	
Realistic Minimus 3.5	30	-	-	-	8	9,15,5	
Realistic Minimus 21	30	-	-	-	8	10	15,24,13
Realistic M' mus 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	-	Stand/wall/shelf mount

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory.
B&W 2001 120 Pt 87 4 80 18,28,20 Budget hi-fi range, black ash

Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
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, internal amp
REL Stentor	1495	Sub	-	-	1kw	59,56,37	Active, internal amp
REL Studio	2995	Sub	-	-	1kw	69,62,52	Active, internal amp
Richard Allen Min 2	129	-	86	8	100	16,30,20	
Richard Allen 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 A7 Series II	115	Pt	89	8	60	31,20,18	Near wall siting
Royd Topaz	173	Pt	89	8	100	31,20,18	Near wall siting
Royd The Herald	198	Pt	86	8	100	31,20,18	Stand mount
Royd Sapphire II	245	Pt	89	8	100	31,20,18	Biwire, near wall siting
Royd The Minstrel	259	Pt	86	8	100	69,18,12	Side port., floor standing
Royd Merlin	298	Pt	86	8	100	31,20,18	Veneered
Royd Sintra II	375	Pt	89	8	100	31,20,18	Biwire, near wall siting
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 Tallman II	699	2x Pt	88	8	100	23,84,32	Free space, floor standing
Ruark Broadsword II	849	2x IB	86	8	120	29,43,38	Free space, stand mount
Ruark Crusader II	1495	3x Pt	88	6	250	24,92,32	Free space, floor standing
Ruark Equinox	1749	2x Pt	88	6	150	25,88,34	Free space, stands included
Ruark Accolade	2549	3x Pt	89	8	200	29,100,38	Free space, floor standing
Sansui SP-X111K	125	-	89	6	50	18,30,20	
SD Acoustics SD3R	399	Pt	87	8	100	20,38,30	Free standing, ribbon tweeter
SD Acoustics SD5	1235	3x Pt	88	8	200	20,110,30	Ribbon tweeter
SD Acoustics SD1	1650	IB	88	8	250	30,125,30	Open mid, ribbon tweeter
Shanlian Obelisk	2290	3x	-	6	200	37,74,32	1st Shanlian model, floor sta
Shanlian Hawk	4950	Mono Sub	91	6	250	37,95,28	Passive
Shanlian Diapason	7950	5x	91	6	300	58,100,38	Omni-directional, floor standi
Sonus-Faber Minuetto	898	2x	88	-	-	23,35,28	Compact, stand mount
Sonus-Faber Minima Amatori	1498	2x	88	-	-	20,34,31	Compact, stand mount
Sonus-Faber Electa	1790	2x	88	-	-	38,27,24	Compact, stand mount
Sonus-Faber Amatori	2992	2x	88	-	-	37,22,35	Compact, stand mount
Sonus-Faber Guarneri	5500	2x	88	-	-	19,38,38	Compact, limited edition
Sonus-Faber Extrema	5991	2x	88	-	-	55,27,46	

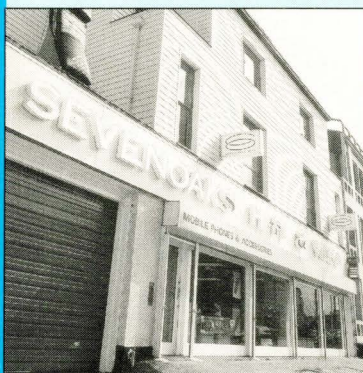
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The moment you step through the door of a Sevenoaks Hi Fi or Superfi branch you're going to be better looked after. With over 21 years experience in Hi Fi, Video and TV retail, we're here to make sure you get the equipment that best suits your needs and your budget.

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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.

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 a local authorised dealer at a lower price, we will beat that price by up to £20. No Added Value offers apply on price beat sales.

Up To £110 = Price Match

£111 - £1000 = £10

£1000 + = £20

0% FINANCE

We offer 0% finance on a wide range of Hi Fi separates.

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. 0% finance is not available on suggested systems.

SUGGESTED SYSTEMS

The suggested systems priced below all include the popular NAD 5120 turntable but an alternative turntable or CD Player is available at extra cost. Please see CHOICES list below for further details.

Speakers	Amplifiers				
	Pioneer A203 NAD 310	NAD 302 Marantz PM44SE MkI	Rotel RA960BX II Technics SUA600K Marantz PM44SE MkII	NAD 304 Pioneer A300X	Pioneer A400X
JPW Sonata V Celestion I NAD 801	272.95	296.95	319.95	349.95	399.95
Celestion 3 MkII Mission 760i Mission 731 M Short M510 TDL NFM	296.95	319.95	344.95	372.95	424.95
Tannoy 631 Mission 760i SE	311.95	336.95	359.95	388.95	439.95
Tannoy 632 M Short M520 Celestion 5 MkII B&W DM600	336.95	359.95	384.95	411.95	464.95
Celestion 7 MkII Mission 780SE	384.95	408.95	431.95	459.95	512.95

NB. Regrettably, we are unable to offer 0% finance on any of these systems.

CHOICES

The following Compact Disc Player or Turntable may be ordered instead of the NAD 5120 in the above systems:-

CD PLAYERS

Aiwa XC300 Add £ 19
Denon DCD615 Add £ 79
Denon DCD825 Add £ 119
Marantz CD52II Add £ 59
Marantz CD52IIE Add £ 129
Marantz CD53 Add £ 79

Marantz CD63 Add £ 139
NAD 513 Multi Add £ 169
NAD 501 £ 79
NAD 502 Add £ 119
Pioneer PDS503 Add £ 99
Technics SLPG360AK Add £ 39
Technics SLPD667 Add £ 79
Technics SLPG560AK Add £ 79

TURNTABLES

Dual CS503.2 Add £ 59
Dual CS505.4 Add £ 89
NAD 533 Add £ 89
Project 0.5 Add £ 49
Project 1 Add £ 84

ADDED VALUE



TOP TAPES!!

TDK D90 £0.69P EACH
TDK SA90 £1.19P EACH



TREAT YOURSELF TO A FREE PAIR OF AUDIO TECHNICA ATH-610 HEADPHONES WORTH £ 40 WITH ALL PURCHASES OF SEPARATES OVER £500



DON'T FORGET THE GREAT PIONEER CASHBACK OFFER ON SELECTED CD PLAYERS THIS MONTH - SEE NEXT PAGES FOR DETAILS



26 BRANCHES NATIONWIDE SEE

THE SPECIALIST

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AMPLIFIERS

Arcam Alpha 5	£ 229.95
Arcam Alpha 6 Factory repack	£ 269.00
Arcam Delta 290 Factory repack	£ 389.00

Arcam Alpha 6	£ 329.95
ArcamDelta 290P	£ 349.95
Arcam Delta 290	£ 479.95
Aura VA80	£ 279.95

Aura VA100 MkI Black £ 269.00

Aura VA100 II Black	£ 349.95
Audiolab 8000A/II	£ 479.95
Audiolab 8000C/II	£ 459.95
Audiolab 8000M (each)	£ 699.95
Audiolab 8000P/II	£ 649.95
Audiolab 8000 PPA	£ 799.95
Cyrus III (Selected branches)	£ 499.95
Cyrus PSXR (Selected branches)	£ 299.95
Denon PMA250III	£ 159.95
Denon PMA350 II	£ 219.95
Denon PMA450 SE	£ 269.95
Denon PMA480R	£ 219.95
Exposure EXP20	£ 624.95
Exposure EXP15 MM	£ 724.95
Exposure EXP17 MM	£ 774.95
Exposure EXP18	£ 749.95
Härman Kardon HK1200	£ 269.95
John Shearman Phase II	£ 549.95

Kenwood KA3020SE £ 199.95

Marantz PM44 MkI SE £ 149.00

Marantz PM44 MkII SE	£ 199.95
Michell	P.O.A.
Musical Fid A1 Ltd. Ed.	£ 399.95
Musical Fid E100 Elektra	£ 599.95
Musical Fid E200 Pre Elektra	£ 599.95
Musical Fid E300 Pwr Elektra	£ 699.95
Musical Fid A1000	£ 1399.95
Musical Fid F15	£ 1899.95
Musical Fid F22	£ 999.95
Nad 302	£ 179.95
Nad 304	£ 239.95
Nad 310	£ 129.95
Pioneer A203	£ 149.95
Pioneer A300X	£ 229.95
Pioneer A400X	£ 299.95
Quad 66 inc RI	£ 862.95

Quad 66 inc RI Ex Dem £ 689.00

Quad 34	£ 398.95
Quad 306	£ 349.95
Quad 77	£ 594.95
Quad 606	£ 689.95

Quad 606 Ex Dem £ 549.00

Rotel RA930AX II	£ 149.95
Rotel RA930BX	£ 199.95
Rotel RA935BX II	£ 249.95

Rotel RA960BX II £ 199.95

Rotel RB970BX II	£ 224.95
Rotel RC970BX II	£ 174.95
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

Marantz SR53 £ 199.00

Nad 705	£ 329.95
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CASSETTE / DCC

Aiwa ADF450	£ 119.95
Aiwa ADF850	£ 229.95
Aiwa ADWX727	£ 169.95

Aiwa ADWX828 £ 159.00

Denon DRM540	£ 159.95
Denon DRM740	£ 259.95
Denon DRS640	£ 199.95
Denon DRW760	£ 249.95

Marantz DD82DCC £ 199.00

Nad 602	£ 199.95
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Nakamichi DR1	P.O.A.
Nakamichi DR2	P.O.A.
Nakamichi DR3	P.O.A.

Philips DCC300 £ 139.00

Philips DCC600 £ 159.00

Pioneer CT95	£ 999.95
Pioneer CT5830S	£ 499.95
Pioneer CT5430S	£ 199.95
Pioneer CTW603RS	£ 229.95

Sony TCK411 3-Head £ 139.00

Sony TCK6115 Dolby S	£ 249.00
Sony TCWR6355 Dolby 'S' Twin	£ 199.00

Technics RSTR373K	£ 179.95
Technics RSTR474K	£ 199.95
Yamaha KX380	£ 169.95

Yamaha KX580 £ 249.95

Yamaha KXW482	£ 249.95
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AUDIO VISUAL

Wide Range available see our AVV AD.

SPEAKERS

B & W DM600i Ex Dem	£ 139.00
B & W DM610i Ex Dem	£ 189.00
B & W DM620i Ex Dem	£ 319.00
B & W 805 Ex Dem	£ 669.00
B & W 804 Ex Dem	£ 1099.00
B&W Solid	£ 159.00

Castle Chester MkI £ 479.00

Castle Trent II	£ 199.95
Castle Durham 900	£ 279.95
Castle York	£ 349.95
Castle Chester II	£ 699.95
Castle Howard	£ 999.95
Castle Severn	£ 499.95
Celestion 3 Mk II	£ 129.95
Celestion 5 Mk II	£ 169.95
Celestion 7 Mk II	£ 219.95
Heybrook HB1/3	£ 249.95
JPV Sonata Vinyl	£ 99.95

JPW Minim £ 59.00

Kef Q10	£ 199.95
Kef Q30	£ 349.95
Kef Q50	£ 499.95

CHECK OUT OUR PRICE PROMISE

Mission 731	£ 129.95
Mission 732	£ 199.95
Mission 733	£ 299.95
Mission 734	£ 429.95
Mission 735	£ 599.95
Mission 751	£ 299.95
Mission 752	£ 499.95
Mission 753	£ 699.95

Mission 760i £ 109.00

Mission 780SE £ 239.95

Mission 760iSE	£ 149.95
Mon Audio 1 Gold II	£ 199.95
Mon Audio 14 Gold II	£ 499.95

M Short MS10 Factory Repack £ 99.00

Mordaunt Short MS20	£ 179.95
Nad 801	£ 99.95
Nad 804	£ 329.95
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 Templar	£ 479.95
Ruark Talisman II	£ 699.95
Ruark Crusader II	£ 1495.95
Ruark Equinox	£ 1749.95
Ruark Paladin	£ 1099.95
Systm 931	£ 299.95
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	£ 499.95
TDL Studio 1	£ 699.95

TURNTABLES

Dual CS 435 inc. cart	£ 99.00
Dual CS 503.2 inc. cart	£ 135.00
Dual CS 505.4 inc. cart	£ 159.00

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

Project 6 inc. cart, ex dem £ 299.00

Project 6.1 ex cart	£ 379.95
Project 6.1 inc. cart	£ 434.95
Technics SL1210 II	£ 429.95
Thorens TD280 Mk IV inc. cart	£ 199.95

TUNERS

Arcam Alpha 5	£ 219.95
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Arcam Delta 280 ex dem £ 279.00

Audiolab 8000T	£ 699.95
Cyrus FM7 (selected branches)	£ 399.95
Denon TU260L	£ 119.95
Denon TU380RDS	£ 189.95
Musical Fid E500 Elektra	£ 499.95

Nad 402 £ 169.95

Pioneer F203 RDS	£ 129.95
Pioneer F303 RDS	£ 179.95
Pioneer F502 RDS	£ 249.95
Quad 66FM	£ 532.95

Quad 66FM Ex Dem £ 429.00

Rotel RT940AX	£ 189.95
Rotel RT950BX	£ 219.95

Sony ST5311RDS £ 159.00

Yamaha TX480L	£ 139.95
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CD PLAYERS

Aiwa XC300 £ 99.00

Arcam Alpha One	£ 299.95
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Arcam Alpha 5 £ 399.00

Arcam Alpha 5 Plus	£ 469.95
Arcam Black Box 50	£ 449.95
Arcam Black Box 500	£ 749.95
Arcam Delta 270	£ 799.95
Arcam Delta 250 Trans	£ 749.95

Audio Alchemy DAC in the box £ 199.95

Audiolab 8000 CDM	£ 1249.95
Audiolab 8000 DAC	£ 749.95
Cyrus DAD7 (selected branches)	£ 899.95
Denon DCD615	£ 179.95
Denon DCD715	£ 209.95
Denon DCD825	£ 219.95
Denon DCM340 Multi	£ 299.95
Kenwood	P.O.A.
Marantz CD10	£ 1199.95

Marantz CD10 Factory Re-packs £ 899.00

Marantz CD52 II Award Winner £ 149.00

Marantz CD52IIIE £ 229.00

Marantz CD53	£ 199.95
Marantz CD63	£ 249.95
Musical Fid E600 Elektra	£ 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
Philips CD 740	£ 169.95
Pink Triangle Ordinal	£ 789.95
Pink Triangle Cardinal Trans	£ 749.95
Pink Triangle Da Capo	£ 1449.95
Pioneer PD203	£ 159.95

Pioneer PDS703 £ 249.95

■ Pioneer PDS503 £30 Cashback £ 199.95

■ Pioneer PD5802 £50 Cashback £ 349.95

■ Pioneer PDM703 Multi £50 Cashback £ 299.95

Quad 67	£ 824.95
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Quad 67 CD Ex Dem £ 599.00

Roksan ATT/DPII Trans	£ 1294.95
Rotel RCD930AX	£ 199.95
Rotel RCD940BX	£ 249.95
Rotel RCD965BX	£ 299.95
Sony	P.O.A.

Teac CDP3500 £ 149.00

Teac D700 Dac	£ 599.95
Teac P700 Trans	£ 899.95
Teac VRD57	£ 599.95
Teac VRD510	£ 769.95
Teac VRD520	£ 1299.95
Teac VRDST1 Trans	£ 499.95
Technics SLP6560	£ 179.95
Technics SLPD667 Multi	£ 179.95
Technics SLPD867 Multi	£ 199.95
Technics SLP6360	£ 139.95
Yamaha CDX480	£ 199.95
Yamaha CDC645 Multi	£ 279.95

All prices are valid until at least October 31st, 1994
 ■ Pioneer Offer valid from

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 109-113 London Road
 BRIGHTON 0273 733338
 55 Preston Street
 CANTERBURY 0227 462787
 20a Lower Bridge Street
 CHATHAM 0634 846859
 4 Railway Street

new CHELSEA 071 352 9466
 403 Kings Road, SW10

CHELTENHAM 0242 241171
 24 Pittville Street

CROYDON 081 665 1203
 373 London Road

ENFIELD 081 342 1973
 7 Genotin Road

ESSEX 0376 501733
 1 The Grove Centre
 Witham

GUILDFORD 0483 36666
 73b North Street

LEICESTER 0533 557518
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OXFORD 0865 241773
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TRUE MUSICAL

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roksan



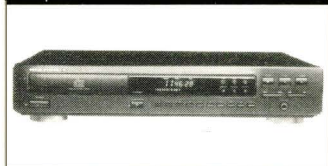
attessa dp2 mkII

Following the success of their first CD Transport - the highly acclaimed Rok DP1 - Roksan has introduced the Attesa Series.

Incorporating technology developed over many years of audiophile turntable production, the new **Attesa DP2 MkII** features a unique 4 layer isolation system, a highly stable master clocking circuit and striking good looks.

Thus providing one of the finest CD Transports available in the world today. (To audition the Superb Roksan range contact our branches in Sevenoaks, Guildford or Tunbridge Wells).

marantz



cd63

Marantz are another of the audio pioneers with a passion for making recorded sound as enjoyable as the real thing. They call it a dedication to pure hifidelity, and over the years it has led the audio press to bestow awards on numerous products in their extensive range.

Since it's launch earlier this year the **CD63** has been heralded as a player with outstanding performance and exceptional value for money.

mission



752

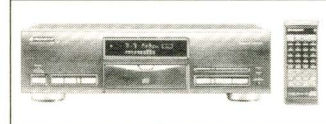
Featured here is the **752** the latest addition to the award winning Mission 75 Series.

Featuring elegant wood cabinets in real wood finishes this exciting range of loudspeakers has

already won numerous awards worldwide.

Audition their fine products in our demonstration rooms - and treat yourself to a unique sound experience.

pioneer



pds703

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 from October 17th - December 3rd, 1994.

kef reference



model 3

Heralding the new Kef Reference Series of loudspeakers, this comprehensive new range of floor standers feature Kef's fourth generation Uni-Q driver providing high output, good sensitivity and low distortion.

The **Model 3** has all the hallmarks of quality you associate with Kef products - a Dual Coupled Cavity Configuration and superb cosmetic appeal. You will find the new range, **Models 1, 2, 3, 4** at Sevenoaks Superfi.

There are many other quality loudspeakers including Ruark, Castle, ProAc, TDL, Mission and Monitor Audio.

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HI FI SEPARATES

BRANCHES THROUGHOUT

authorised dealers for most brands of quality Hi Fi. For a competitive quote please



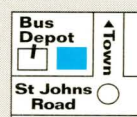
SEVENOAKS
109-113 London Road
0732 459555
Sevenoaks Hi Fi



CHELSEA
403 Kings Road,
SW10
071 352 9466
Sevenoaks Hi Fi



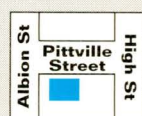
ESSEX
1 The Grove
Centre, Witham
0376 501733
Sevenoaks Hi Fi



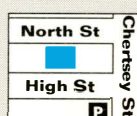
TUNBRIDGE WELLS
28-30 St Johns Road
0892 531543
Sevenoaks Hi Fi



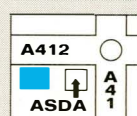
BRIGHTON
55 Preston Street
0273 733338
Sevenoaks Hi Fi



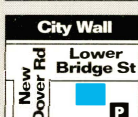
CHELTENHAM
24 Pittville Street
0242 241171
Sevenoaks Hi Fi



GUILDFORD
73b North Street
0483 36666
Sevenoaks Hi Fi



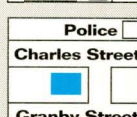
WATFORD
478 St Albans Road
0923 213533
Open Sunday
Sevenoaks Hi Fi



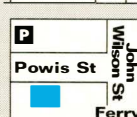
CANTERBURY
20a Lower Bridge Street
0227 462787
Sevenoaks Hi Fi



CROYDON
373 London Road
081 665 1203
Sevenoaks Hi Fi



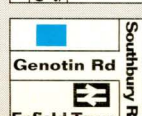
LEICESTER
94 Granby Street
0533 557518
Sevenoaks Hi Fi



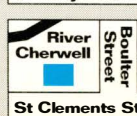
WOOLWICH
162 Powis Street
081 855 8016
Sevenoaks Hi Fi



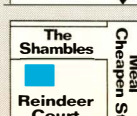
CHATHAM
4 Railway Street
0634 846859
Sevenoaks Hi Fi



ENFIELD
7 Genotin Road
081 342 1973
Sevenoaks Hi Fi



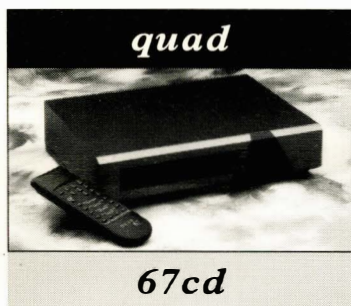
OXFORD
41 St Clements
0865 241773
Sevenoaks Hi Fi



WORCESTER
2 Reindeer Court
0905 612929
Sevenoaks Hi Fi

EXPRESSION

hi fi connoisseurs and music lovers



quad

67cd

For over 50 years the name Quad has meant quality. Throughout the world, hundreds of thousands of satisfied customers have endorsed this statement.

The secret of Quads success is their constant search for improved musical reproduction and original style. True to their ideals the **67CD** incorporates the latest technology and innovative looks.

To audition other audiophile CD players, Transports and DAC's from Audiolab, Teac, Pink Triangle, Arcam, Musical Fidelity and Cyrus, contact your local branch.



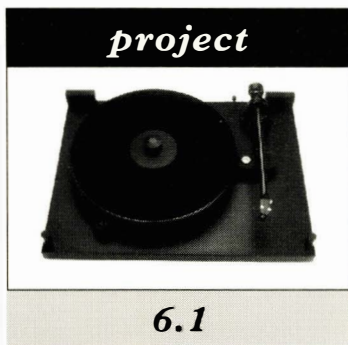
nad

302

Renowned, almost from its inception, the 'original' **3020**

amplifier has become a hi fi classic. Many variations on a theme followed, until the introduction of the **302**. This latest version has continued to impress, collecting the award for European Amplifier of the year.

For affordable, quality hi fi components, that present the music faithfully - look for the New Acoustic Dimension.



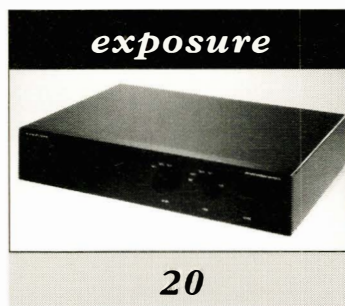
project

6.1

The original Project **6** was the winner of the 1993 What Hi Fi Award for the best turntable, and acclaimed throughout the Hi Fi Press. Subtle improvements have inevitably led to the new Project **6.1**, helping to make a good turntable even better.

Included within the price is an Ortofon cartridge (option without cartridge) and two different platters - one metal, one glass - thus enabling the most determined audiophile to 'tweak'!

Our other audiophile turntables include Pink Triangle and Michell. Picture courtesy of WHAT HI FI?



exposure

20

For the past fifteen years Exposure has been one of the small group of companies which made its presence felt more by reputation than promotion.

Many of John Farlowes designs, like the **15, 20, 17 & 18** have been acclaimed both in the UK and abroad for their striking musical performance, and excellent build quality.

That's not all - we also have top quality amplification from Audiolab, John Shearne, Cyrus, Musical Fidelity and Quad for you to consider.

musical evening

Join us for an evening with Musical Fidelity and Ruark, and audition a selection of their products, including the new **Elektra** range from Musical Fidelity and **Paladin** from Ruark. This evening is to be held at The Post House Hotel in Wrotham, Kent on Thursday 20th October, from 7.30 to 10.00pm. **Free Entry will be by ticket only**, available by writing to Promotions Dept, Sevenoaks Hi Fi, 111 London Road, Sevenoaks, Kent TN13 1BH or by visiting your local Sevenoaks Hi Fi Branch.

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 local dealer at a lower price, we will beat that price by up to £ 20.

No Added Value Offers apply on price beat sales.

PRICE BEAT VALUES:

UP TO £110 = PRICE MATCH

£111 - £1,000 = £10

£1,001 + = £20

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.

BIRMINGHAM
67 Smallbrook, Queensway
021 631 2675
Superfi

COVENTRY
16 Spon Street
0203 223254
Superfi

DERBY
56 London Road
0332 360303
Superfi

HULL
4 Dock Street
0482 24051
Superfi

LEEDS
7 King Edward Street
0532 449075
Superfi

LINCOLN
271a High Street
0522 520265
Superfi

LONDON
2-4 Camden High Street
071 388 1300
Superfi

NOTTINGHAM
15 Market Street
0602 412137
Superfi

SHEFFIELD
1 Rockingham Gate, The Moor
0742 723768
Superfi

STOKE ON TRENT
51 Picadilly, Hanley
0782 265010
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 October 31st, 1994



SEVENOAKS
SUPERFI

30 HI-FI CHOICE BUYER'S GUIDE



Key to receivers
Price - typical retail, to nearest pound.
A/V - minimum requirements - Dolby Surround/Pro-Logic circuitry.
Power - watts/channel, both channels driven RMS 8ohms, 2ohz - 20kHz.
Wavebands - FM, L - long wave, M - medium wave.
Presets - number thereof.
In/outputs - MM/MC - moving coil/moving magnet, L - line, T - tape.

V - audio input or tape circuit with video signal routing.
Remote - control.
Size - width x height x depth in cm.
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



Key to systems
Price - typical retail, to nearest pound.
Sources - CD - compact disc, R - radio tuner, Tu - turntable, T - cassette tape.
V - video signal routing (composite and/or S-Video).
Power - output power in watts, per channel, RMS.

Size - main unit dimensions - width x height x depth in cm.
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Tannoy 625	595	Active	-	-	90	58,49,45	Servo, current drive subwoofer
Tannoy 63B	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 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 NFM - Shielded	70	2x	88	8	70	18,30,17	Priced for single speaker
TDL Near Field Monitor	120	2x	88	8	70	18,30,17	
TDL RTL1	200	-	87	8	80	20,39,22	
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	2xTLS	85	8	100	29,67,31	Metal dome tweeter
TDL Studio 1m	899	2TLS	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	2x Pt	-	6	100	17,24,17	
Technics SB-CS55	80	2x Pt	-	8	60	25,43,25	Shelf/stand, shielded
Technics SB-CS75	100	3x Pt	-	8	60	27,49,25	Composite mica cone mid
Technics SB-CS95	150	3x Pt	-	8	100	29,54,25	Composite mica cone mid
Technics SB-EX2	180	2x Pt	-	4	100	24,48,29	Composite mica cone mid
Technics SB-EX3	250	3x Pt	-	4	125	24,60,29	Mica diaphragms, separate LF b
Technics SB-EX7	450	3x Pt	-	4	180	29,85,32	Mica diaphragms, separate LF b
Technics SB-MX100D	2000	2x Pt	-	6	100	23,47,34	Floor standing, separate LF ba
Technics SB-MX200D	4000	3x Pt	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 Alcante	999	-	92	4	200	22,100,22	Suits low power valve amp
Triangle Icare	1350	-	92	8	250	99,22,28	
Triangle Calisto	1850	-	90	8	300	104,22,22	
Triangle Altair	2450	-	92	8	300	35,120,30	Proprietary tweeter
Triangle Octant	3550	-	94	8	300	42,150,19	Ultra high sensitivity
UKD Operetta	595	Pt	88	8	70	22,30,26	Solid mahogany, stand mount
UKD Callas	750	Pt	88	8	120	34,22,32	Solid mahogany, stand mount
UKD Super Pavarotti	875	Pt	88	8	150	23,55,23	Solid mahogany, stand mount
UKD Caruso	1850	Pt	88	8	200	22,97,28	Solid walnut, floor standing
Vandersteen 20c	1395	4x	88	7	160	41,101,27	Free standing, phase aligned
Visonic David 5001	132	-	-	4-8	50	10,17,10	
Visonic Sub 4	154	-	-	4-8	100	36,49,31	
Visonic David 6001	163	-	-	4-8	60	13,20,12	
Visonic David 8001	228	-	-	4-8	80	16,25,17	
Wharfedale Centre Cube	45	Pt	87	8	75	14,13,12	Shielded centre speaker
Wharfedale Modus Cube	69	Pt	87	8	75	14,17,12	Shielded
Wharfedale CRS3	89	2x Pt	89	8	100	22,38,17	Stand/bookshelf mount
Wharfedale Diamond VI	99	Pt	89	8	100	16,27,22	Stand/bookshelf mount
Wharfedale D30.2	99	Pt	89	8	100	22,38,17	Stand/bookshelf mount
Wharfedale Modus Centre	99	Pt	87	8	75	46,14,12	Shielded centre speaker
Wharfedale Modus Micro	99	2x Pt	86	8	75	14,23,12	Shielded
Wharfedale Diamond V	129	Pt	87	8	100	18,26,20	Stand mount, near wall
Wharfedale CRS5	129	2x Pt	89	8	140	26,48,20	
Wharfedale Modus Mini	129	ABR	86	8	75	14,39,12	Shielded two-way
Wharfedale Modus Sub-bass	139	Pt	88	8	200	57,23,26	Two channel double tuned sub-w
Wharfedale Modus One	149	2xPt	89	8	100	22,41,29	Stand/bookshelf mount
Wharfedale 415	149	IB	87	8	100	24,35,20	
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 425	199	IB	88	8	100	26,40,25	
Wharfedale 535	249	IB	90	8	120	27,48,29	
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
Wharfedale Modus One-Three	389	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	27,20,77	
Yamaha NS-C110	149	-	90	6	120	15,47,18	
Yamaha NS10M	250	-	90	8	100	21,38,20	

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory.

Model	Price	Type	Sens	Impedance	Power	Size	Special		
LOUDSPEAKERS									
ZYP AI	199	IB	88	8	50	14,22,12	Wall mount		
ZYP A1T	219	IB	88	8	50	14,22,12	Magnetically shielded		
ZYP A2S	299	IB	88	8	50	22,14,12	Studio nearfield monitor		
Model	Price	A/V	Power	Wavebands	Presets	In/outputs	Remote	Size	Special
RECEIVERS									
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 CR900RS	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-900	999	Y	50	FM,M	16	MM,3L,3T,6V	Y	45,13,35	Dolby Pro Logic
JVC RX-212BK	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-53	270	N	50	FM,M,L	30	MM,3L,1T	Y	43,14,34	
Marantz SR-63	300	N	80	FM,M,L	30	MM,3L,1T	Y	43,14,34	
Marantz SR-73	550	Y	75	FM,M	30	MM,3L,3T	Y	43,15,38	Dolby Pro Logic
Marantz SR-82	850	Y	75	FM,M	30	MM,3L,2T	Y	43,17,43	Dolby Pro Logic, multi-room
NAD 701	259	N	25	FM,M	24	MM,2L,1T	Y	-	
NAD 705	329	N	40	FM,M	39	MM,2L,2T	Y	-	
Philips FR940	450	Y	100	FM,M,L	30	MM,4L,4T	Y	44,14,30	Dolby Pro Logic
Pioneer SX-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	FM,M,L	-	MM,4L,4T	Y	-	Dolby Pro Logic
Sherwood RV6010R	350	Y	100	FM,M,L	-	MM,4L,4T	Y	-	Dolby Pro Logic
Sherwood RV6030R	400	Y	100	FM,M,L	-	MM,4L,4T	Y	-	
Sony STRD311	230	Y	60	FM,M,L	30	MM,2L,2T	Y	43,14,30	System remote
Sony STRD511	280	Y	50	FM,M,L	30	MM,3L,2T	Y	43,14,30	Dolby Pro Logic
Sony STRD611	330	Y	60	FM,M,L	30	MM,3L,2T	Y	43,14,30	Dolby Pro Logic
Teac AG-V3020	450	Y	95	FM,M	30	MM,4L,3T	Y	44,16,38	Dolby Pro Logic
Technics SA-GX130DL	230	N	60	FM,M,L	30	MM,2L,2T	Y	43,13,31	
Technics SA-GX230DL	270	Y	80	FM,M,L	30	MM,2L,2T	Y	43,13,31	Non-Dolby



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 - 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
SYSTEMS					
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
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	1400	CD,R,T	80	76,11,34	Audio master for extended syst
B&O Beosystem 2500	2150	CD,R,T	-	83,36,16	Active speakers, lifestyle sys
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 AX10C	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-501	600	CD,R,2T	32	27,41,31	Presence modes
Kenwood M-47	600	CD,R,Tu,2T	45	36,62,38	
Kenwood M-28MG	600	CD,R,T,2T	30	36,56,38	Five disc CD carousel
Kenwood UD-551	650	CD,R,2T	32	27,41,31	Multi CD
Kenwood UD-701	750	CD,R,V,2T	32	27,41,31	Dolby Surround
Kenwood M-47G	750	CD,R,Tu,2T	45	36,62,38	Graphic equaliser
Kenwood UD-751M	800	CD,R,V,2T	32	27,41,31	Multi CD
Kenwood M-57MG	850	CD,R,Tu,2T	45	36,62,38	Multi-CD, graphic equaliser
Kenwood M-76AG	950	CD,R,V,Tu,2T	60	36,62,38	Dolby Surround
Kenwood UD-901	1000	CD,R,V,2T	42	27,41,31	Dolby Pro Logic
Kenwood M-77MG	1000	CD,R,V,Tu,2T	60	36,62,38	Multi-CD
Kenwood HD-1000	1000	CD,R,T	40	27,40,35	MD & equaliser options
Kenwood 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
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

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory.

Model	Price	Source	Power	Size	Special
SYSTEMS					
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 eq
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	
Sansui SYS 220	300	CD,R,2T	15	36,36,37	
Sony MS1	300	CD,R,T	25	22,21,22	
Sony DC D10	300	CD,R,2T	15	27,36,32	
Sony DC-D15	350	CD,R,2T	15	27,36,32	10 disc CD player
Sony DC-D40	400	CD,R,2T	30	27,36,32	10 disc CD player
Sony SYS915	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	230	CD,R,2T	10	27,32,33	Remote control
Sharp System-CD150E	260	CD,R,Tu,2T	10	36,48,36	30 tuner presets
Sharp Mid CDR160	270	CD,R,2T	10	76,40,38	X-bass boost feature
Sharp System-S370E	270	CD,R,2T	25	27,32,33	Five band equaliser
Sharp System CD170E	280	CD,R,Tu,2T	10	36,40,36	Remote control, auto-reverse
Sharp 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-Q8E	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 EO
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 EO
Sony Compact Plus 695A	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 795A	1000	CD,R,Tu,2T	60	43,48,39	Dolby Pro Logic, Dolby S
Sony Compact Plus 995A	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-X620	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
TUNERS						
Aiwa XT-003	120	FM,M,L	30	N	-	
Aiwa XT-950	150	FM,M	24	N	-	
Arcam Alpha 5	220	FM	16	N	43,8,27	Signal strength meter
Arcam Delta 150	230	Nicam	8	-	43,7,27	Stereo TV tuner
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 TU50	300	FM	16	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	-	-	-	
Denon TU-260L	120	FM,M,L	20	N	44,8,24	Low impedance output
Denon TU-380RD	190	FM,M	40	N	44,8,24	RDS Radiotext

Products Include;

Valve Amplifiers by;
EAR, D.D. Audio
Tube Technology,
Conrad Johnson,
Lumley Reference,
Audio Innovations,

Amplifiers by;
Musical Fidelity,
Kinshaw, Quad, Alchemist,
Denon, Orelle, Albarry,
Pioneer, John Shearne.

Loudspeakers by;
Monitor Audio, ProAc, System,
Spendor, Tannoy, Celestion,
Castle, Triangle, KEF, UKD

Digital by;
Pink Triangle, Quad, Sony,
DPA, Audio Alchemy, Pioneer,
Orelle, Musical Fidelity,
Micromega, Kinshaw, QED,
Marantz, Sugden, TEAC

Analogue Replay by;
Pink Triangle, Systemdek,
Alphason, Thorens, Townsend

Cassette Decks by;
Yamaha, Sony, Marantz,
Nakamichi, Aiwa, Denon

Accessories
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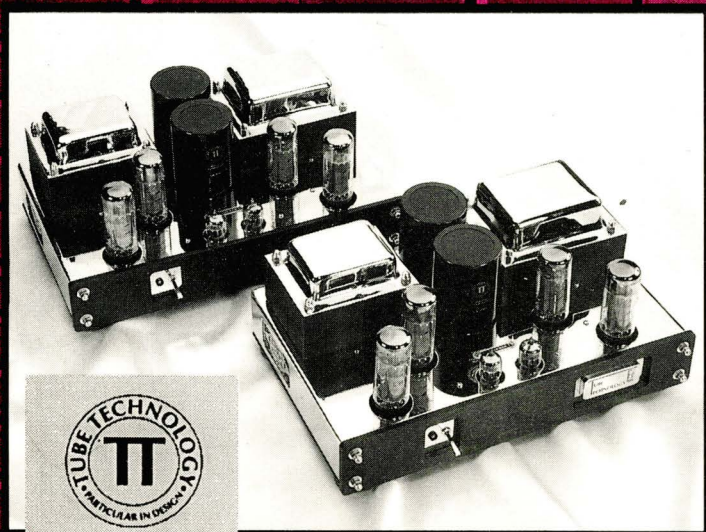
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Key to tuners
Price - typical retail, to nearest pound.
Bands - FM - VHF, stereo and hi-fi capable, M - Medium wave, low quality, mono, L - Long Wave, low quality, mono, N - Nicam digital TV stereo sound.
Presets - total number of presets on all bands.

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
TUNERS						
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	Named 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	200	FM,M,L	59	Y	42,9,30	D-bus
Marantz ST-72L	300	FM,M,L	59	Y	42,10,34	D-bus, IF switch, local switch
McIntosh MR7083	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 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 F0N
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 RT930AX	175	FM,M,L	20	N	44,8,26	
Rotel RT950BX	200	FM,M,L	20	N	44,8,24	
Rotel RT990BX	510	FM	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-6T350L	140	FM,M,L	30	N	43,7,30	
Technics ST-6T550L	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
TURNTABLES					
Akai AP A950	179	M	33/45	44,12,35	Inc cartridge
Alphason Sonata	835	M	33	-	Motor unit, suspended
Alphason Sonata/Atlas	1235	M	33/45	-	Motor unit inc PSU
Alphason Symphony	1860	M	33/45	-	Motor unit & PSU
Ariston Pro-1200	160	M	33/45	-	Semi-pro disco deck
Audiomeca Romance	1675	M	33/45	-	With Romeo unipivot arm
Audiomeca J1	2500	M	33/45	50, 40, 2	Top of the range model
Audiomeca J1/SL5	4250	M	33/45	50, 40, 2	With parallel tracking arm
B&O 7000	505	Auto	33/45	42,8,33	Inc MMC2 cartridge, RIAA pream
Basis Ovation	4950	M	33/45	58,42,14	Lead/brass, record clamped
Basis Debut Gold Std	7250	M	33/45	58,42,19	Belt drive, high mass, four po
Basis Debut Suction	8550	M	33/45	58,42,19	Includes suction platter
DNM Rota 1	2850	M	33/45	59,14,37	Includes arm and cartridge
DNM Rota 2	4000	M	33/45	59,14,37	Includes arm and cartridge
Dual CS3700	85	S	33/45	36, 36, 9	Mid-sized turntable
Dual CS435	130	F	33/45	44, 36, 1	Turntable includes cartridge
Dual CS503-2	170	S	33/45	44, 13, 3	Turntable includes cartridge

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory.

Audiolab 8000T	700	FM,M,L	39	N	45,8,36	Switchable IF, muting, mono
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Model	Price	Type	Speeds	Size	Special
TURNTABLES					
Dual 505-4 UK	200	S	33/45	44, 15, 3	Turntable inc cartridge
Dual CS750-1	350	S	33/45/78	44, 14, 3	Turntable includes cartridge
Dual Golden One	500	S	33/45/78	44, 14, 3	Piano finish CS750-1
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 Valhalla	894	M	33/45	45, 14, 36	Electronic PSU, upgradeable
Linn LP12 Lingo	1345	M	33/45	45, 14, 36	Onboard 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
Michell Mycro	397	M	33/45	46, 14, 34	
Michell Mycro/arm	539	M	33/45	46, 14, 34	Includes Rega RB300 arm
Michell Gyrodek	697	M	33/45	53,19,41	Optional onboard PSU
Michell Gyrodek/arm	839	M	33/45	53,19,41	Includes Rega RB300 arm
Moth Alamo	175	M	33/45	-	Comes with RB250 arm
Moth Turntable	199	M	33/45	-	Split-plinth design
NAD 5120	110	S	33/45	-	Includes arm
N'ham Spacedeck	600	M	33, 45	-	
N'ham Illusion	600	M	33/45	-	
N'ham HyperSpacedeck	1200	M	33/45	-	
N'ham Graphic	1200	M	33/45	-	
N'ham Mentor	2200	M	33/45	-	75lb alloy or graphite platter
N'ham Mentor Ref	4800	M	33/45	-	150lb platter, graphite top
Origin Live Oasis-S	899	M	33	-	Suspended turntable
Pink Triangle Export GTI	890	M	33/45	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	Meta/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
Rivellin 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	3763	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	11399	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 I/920	136	M	33/45	-	Semi-suspended deck
Systemdek IIX/900	230	M	33/45	-	Fully suspended design
Systemdek I/920/Moth	235	M	33/45	-	As above with RB250 arm
Systemdek 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	-	Elett drive, inc Stanton 500 c
Thorens TD-280 IV/UK	200	S	33/45/78	-	Electronic belt drive, AT95E
Thorens TD-166 VI/UK	200	M	33/45	-	Blank armboard, cut to shape
Thorens TD-166 VI/UK	270	M	33/45	-	Inc TP50 manual arm, AT95E
Thorens TD-166 VI/UK	300	M	33/45	-	With Rega RB250 arm, no cart
Thorens TD-3001BC	630	M	33/45	-	No arm, various armboards avai
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 Rack	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			

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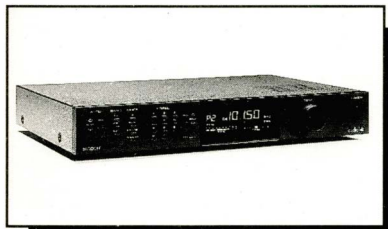
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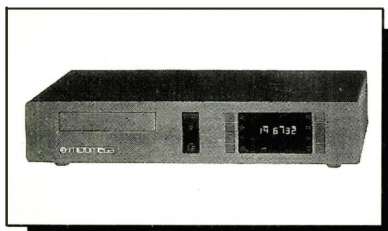
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Bartletts Suggested Systems

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 (Nad 801 add £16)	Mission 760i Mission 731 Celestion 3 II Mordnt Short MS10 TDL Near Field Monitor	Tannoy 603 II Mission 760ise Tannoy 631	Mission 761i B&W DM 600i Celestion 5 II Tannoy 605 II Mordnt Short MS20 Tannoy 632 (add £8)	Tannoy 607 II Celestion 7 II Nad 802	B&W DM 610i Mission 780	Mission 762i Cerwin- Vega VS 8 Mission 780 SE
Marantz PM 44 SE	373.95	417.95	428.95	451.95	482.95	498.95	518.95
Nad 302	350.95	389.95	404.95	428.95	459.95	474.95	490.95
Nad 304	396.95	435.95	451.95	474.95	506.95	521.95	537.95
Harman Kardon 6150	373.95	417.95	428.95	451.95	482.95	498.95	518.95
Harman Kardon 1200	475.95	519.95	537.95	563.95	599.95	612.95	625.95
Technics SUA 600	373.95	417.95	428.95	451.95	482.95	498.95	518.95
Pioneer A 300X	396.95	435.95	451.95	474.95	506.95	521.95	537.95

Options

The following CD players or turntables can be ordered instead of the Marantz CD 53 in the above systems:

CD Players

Denon DCD 615	Add	Nil	Denon DCD 825	Add	£20.00	Marantz CD 63	Add	£50.00
Nad 501	Add	Nil	Nad 502	Add	£20.00	Pioneer PD-S703	Add	£50.00
Yamaha CDX 480	Add	Nil	Yamaha CDX 580	Add	£50.00			

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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[Certain restrictions apply to Bartletts Options: Suggested Systems are excluded. TV & video products are covered by manufacturer's guarantee only. Credit is subject to status (written details upon request) Bartletts are licenced credit brokers. E&OE.]

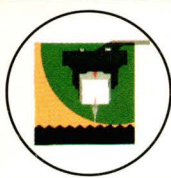
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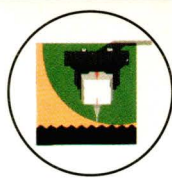
Key to cartridges.
Price - typical retail, to nearest pound.
Type - MM - moving magnet (output typically 1mV/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec).
Output - in mV/cm/sec.
Int. stylus - Y for removable/replaceable styli and N for fixed styli.

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
CARTRIDGES							
Arcam C77	30	MM	4mV	Y	N	-	Conical stylus
Arcam C77MG	40	MM	4mV	Y	N	-	As C77 with metal body
Arcam E77	50	MM	4mV	Y	N	-	Elliptical stylus
Arcam E77MG	60	MM	4mV	Y	N	-	As E77, with metal body
Arcam P77	63	MM	4mV	Y	N	-	'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
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	-	Bryere housing, boron
Benz-Micro Ruby Ref	1400	MC	0.3mV	N	N	-	Bryere 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	2.5mV	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 8M2	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	4.5mV	Y	N	-	
Linn K9	109	MM	4.5mV	Y	N	-	Metal body
Linn K18/II	197	MM	4.5mV	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
Lyra Lydian	649	MC	-	Y	N	-	
Lyra Clavis Da Capo	995	MC	Low	N	N	-	
Lyra Parnassus	1995	MC	-	Y	N	-	
Militek Aurora	299	MC	2.0mV	N	N	9.5	High output MC

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice Directory*.

Svetomir I/1020 136 M 23/25 - Semi-suspended neck



Key to cartridges.
Price - typical retail, to nearest pound.
Type - MM - moving magnet (output typically 1mV/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec).
Output - in mV/cm/sec.
Int. stylus - Y for removable/replaceable 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
CARTRIDGES							
Militek Olympia	399	MC	2.0mV	N	N	9.5	As Aurora, sapphire cantilever
Nagaoka MP-11	24	MM	-	Y	N	-	Elliptical stylus
Nagaoka TS11	70	MM	-	Y	N	-	Line contact stylus
Nagaoka TS12 Boron	80	MM	-	Y	N	-	As MP-11, with boron cantilever
N'ham Tracer I	98	MM	-	-	-	-	
N'ham Tracer II	175	MM	-	-	-	-	
N'ham Tracer III	350	MM	-	-	-	-	
N'ham Tracer IV	550	MM	-	-	N	-	
Ortofon OMP-5E	16	MC	-	Y	T	-	
Ortofon OM-5E	16	MM	-	Y	N	-	
Ortofon OM3E/U	20	MM	-	Y	-	-	With headshell
Ortofon OM3E/U	20	MM	-	Y	N	-	
Ortofon OM3E/S	20	MM	-	Y	-	-	With headshell
Ortofon OM Pro S	21	MM	-	Y	N	-	Budget disco cartridge
Ortofon OM10 Super	25	MM	-	Y	N	-	Elliptical stylus
Ortofon Night Club	32	MM	-	Y	N	-	Spherical stylus
Ortofon 510	32	MM	-	Y	N	-	
Ortofon Night Club	37	MM	-	Y	N	-	Elliptical stylus
Ortofon Concord Pro	40	MM	-	Y	N	-	For professional use
Ortofon Concord NC	55	MM	-	Y	N	-	Professional, spherical stylus
Ortofon 520P	55	MM	-	Y	N	-	
Ortofon 520	55	MM	-	Y	N	-	Elliptical stylus
Ortofon OM20 Super	60	MM	-	Y	N	-	
Ortofon MC1 Turbo	60	MC	-	Y	N	-	
Ortofon Concord NC	60	MM	-	Y	N	-	Spherical version of Concord
Ortofon OM30 Super	80	MM	-	Y	N	-	Fine line stylus
Ortofon MC10 Super	85	MC	-	N	N	-	
Ortofon 530P	85	MM	-	Y	T	-	
Ortofon 530	85	MM	-	Y	N	-	Elliptical stylus
Ortofon Quartz	110	MC	-	N	N	-	High output MC cartridge
Ortofon MC3 Turbo	110	MC	-	N	N	-	
Ortofon MC15 Super II	110	MC	-	N	N	-	
Ortofon 540	110	MM	-	Y	N	-	
Ortofon Quasar	350	MC	-	N	N	-	High-output elliptical MC
Ortofon MC2000II	650	MC	-	N	N	-	
Ortofon MC3000II	950	MC	-	N	N	-	'Replicant' stylus
Ortofon MC5000	1500	MC	-	N	N	-	Sapphire cantilever
Ortofon MC7500	2000	MC	-	N	N	-	75th Anniversary model
Pickering TE-15	20	MM	-	Y	N	-	Tracks 1.5gm
Pickering VE-15	25	MM	-	Y	N	-	Tracks 1 - 3grms
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 M44-7	33	MM	9mV	Y	N	-	Professional, spherical stylus
Shure M44G	35	MM	6mV	Y	N	-	Professional, spherical stylus
Shure ME95ED	38	MM	5mV	Y	N	-	Elliptical stylus
Shure M55E	42	MM	6mV	Y	N	-	Professional, spherical stylus
Shure M104E	44	MM	5mV	Y	-	-	DualT4P & normal fit
Shure ME97HE	60	MM	4mV	Y	N	-	Hyper elliptical stylus
Shure M110HE	74	MM	4mV	Y	-	-	Dual T4P & normal fit
Shure V15V-MR	265	MM					



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	
CARTRIDGES							
Sumiko Black Pearl	50	MM	-	Y	N	-	
Sumiko Pearl	70	MM	-	Y	N	-	
Sumiko Blue Point	100	MC	-	N	N	-	High output MC
Sumiko BPS	250	MC	-	N	N	-	Nude stylus
Transfiguration AF-1 MK II	1595	MC	230uV	N	N	-	MC, transformer & preamp
Transfiguration Supreme	1995	MC	200uV	N	N	-	Yokeless ring magnet system
van den Hul MM-1	275	MM	-	-	N	-	
van den Hul MM-2	325	MM	-	-	N	-	
van den Hul DDT-II	675	MC	-	N	N	-	Silver coils
van den Hul MC-10	775	MC	-	N	N	-	Silver coils
van den Hul MC-One	975	MC	-	N	N	-	Selected version of MC-10
van den Hul MC-One/Hi	1100	MC	-	N	N	-	High output version of MC-10
van den Hul MC-Two	1300	MC	-	N	N	-	As MC-One/Hi, higher output
van den Hul Grasshopper II	2300	MC	-	N	N	-	
van den Hul Grasshopper	2300	MC	-	N	N	-	
van den Hul Grasshopper	2950	MC	-	N	N	-	
van den Hul Grasshopper	3200	MC	-	N	N	-	
van den Hul Grasshopper	3200	-	-	N	N	-	
van den Hul Grasshopper	3500	MC	-	N	N	-	
Virtual Reality Aciore	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
ARMS						
Air Tangent Tangerit TOB	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 Cyclene 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 Allen	1200	-	-	-	-	Graphite tube, unipivot
Rega RB250	95	F	R	237	-	Scaled down RB300
Rega RB300	139	F	R	237	-	Pivoted arm
Roksan Tabriz Z1	330	F	-	-	-	'Intelligent' counterweight
Roksan Artemis	690	F	-	-	-	Flagship arm
SME Series IIS	230	A	S	233	0-12	Economy version of Series III
SME 3009 Ser II Imp	255	F	S	231	3-7	Fixed headshell, low mass
SME 3009 S2 Ser II Imp	278	H	S	231	3-8	Detachable headshell, medium m
SME Series III	320	A	S	233	0-13	Ultra-low mass for hi-complan
SME Series II 3009-R	424	H	S	233	0-28	Heavier version of Ser II S2 I
SME Series II 3010-R	434	H	S	239	0-25	Detachable headshell, 10 inch
SME Series II 3012-R	466	H	S	308	0-25	Detachable headshell, 12 inch
SME Series 300-309	568	H	S	232	6-17	Ser V derivative with detach h
SME Series 300-310	581	H	S	238	6-17	10 inch (nom) version of 300-3
SME Series 300-312	661	H	S	308	5-14	12 inch (nom) version of 300-3
SME Series IV	827	F	S	233	5-16	Economy version of Series V
SME Series V	1424	F	S	233	0-14	Flagship model
Townshend Excalbur	799	F	P	220	3-14	Outrigger headshell damping
Wheaton Tri-Planar 4	2750	-	-	-	-	With terminal box
Wheaton Tri-Planar 4C	3000	-	-	-	-	As above with Cardas cable
Wilson Benesch ACT1	975	-	-	-	-	Carbon-fibre armtube, unipivot
Zeta	469	-	-	-	-	Pivoted
Zeta	555	-	-	-	-	Pivoted, vdH wired

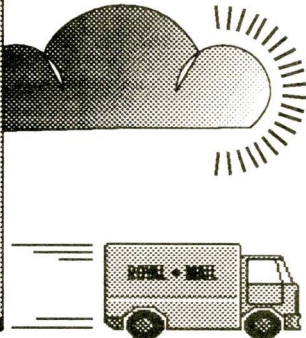
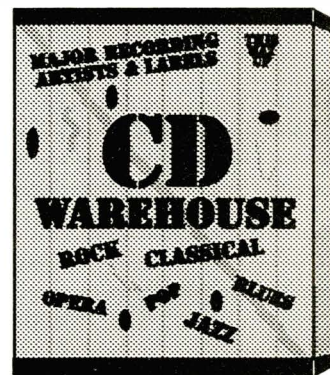
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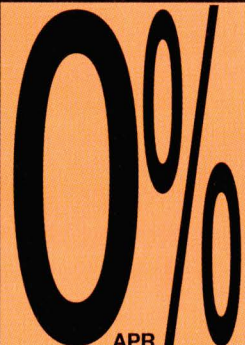
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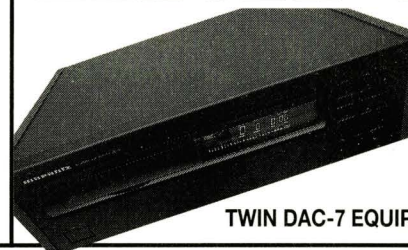
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The DIRECTORY



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:

P	POOR
A-	AVERAGE-
A	AVERAGE
A+	AVERAGE+
G-	GOOD-
G	GOOD
G+	GOOD+
VG	VERY GOOD
E	EXCELLENT

With P being the worst and E the best rating within a section.

One important point to remember is that these cannot be used to compare products from different categories. For example, a cassette deck rated Excellent in sound quality will not usually offer the same

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.

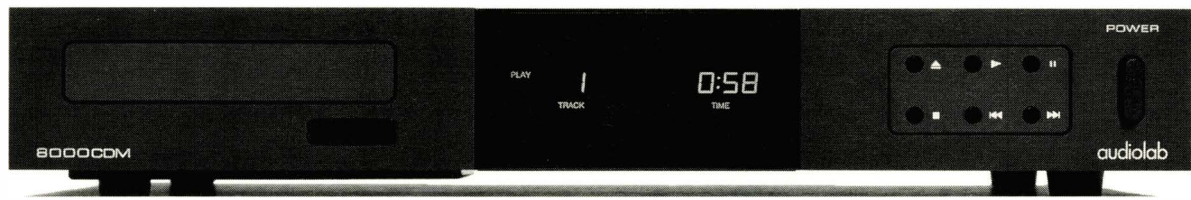
Please note however, that an expensive Recommended product will nearly always sound better than an inexpensive Best Buy.

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.

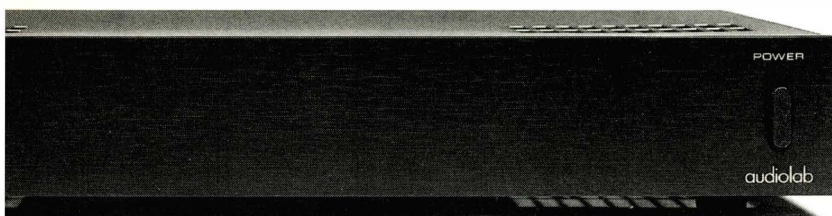
Index

Amplifiers	141
AV amplifiers	142
Cables	143
Cassette decks	148
CD players	149
CD transports	151
DACs	151
DAT players	153
Headphones	153
Loudspeakers	155
Stack systems	163
Tuners	163
Turntables - Cartridges	165
Turntables - Integrated	167
Motor units	167
Tonearms	167

The new Audiolab 8000CDM Compact Disc Transport



The Audiolab product range:
8000A Integrated Amplifier
8000C Pre-amplifier
8000PPA Phono Pre-amplifier
8000P Stereo Power Amplifier
8000T FM/AM Tuner
8000M Monobloc Power Amplifier
8000DAC Digital-analogue Convertor
8000CDM Compact Disc Transport



AUDIOLAB

Amplifiers

The amplifier sits at the heart of the system, processing the outputs from all the various music sources as necessary and then driving the loudspeakers. These two (quite separate) functions are integrated into a single box at the low-to-middle price points; separated pre- and power amplifiers, even separate power supplies, become increasingly common as one moves upmarket.

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(R2)	Line inputs	MM	MC	Integrated	Preamp	Power amp	Remote control	Headphone socket	Issue No.
▲ Albarry AP4/S508	850	A- A disappointing sound from a pre/power amp that's hamstrung by a variety of technical oversights. Albarry has done better.	46	4	•	•	•	•	•	•	•	116
▲ Albarry PP1	430	G+ Available with or without various MM/MC options, the 'basic' PP1 has an attractively warm, earthy sound.	48	4						•		104
Alchemist Kraken	310	A Class-A objet d'art that's far too sensitive to RF interference. Can sound cold and fierce as a result.	54	5	•	•	•					116
▲ Alchemist Kraken APD7/APD8	775	G A quirky Class A number with an equally warm and colourful sound. Hardly accurate but entertaining nonetheless.	49	4	•	•	•	•	•			124
AMC CVT3030	529	A A well meaning and affordable attempt to mix transistors with valves, albeit one that only really shines with simple musical styles.	35	5			•					116
Arcam Alpha 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	Integrated MC	Headphone socket	Remote control	Power amp	Preamp	Issue No.
▲ Marantz PM-52SE	300	G+ The SE premium pays for a degree of fluency that draws you into the music and keeps you there. Rather nice	95	6	•	•	•				121
Marantz PM-80mkII	480	G- Less the revision and more an entirely new amp, this model sounds at its sweetest and most agreeable in the 31W Class A setting.	130	5	•	•	•				129
▲ Moth Series 30	587	G+ A modular system capable of cracking results. The passive preamp and power amp combination warrant a Best Buy in their own right.	35	4	•	•	•	•			109
▲ Musical Fidelity Preamp/Typhoon	568	G+ A combination that plays everything close to its chest but bridge the power amp and you'll witness an explosion of detail.	62	6				•	•		116
▲▲ NAD 302	170	G+ A spritely and uplifting performance. Sounds loud but never intrusive or fatiguing.	39	5	•		•				116
▲▲ NAD 304	230	G+ Equally effective with CD and vinyl this is another successful and entertaining NAD amplifier for your shortlist	50	6	•		•				121
NAD 1000S/208	1120	A+ One of the beefiest amplifiers we've ever tested. Unfortunately it sounds too restrained and lightweight.	314	5	•	•	•	•			124
▲ Nakamichi IA-3	350	G A minimalist outing for the cassette heroes that's very confident if a tad restrained.	62	3							121
▲ NVA AP-20	340	G+ Utilitarian amplifier sounds gentle and restrained but is euphonic and utterly engaging. Optional phono stage	35	4			•				109
▲ Onix OA-21S/SOAP	730	G- Via MM disc this amp comes alive with a fresh and vibrant sound though its CD input sounds utterly dead by comparison.	60	4	•	•	•				97
▲ Philips FA-930	200	A+ Radical styling hides a digital switching facility plus full remote control over what is Philips' best effort to date	99	5	•		•			•	109
▲ Pioneer A-303R	200	G 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	A+ This revamped version of the A-300 was also more confident sounding via CD than MM, yet our panel were still left unmoved.	55	5	•		•				116
▲▲ Pioneer A-400	280	VG Pioneer's design concept snaps into focus with an amp that seems to bubble with musical detail. A budget bench-mark	71	5	•	•	•				92
▲▲ Pioneer A-400X	300	VG This looks like the established A-400 but uses new circuitry to encourage a gentler if no less enthralling sound.	68	5	•	•	•				129
▲ QED A270CD/PA	370	G+ Recent updates have bolstered the output of the A270 without adding to its colorations. The PA phono option is a touch expensive	61	5			•				97
▲ QED C300/P300	630	G A cost-effective combo, limited in its resolution but less beguiling as a result. Disc stage is sweeter but samey	58	3	•	•	•	•			85
Quad 34	398	A Well-built durable preamp, filtering and above average tone controls but was found lacking in sound quality (viz: detail/dynamics)	4	•	•	•	•				44
Quad 66/606	1553	G Amplifiers with a classic lineage but compromised by an equally dated, soft and undynamic sound.	138	6	•		•	•	•		124
Rational Audio	175	A+ Wacky Czechoslovakian amp offers a very open and fluid sound via CD but its MM performance depends on cartridge load impedance.	129	3	•		•				92
Rega Elex	359	A Minimalist amplifier that sounds too forward, hard and unforgiving for its own good. Shows plenty of promise, however.	51	4	•		•				116
▲ Rose RV-23	450	G+ Beautifully built British 'hybrid'. You can spend more to get a more transparent sound but it's hard to criticise at the price	3	•			•				77
▲ Rotel RA-930BX	200	VG 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	G A line only winner that lets a lot of music through and never lets things get out of hand. Could be a touch more enthusiastic	58	5			•				121
Rotel RC-980BX/RB-980BX	800	A Plenty of watts per pound, sound is expansive but lacks a sense of poise, of control and fine detail - a disappointment	143	5	•	•	•	•			109
▲▲ Sansui AUX-417R	280	G+ Unusually clean and precise with more subtlety than is usually attributed to remote control amps.	53	5	•	•	•	•		•	121
Sherwood AI-2210	80	P Lightweight in all respects this is better than you'd find on a midi and at least its reasonably painless.	47	4	•		•				121
Sonic Frontiers SFC-1	1500	G+ Smooth, sophisticated Canadian valve amp with a decent direct input and more features than average	54	6			•				126
Sugden A21a	469	G The modern-day relative of Sugden's original Class A amp and one that offers a smooth, easy-going sound.	25					•			92
Technics SJ-A800mk2	350	A 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	A Smooth and inoffensive valve amplifier if one that lacks the sparkle and euphony required for a truly entertaining sound.	27	5	•		•				116
Woodside SC26/STA35	3254	G+ Synergistic pairing with a cool, controlled sound, good focus and transparency. More about poise than grunt	35	5				•	•		100
YBA Integre	1199	G+ Audiophile spec French integrated with good resolution and nice phono stage.	57	4	•		•				121
▲ YBA 1 pre/power amp	8000	E Well finished pre/power amp offers front rank stereo staging and transparency, and is capable of driving the most difficult loads	85	5	•	•	•	•			62
▲ YBA 2 pre/power amp	3849	G+ Superbly finished with very good space and transparency, slightly softened bass. Needs transformer for MC cartridges	70	5	•	•	•	•			56
YBA 3 pre/power amp	2449	G This duo produced see-through, ethereal stereo images that were more convincing towards the centre of the soundstage	56	4	•		•	•			72



AV amplifiers

In practice an A/V amplifier provides all the standard CD, tuner, tape, aux and phono inputs offered by a standard stereo amplifier. In addition many also incorporate an AM/FM tuner section, 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	Video inputs	Video inputs phono	Subwoofer output	AM/FM tuner	Issue No.	
Denon AVC-3530	999	VG A true heavyweight with a richly detailed sound and flexible features to match	142	141	46	10	9	5	•	125
Harman Kardon AVR30	999	G+ Limited surround options are offset by a very secure sound with excellent control over effects.	74	75	30	7	10	6	•	125
Kenwood KA-V8500	699	G- Can sound a tad forced and immediate but is remarkably well-equipped with digital soundfield options.	62	63	37	10	11	6	•	125
Marantz PM-700AV	450	A+ Sounds just great through front and centre channels but surround is very weak.	69	52	51	3	7	6	•	125
Philips FR940	450	A- Perhaps as a result of the mismatch between front/centre channels, the FR940 proved a great disappointment on dem.	180	24	24	6	8	4	•	125
Pioneer VSA-D802S	600	A- The disappointingly grey sound lacks attack and confidence, undermining the tension of movie soundtracks.	53	55	32	9	9	5	•	125
Yamaha DSP-A2070	1100	G+ The ultimate in A/V flexibility with full manual control over ever conceivable soundfield.	101	99	35	24	10	6	•	125

Cables

Cables are not accessories but an integral part of your system. You can make do without accessories but no conventional system will function without cables. Inevitably some cables are greater than others. The best cable for your system will only be found through trial and error, but hopefully by combining our recommendations with those of a dealer you will end up with something that suits both your pocket and your system. Generally speaking budget to spend about ten per cent of the total system cost on cables.

Analogue interconnects are the leads that

connect source components to amplifiers and pre to power amps. The cables in this section are priced for a one metre terminated pair. Symmetrical indicates where a twisted pair of conductors are used.

Coaxial means that there is a central 'hot' conductor and a shield that carries the negative signal. Stranded cables have multiple strands and solid core use individually insulated strand(s). Copper and silver indicates whether these metals are used as conductors.

Digital interconnects connect CD transports to

DACs, and are traditionally coaxial with a 75ohm impedance. They come in optical and electrical varieties, the former being made of plastic or glass and the latter in coaxial or alternative configurations. The prices shown are for a terminated linear metre

Speaker cables are used between the amplifier and speaker. Our prices are for a terminated 5metre pair. Resistance and capacitance are indicated as low (L), medium (M) or high (H). Neither high resistance nor high capacitance cables are suitable for long runs.

Analogue interconnects

Product	£Price	Comments	Symmetrical	Coaxial	Stranded	Solid core	Copper	Silver	Issue No.
Audio Note AN-A	29.50	A-	A well-rounded and cuddly sound from a high-ish resistance interconnect. Lacks a sense of scale and dynamics	•		•			108
Audioquest Ruby Hyperlitz	70	A+	A crisp, fast and articulate-sounding cable if one that's a little too pointed for our listeners	•			•	•	108
▲ Audioquest Lapis Hyperlitz	329	E	An expensive cable that justifies its tag with a beautifully poised sound - natural, relaxed and very compatible.	•			•	•	108
Audio Technica AT620	28	A	Plenty of cable for the money but its performance is distinctly lightweight, lacking depth and subtlety			•			108
Chord Chameleon	59	A+	An unpredictable cable with an 'anomalous treble' that can sound harsh one moment and oddly recessed the next!			•		•	108
▲ Chord Solid	115	VG	What looks like a military RF cable actually provides a slightly forward but incisive and intimately detailed performance			•		•	108
▲ Cogan-Hall Intermezzo Ref	185	E	A user-hostile cable with a tight, convincing bass allied to a very relaxed and involving mid/treble.	•			•	•	108
Cogan Hall Intermezzo E-M	320	G+	This bigger, thicker and thoroughly unwieldy 3-core version of the Intermezzo Reference actually sounds a little coarser	•			•	•	108
▲▲ DNM Interconnect	40	VG	Fresh, transparent and packed full of detail, this slither of a cable scored a direct hit with our listeners	•			•	•	108
Goldring 'Studio Quality'	20	A-	A bog-standard OFC coaxial cable that might otherwise be given away with a new amp or CD player. Cheap but nothing special.			•		•	108
▲ Isoda Electric HA-08-PSR	199	G+	This odd-ball cables utilises a mix of copper, brass and aluminium strands to achieve a very distinct sound	•			•	•	108
▲ Madrigal HPC	215	VG	A very unusual cable design with a business-like approach to music-making that barely conceals its underlying 'fizz'.	•			•	•	108
Magnan Type Vi	595	A+	With a series resistance some 500-1000 times higher than average, the furry sound of the Type Vi will alter from system to system.			•		•	108
▲ Monster Interlink 500	60	G+	Plenty of hype to keep the marketing bandwagon rolling plus a lively and lucid balance to cheer up the enthusiast	•			•	•	108
▲ Moth Ley Line Black	100	G+	The cheapest of Moth's Ley Line series uses just two twisted conductors to achieve a very solid and confident sound.	•			•	•	108
Moth Ley Line Grey	200	G+	The four twisted conductors of this cable actually mark a downturn in audio quality	•			•	•	108
▲ Panasonic RP-CA910	50	G	This conventional coax employs plenty of hi-tech materials which encourage an even-handed balance. A good upgrade.			•		•	108
▲ Silver Sounds 12/2 and 12/3	99/150	VG	Both these cables share a similarly open, transparent and dynamic sound though the latter is arguably the better integrated	•			•	•	108
Sonic Link Yellow	60	A	An interesting non-copper cable with an up-front sounded described as 'heavy-handed and pushy'.			•			108
▲ Sonic Link Violet	99	G+	Another nickel-based cable but with a very much better-balanced sound than Sonic Link Yellow	•			•		108
Straight Wire Laser Link	50	A+	Thanks to its high parallel capacitance this interconnect helps remove ultrasonic noise. Unfortunately it still sounds very odd!	•			•	•	108
Straight Wire LSI-Encore	90	A+	A solid-sounding cable with a strong mid and bass but a disappointingly sat-upon treble	•			•	•	108
▲ Tara Labs Prism	36	G	6N-purity copper, aero-grade insulation and spaced solid-core conductors all add-up to a slightly bright but frisky sound	•			•	•	108
▲▲ Tara Labs Quantum CD	63	G+	Praised by our panel for its lack of obvious vices, Quantum CD encourages a sweet and positive sound.	•			•	•	108
Tara Labs Quantum II	99	G	Bass power and extension is the key to the sound of this unusual and hi-tech cable	•			•	•	108
▲ van den Hul The Source	70	G+	Accurately reflects the life of the music without detail forcibly from the speakers			•		•	108
van den Hul MC D-102mkIII S	80	A+	A rather coloured sound thanks to its full and resonant bass but spoiled overall by a dirty treble	•			•	•	108



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YAMAHA

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AX570	£289.90
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ALPHA 3	£150.00	SOLO	£130.00
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BB2	£215.00	INFINITY	
BB3	£260.00	R20	£215.00
ALPHA 2+	£195.00	R40	£320.00
ARCAM 3	£110.00	3001	£220.00

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TYPE K	£499.90	£350.00
TYPE J	£769.90	£525.00

ROTEL	NORMAL PRICE	CLEARANCE PRICE
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DCD615	£179.90
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ALPHA 3	£150.00	SOLO	£130.00
BB1	£185.00	POINT 7	£120.00
BB2	£215.00	INFINITY	
BB3	£260.00	R20	£215.00
ALPHA 2+	£195.00	R40	£320.00
ARCAM 3	£110.00	3001	£220.00

RCD945AX	£229.90	£194.90
RCD955AX	£279.90	£234.90
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Digital interconnects

Product	£Price	Comments	Type	Plastic	Glass	Non-coaxial Coaxial	75Ω	Issue No.
▲▲ Audioquest Video Z	50	E The very best available with an expressive sound but generous price to sweeten the pill	Electrical			•	•	108
Audioquest Digital PRO	90	A+ A silver cable with all the drive of Video Z but lacking its clean-cut transparency	Electrical			•	•	108
Audioquest Optilink Z	100	A Good level of midband detail but frequency extremes lack depth and extension	Optical		•			108
Bandridge AL560	20	P The disappointingly heavy and muddled sound of this basic fibre thwarts any recommendation	Optical	•				108
Chord Codac	34	A A connection with a stranded inner core and a sound that lacks integration	Electrical			•	•	108
▲▲ DPA Digi-link	27.50	VG Can seem slightly impassive but there's no avoiding its exceptionally detailed sound	Electrical			•	•	108
DPA Opti-link	20	P Very similar to Bandridge AL560 with an equally naff sound	Optical	•				108
Kimber PSB DigiLink	24	A- An analogue interconnect inappropriately pressed into digital service. A visible deterioration in the digital signal results.	Electrical			•	•	108
Kimber KC-1 DigiLink	52	A This cable adopts a woven construction with the addition of a conductive screen. Music lacks detail and spirit.	Electrical			•	•	108
Kimber KC-AG DigiLink	222	A- An asymmetric cable using silver conductors that deviates from the 75ohm standard. Not ideal for digital applications.	Electrical			•	•	108
▲ Kimber Opti-Link	70	G Hardly cheap for what appears to be a bog-standard PMMA fibre, yet it sounds a little brighter and livelier than most.	Optical	•				108
▲ Monster Cable Datalink 100	45	G+ A colourful coaxial interconnect with an equally colourful and up-beat sound. Very compatible.	Electrical			•	•	108
▲ Monster Cable Interlink LS100	45	G Well constructed stepped-index fibre with polished ends and rugged connectors. Slightly lean, fuzzy but engaging performance	Optical	•				108
Moth Leyline Datalink	140	A- A thin, coaxial version of Leyline Black with a rather hard and unforgiving character. Too expensive.	Electrical			•	•	108
▲▲ QED DigiFlex	19	VG A top performance, low-loss 75ohm coax with a very open, almost liquid quality that allows its music to ease naturally across.	Electrical			•	•	108
Sonic Link Brown Digital	35	A- A solid-core, twisted-pair interconnect that deviates from the 75ohm standard and provides an equally unbalanced sound	Electrical			•	•	108
Straight Wire Silver link	60	G+ A genuine attempt to get things right with a silver-plated, multi-strand coax. Yet it still sounds too dry and mechanical	Electrical			•	•	108
▲ van den Hul MC Videolink 75	30	VG An AV-cum-digital cable that comes very close to besting QED's DigiFlex. Still some emphasis of vocal sibilants, however	Electrical			•	•	108

Speaker cables

Product	£Price	Comments	Resistance	Capacitance	Stranded	Solid core	Copper	Silver	Issue No.
▲ Audio Note AN-B	165	G+ A very high capacitance Litz-style cable whose sound may well act as a taming influence in many systems	M	H			•	•	109
Audio Note AN-D	100	A Supplied in linear, non-polarised lengths that should be twisted into stereo pairs. Sounds rather gritty and forward	L	L		•		•	109
▲ Audio Note AN-SP	1270	VG Some 15 individually-insulated silver strands go to make up this very civilised but exceptionally detailed-sounding cable	H	L			•	•	109
▲ Audioquest F-14	44.50	A+ Ideal for laying flat under carpets, F-14 encourages a slightly warm and vibrant sound	M	L			•	•	109
Audioquest Type 4	75	A+ Four 18-gauge OFHC copper conductors wound in a Litz-fashion increases capacitance but restrain the cable's 'bite'	M	H			•	•	109
Audioquest Midnight Hyperlitz	260	G Very similar to Type 4 but with a delicate smoothness that contrasts with the brighter sound of cheap cables	L	H			•	•	109
▲ Bandridge LC7259 & LC7401	20/30	A Two very traditional figure-of-eight cables. The thinner version (LC7259) sounds lighter and coarser than LC7401	L	L	•			•	109
Bandridge LC8258 & LC8408	30/50	A- Two versions of the Silverflex series that, sadly, encourage very little sense of poise or decorum in their music	L	L	•			•	109
▲ Cogan-Hall Intermezzo Full-Range	465	VG Extra care must be taken to prevent shorting this user-hostile cable. Nevertheless it sounds superb!	L	L			•	•	109
▲ DPA IS19	275	G+ Shares the clear, neutral and transparent sound of the older 8S without the tremendous clarity of Gortex Black-16	L	L			•	•	109
DNM Rainbow	84	A+ The high impedance of this simple ribbon cable has an influence on the treble response of some speakers. Lacks 'oomph'	H	L			•	•	109
Heybrook Heywire	66	A This well-meaning facsimile of earlier ribbon-style cables ends up sounding lumpy and uneven	H	L			•	•	109
Isoda Electric HA-20	400	A+ This unorthodox cable employs a combination of copper, brass and aluminium strands. It sounds 'oddy impure'!	M	L	•			•	109
▲▲ Mission Stranded	20	G+ This Swedish-made cable proved a real hit with our listeners - a slick performer and Best Buy upgrade	L	M	•			•	109
Monitor PC KC27/KC34	40/60	A Two heavyweight multi-strand cables with a thick and chesty (10027) or light and wispy (10034) balance. Take your pick	L	L	•			•	109
Monster Powerline 3 Plus	75	A- The archetypal 'old-style Monster Cable' that labours under a soggy bass and untidy treble	L	M	•			•	109
Naim NAC A5	44	A- Described as a 'dinosaur of a cable' by our listening panel, this stiff rod of wire has little application outside of a Naim system	L	L	•			•	109
QED Bi-wire 79-Strand	35	A Reminiscent of curtain track, this bi-wire version of 79-strand is unfortunately saddled with a 'loud, hard and untidy' balance	L	L	•			•	109
▲ Silver Sounds 12/2	300	E Tonally accurate and exquisitely detailed, this cable opens a very transparent window on the music	L	H			•	•	109
▲ Silver Sounds 16/4	200	VG A prime choice for bi-wire systems even if this cable does lack the full finesse of its sister 12/2	M	H			•	•	109
Sonic Link Grey	80	G- A spaghetti-thin cable composed of silver-plated OF-copper and PTFE insulation. Lacks bass impact and treble 'air'.	H	M			•	•	109
▲ Straight Wire Waveguide 1.5	20	G A conventional multi-stranded cable with a refreshingly up-beat, crisp but slightly lean-sounding balance	M	M	•			•	109
▲ Straight Wire Flex-4	50	G+ Another very quick and dynamic-sounding cable from Straight Wire. A little short on subtlety but very engaging nonetheless.	L	H	•			•	109
Tara Labs Quantum III	238	G An imaginatively-named cable that encourages an equally colourful sound. Described as 'dark and fruity' by our panel!	L	H			•	•	109
van den Hul MC The Clearwater	50	A Despite its evocative title, the Clearwater turns out to be a disappointingly 'murky sounding' cable	M	L	•			•	109
van den Hul MC The Magnum	265	A Touted as vdH's most prestigious twinlead speaker cable, the Magnum sounds surprisingly soft and old-fashioned	L	L	•			•	109
▲ van den Hul MC The Wind	330	VG Blown-in from the continent, vdH's 'Wind' kicks up a storm with its lush midrange and bone-crunching bass!	L	M	•			•	109

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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

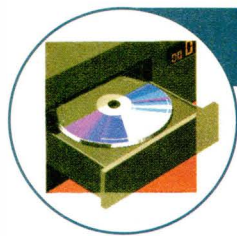
recorders allow you to listen to a recording as it's being made, a useful quality control function. Bias adjustment allows you to fine tune the deck to suit different types of tape when recording. Auto calibration is an automatic system for setting bias and Dolby levels.

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 HX Pro	Dolby S	3 head	Bias adjust	Auto calibration	Twin deck	Autoreverse	Issue No.
▲▲ Aiwa AD-F450	120	VG Basic but well designed budget deck; astonishing value, only the poor metering gives the game away	•	•	•							136
▲▲ Aiwa AD-F810	230	G First class budget 3-head machine with a dual capstan transport that really works at reducing the 'fudge' factor	•	•	•							99
▲▲ Aiwa AD-WX828	200	G- Equipment levels strong, and sound is both vivid and presentable, but control system daunting.	•	•	•							123
▲▲ Aiwa AD-WX929	230	A Superbly equipped twin deck that works and works well - remote control	•	•	•	•						117
▲ Aiwa XK-S9000	700	G+ Fabulous build, clunky transport and sharp, refined sound quality with Dolby S or B and metal tapes	•	•	•	•	•	•	•	•		105
▲ Akai DX-57	220	G Eschews fancy gadgets for a good transport and decent electronics. Sound quality is firm and tidy but avoid Dolby C.	•	•	•	•	•	•				105
▲ Akai GX-95II	440	G+ Sharp, clear and articulate sounding deck, with superb performance extending to frequency extremes	•	•	•	•	•	•				99
▲ Akai GX-R35	220	A Middling sound quality at best with Dolby B; deteriorates with Dolby C	•	•	•	•	•	•				99
▲ Akai GX-W45	320	A Costly but musical high-spec dual deck, doesn't like modern high energy Type IIs and IVs. Good stability and clarity	•	•	•						•	111
▲ Arcam Delta 100	850	E Superb transport and a ripe, spacious sound. The Dolby S installation more successful than most. Some replay incompatibility	•	•		•	•			•		111
▲ Denon DRM-740	260	A Breathed-on DRM-710, with good external treatment offers good, if somewhat detached sonics	•	•	•			•	•			136
▲ Denon DRS-610	200	G Unique loading mechanism provides stability, and the deck has a crisp, clean quality. Occasionally anaemic bass.	•	•	•							111
▲ Denon DRS-810	300	G- Drawer loading deck, carefully designed, yet lacking in subtlety on audition.	•	•	•			•	•			127
▲ Goodmans Delta 700W	100	P Compact and ultra-basic twin deck which is rough and bass shy, with less than stable tape path.	•								•	123
▲ Harman Kardon DC5500	600	A Workmanlike sound quality offset by high price and inexplicable shortcomings like 'forgetful' Dolby switching and no timer support.	•	•	•						•	117
▲ Harman/Kardon TD4400	350	G Simple features plus excellent engineering make this a model of integrity.	•	•	•					•		127
▲ Harman Kardon TD4600	700	A Original Dolby S deck has improved over the years and now sounds very acceptable. A strong, solid sounding deck - but expensive.	•	•	•	•						117
▲ JVC TD-R452	180	A- Tidy, stable but ultimately rather soul-less experience. Auto-reverse is useful though.	•	•	•							117
▲ JVC TD-X352	150	A- Disappointingly amorphous sound despite decent measured results.	•	•	•					•		117
▲ JVC TD-V562	200	G+ Ultra-sophisticated transport at a silly price; sound quality is stable but slightly opaque.	•	•	•			•	•			123
▲ Kenwood KX-3050	170	A Acceptable sound quality marred only by a loss of midband analysis and slightly edgy treble.	•	•	•							117
▲ Kenwood KX-5530	220	A- Neat looking, well equipped deck, adequately engineered but somewhat lacking musically. Worth considering if auto-reverse is a must	•	•	•					•		105
▲ Kenwood KX-7050S	400	VG Very well equipped and fine sounding deck, includes well implemented Dolby S.	•	•	•	•	•	•	•	•		127
▲ NAD 602	200	G Minimalist deck for the audiophile market. Unfortunately engineering is minimalist too	•	•	•							127
▲ Nakamichi DR-3	400	VG Refined, exquisitely detailed and solid sounding 'budget' Nakamichi 2-header.	•	•						•		123
▲ Nakamichi DR-2	600	VG Accomplished design with simple features (manual tape select!) but superb sound/serviceability.	•	•				•	•			127
▲ Nakamichi DR-1	850	VG Typically idiosyncratic Nakamichi with manual everything, Good azimuth adjustment and dynamic, authoritative sound.	•	•								117
▲ Philips DCC600	500	A+ Simplified circuit and mechanism, but the Philips badly needs a D/A converter transplant	•	•							•	123
▲ Pioneer CT-S430S	200	VG Against the odds - a 2 head Dolby S deck that works. Well set up and fully equipped.	•	•	•	•				•		136
▲ Pioneer CT-S520	280	G Decent if slightly coloured middle ranker with FLEX to revitalise old or soggy sounding tapes.	•	•	•			•	•			123
▲ Sansui D-X117WR	220	P Bass is thin and coloured, and the sound lacks dynamics, pitch accuracy and overall stability - the sound is neither stable nor solid.	•	•	•							111
▲ Sherwood DD-3010C	120	P Good range of features, let down by poor transport and iffy electronics.	•	•	•						•	117
▲ Sony TC-K415	180	A+ Mainly UK designed with audiophile intent, but spoiled by erratic output, at worst with metal tapes.	•	•	•			•	•			136
▲▲ Sony (WMD6C) Pro Walkman	290	G+ One of the finest sounding cassette decks on the market today. A mandatory Best Buy, which also fits in your pocket	•	•								60
▲ Sony TC-K611S	300	G Cheapest Dolby S three header yet, yet slightly let down by lack of attention to detail	•	•	•	•	•	•	•			127
▲ Teac R-9000	500	G Much better than average auto-reverse deck, well worth considering. Nicely engineered too.	•	•	•	•	•	•	•		•	105
▲ Teac V-8000S	700	G Superb stability and real subtlety, this must be the best TEAC yet. The only disappointment was the Dolby C	•	•	•			•	•			105
▲ Technics RS-BX646	230	G+ Unusually well built and non-microphonic deck with sophisticated facilities and lucid midband.	•	•	•			•	•	•		127
▲ Technics RS-BX701	270	G+ Not cheap, but extremely well built deck, moderately well equipped a pleasure to operate and to listen to.	•	•	•			•	•	•		136
▲ Yamaha KX-650	260	G Fine audio manners, especially in the midband and treble, mark this high class deck out from the crowd	•	•	•			•	•			99

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CD players

Now over a decade old, this all digital music source is well established despite high disc prices and the opposition of some hi-fi enthusiasts. Compact Disc's strengths over conventional vinyl are complete freedom from surface noise, ease of use, and more robust software.

However, many vinyl enthusiasts still find CDs sound less involving than top quality vinyl. But, with the dominance of CD in the high street, even vinyl die-hards need a CD player today.

The columns on the right indicate when the facilities shown in the headings are available on a CD player: DAC type indicates the type of converter chip used in each player, 16, 18 and 20-bit are multi-bit types, all the others are bitstream variants. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound, but it is an important one. Remote control is not yet universal, and we have included a tick box, more to show which machines don't have

one than which do. The existence of electrical and/or optical digital outputs is important for future upgrading with an onboard DAC, as a rule electrical outputs are the most desirable. Phase inversion in the digital domain is rare on one box players but can make quite a big difference if you've got golden ears. Headphone sockets are useful but beware of those without volume controls. Track entry keypads are those with calculator style buttons which makes track access much quicker.

CD players

Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Variable output	Headphone socket	Track entry keypad	Issue No.
▲ Aiwa XC-300	150	A+ Cheap, cheerful and gratifyingly free of digital 'nasties', well-equipped but safe rather than thrilling on the sonic front.	Toshiba BS	•	•	•	•	•	107
Aiwa XC-750	200	A A refined version of the XC-700, sadly it has lost the magic of the original	PDM Bitstrm	•	•	•	•	•	119
▲ AMC CD6	349	G+ Based on the same 1-Bit circuit as Rotel's RCD-965BX but with a raunchier, beefier but less transparent sound.	PDM Bitstrm	•	•	•	•	•	124
Arcam Delta 270	800	G+ The dry but tightly-focussed and supremely detailed sound of this player will either beguile or aggravate, depending on taste!	Hybrid	•	•	•	•	•	124
Aura CD-50	400	G- Based on an older Philips board with new CDM9 transport, this is a slim player with an innocuous sound	SAA7321	•	•	•	•	•	119
AVI S2000MC	999	G+ A stylish, midi-width player with an exceptionally refined and comfortable sound. Lacks passion	20-bit	•	•	•	•	•	119
▲ Denon DCD-595	180	G Lacks the 695's pitch control but provides a smoother sound by way of recompense	18-bit	•	•	•	•	•	128
▲ Denon DCD-695	200	G A rough diamond with a raunchy sound to match. Pitch feature will be of interest to budding musicians.	18-bit	•	•	•	•	•	124
Denon DCD-890	270	G- Similar to the DCD-1290 in its execution, sounds lively and powerful but lacks subtlety.	18-bit	•	•	•	•	•	112
Denon DCD-1290	330	G- Looks the business but sound is a real five-minute wonder. Its compelling fizz lasts about as long as a firework.	18-bit	•	•	•	•	•	107
▲ 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-52IISE	300	G A new mains transformer plus the full complement of internal mods has recaptured the frothy if startling sound of the original '52	PDM Bitstrm	•	•	•	•	•	119
Marantz CD-72SE	600	G+ A recommendation just eluded the grasp of this superbly built player thanks to its very polished but restrained sound.	bitstream	•	•	•	•	•	112
Mission DAD5	300	A+ Similar to Philips' 600-series: lively, plenty of space and full of 'bounce' but a little too eager to impress in the short term	bitstream	•	•	•	•	•	107
▲ Musical Fidelity CDT	5019	G+ Oddball player with a cheap top-loading transport and appalling digital gubbins yet saved by the euphony of its valves!	hybrid	•	•	•	•	•	112
▲ NAD 502	220	G This updated version of the 5425 has traded the spontaneity of its forebear for a more precise but mechanical style of music	MASH/PWM	•	•	•	•	•	119
Nakamichi CD-4	380	A- This looks new enough but sounds little better than the older CD Player 4 upon which it is firmly based.	18-bit	•	•	•	•	•	124
▲ Nakamichi MB-4s	300	G Entry-level MusicBank player that sounds like it's come from a studio control room: plenty of dynamics and detail but little stereo depth	16-bit	•	•	•	•	•	132
Onkyo DX-C110	350	G- A big and beely 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 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-M701	330	G+ A 6-disc multichanger from the originators of the breed. A little untidy perhaps, but still sounds fresh, dynamic and exciting	PDM Bitstrm	•	•	•	•	•	117
Pioneer PD-M901	450	A Another 6-disc multichanger based on the PD-M701 but with the addition of various 'Sound Field' options. Listening is hard work	PDM Bitstrm	•	•	•	•	•	117
▲ Pioneer PD-S901	500	G+ The very refined but confident, crisp and powerful sound of the '901 snatches Pioneer's LLC concept from the jaws of defeat	PFM Bitstrm	•	•	•	•	•	119
▲ Quad 67	790	E Deceptively sleek in appearance but with a powerful, fluid and captivating sound reminiscent of Meridian's 206.	Crystal BS	•	•	•	•	•	124
▲ Rotel RCD-945AX	230	G Based on the same CD-player-on-a-chip as Philips CD690 but with improved execution and build.	SAA7341	•	•	•	•	•	124
▲ Rotel RCD-965BX	300	E An exceptionally refined bitstreamer: transparent, exquisitely detailed and powerfully emotive. A landmark player	PDM Bitstrm	•	•	•	•	•	100
Sansui CD-X317	250	A Not in the same class as older CD-X311mkII. Same technology but the sound is neither as responsive or engaging	MASH/PWM	•	•	•	•	•	107
Sansui CD-X617	350	A This 'double-DAC' version of the CD-X317 is more impressive, sounding light and tizzy with pop but dull with classical CD's	MASH/PWM	•	•	•	•	•	112
Sansui CD-Alpha 717DR	1560	G+ A beautifully constructed if rather dated flagship player with an equally sedate and unadventurous sound.	MASH/PWM	•	•	•	•	•	124
▲ Sherwood CD-3020R	130	G Although this budget wonder has little respect for musical convention, what emerges is still remarkably entertaining	NPC bitstrm	•	•	•	•	•	119
▲ Sherwood CD-5010R	160	G+ A warm, detailed and enjoyable performance from a solidly built but affordable package.	PDM Bitstrm	•	•	•	•	•	124
Sherwood CDC-5030R	200	A- The replacement for the successful 5-disc CDC-5010R sounds messy, disjointed and generally unpleasant. A great disappointment	Bitstream	•	•	•	•	•	132
Sony CDP-X303ES	550	A+ A disappointingly lean and inconsistent result from a player that puts the 'high' in technology if not fidelity	PLM Bitstrm	•	•	•	•	•	124
Sony CDP-C345	230	A+ Sony's Hybrid Pulse DAC sounds great in the CDP-311 but in this 5-disc carousel it provides a mere skeleton of a performance	PLM Bitstrm	•	•	•	•	•	132
Sugden SDT-1	850	A Bearing in mind Sugden's SDA-1 converter lies at the heart of this player, its unpredictable performance is disappointing	16-bit	•	•	•	•	•	119
Teac CD-P3500	200	A A well-meaning attempt to pare-down the CD-P4500 results in a similar looking player with a thoroughly uninspiring sound	PDM Bitstrm	•	•	•	•	•	112
▲ Teac CD-P4500	280	G TEAC's first genuine 1-bit player its sound described as having a certain 'organic warmth', very composed and easy-going.	PDM Bitstrm	•	•	•	•	•	107
Teac VRDS-10	770	A+ A basic analogue stage compromises the potential of TEAC's superb engineering and digital electronics. Lacks bass energy	DAC7	•	•	•	•	•	119

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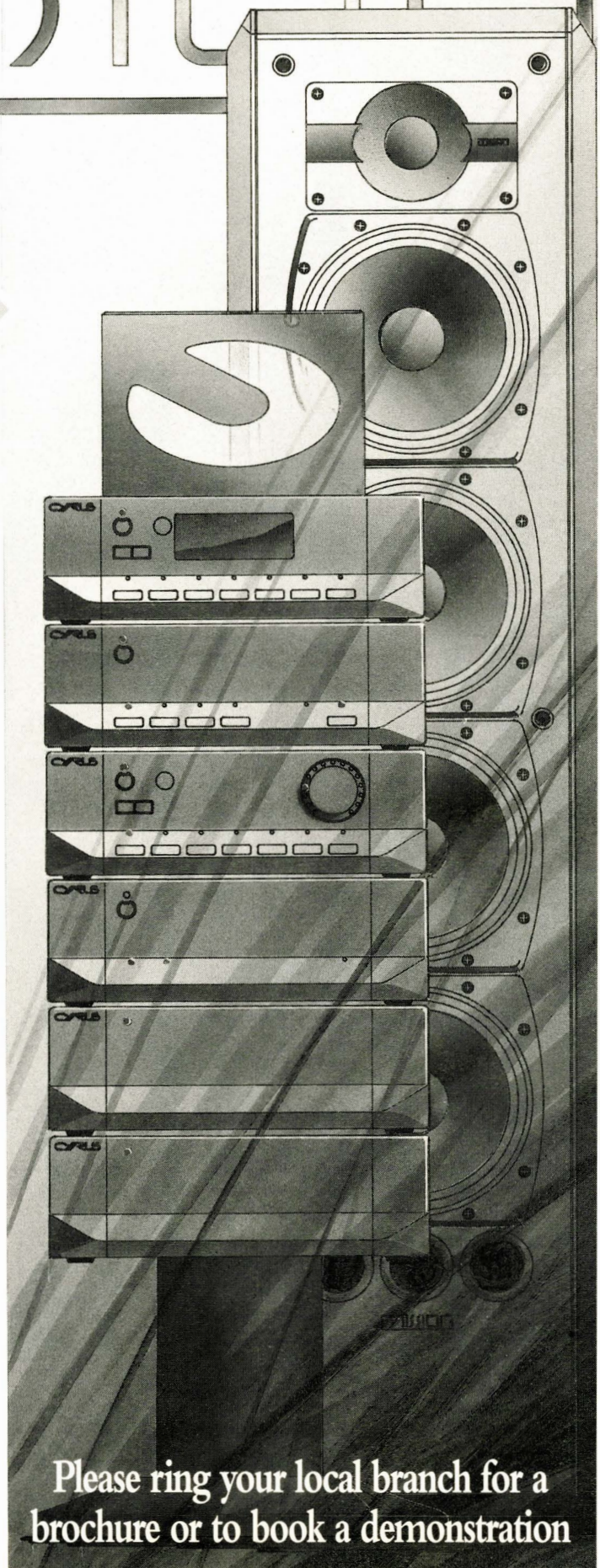
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CD players continued

Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Variable output	Track entry keypad	Headphone socket	Remote control	Issue No.
▲ Technics SL-PG340A	150	A+ No more or less impressive than the old SL-PG320A, this new version is attractive enough if slightly restrained	MASH/PWM						• •	128
▲ Technics SL-PG440A	170	G This mix of the SL-PG520 and '420 fails to benefit from the strengths of either and only just achieves recommendation.	MASH/PWM	•			•	• •	• •	124
▲ Technics SL-PG520A	180	G+ A cracking player. Superb clarity and dynamics, thrilling but musically involving too	MASH/PWM	•	•				• •	107
▲ Technics SL-PS620A	200	G+ A costlier, tarted-up version of the SL-PG520A that loses very little in the way of clarity, sparkle or in compelling dynamics	MASH/PWM	•	•				• •	112
Woodside WS2	1095	G+ Responded well to our jazz and classical selection but sounding bright and grainy with the pop CD's	16-bit		• •					95
Yamaha CDX-670	290	G- Yamaha has retained the CDX-660 casework but cut costs with a new multi-task IC that's not entirely de-bugged.	PDM Bitstrm	• •			• •	• •	• •	124



CD transports and DACs

A CD player can be split into two basic components; the disc drive or transport, and a device which turns the digital 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 unafatiguing	•	•	•	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 corverter 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 'lizz'. A reliable upgrade	16-bit	•			101

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Transport/DAC combos

Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Variable output	Headphone socket	Track entry keypad	Issue No.
▲ Arcam Delta 250/Black Box 50	1200	VG 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	A+ A multi-box combination with a Bit Stream DAC that is fundamentally more inspiring than its partnering transport.	DAC7	•	•	•	•	•	120
▲ Cyrus Discmaster/Dacmaster	1900	G+ 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	G 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	G 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	VG A two-box player based on Pioneer's Stable Platter CD transport. Its music always sounds fast, furious and fascinating.	20-bit	•	•	•	•	•	120
Linn Karik/Numerik	2495	G+ Partnering Linn's Numerik DAC with its Karik CD player (as transport) provides a dry, dynamic but also slightly dirty sound.	20-bit	•	•	•	•	•	120
Meridian 200/263	1390	G Now updated with Crystal Bit Stream technology, this popular duet has unfortunately lost much of the charm and poise of the original.	Bit Stream	•	•	•	•	•	120
Meridian 500/563	1670	A+ Combined with its own 500 transport, the recommended 563 sounds disappointingly thin, brash and uncomfortable.	Crystal	•	•	•	•	•	133
▲ Meridian 602/606	3100	VG Meridian's top-of-the-range two-box player looks and sounds both distinctive and elegant, the perfect partner for a cultured system!	DAC7	•	•	•	•	•	120
▲ Monarchy Audio DT-40A/M-33	3090	VG An intriguing combination that provides a beefy and enthusiastic performance via its balanced AES/EBU connection.	20-bit	•	•	•	•	•	133
Proceed PDT3/PDP3	5214	G+ The third in a series of unusual transport/DAC combinations and a pairing that retains a powerful, confident and rugged sound	20-bit	•	•	•	•	•	120
▲ PS Audio Lambda/Ultralink Two	4900	VG In direct contrast with its appearance, this duet positively sparkles with colour and resonant detail.	20-bit	•	•	•	•	•	133
▲ Teac P-700/D-700	1500	VG They may lack the resolution of high-end colleagues but still sound warm, bubbly and perpetually entertaining.	20-bit	•	•	•	•	•	120
Teac P-2s/D-2	6000	A- 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	G+ A cautious and slightly over-refined combination that fails to make the best of either component.	Hybrid	•	•	•	•	•	133



DAT players

DAT, or digital audio tape, has been on the market for quite some time now but has never really 'made it' as a consumer medium, probably due to the fact that very little prerecorded software has been made available. In the last year or so it has begun to carve itself a niche at the top end of the market replacing reel

to reel tape recorders as the audiophile's tape based medium.

The DAT standard specifies a 48kHz sampling rate, which is higher than CD, so direct copying in the digital domain is only possible on those machines with dual sampling frequencies, ie 48kHz and 44.1kHz. Some machines also record at 32kHz

to give a longer recording time for a given length of tape, this is shown in the LP mode column.

The optical and electrical in/outputs in the column headings are for digital signals, analogue in/outputs are universal. The AES/EBU and S/PDIF socketry is for connection to professional components such as mixing desks.

DAT players

Product	£Price	Comments	Remote control	LP mode	Electrical in/out	AES/EBU in/out	S/PDIF in/out	Issue No.
JVC XD-Z1010TN	900	A+ Ambitious but ultimately disappointing deck with an opaque musical delivery and more features than you can shake a stick at	•	•	•	•	•	111
Panasonic SV-3700	1111	A Slick, powerfully equipped, this pro DAT has a clear, quick and colourful sound somewhat lacking in weight and substance	•	•	•	•	•	111
Tascam DA-30	1199	A+ Interesting pro DAT deck with solid, tangible sound quality which is nevertheless lacking in analysis	•	•	•	•	•	111



Headphones

There are a variety of different approaches to headphone design. Amongst the more expensive models, electrostatic drivers are used in open-backed phones. The majority of these come with some form of transformer which usually takes the signal from the speaker terminals on the amplifier, but some can run from a pair of tape out sockets.

The more down to earth (see affordable) models feature dynamic, or moving coil, drivers in circular open or closed backed designs. The advantage of open backs seems to be a correspondingly open sound, but one can also of course hear external noises. Closed-back designs are useful in situations where it is necessary to block out background noise, but they aren't

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

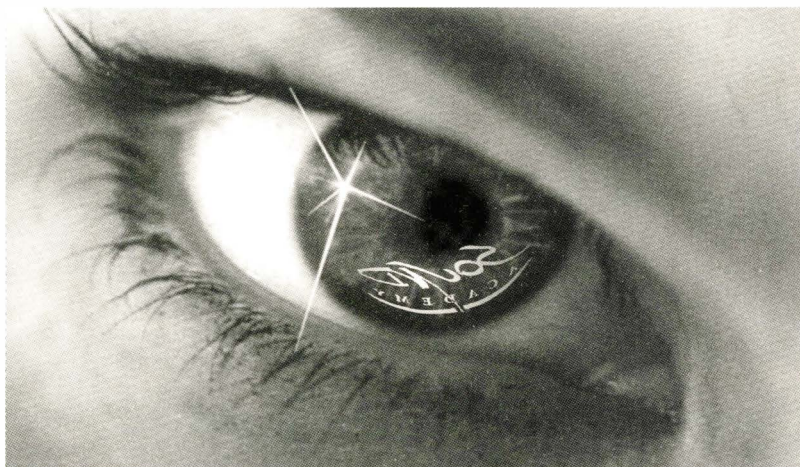
Product	£Price	Comments	Type	Open back	Closed back	Dynamic	Electrostatic	Issue No.
AKG K44	42	A Good quality personal oriented phone, could have a better sense of space but is musically quite communicative	Supra-aural	•	•	•	•	99
AKG K135	46	A The K135s don't live up to the usual AKG standards, though they do have the ability to reproduce rhythm well	Supra-aural	•	•	•	•	63
▲ AKG K240 Monitor	82	G Something of a classic, these AKGs are very user friendly in all respects; sonically on the warm side of neutral	Circumaural	•	•	•	•	63
▲ AKG K280 Parabolic	117	G+ A very revealing and unusual twin driver design that uses the same principle as a satellite dish to beam sound into the ear	Circumaural	•	•	•	•	63
▲ AKG K340	191	E Heavyweight cans in most respects, the K340 with its electrostatic tweeter is a very revealing headphone	Circumaural	•	•	•	•	75
▲ AKG K400	118	VG Comfortable over long sessions. Sound is exquisitely detailed, dynamic and uncoloured	Supra-aural	•	•	•	•	121
▲ AKG K500	138	G+ Open and clear, they reproduced music with impressive definition, balance is on the light side but transparency is high	Circumaural	•	•	•	•	111
▲ AKG K1000	646	E One of the best dynamics on the market, hooks directly to speaker outputs and makes much of the competition sound lame	Extra-aural	•	•	•	•	99
▲ Audio-Technica ATH-910	90	G The closed-back 910s are an improvement on the 909s with a nice rhythmic quality rarely found with headphones	Circumaural	•	•	•	•	55

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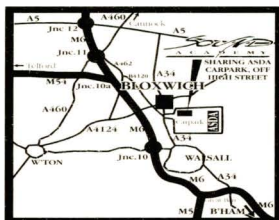
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Headphones continued

Product	£Price	Comments	Type	Open back	Closed back	Dynamic	Electrostatic	Issue No.
Audio-Technica ATH-9000	246	G Electrets which connect to the amps speaker outputs, it sounds a little too smooth but would suit aggressive amps	Circumaural	•				111
Beyer DT311	45	A+ Uncharacteristically tight, unrefined sound quality from otherwise well engineered 'phone	Supra-aural	•		•		133
Beyer DT411	59	G A reasonable but not very thrilling headphone that doesn't really offer enough at the price	Supra-aural	•		•		111
▲ Beyer DT911	199	VG Probably too revealing for many headphone amps these are very subtle and fine if expensive cans	Circumaural	•		•		111
▲ Beyer DT990	119	VG A significant pair of dynamic headphones; they have a smooth and yet revealing neutral sound that is hard to criticise	Circumaural	•		•		55
▲ Jecklin Float Electrostatic	399	E These electrostatics have an openness of sound rarely found in the breed, with good dynamic range to boot	Circumaural	•			•	55
▲ Jecklin Float Model One	75	G+ Whilst very unusual in appearance, the Floats give remarkable sound quality and openness at a reasonable price	Circumaural	•		•		55
▲ Jecklin Float Model Two	99	G+ Helmet shaped and pretty unflattering but open sounding and comfortable in the long term. Lack of adjustment	Circumaural	•		•		63
JVC HA-D690	40	A Competent but rather undistinctive cans, a bit middle of the road and well suited to aggressive sources	Supra-aural		•	•		111
JVC HA-D910	65	A Broadly acceptable if unexciting design with low level losses and some colourations	Circumaural		•	•		121
Kenwood KH-1000	20	A- First step up from a true mini: a near miniature which is cheap, comfortable and inoffensive	Supra-aural	•		•		121
Koss TD/60	30	A- AM radio like bandwidth limitations and colourations, and rather flaky build	Supra-aural			•	•	133
Maxell HP-3000	30	P Solid, smooth sounding but congested and undynamic. Includes in-lead controls.	Supra-aural			•	•	133
▲ Pioneer SE-400D	37	G- Acceptable if unexciting all-rounder, with good long-term comfort levels.	Supra-aural			•	•	133
▲ Ross RCH-300CD	20	P In-lead controls are the highlights of this shoddy, sometimes aggressive sounding design.	Supra-aural			•	•	133
▲ Sennheiser HD320	40	E Superb value: articulate, accurate and musically effective, but location on ears can be uncertain.	Supra-aural	•		•		133
▲ Sennheiser HD440 II	35	A+ Still the one by which others at the price are measured, though now slightly leaden sounding, cold treble	Supra-aural	•		•		121
▲ Sony MDR-CD1000	170	G+ A fine sounding and comfortable headphone that's likely to work well with most sources	Circumaural		•	•		111
▲ Sony MDR-CD450	45	G- Fair acoustic isolation and comfortable circum-aural construction, moderate sound quality	Circumaural		•	•		133
▲ Sony MDR-CD550	60	G+ A very competent headphone, creates a remarkable sense of space for a closed back design and sounds natural to boot	Circumaural		•	•		99
▲ Sony MDR-CD750	90	G+ Reasonably comfortable and eminently listenable these Sonys have characteristically good bass power and relaxed hf	Circumaural		•	•		111
▲ Stax Gamma pro/SRD-X pro	678	E The Gamma pros are like a stethoscope for your hi-fi, revealing subtleties that many loudspeakers fail to resolve	Circumaural	•		•		63
▲ Stax Lambda Signature/SRM-T1	1644	E The Signature when combined with the SRM-T1 valve driver must be the most transparent headphone available	Circumaural	•		•		72
▲ Stax SR Gamma	239	G+ The next model down the Stax range from the Lambda, the Gamma is an excellent headphone with little to criticise but the price	Circumaural	•		•		55
▲ Stax SR Lambda Pro/SRD-7SB	674	G+ An industry reference, frighteningly revealing, bringing across more information than loudspeakers costing twice as much	Circumaural	•		•		55
▲ Stax SR Lambda Pro/SRM-1	1239	E Extracts layers of information that other headphones only hint at. The SRM-1 has more edge than the SRM-T1	Circumaural	•		•		75
Technics RP-F10	100	A Another very comfortable sealed model, modest sound isolation and uneven sound favouring bass	Circumaural			•	•	121
▲ Vivanco SR606	40	G+ Although slightly overblown at times, this model is easy on the ears and essentially enjoyable.	Circumaural	•		•		133
▲ Vivanco SR808 Classic	55	G A new mid price reference from a new and interesting source. Good all round, no obvious shortcomings	Supra-aural	•		•		121

Loudspeakers

Last item in the hi-fi chain, to some extent the loudspeaker is merely the slave of what has gone before, capable only of reproducing a signal as good as it is fed. Nevertheless the distortions (colorations and stereo effects) introduced by loudspeakers (and rooms) tend to be more immediately obvious than those anywhere else in the chain, so careful choosing according to taste is very important.

The average loudspeaker consists of a 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 close to wall	Site in free space	Floorstanding	Issue No.
▲ Acoustic Energy Aegis 1	452	G Rich and slightly heavy balance doesn't mask fine mid/treble coherence and transparency. Entry level for all-metal drivers	39x21x26	28	84	•		118
Acoustic Energy AE1	950	G Amongst the best miniatures around, shows exceptional mid focus and coherence, but is pricey and could be more agile.	29.5x18x25	48	84	•		102
▲ Acoustic Energy AE3	1650	G+ Solid, authoritative and impressively accurate – if a shade ponderous and slow	63x26.5x37	23	85	•		86
▲ Allison AL100	100	A Loud and lively budget wall-mount is bigger and beefier than most of the competition, if lacking some subtlety and refinement	33.5x24x21.5	30	87	•		94
Allison AL105	170	A- Pretty enough in appearance, sonically the AL105 doesn't really make the grade at the £150 asking price	37x24x21	45	87	•		78
▲ Allison AL110	220	G- Compact bookshelf model is a little dry and mid forward, but bass is extended and solid	40x24.5x22.5	28	86	•		102
Allison AL120	420	A Pretty well balanced if slightly mid forward, but sound quality is a little disappointing for the price	63x28x27	30	88	•	•	98
Allison MS 200	220	A- Small and solid as a brick, this micro-miniature has limited bass and bright balance, but sounds agile and communicative	25.5x14.5x15	50	85	•		106
▲ Apogee Caliper Signature	3995	G+ Power hungry full range ribbon panels have remarkable transparency and delicacy, loudness and 'grunt' are a bit lacking	122x70x6.5	30	81	•	•	81
▲ Arcam Delta 2	300	G Pretty luxury compact sounds a shade forward and coloured but has dynamic and lively bass for its size	37.5x22.5x27.5	40	87	•		94
ATC SCM20	1461	G+ Massively built, invariably informative but the rather forward presentation can be uncomfortable	44x24x31	28	82	•	•	86
▲ Audio Note AN-E/B	1300	G+ Lovely coherence, great midband dynamics and transparency, extended bass and high sensitivity — pity it's so darn ugly!	80x36x28	20	91	•		106
▲ Audio Note AN-J/B	799	G+ Light damping and local unevenness adds some coloration, but doesn't spoil the very lively, dynamic and coherent sound	58.5x33x24.5	25	90	•		110
Aura SP-50	400	A Two very tasty drivers rather outclass the cabinetwork; a capable but slightly dull compact stand mount	40x22x25	30	87	•		126
▲ B&W 2001	120	A Cunningly concealing its (very real) limitations, this is just about the smoothest and best balanced miniature around	29x18x21	48	87	•		118
B&W 2003	190	A- Flashy and assertive ghetto blaster styling is not reflected in the rather bland, if well balanced sound	43x21x25	30	88	•		122
▲ B&W DM600i	180	A+ 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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B) Trichord Research 'Pulsar' Dac Outboard Power Supply improving even further the sound of this very popular unit.

C) The Triangle TE60, which has impressed from the moment we heard it - near class 'A' sound, it does get hot - but sounds great on **ALL** our speakers. Now run in the complete E speakers are well worth a listen, especially for acoustic/OA22 fans. The TE60 is also an excellent Pre-Amp and is superb driving the Toca 22 watt pure class A power amp into the Quad 63's.

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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+ Aply fills the price/size/sound gap between Chester and Winchester; a spacious semi-omni with a rich, laid back balance	104x23x35	25	87	• •	132
▲ Castle Trent II	190	A Very classy finish for the price, plus a sound that passes muster without setting anything much alight	33.5x18x20	50	88	•	122
▲ Castle Winchester	1499	G+ Unconventional and beautifully crafted, large for its bass extension but engagingly agile and attractively open and airy	114x24x47	25	87	• •	90
Castle York	349	A+ Pretty little real wood compact has an engaging transparency, good balance and fine timing, could do with more authority	43x22x26	30	86	•	110
▲ Celestion 1	109	A Pretty basic performance but at a very basic price — it all sounds a bit scrappy and untidy, but its heart's in the right place	27.5x16x21	50	87	•	114
▲ Celestion 3 MkII	130	A+ Smooth and polished by budget speaker standards, if a bit laid back for some tastes	31x18.5x20	45	87	•	130
Celestion CS135	139	A- Compact hideway passive subwoofer lacks serious bass extension; for high sensitivity speakers only	52x19x34	45	88	• • •	128
▲ Celestion 15	389	G Big box and bang for your bucks, short on subtlety and control, but long on both enthusiasm and perceived vinyl wood grain	103x20.5x25.5	28	90	• •	114
Celestion 9	269	A Nicely presented and fair material value, with impressively flat bass-to-mid balance	49.5x20.5x24	30	89	•	102
Celestion SL12Si	629	A Elements of fine sound quality, but this 'grown up' SL6 variation has a lumpy response alongside its improved power handling	53x20x27	50	85	•	66
Celestion SL600Si	820	G Has certain remarkable qualities that some will find irresistible, but needs careful system and room matching	27x20x23	52	82	•	68
Celestion SL6Si	429	A+ This stereotype luxury compact can sound a bit dull and congested, but really opens up on Slate Audio stands; favours CD	37.5x20x25	30	86	•	94
Celestion 300	1099	G Splendid bass extension and fine panel-like openness and transparency, but dynamics and timing are suspect, balance very laid back.	100x21x31	<20	86	•	118
Dali 102	230	A Attractive bookshelf model has fine midband focus and bass extension, but treble's a bit restrained and bass a bit detached	37x21x25	30	86	•	114
Dawn Chorus FS	698	G Compact floorstander with superb coherence but rather forward midband. Would suit smaller rooms best	91x26x21	30	86	• •	11
Dynaudio Contour 1.3	1199	G Heavyweight luxury finish bookshelf model has good scale and weight but is pricey and a bit ponderous	38x20.5x29	28	86	•	122
▲ Epos ES11	395	G+ Integral baffle/driver to give a remarkable combination of low coloration, transparency and speed; bass is a bit shy	37.5x20x25	45	86	•	94
▲ Epos ES14	595	G+ Substantial stand mount delivers delightful midrange focus and delicacy with good bass control. System sensitive	49x22.5x29	25	85	•	98
▲ Faraday FS1	225	A+ Concrete box on a budget, works surprisingly well despite cheap drivers, wood veneers here Direct sale only	47x27x28	45	86	•	114
Faraday FS5	575	G Pricey and ugly, but with its own sonic charm, thanks to substantial influence of the concrete enclosure has upon the sound	46x27x26	28	90	•	102
Faraday Siren	375	A- Interesting if ugly high mass concrete cabinet is let down by imbalance of ageing driver combination	46x27x27	48	87	•	94
▲ GLL Maxim	119	A Budget miniature offers well balanced strengths and few weaknesses at a very realistic price; a bit feeble	26x17x20	30	85	•	122
Harbeth LS3/5A	539	A Still a classic miniature, though not to every taste, and none the better for the recent update under our listening conditions	30.5x19x16	60	81	•	66
▲ Harbeth HL-P3	479	G Very limited loudness but impressive full-range scale from uncoloured and very well balanced but time-smeared sub-miniature	31x19x17	23	82	•	118
▲ Harman-Kardon LS 0200	150	A Laid back to a fault but entertaining nonetheless, and a big box for the price	38x21x29	30	86	• •	130
Harman Kardon LS 0500	300	P A mug's eye-ful — 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 t always comfortable upper-mid forwardness	96x27x20	25	85	• •	102
▲ Heybrook Solo	189	A+ Discreetly styled, sounds a little untidy in both bass and treble but handles complex rhythmic material much better than most	36x23x22	28	87	•	90
▲ Heybrook Trio	359	G Same drivers as HBS1 in prettier real wood enclosure give a sweeter and more forgiving if less committed sound	47x24x25	45	89	•	118
Impulse H7	785	A Ultra-compact horn has fine midband contrasts but very little bass and detached treble; gives amplifiers a hard time	87x15x30	45	85	•	132
Infinity Kappa 6.1i	995	A Good extension and laid back balance from high-tech drivers in classy cabinet, but bass is fat and slow and dynamics unconvincing	97x30x24	25	89	• •	132

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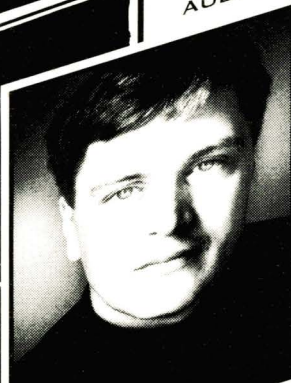
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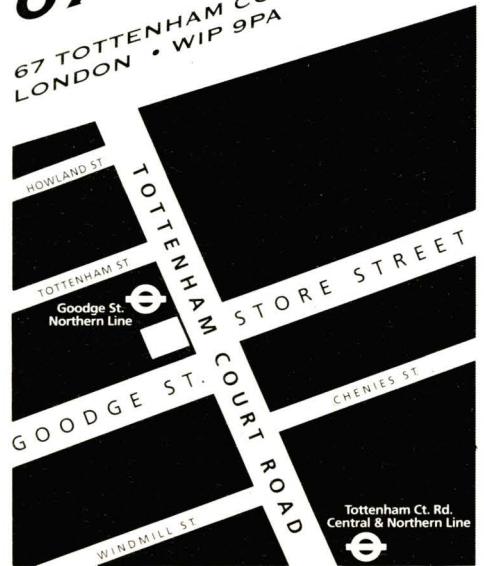
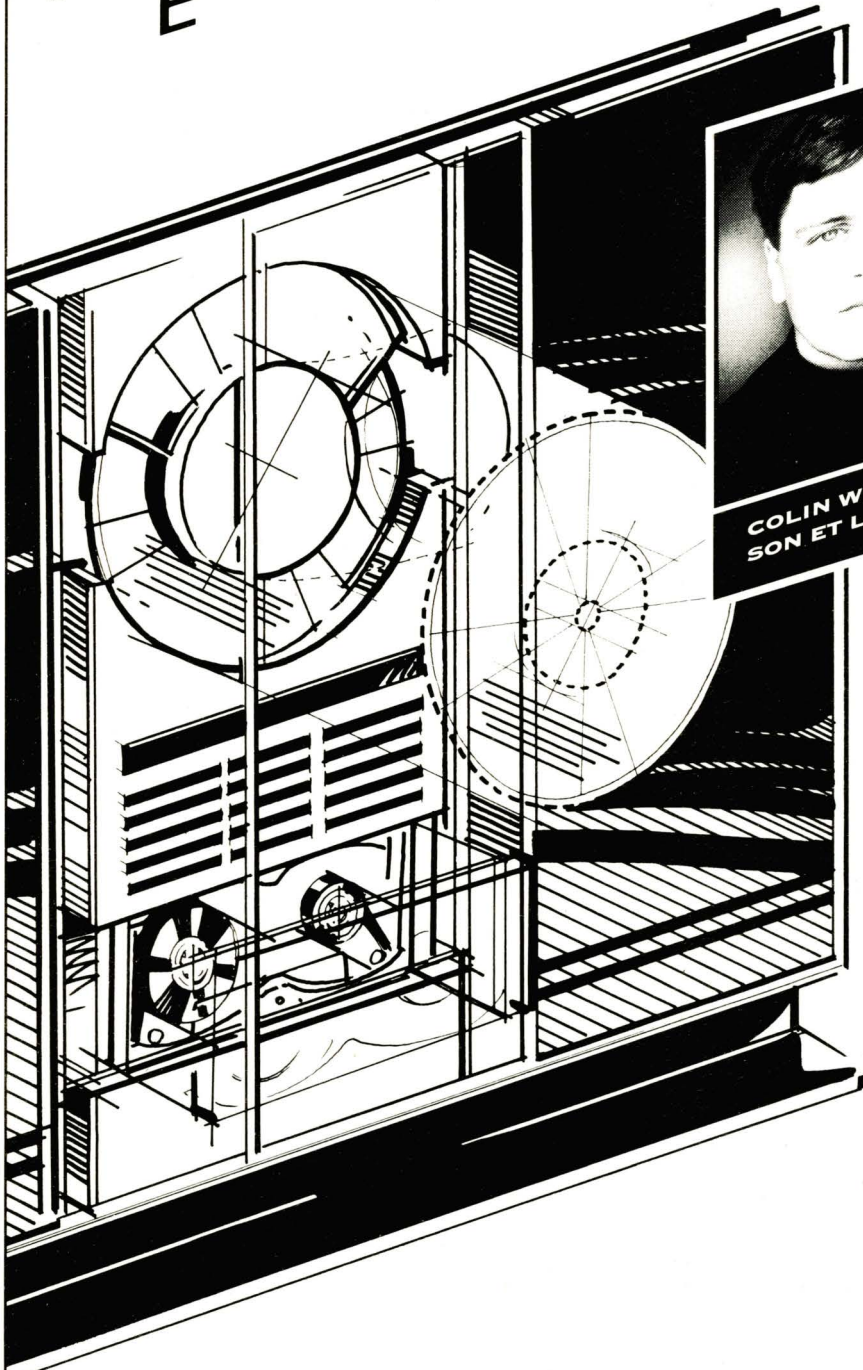
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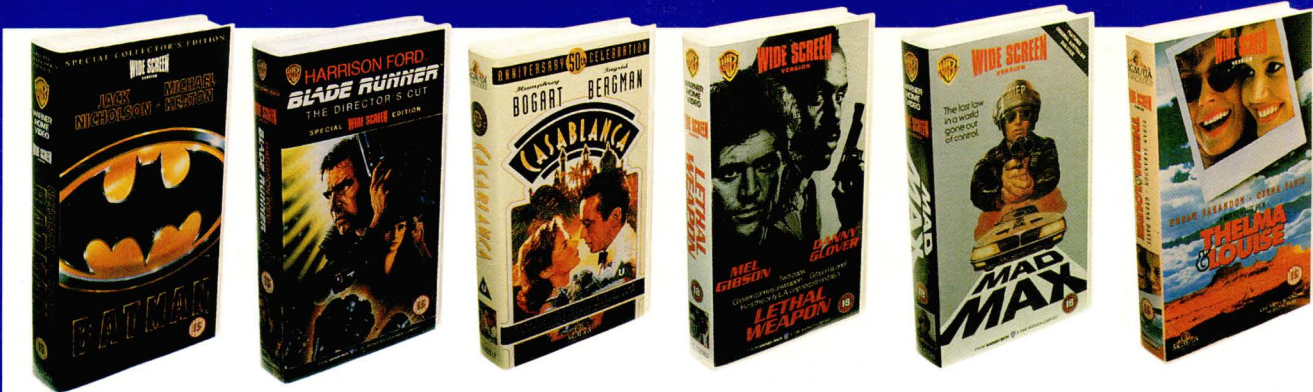
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Loudspeakers continued

Product	£Price	Comments	Size: HxWxD (cm)	Site close to wall Bass from (Hz)	Site in free space Sensitivity (dB)	Floorstanding	Issue No.
Infinity Modulus	795	A+ Carefully conceived and beautifully built. Undeniably attractive in the mid and treble, it failed to handle the bass as well	30x18x26	45	84	•	86
▲ Infinity Reference 10	200	A An engaging and lively sound from a prettily finished and substantial small bookshelf size model	36x23x23	50	87	•	98
Infinity Reference 20	300	A Well presented and balanced with good bass control, but somehow lacks convincing cohesion and agility.	46x27x24	27	88	•	102
▲ Infinity Reference 30	400	G Budget price floorstander has good overall balance and bass extension, but is rather coloured and uneven	86x27x24	25	89	• •	122
Infinity Infinitesimal sub	499	A Cute but pricey amplified subwoofer is too small to deliver real bottom octave grunt	34x34x34	40	NA	• • •	128
Jamo 707	900	G- Superb styling and cosmetics but indifferent build and engineering quality; decent balance apart from detached bass	105x26x39	25	88	• •	132
Jamo Cornet 40.3	130	A Pretty presentation and a strong box, but poor driver fixing. Decent if bright sound	32x20x22	48	86	•	130
JBL Control 1 Plus	250	A Sub-miniature with forward midrange and real bass; highish price partly justified by near-indestructible Pro build	23x15.5x14	50	89	•	90
JBL L1	479	G Good power handling, decent transparency and deep but current hungry bass from a compact and solid enclosure	40x21x25.4	47	87	•	121
JBL ti1000	1500	G Ultra-engineered, beautifully crafted bookshelf model. Performance compromised by over enthusiastic midbass output from port	44x30x28	45	89	•	118
▲ Jordan JH400	590	A+ Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50	83	•	106
▲ JPW AP2	180	A Offers real wood veneer at a bargain price; performance is cleaner but broadly comparable to P1 Vinyl overall	43.5x25.5x26	45	86	•	106
▲ JPW AP3	225	A+ Pretty good stereo and well balanced overall it had its own character which is well suited to vinyl replay	52x25x29.5	57	90	•	46
▲▲ JPW Gold Monitor	80	A Great sound for pound value through bass and midband, but the top end's rather coarse	27x18x18	50	85	•	130
▲ JPW Minim	79	A- Very civilised but dynamically limited, the Minim is well suited to the smaller room and where limited loudness is acceptable	27.5x18x19.5	28	85	•	82
▲▲ JPW Mini Monitor	60	A- Ultra cheap Richer Sounds special is lightweight and short of welly, but a snip for surround sound use	27x18x17	50	85	•	122
▲ JPW P1	155	A+ Honest and basically articulate if not very sophisticated, resolution is good but can sound a little wearing in bright systems	44x25.9x26.1	60	89	•	59
▲▲ JPW P1 Vinyl	135	A A lot of highly competent loudspeaker for the price, with a safe sound that's unlikely to disappoint.	43.5x25.5x26	32	87	•	102
▲▲ JPW Sonata	115	A+ Well balanced and integrated, offers fine sound if limited bass and dynamic range, plus real tree wood at a nearly silly price	32x23x20	55	86	•	71
JPW Sonata Plus	135	A- This luxury variation on the redoubtable Sonata theme features a metal dome tweeter, and isn't the better for it	32x23x21	30	87	•	90
▲ JRT AD1	500	G+ A fair share of cosmetic deficiencies do little to spoil the impressive coherence and timing	59.5x28x36	28	86	•	86
▲ JRT AD1 Micro	389	G Delightful life and coherence, gives surprising impression of scale; some aggressive tendencies but very open to system tuning	28x17x21	50	87	•	94
▲ Jordan JH400	504	A+ Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50	83	•	106
▲ KEF 104/2	1595	G+ A reference point for dynamics, preferred without KUBE, suited to many rooms. Good stereo, high sound level	90x28x41.5	50	92	• •	60
KEF K120	169	A Physically pretty and sonically competent but undistinguished bookshelf size model has good sensitivity but limited extension	34x20.5x26	45	87	•	106
KEF Q30	349	A Fine focus from Uni-Q driver, but lacks drive and time coherence; acoustically smaller than it looks	73x19x29	44	88	• •	126
KEF Q80	569	A+ Uni-Q floorstander has good stereo and fine midband coherence, but bass lacks extension, drive and resolution	85x24.5x26.5	45	87	• •	106
KEF Q90	739	A Generous floorstander has even balance and decent extension but fails to communicate excitement and involvement effectively	90x25x32	25	88	• •	118
KEF AV1	2499	G- Awesomely built, finished and powerful subwoofer lacks the subtlety and unintrusiveness for top class hi-fi applications	43x56x50	<20	NA	• • •	128
▲ Kenwood LS-770G	260	G Impressively communicative bookshelf model has fine vigour, scale and dynamics, if not the smoothest sound around	48x27x25	25	89	•	106
▲ Kenwood LS-500G	500	G Japanese designed and built luxury compact delivers an invigorating and exciting sound; an interesting contrast to some lazier models	45x23x26	48	89	•	118
▲▲ Legend II	200	G Liveliness, coherence and fine information retrieval justifies the odd looking moulded baffle construction	37x21x30	48	88	•	122
▲▲ Linn Index II/KuStone	374	G Stand and speaker looks and sounds very good, good bass extension and control, fine dynamic range. Clean, clear if a shade slow	44x21x23.5	28	86	•	90
▲ Linn Kaber	1298	G+ Dry, bright balance emphasises superb dynamic range and transient precision, but can sound unforgiving	89x19x29	25	85	• •	118
▲ Linn Keilidh	579	G+ Stunning timing and coherence and awesome bass drive, especially with ceramic plinth; sounds a bit shut in	83x20x27.5	22	87	• •	114
Living Voice Air Partner	11990	E Formidable horn design with astounding transparency, dynamics and speed. Its idiosyncracies are compensated by sheer energy	165x64x92	40	101	•	117
▲ Lumley Monitor Reference 3	895	G+ Lovely free stander suffers from indifferent bass alignment, but is fast, coherent, solid and very informative indeed.	87x27.5x28	30	90	•	106
▲ Lumley Monitor Reference 4	375	A All metal diaphragm and real wood at fair price; balance uneven — upper mid forward with suspect bass tuning	36x17x23	44	86	•	126
Magneplanar SMGa	668	A Tonally 'rich', in the right room it proved a satisfactory musical experience	122x48x4.5	56	85	• •	46
Meridian Argent 1	995	G+ Beautifully built, finished and shaped, has fine bass extension and virtual absence of 'boxiness'; needs a big amplifier	33x27x27	28	83	•	98
Meridian Argent 2	875	G Beautiful high-tech 'large compact' delivers extended, smooth and neutral sound with fair speed. Slate Audio stands essential	48.5x21x29.5	23	85	•	94
Meridian M30	950	A Pricey active speaker, easy on the ears and worth considering especially where space is at a premium	38.5x18x32	40	NA	•	46
▲ Mission 753	700	G+ Gorgeous presentation and potential for open transparency. Floorstander with lots of drivers that gives lots of loudness	90x22x30.5	45	88	• •	114
▲ Mission 760i	130	A+ Attractive little wall-mount miniature has livelier dynamics and bass drive than most of its type, but sounds as little shut in	29.5x18x20	48	87	•	110
▲ Mission 760i SE	150	A+ Tweaked 760i variation is one the prettiest and best balanced babies around; a demanding amp load	29.5x18x20	50	87	• •	130
Mission 764i	480	A Generous and handsome floorstander looks fine material value for money, but good scale sound has lazy tendencies	89x25x32	22	86	• •	118
Mission 765i	680	A+ Big heavyweight floorstander has good sensitivity and bandwidth, but somehow lacks agility, authority and dynamic grip	102x25x33	22	91	• •	110
Mission 751	300	A Attractive luxury miniature has great sonic potential, but our review samples have been marred by sample variations	32x17x27	45	86	•	126
▲ Monitor Audio MA201	250	A+ 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	G Pricey but classy floorstanding variation on MA800 theme; beautifully voiced midband, heavy midbass	93.5x17x27	28	85	• •	122
▲ Monitor Audio Studio 6	800	A+ Pretty but pricey metal diaphragm compact has clear and transparent midband but is ultimately lacking in vim, vigour and drive.	35x22x25	45	86	•	118
▲ Mordaunt-Short MS10	130	A Hi-tech baby has fine bass/mid integrity but the top end is less appealing	30.5x18.5x21	50	86	•	130
▲▲ Mordaunt-Short MS20	180	G 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	A- Prettily finished and inexpensive passive subwoofer is only really useful with sub-miniature speakers	24x58x25	40	85	• • •	128
Morel Bassmaster 602	1200	G+ Superbly built compact stand-mount, did well in listening tests but suffers (enjoys?) upper midband peak	24.5x40x22.5	25	84	•	114
NAD 801MM	100	A- A rather undistinguished sub-miniature with low sensitivity and indifferent sound quality	27x18x18	48	84	•	130
▲ NAD 804	320	A+ Good value compact floorstander sounds lively and coherent, but quite coloured due to uneven balance too	75x20x26	25	89	• •	126
▲ NVA Cube 1	720	G+ Attractive, semi-omni is very sturdily built, and gives an idiosyncratic but unusually open, spacious and informative sound	33x32x32	52	85	•	71
▲ NVA Cube 2	480	G A rude but exciting miniature, with unusually accomplished bass capabilities for its size	28.5x27x28.5	48	85	•	82
NVA Cubix	1400	G Too idiosyncratic for recommendation, the Cubix possesses remarkable bass extension for its size, but is tricky to optimise	60x32.5x32.5	28	84	•	78
Naim IBL	895	G This tiny floorstanding wall mount delivers outstanding dynamics, speed and detail, marred by pronounced upper mid forwardness	80x18x15-20	30	84	• •	94
▲ Naim SBL	1708	G+ Impressive scale, full bandwidth, coherent, attractively discrete, coloured midband, very well balanced and agile	88x26.5x17-27	25	86	• •	102
▲ Neat Petite	525	G+ Far from perfect, but one of the most entertaining and enjoyable speakers around, colorations notwithstanding.	30.5x20x18	33	86	•	102
Origin Live OL1B	290	A+ 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	G Compact floorstander sounds open, transparent and evenly balanced; needs a big amp but enjoys hard driving	82x19x19	25	85	• •	122

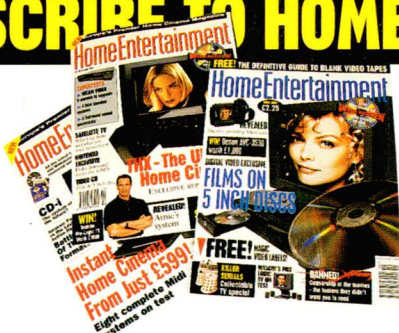


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Sensitivity (dB)
Site in free space
Site close to wall
Floorstanding
Issue No.

Product	£Price	Comments	Size: HxWxD (cm)	Sensitivity (dB)	Site in free space	Site close to wall	Floorstanding	Issue No.
Origin Live OL1	499	G Luxury miniature has very good overall balance, sacrificing sensitivity to achieve remarkable bass extension for the box size	30.5x19x21	25 82	•	•	•	106
Pioneer S-4UK	250	A+ Carefully developed minimalist audiophile design has some vigour but suffers an intrusive upper mid peak	37x21x28	50 87	•	•	•	122
Polk LS70	1200	A+ High sensitivity and lots of loudness potential, but in-room balance has far too much midbass boom; mid and treble are very laid back	96x31x37	22 91	•	•	•	132
Polk RM 1000W	349	A- Not a true subwoofer at all, but rather the bass section of polk's elegant upmarket three box speaker system	31x52x33	45 90	•	•	•	128
▲ Professional Monitor Co LB1	998	G+ Delightful smoothness and transparency, though bass extension and sensitivity are both limited	53.5x18x26	33 86	•	•	•	110
Professional Monitor Co AB1	1600	G Bulky stand-mount transmission line has lovely panel-like transparency, slightly shut in balance, and needs a big room	79x27x43	22 89	•	•	•	114
▲ Quad ESL-63	2384	G+ This classic electrostatic may not be punchy in the bass, but has strengths that some can't live without	92x66x27	34 84	•	•	•	60
▲ Rega EL8	298	G Kite drivers in compact floorstander give more bass but a shade less coherence; good for small rooms and budget systems	75x16.5x21	55 86	•	•	•	122
▲ Rega ELA	405	G Very compact floorstander with integral stand has serious coherence and dynamics, but a measure of brightness and untidiness	84.5x20x30	30 86	•	•	•	110
▲▲ Rega Kite	198	G Has splendid timing and coherence, sounds very explicit and informative, if a bit bright and short of grunt	31x19x20	50 87	•	•	•	114
▲▲ REL Strata	499	G+ Outstandingly value and performance active subwoofer adds serious bass unintrusively to any small speaker system	52x42x31	<20 NA	•	•	•	128
▲▲ Rega XEL	1040	VG Looks good, measures well and sounds great too; balance is bright but even, with delightfully bass-to-mid coherence and timing	102x21x33	40 89	•	•	•	132
▲▲ Rogers LS2a/2	229	G Balance is a bit warm and rich but 2a/2 has delightful mid-to-treble coherence and transparency, and more welly than Mk1	35.5x23x22	30 84	•	•	•	106
Rogers LS4a/2	300	A+ Civilised but a trifle lazy, this large bookshelf model hasn't quite the timing or agility to be particularly engrossing	43x25.5x25.5	25 86	•	•	•	110
Rogers LS6a/2	399	G Largish stand-mount is well built, measures well, good material value, but sounds a bit heavy and lacklustre	51x28x29.5	22 87	•	•	•	114
Rogers LS8a	499	A+ A mixed bag, with plenty of scale and welly but lacking the subtlety, clarity and agility delivered by some rivals	89x25.5x25	48 91	•	•	•	102
▲ Rogers Studio 3	450	G Pricey LS3/5A-derived wall-mount sub-miniature is excitingly coherent if a bit lightweight; no real loudness capabilities	31x19x17	30 83	•	•	•	118
▲ Rogers Studio 7	880	G Latest variation on classic BBC-monitor theme looks old fashioned but has beautifully voiced, laid back sound	63x30.5x30.5	30 88	•	•	•	122
▲ Roksan Ojan 3	895	G+ Squat, stylish and black, with unusual tweeter decoupling; great bass extension and flat but somewhat uneven balance	78x28x45	<20 85	•	•	•	132
Royd Topaz	173	A+ Cheerful, articulate and essentially communicative miniature can also sound a trifle scrappy and shut in; well worth trying	30.5x20.5x19	50 87	•	•	•	114
▲▲ Royd Minstrel	229	G 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	A+ Engaging and dramatic dynamics and fine transient coherence are hampered by a rather coloured mid-forward balance	83x20x34	43 88	•	•	•	118
Ruark Templar	479	A+ Compact floorstander with striking baffle has decent bass/mid but dull treble; could tame over-bright system	73x19x27	25 85	•	•	•	122
▲ Ruark Talisman 2	700	G Less ideologically committed than some compact floorstanding rivals, its key strength lies in fine all round compromise	86x25x31	30 86	•	•	•	118
SD Acoustics Ribbon	2950	G+ Amplifier sensitive, Ribbon is a lively and loud hybrid marred by some colorations; some like it, others don't	152x30x(15-30)	30 91	•	•	•	81
▲ SD Acoustics SD1	1650	G+ A large scale, airy and unusually detailed system with excellent dynamics. A warmer balance than original model	123.5x38.2x32	50 90	•	•	•	60
▲ SD Acoustics SD3	399	G Port firmly blocked, the new SD3 has the agility and charm of a quality miniature, with good bass extension but low sensitivity	38x19.5x29	25 83	•	•	•	106
SD Acoustics SD4	699	G Tall slim floorstander has fine balance, good bass extension and lovely open midband transparency	100.5x20x30.5	25 85	•	•	•	114
▲ SD Acoustics SD5	1235	G Bass tuning and coherence suspect but forward midband is delightfully smooth; high class drivers include ribbon tweeter	112x20x30	30 86	•	•	•	132
Shahinian Arc	1062	G Unusual and occasionally wonderful small floorstanding omni; too bright but exceptionally coherent and revealing	69x35x25	24 85	•	•	•	110
Snell JIII	770	G Dated styling belied by fine sensitivity and bass extension, and a lively if slightly untidy and not quite coherent sound	58x33x25	30 89	•	•	•	118
▲ Spendor S20	579	G Maintains Spendor's tradition for peerless mid-to-treble coherence and perspectives. Bass is rather unconvincing.	38x22x26	25 83	•	•	•	102
Spica Angelus	1295	A A little bass shy and soft in the bass and lower mid, otherwise tidy, extremely lively and fluid, if uneven overall	116.8x53.3x26	50 86	•	•	•	60
Spica TC50	649	G This triangular-profile 'grown up' miniature is a shade boxy and laid back but has good rhythmic and musical integrity	40.5x33x29	55 88	•	•	•	71
Spica TC50SE	849	G A heavily UK-modified TC50, the SE sounds less boxy and more spacious, but lacks some of the urgency of the standard model	40.5x33x29	55 88	•	•	•	71
TDL NFM	120	A- A disappointing underperformer in our tests, at a price that's not very nice either	27x18x18	50 86	•	•	•	130
▲ TDL RTL3	400	A+ Bargain price floorstander has rich, heavy and bright sound with good scale and fine basic neutrality	92x20x38	25 88	•	•	•	126
TDL Studio 0.5	499	G Tiny floorstanding transmission line has good agility but doesn't provide the coherence or even balance of Studio 1	55x20x30	40 85	•	•	•	94
▲ TDL Studio 1	699	G Genuinely extended bass from a compact enclosure, very detailed but a shade clinical and detached in presentation	76x23x33	25 84	•	•	•	78
▲ TDL Studio 1M	899	G+ Transmission line helps bring the best from metal cone driver: lovely transparency and fine bass extension	81x23x33	<20 84	•	•	•	118
▲ TDL Reference Monitor	1999	G+ Fine solidity and good accuracy, with great bass extension. Needs a big room and can sound a bit lazy and a shade tinkly	118.5x30x47	28 85	•	•	•	66
Tannoy 603 II	140	A- Pretty looking but altogether rather dull sounding mini-hexagon is less effective than larger brethren	33.5x22x16	45 86	•	•	•	130
▲▲ Tannoy 632	190	G 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	A Large bookshelf, smart hexagonal box has fine bass for the price, but treble sounds rather shut in	50x32x24	25 88	•	•	•	122
▲▲ Tannoy 609 II	295	A+ Large bookshelf size model with dual concentric driver has fine balance and scale with low coloration	50x32x24	22 86	•	•	•	126
▲ Tannoy Westminster	6000	G+ These awesome horn loaded speakers are remarkably controlled and impressive, if only suited to a few pockets and rooms	Huge	38 96	•	•	•	Col
Technics SB-EX2	200	A Nicely presented, well built and decent size enclosure sounds solid but somewhat dull	48x23.5x27	20 86	•	•	•	98
▲ Thiel SCS	1069	G+ Luxury piano-gloss compact sets class-leading standards for coherence and communication, can sound a shade dark and shut in	40x22x23	45 87	•	•	•	114
Thiel CS1.2	1219	G Elegant compact floorstander has fine balance and dynamic range, but transient timing and dynamics are less convincing	94x27x27	30 86	•	•	•	118
▲ Totem Model One	995	G Utterly delightful but exasperatingly expensive luxury miniature sets the benchmark for its size	31x16.5x23	28 86	•	•	•	122
Vandersteen 2Ce	1395	G+ This compact American floorstander's elegant staggered baffle arrangement contributes to a refreshing freedom from boxiness	100x30.7x25.6	23 87	•	•	•	86
Visonik David 6001	163	P Sharp styling but the complex grillework worsens a sound which starts off with too much top and not enough bottom	20x12.13	130 87	•	•	•	74
▲ Wharfedale 425	200	A+ Large bookshelf size 505 heir shows fine control and a conservative balance ideally suited to quality systems on a budget	40x27x26	45 87	•	•	•	118
▲▲ Wharfedale Delta 30.2	100	A Has a bigger main driver than many, and so packs a bit more welly and loudness. Coloration is rather obvious, but timing is good	38x22x17	48 88	•	•	•	98
▲▲ Wharfedale CRS3	89	A+ Loads of fun — a remarkably coherent and lively performer at any price; pity it doesn't look prettier	38x22x18	50 88	•	•	•	122
Wharfedale Diamond V	130	A This miniature is smoother than most, but rather stodgy with it, inspiring little enthusiasm among our listeners	27x18x20	50 86	•	•	•	114
Yamaha YST-SW50	199	A Bargain price amplified subwoofer is too small for serious bass freaks, but does a fair job for the price	48x21x33	35 NA	•	•	•	128
▲ Yamaha NS 1000M	1200	G+ Living up to its monitor label, and tonally well suited to digital material, it's superbly crafted and capable of high levels	67.5x37.5x32.5	40 90	•	•	•	46
▲ Zyp A1	199	A+ Cute metal cased micro-miniature is quite coloured but great fun, with surprising dynamics and fine wall-loaded room balance	22.5x14.5x13	30 85	•	•	•	110

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Systems

Systems is a generic title that we've chosen to describe any form of complete system package. Fundamentally what we're talking about here is midi and mini systems, you know those all singing all dancing, lights blazing systems that hi-fi snobs are allergic to. Sold on the basis of their ability to play virtually all mediums at the flick of a remote control switch stack systems offer a plethora of features, and the dearer the system the more complex they tend to

become. With things like double cassette decks, multi preset tuners, CD players and graphic equalisers supplied as standard the big boys of the stack world offer such luxuries as Surround Sound, separate chassis for different components and occasionally a record player. They usually have a few line inputs for extra sources and a few are available without loudspeakers. As the latter are often the weakest part of a stack system buying good quality speakers separately will bring

worthwhile improvements. The section headings for stack systems include size of the complete stack without speakers and rated output per channel — where a system has more than two channels this is indicated in the comments. Tuner presets and the existence of a remote control are self explanatory. A blob in loudspeakers shows that they supplied, an "o" indicates that they are optional. The final column is for those of you with records to play.

Systems

Product	£Price	Comments	Size: HxWxD (cm)	Rated output Watts	Remote control	Tuner presets	Loudspeakers	Turntable	Issue No.
▲ Denon D110/S	870	G Nearly hi-fi from pretty but pricey silver stack; richer, fuller speakers would help	37x27x33	40	30	•	o	•	125
Goodmans System 700	600	A Separates flexibility and upgraeability in remote midi package; anodyne sound	69x35x37	50	20	•	•	•	125
▲ JVC Adagio G7	799	A Wondrous 2-speaker surround movie sound system, but a very uneven package elsewhere. Four by 20W output	42x28x28	20	40	•	•	•	125
▲ Kenwood HD-1000	1000	E Mini lifestyle system, well built with minimalist facilities and exacting performance standards all round	30x27x35	40	30	•	•	•	131
Marantz 1020	1000	G Component lifestyle system which is as elegant on audition as it is to look at	22x42x32	30	20	•	•	•	131
Onkyo L-909	1200	G Simple yet flexible lifestyle mini system suffers iffy cassette deck set-up, but otherwise satisfies	38x28x32	40	30	•	•	•	131
Philips FW91	999	A+ Good looking and performing package rendered expensive by inclusion of DCC deck	37x26x32	60	30	•	•	•	125
▲ Technics SC-CH950	1000	A+ Classy if rather bland allrounder includes useful Dolby Pro-Logic AV capabilities	42x27x34	60	39	•	•	•	125

Tuners

The radio medium operates at a much lower profile than TV, but in areas outside pop music the BBC service is the envy of the world. Live Prom concerts can rival all other sources from a hi-fi perspective. Only the FM (VHF) bands give stereo hi-fi sound, though AM (MW & LW) are useful for certain transmissions in the UK. Something of a hi-fi afterthought, tuners are often selected merely to match a chosen 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 pre-set 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	Signal strength meter	Manual tuning	Automatic tuning	Issue No.
Aiwa XT-003	120	A- Economically designed and built in the UK, but trade-offs have a marked influence on FM and AM sound quality.	30	•	•	•	•	•	•	93
▲ Aiwa XT-950	150	A Decent enough performance all round given the modest price, though RF tweaks have limited value	24	•	•	•	•	•	•	129
Arcam Delta 280	350	G+ Fine sound quality marred by mild synthesiser whine; RF performance only average, remote £60 extra	20	•	•	•	•	•	•	120
▲ Audiolab 8000T	700	VG Unusually combines fine sound quality and RF performance (inc AM); superb ergonomics are a joy to use	39	•	•	•	•	•	•	120
Aura TU-50	300	G Tonally neutral, but with rather poor imaging and a certain woodiness to the sound.	16	•	•	•	•	•	•	109
▲ Denon TU-260L	120	G+ Bare minimum of features. Careful designwork promises a surprisingly open and vivacious sound, so don't overlook it!	20	•	•	•	•	•	•	93
▲ Denon TU-580RD	220	G Fine feature package including remote and RDS, plus excellent RF performance and decent sound quality	30	•	•	•	•	•	•	120
Harman Kardon TU9200	219	A The listening panel appreciated its liveliness, but found it a little muddled.	32	•	•	•	•	•	•	109
▲ Harman Kardon TU9400	299	G+ Striking in appearance and with a sound to match, it comfortably exceeded our expectations. On stereo FM it's HK's best yet.	24	•	•	•	•	•	•	93
Harman Kardon TU9600	499	G Good bass and detail, and good - perhaps slightly enhanced dynamics	24	•	•	•	•	•	•	109
JVC FX-362	140	A- Disappointing all round performance — watch out for aerial input overload in strong signal areas. Tuning knob unspecial	40	•	•	•	•	•	•	129
Kenwood KT2050L	150	A- Decent RF capabilities despite simple front end. Sounds a bit bright and ergonomics are a bit complex	30	•	•	•	•	•	•	129
Kenwood KT-3050L	170	A Excellent RF performance and plenty of features including RDS, but did sound rather ordinary under our conditions	39	•	•	•	•	•	•	120
▲ Linn Kremlin	1995	E Controversially good sound at a very high price. The reviewer's saving up but you should check it out for yourself	80	•	•	•	•	•	•	120
▲ Magnum Dynalab FT101	825	G+ Although expensive for its fairly minimum set of facilities, its excellent sound makes up for what it lacks elsewhere	•	•	•	•	•	•	•	72
Marantz ST-53	170	A+ Sweet sound could well satisfy audiophile sensibilities, but selectivity is not great	59	•	•	•	•	•	•	129
▲ Meridian 604	1350	VG Unique digital converter makes most sense in Meridian system context; smooth sweet sound with fine front end	30	•	•	•	•	•	•	120
▲ Naim NAT 01	1453	E There may be better sounding tuners in the world, but we have yet to hear one	•	•	•	•	•	•	•	50
▲ Quad FM4	434	G+ Fine sound, excellent ease of use, good build and finish and a more than satisfactory technical performance	7	•	•	•	•	•	•	50
Quad 66	532	G+ Very pretty and compact but technically unadventurous. Smooth sound but only makes sense in Quad system context	19	•	•	•	•	•	•	120
▲ Rotel RT-930AX	175	G- A competent rather than exciting performer, with low audible interference though slightly compressed and muddled sound.	20	•	•	•	•	•	•	108
Sherwood TX-3010C	120	A Lots of features and fine RF discrimination for price. Sound is communicative but inconsistently tacky	30	•	•	•	•	•	•	120
▲ Teac T-X4030	120	A Not exactly special, but still a well balanced, tolerable and capable allrounder at a very reasonable price	20	•	•	•	•	•	•	129
Yamaha TX-350L	130	A- Enticingly pretty and compact presentation but performance isn't great; beware of aerial overload	40	•	•	•	•	•	•	129

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Turntables – cartridges



Cartridges fall into two groups: high output models, capable of working directly into most amplifiers and categorised as having a normal (N) output, and more expensive low and very low output models (L, VL). Stereotypically, low output cartridges use the moving coil principle of operation, have better mechanical integrity and tighter tolerances, and give better performance but

at much higher cost. With CD now the dominant medium many amplifiers are no longer equipped with the necessary phono input for a cartridge and a separate phono stage is necessary. Valve designs need either an extra head amp or transformer to cope with the low output of moving coil cartridges.

Cartridge/amplifier interfacing can be very subtle, but even basic high output MM designs

benefit in overall balance from optimised amplifier capacitance loading. The mechanical characteristic of cantilever compliance ('springiness') needs to be considered in the light of the effective mass of the tonearm, and to achieve a good match compare the effective mass requirements figures with the actual effective mass of specific arms. 'turntables' 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 IQ IIV	1395	E One of the best, giving 'an extraordinarily relaxing midrange clarity', needs a transformer	8-18	VL		•	100
▲ Audio-Technica ART1	850	VG This is a delicate and very fluid-sounding MC that tracks well, offers very low distortion and exceptionally good separation	9-18	L		•	72
▲ Audio-Technica AT-420E	36	A Better suited to pop recordings, this MM bears some of the sonic hallmarks of the Linn K5	7-14	N	•		67
▲▲ Audio-Technica AT-95E	20	A Clear, dynamic if richly balanced, the magnetic '95E is a definite Best Buy	8-14	N	•		48
▲ Audio-Technica OC-5	130	G For the price, it's unusually effortless and detailed, but it tends to become rather relentless and tiring after a while.	5-14	L		•	103
Audioquest AQ 404i-L	500	G+ Slight harshness detracted from the performance of this otherwise clear-sounding and detailed cartridge	8-16	L		•	84
Audioquest AQ 7000	1295	G+ Stunning stereo imaging and good detail at low levels are spoiled by less-than-perfect tracking and high sensitivity to arms.	6-20	L		•	91
Denon DL103	100	A+ Good performance in bass and general 'life' is seriously let down by its spherical stylus which kills subtle details.	9-22	L		•	103
▲▲ Denon DL110	70	G Firmly recommended as a fine all-rounder, this high-output MC model is likely to perform well in nearly all circumstances	6-16	N	•		48
Denon DL160	90	G Although listeners just preferred the 110, its brother here proved a twin in lab tests and is still "thoroughly competent"	6-16	N	•		43
▲ Denon DL304	200	VG Uncolored, detailed, neutral, superb tracking; top notch altogether, and a top notch bargain too.	4-12	L		•	103
▲ Dynavector 17D2	298	VG Clear, detailed, neutral and generally very informative - excellent.	6-18	L		•	91
Dynavector XX-1	698	G+ Good, but not immensely competitive at the price, and not helped by comparison with the low output version	7-15	N		•	84
▲ Dynavector XX-1L	698	VG Very clear, very detailed, no troubles with tracking; response lift around 20kHz seems to do no harm	7-13	L		•	84
Empire Benz Micro MC-Gold	150	G Nothing is obviously wrong, but nothing is stunningly right either. Safe, but perhaps a little too safe	7-17	L		•	103
▲ Empire Benz Micro MC-Silver	150	G Ultimately not the peer of the MC Gold is more appropriate to the sort of equipment it's likely to be partnered with	8-18	N		•	103
▲ Empire Benz-Micro MC-3	800	G+ Offers a warmer and very transparent account of the music. Its tracking prowess is slightly limited	5-12	L		•	72
Glanz GMC-10LX	80	A+ Bearing some of the hallmarks of the '10EH, the '10LX is still less competitive in the sonic stakes	7-15	L		•	67
▲ Glanz GMC-20E	129	G+ Very good tracking, smooth sound and good detail. Very slight surface noise enhancement	5-10	L		•	91
▲ Goldring 1012	50	G Slightly harsh sound but plenty of life and quite good detail. Some very high frequency coloration apparent	6-12	N	•		85
▲ Goldring 1022	70	G As with 1012, a touch harsh; detail and transient purity improved, though, and it goes well with electric guitar!	5-11	N	•		85
Goldring 1042	90	G Not terribly subtle, and not such good value alongside 1012 and 1022. Quite lively, though	7-12	N	•		91
▲ Goldring Elan	20	A A lightweight and frisky-sounding MM that appears to be based upon the same body as the Nagaoka mm4	7-15	N	•		67
Goldring Elite	200	G The basics are right, and it will cheerfully tackle any source material, but its sound possesses a certain dirtiness	8-18	L		•	103
Goldring Eroica H	100	G- More confused and coloured than low-output LX, high output less of an issue these days	8-15	N		•	84
▲ Goldring Eroica LX	100	G Not the most subtle cartridge in the world; can sound edgy at times, but lively and informative	8-14	L		•	84
Goldring Excel	549	G Errs on the warm and heavy side of neutral. Strong bass lines are its forte, but resolution of subtle treble details is weak	6-13	L		•	72
Goldring Excel GS	600	G+ True high end quality in its lack of colorations, but tracking seems indifferent and high levels tend to sound rough and edgy.	9-20	L		•	103
▲ Linn K5	49	A+ Not as crisply focused as the costlier Linn magnetics, the K5 offers a smoother presentation	7-16	N	•		67
▲▲ Linn K9	98	G Linn threw this model into the leading pack by beefing up the Basik's bodywork and adding a super stylus	6-15	N	•		Col
London Maroon	199	A+ Now manufactured under the London brand name this Decca cartridge is as iconoclastic as ever	9-20	N	•		67
London Super Gold	339	A- Immediate and detailed, but very coloured, very nonlinear and questionable effect on records. Devotees swear by it	9-15	N	•		84
▲ 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 FGI 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 gentile, refined SQ	4-10	N	•		67
▲ Rega Elys	74	G Clearly superior to the Bias, despite their common heritage, the Elys is both more detailed, accurate and musically convincing	8-15	N	•		67
▲ Roksan Corus Black	130	G Recognisably related to Corus Blue, but distinctly more civilised and smoother.	7-12	N	•		91
Roksan Corus Blue	75	G Roksan-specified modified Goldring 1012; slight harshness detracts from otherwise good sound.	7-12	N	•		91
▲ Shure ME97HE	55	A+ It won't turn a sow's ear of a turntable into a silk purse, but will at least keep going and produce an acceptable result	8-20	N	•		48
Shure V15 VMR	220	A+ Initial listening gave promising results, but extended familiarity gave the feeling of a lack of energy and a "shut-in" sound	5-12	N	•		38

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Turntables – cartridges continued

Product	£Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
van den Hul Grasshopper III GLA	3200 E	Undoubtedly one of the finest cartridges available, it has tremendous bandwidth, energy and finesse	6-10	L		•	122
van den Hul MC One	975 G+	This extended all the positive qualities of the '10 but added greater authority and scale worth it for the extra money	6-12	L		•	60
van den Hul MC One/High	1100 G+	Slight softening on transients was the only real flaw, but it didn't quite seem to have that special touch one expects	8-15	L		•	84
van den Hul MC Two	1300 G+	Connected directly to any standard MM input it rewards with a highly detailed yet fluid and musically convincing portrayal	6-13	N		•	72
van den Hul MC10	775 G+	A neutral balanced performer giving transparent midrange, fine depth and focus with firm extended bass. Gosh!	5-10	L		•	60
van den Hul MM1	275 G+	If woody midrange coloration could be tamed, the excellent imaging and admirable security would make it excellent	7-15	L		•	103

Turntables and tonearms

Specialist turntables are what high fidelity sound is all about, CD may offer silent 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 G+	Good sound in all areas - bass, clarity and neutrality all in the top class and bettered by very few decks at price	13	•	•				•	79
Dual CS-503-2	160 A	Not wholly inspiring; generally coarse and wooly sound is at least not offensive, but easily bettered by the CS505-4	10			•	•	•		91
Dual CS-505-4	200 A	Consistent sounding and well isolated turntable. It is slightly lacking in balls, compensates with a consistently unmuddled presentation	10			•	•	•		103
Kuzma Stabi/Stogi Reference	2000 G+	Beautifully made solid oak plinth, the Stabi also sounds very clear, detailed and extended. Stogi Reference is very capable.	12	•	•				•	91
Linn Basik	299 A+	Strong midband analysis and imagery, clean if sharp treble is matched to a good if occasionally wooden bass	10		•			•	•	103
Linn LP12 Basik/Akito	904 G	Trails the full LP12 significantly, but pace, rhythm, timing etc. still in top class, and bass tauter than of old	10	•	•				•	103
Linn LP12-Lingo/Ekos	2642 G+	The classic reference is improved by the Lingo but charming character remains. Ekos is well made and suited to many decks	9	•	•				•	91
Micell Gyrodec	697 G	Sweet and natural sounding player, well suited to Rega RB300. Aesthetics, and the acres of clear acrylic are very distinctive	NA	•	•				•	55
Micell Syncro	325 G	A happy blend of qualities endows the stylish Syncro with a blend of subtlety and force - the mailed fist in the velvet glove	NA	•	•				•	67
Pink Triangle Anniversary	1495 E	Possibly the most detailed, clear and neutral deck around. Likeness to master tape is uncanny	NA	•	•				•	91
Pink Triangle Export	890 E	The PT T00 with built in PS. Retains features of great transparency and neutrality. Review sample had highish motor noise	NA	•	•				•	91
Rega Planar 2	185 G	A remarkable product at the price, surprisingly articulate and confident	11.5		•				•	48
Rega Planar 3	250 G	A long time leader in its category, the '3 (with excellent RB300 arm) sounded nicely 'musical' in a balanced and coherent manner	11.5		•				•	48
Roksan Radius/Tabriz zi	740 G	Design is subtle, refined and easy on the eye. Musically it offers exceptional performance with a minimum of fuss	9		•				•	103
Systemdek 1.920	235 A-	The motor unit is derivative of the Rega Planar 2 with a Moth arm. Up tempo even bright at times but never lacks enthusiasm	12		•				•	115
Systemdek IIX/900	230 G	A high performance budget turntable which is particularly strong at fine detail resolution and imagery	NA	•	•				•	103
Systemdek IIXE/900AP	388 G+	The acrylic platter'd IIXE is one of the most capable budget decks on the market, good resolution, dynamics and timing	NA	•	•				•	103
SME Model 20A	3763 E	Supplied with Series V arm. Engineered to last a lifetime, giving excellent stereo and detail retrieval.	10.5	•	•				•	118
Thorens TD-3001/TP90SF	760 G	Excellent middle ranking esoterica, with strong all round abilities rather than excellence in particular areas	NA	•	•				•	103
Thorens TD166 VIJK/RB250	280 A-	Refined and articulate sound with well focused imagery, suitable for use with good MM and budget MC cartridges	11.5	•	•				•	103
Thorens TD2001	650 G-	Similar to TD320 but much dearer - why? Sound is comfortable but not very detailed	15	•		•			•	91
Voyd 0.5	3368 E	Halfway between standard and Reference Voyds with the latter's platter and bearing. Superb finish, colourful and dynamic sound	NA	•	•				•	72
Voyd Reference	5950 E	Voyd's flagship, equipped with three substantial motors, a Lexan platter and brute PS. A strong contender for world's best	NA	•	•				•	C91
Well Tempered WTAT	1690 G+	Intriguing/challenging design. Musically it is not ideal, but has a limpid quality and a lack of artificiality that sets standards	7.5		•				•	67

Tonearms

Product	£Price	Comments	Effective mass (g)	Height adjustment	Pivoted	Parallel tracking	Issue No.
Alphason HR100S	490 VG	S-shaped arm sounds smooth, but nevertheless reproduces transients with fine attack	10	•	•		C86
Kuzma Stogi Reference	1000 VG	Large, solid and well made arm, gives exceptionally clear sound with just a hint of brightness	12	•	•		79
Linn Ekos	1297 VG	Superb, state of the art design which builds significantly on predecessor ltkok's strengths	9	•	•		67
Moth arm	95 G+	The ultimate budget arm? Refined, detailed, sweet and natural	12		•		60
Rega RB300	139 VG	Despite its modest price it sets exceptional performance standards and could be used on many high end turntables	11.5		•		60
Roksan Tabriz	190 G+	Targetted at the Xexes, this is a good alternative to the Rega arms in many cases - a trifle bright	9	•	•		91
SME 309	568 VG	Beautifully made and finished, fully adjustable, a highly neutral performer	10	•	•		79
SME Series IV	828 VG	Superb engineering and finish with a finely balanced sound, impressive stereo focus and low colouration	10.5	•	•		60
SME Series V	1233 E	Excellent in all respects, this arm arguably sets the standard for pivoted arms regardless of price	10.5	•	•		60

Personal messages

Big Rehd reminds Paul Messenger that musical communication skills are much more important than sound quality, upsetting a load of preconceptions along the way.

You can read my relatively sober, balanced and reflective review of the Rehdeko RK175 in *EAR 2* (free with this issue). This here personal column is the chance to explain why I'm rapidly becoming besotted with the most exciting and invigorating speaker I've come across in more than a decade, with the subtext that Rehdeko's strange retro approach has very real qualities, which our somewhat depressed little industry would do better to take notice of than sweep under the carpet and ignore.

Yes you've read it all before. The loudspeaker reviewer (lucky sod) gets paid to fall in love with something new on a regular basis, and there's no shortage of temptation scattered along the path. The problem is distinguishing between the holiday romance, where something new and different might tickle the jaded palate for a while, and the real (truly, madly, deeply etc) thing.

There are many speakers I could learn to live with happily enough; only a handful – like the three different large Tannoy variations I've been using these past three years – do I actively encourage to stay. But the impulse to get out the chequebook is about as common as cometary collisions.

It's a matter of pure passion, and has nothing to do with good, all-round performance, or the ability to tolerate the deficiencies and limitations of any particular model. It doesn't even have much to do with the state of the bank account. It's the shocking realisation that one's quality of life would become impoverished if deprived of the model's unique qualities.

Resistance becomes futile and one tries to rationalise the inevitable flaws of the intended. This isn't too difficult over the short term, but the really hard – possibly impossible – bit is figuring out whether the irritating foibles are going to become more or less so over the passage of time.

Big Rehd is probably the most communicative and musically informative speaker I've heard, but a decidedly fierce presence 'ring' which some lis-

teners can't come to terms with at all can be horrid on some material (such as Dylan's harmonica), while the balance is about as neutral as vermilion (taupe and magnolia fans be warned). Even more perverse, this speaker turns the last thirty years of accepted loudspeaker design wisdom upside down – but that's a future column.

It's ugly, inconvenient, costs a great deal of money, and does a rather bad job of various things which standard commercial speakers manage fine. But for me it does the one crucially important thing transcendently well. It makes listening to music a whole lot more fun, which might be just the thing to shake hi-fi out of its doldrums.

We reviewers pontificate on sound quality by discussing the ups and downs of balance, smoothness, bass extension and soundstage imaging. The Rehdeko experience renders such analysis ridiculous, completely missing the wood for the trees. The nub is that sound quality is only relevant if it enhances musical communication. To encounter a loudspeaker with astounding communication skills alongside such dubious sound quality is a turn up for the whole acoustics library.

It all comes down to timing. Timing so tight and precise that it captures far more leading edge transient information than any passive speaker I've heard, not least because it stops as

Big Rehd has been helping Paul get into Big Luke and the other delights of Radio 3.



quickly as it starts. Accurate tone colours and natural perspectives might be worth having, but grabbing these leading edges and preserving the spaces in between is far more important, as they contain all the vital information about how and why, rather than merely what note is played. The consequences are a superb sense of poise and tension, temporally and dynamically, which somehow seems to emphasise and clarify the crucial 'differences' which are the very essence of musical communication.

In two respects Big Rehd reminds me of the active-drive Linn/Naim Isobarik system I used for much of the Eighties. Both remain exquisitely lucid even when played at the very lowest levels, and always sounded unusually coherent when heard from outside the room.

But don't believe what I say; watch what I do. Behaviour is the real proof. The last month I've been turning the TV off, shaking an embarrassing addiction to live televised sport, and got seriously into the Proms instead. And I've begun listening in during the day, too. I'm no classical agnostic, but previously I've always found wall-to-wall Radio 3 a thoroughly alienating experience, especially during the singing bits. Now I find myself relaxing and enjoying all sorts of stuff – even opera.

My Piscean sense of balance urges caution, reminding me this is the honeymoon period, but deep down inside I know there's no turning back. I'm simply having so much fun finding all sorts of new delights in an old record collection, humming along, tapping my feet, even singing. So what does it matter that they sound like gigantic transistor radios? The fact that a tranny can often communicate as effectively as a high-end system has always been one of hi-fi's more embarrassing paradoxes!

One parting caution for anyone curious enough to try the remarkable Rehdeko experience: the smaller models are also great communicators with the same fun factor – but can sound even more extreme and tranny-like than big 175. No pain; no gain!



Joe Henderson
 JOE HENDERSON
 LIVE AT MONTREUX 1993

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Rotel's original RCD-865 whipped up a storm, especially from Philips which was a trifled miffed at someone else pipping it to the post with its own technology! And then there were the golden-eared reviewers who thought bitstream would never amount to much anyway.

We know better now of course, and so do the UK arm of Rotel which has spent the intervening two years working on its replacement - the RCD-965BX. Visually it's hardly a departure from the original, though the satin-black alloy fascia with its clear fluorescent display is a little softer on the eye. Extra features include index skipping which joins traditional track skip, search, repeat, random and program play options. There's a new slimline remote too, an attractive little handset that adds direct track access to the tally of widgets.

Inside it's all change with Philips' new SAA7323 PDM DAC replacing the SAA7320 used before. The 7320 family are all single-ended DACs using a total of 256 times oversampling and second order noise-shaping. Nevertheless the SAA7323, with its 352kHz dither, is much closer in execution to the 7320 than the intermediate 7321.

Meanwhile Rotel has a completely new and wholly symmetrical board layout for this combination of SAA7310 decoder, SAA7323 DAC and analogue filter.

Lab report

This player conforms to accepted standards with a nominal 2V output, though its performance elsewhere is still far from conventional. In particular although the SAA7323 DAC avoids the sporadic high-level idle tones of the SAA7320, various fixed signals, including the CLV reference tone of 7.35kHz, are still present. This tone is visible on the -70dB plot and, naturally enough, compromises the signal-to-noise ratio to the tune of about 5dB or so.

Meanwhile the 3D plot highlights the

third and fifth harmonic distortions that mark the 7320 family while extended hum products can be seen to influence the player's frequency response at low levels. Interestingly, the new 1Hz noise modulation test reveals the 965BX to be the least affected of the group even if figures for linearity and stop-band rejection are far from state of the art.

Sound quality

There was no mistaking the calibre of this player, which was greeted with unanimous applause from our panel. Yet if one over-riding feature of its sound struck our listeners, other than its generally engaging character of course, then this was its sheer poise and elegance in handling all the percussive sounds. Whether it was the lone cymbal from Mary Black's Columbus, the harpsichord from Pachelbel's Canon, or the vibes and percussion from Marty Paich, all possessed an uncommon delicacy and clarity.

This sense of control and integration of even the most complex passages seems almost intuitive, for though the music has a comfortable 'at home' feel, the overall presentation is far from over-civilised or dusty. Our listeners complimented the player for its bubbly but incredibly refined performance, the music sparkling with enthusiasm and vitality but always tempered with a remarkably realistic sense of proportion.

More importantly, although our listeners were duly impressed with its technical proficiency, they were utterly transfixed by the sheer conviction and passion of the music itself.

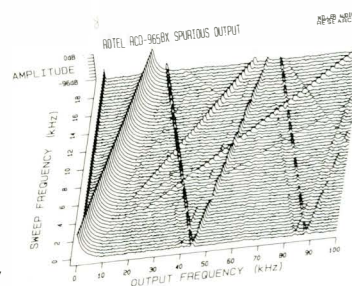
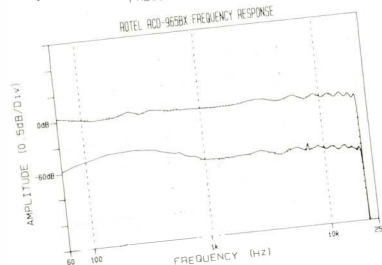
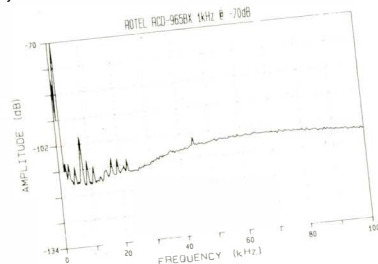
Conclusion

Every group test has its star performer and, this time around, it's Rotel that carries home the honours. The RCD-965BX is a shrewdly balanced player, equipped with a sensible range of facilities, solidly built and engineered to produce the sort

of sound that many high-end products wouldn't have a hope of achieving. This is a Best Buy with knobs on.

TEST RESULTS

	20Hz	1kHz	20kHz
Channel Balance	0.01dB	0.01dB	0.00dB
Channel Separation	92.6dB	101.4dB	96.4dB
THD vs Level, 0dB	-95.5dB	-93.6dB	-70.8dB
-30dB	-79.1dB	-76.7dB	-66.6dB
-60dB	-51.4dB	-47.6dB	-40.1dB
-80dB	-24.2dB	-24.0dB	-17.6dB
-90dB	-4.95dB	-11.2dB	-6.25dB
Dithered, Resolution @	-60dB	-0.07dB	-0.08dB
-80dB	-0.60dB	-0.83dB	
-90dB	-3.52dB	-3.85dB	
-95dB	-1.62dB	+0.95dB	
-100dB	-1.05dB		
Peak Output Level, L	2.075V		
R	2.077V		
Relative Output Level	0.32dB		
Output Impedance	208ohm		
Radio Frequency Spurious	2.1mV @	11.3MHz	
1Hz Noise Modulation			0.91dB
CCIR IMD, 0dB			-95.5dB
Suppression of stop-band IMD			55.2dB
De-emphasis Accuracy, 1kHz			0.04dB
5kHz			0.00dB
16kHz			-0.01dB
S/N Ratio (A-wtd), w emp, 0LSB			94.3dB
w/o emp, 0LSB			93.1dB
w/o emp, 1LSB			93.6dB
Digital Output			Coaxial
Crystal Clock Accuracy			+8.8ppm
Track Access Time (99)			secs
Typical Retail Price			£300



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