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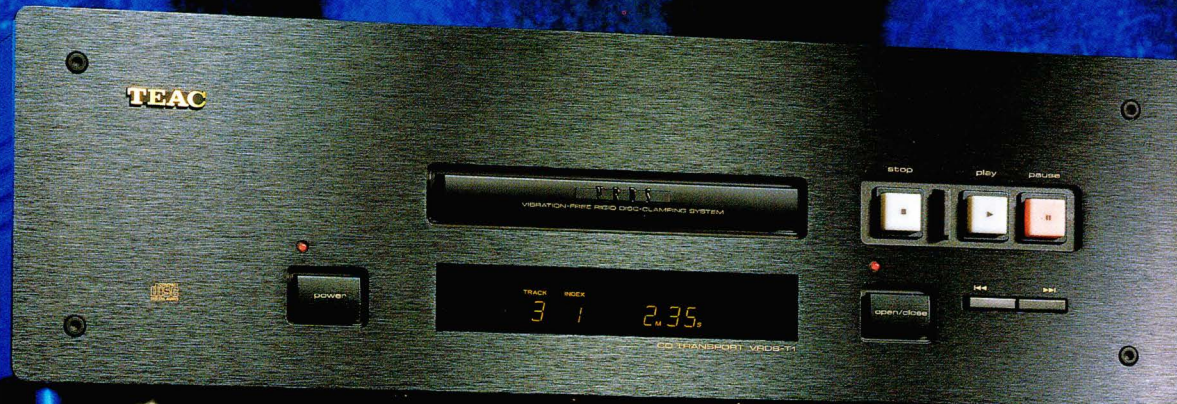
OCTOBER 1995 £2.99 US\$7.50

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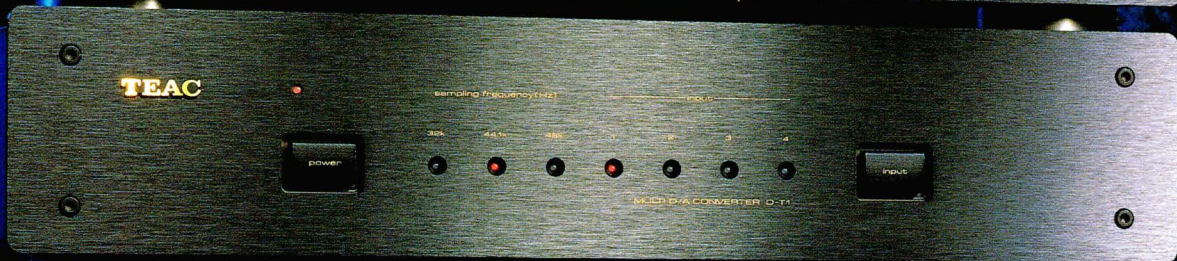
Everybody is aware of the huge success of the VRDS range of integrated CD Players and Transports. Now the VRDS players are complemented by a range of components which share the same outstanding build, engineering and sonic qualities

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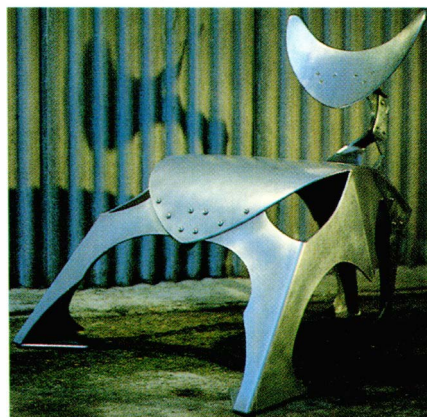
TEAC 5 Marlin House, The Croxley Centre, Watford, Herts
WD1 8YA TEL: 01923 819630 FAX: 01923 236290

* Bitstream Conversion is a trademark of the Philips Corporation.

Editor's Chair

Stan Vincent has a religious experience in Denmark, encounters the late, great Jim Morrison, and gets all wrapped up in tape.

THIS MONTH'S CHAIR: DAVEY ROYALL ARCANIEL 'ALLY CHAIR



It's a hard life being the Big Cheese on *Hi-Fi Choice*. Tough assignments are the name of the game, such as the arduous trip I had to undertake at the beginning of August. Civilised Denmark was the destination, and hospitality was provided by the exceptionally agreeable executives of Audio Nord a/s. This is the company which owns 90 per cent of NAD, 50 per cent of US speaker manufacturer Snell Acoustics, and its own speaker company, Danish Loudspeaker Industries (DALI).

Listening And Scoffing

Naturally, the UK visitors were pressed to sample local victuals, and very good they were too; but by far the zenith of the trip was a whole afternoon spent auditioning DALI speakers in a superbly-appointed listening room. And just as the standard of living in Denmark puts shabby Britain to shame, this session was cut above the average demonstration.

There was music by the ton. I had my Case-Logic wallet full of CDs; they had flight-cases full of the things. We took an eclectic tour round the outer limits of the musical galaxy, and although we were ostensibly checking out one current DALI speaker and two prototype designs, we ended up establishing a EC commission on musical faves and follies. Thanks to the services of some seriously revealing equipment, I came away with a stack of new listening notes on albums both familiar and

unfamiliar. Some brief technical points: DALI speakers are engineered for speed of response, and they have brought to bear some radical thinking on dome tweeter design — fabric is favoured over metal, ferrofluid is out, and the centre of the dome is specially sealed to reinforce a latent weak spot. On the evidence of what we heard, they have achieved their goals.

Eat My Drums

We listened to two 'conventional' enclosures: the model 450 (£699), and a prototype high-end two-way, on the end of a Krell-eating Dali pre-power combo and an old-but-good Denon CD. I won't get bogged down in specifics about each unit, but I'll remember them for the music. One disc stands out: Chick Corea's *Paint The World*. This is a typically chromium-plated GRP release (97412), and not the kind of thing that I'd normally put on heavy rotation; but I used to be a drummer in a former existence, and this platter contains some of the most serious double-kick-pedal-action I've heard for a long time. However, the really impressive element of this demonstration was the cymbals. What makes a cymbal sound convincing is how authentically it dies away, and this guy's ironwork died away with more conviction than the late Kurt Cobain.

Holy Megalines, Batman!

When we were done with the 'little' speakers they hit us with the Megalines. These are eight-foot tall prototypes: hybrids, with electrostatic high-frequency units and conventional piston LF units. We were expecting to be blown away by sound, but instead we were enveloped — as Audio Nord proprietor Peter Lyngdorf asserts, "you just hear much less of the room with a 'line-source' speaker system like this".

You want resolution? You might hear more than you were expecting with enclosures like these. For example, there's a Denon recording of Eliahu Inbal conducting Mahler *II* (CY-73148) which found its way into the CD machine. After a few seconds it sounded like someone in the room was making a very bad attempt to hum along to the music — in fact it was old Inbal himself, grunting along while windmilling his baton. Apparently a group

THE TEN COMMANDMENTS OF HI-FI CHOICE

- ▶ Hi-Fi Choice has been testing hi-fi since 1975.
- ▶ Collectively, our reviewers and columnists notch up over a century of listening to hi-fi.
- ▶ Our hi-fi group tests are the most thorough in the business.
- ▶ Our listening tests are conducted under strict blind conditions, using an experienced panel drawn from the hi-fi industry.
- ▶ No other hi-fi magazine in the world regularly performs blind listening tests.
- ▶ We assess every facet of a product's performance — sound, build and measurement.
- ▶ We can predict how individual components will perform in a multitude of systems.
- ▶ Best Buy products are of significantly greater value than alternatives in the same price band.
- ▶ Recommended products offer a superb performance, if not sufficiently remarkable to earn a Best Buy citation.
- ▶ We look forward to the future of high-quality audio, and the ultimate fusion of images and sound.



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SEE PAGE 39 FOR FURTHER DETAILS.

of Denon engineers heard their recording on this system and ran for the hara-kiri swords.

The Ceremony Is About To Begin

Things got scarier still. Peter Lyngdorf dug out a bog-standard-looking CD of The Doors' *LA Woman* (Elektra EKS750011-2), and scrolled through to *Light My Fire*. We expected hiss and band limitation, but instead we got The Lizard King, physically manifested in full leather-kekked glory. Jim and pals arose before us in one of the most Satanic sound stages I've ever heard — cheesy organ and tremelo guitar, layered over that bad ol' thunderstorm with impossibly good three-D perspective. Only Beelzebub himself does mixes like that. Only speakers from God can play them back. And it just goes to show that 'audiophile' pressings don't always have the last word in fidelity.

Tape, Tape & More Tape

By now, UK readers will have checked out the free 353 tape affixed to this month's cover. We're sorry that we couldn't offer one to overseas readers as well, but everyone will be able to enjoy our annual blank tape supplement, which is free with next month's issue! ▲

HI-FI CHOICE

The small print about the stuff we do...

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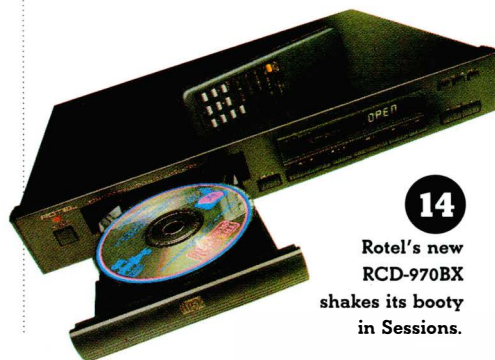
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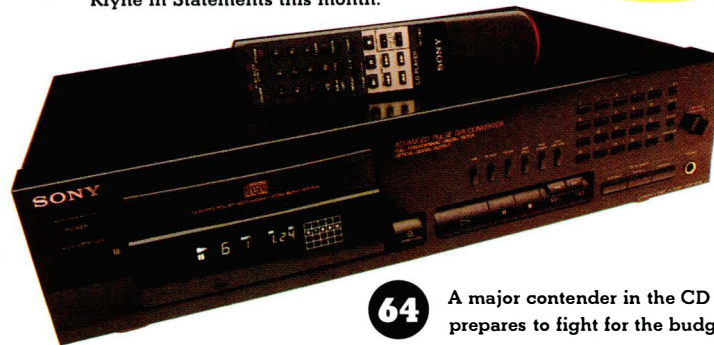
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Understated elegance is the watchword for preamp specialist Klyne in Statements this month.



48

Bug out with some totally in-depth technical revelry in our graph packed jitter feature.



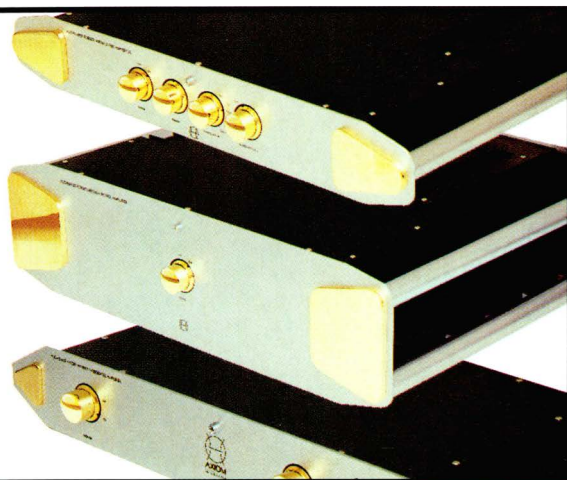
64

A major contender in the CD player arena prepares to fight for the budget belt.

WIN!

46

Over
£3,000
worth of
Alchemist
amplifiers



Deadrock is an entirely new material. Manufactured from a granite resin matrix, and combines style with rigidity whilst its surface is smooth and highly durable.

The high density of *Deadrock* sets a new standard in equipment supports. The matrix has the density and resilience of solid granite to provide an ideal platform for the exacting requirements of electronics and loudspeakers. The spiked bases go even further to prevent unwanted resonance interfering with your equipment's performance. The damping characteristics of this material are unsurpassed by any other material currently available.

New technology in electronics is bringing new levels of performance to your home entertainment, *Deadrock* brings the latest in materials to complement and enhance the performance levels of your hi-fi or home theatre system. Available in three, four and five shelf configurations *Deadrock* equipment supports are also available with toughened tinted glass shelves.

For mini systems there is the 800 Series which have toughened glass shelves and can accommodate separate components or combined components

The 902 loudspeaker stand has a solid granite matrix column and base and therefore needs no filling to achieve optimum performance from your speakers.



HI-FI RETURNS TO THE STONE AGE?

Rigidity and stability has always been the key to designing equipment supports that will get the best out of hi-fi equipment. Many designs and materials have been used in the pursuit of this goal but none have been able to match the characteristics of the granite matrix that the new *Deadrock* equipment supports has.

Deadrock from IXOS

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Update

YOU DON'T NEED NO CNN WHEN YOU'VE GOT MALCOLM STEWARD AND THE LATEST-BREAKING HI-FI NEWS!



Arcam's 'more revealing' Alpha 5 Plus.

Arcam adds up 5 and 6

Britain's best selling amplifiers — according to GfK Market Research figures — have just made way for cosmetically unchanged but technically revamped replacements. The new Arcam *Alpha 5 Plus* and *Alpha 6 Plus* incorporate several internal revisions to enhance their performance. These centre on new toroidal mains transformers with improved screening, better current sources in the power amplifier stages, and higher quality coupling capacitors. Arcam says it has made the new models more revealing and dynamic, to do its bit for Britain's balance of payments — and counter rival products from the Far East that are "vigorously targeting this area of the separates market".

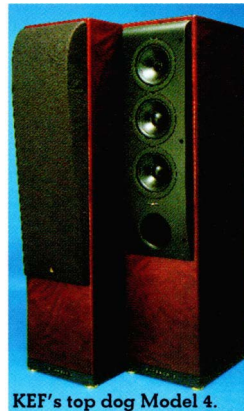
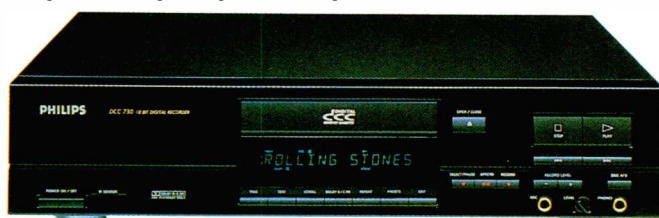
The £239.90 *Alpha 5 Plus* remains Arcam's entry level amplifier, providing 40 Watts' output, six inputs including MM phono, by-passable tone controls, and connections for headphones and two pairs of speakers. The £349.90 *Alpha 6 Plus* offers more power, an improved phono stage (which can be converted to line-level) gold-plated sockets, and motorised volume control. ☎ (01223) 861550

DCC delivery

Billed as the complete digital home recorder, the *DCC730* is Philips latest DCC deck. Priced at under £250, this full-sized player offers 18-bit recording through optical and coaxial inputs — and through a microphone jack, bootleg fans.

The new deck promises faster track access courtesy of its Turbo Drive system, and sophisticated track editing and titling facilities for home recordings. Naturally it also provides backwards compatibility with analogue cassettes, for which it offers Dolby B and C noise reduction. Its main claim to fame, however, remains the 18-bit d-a circuitry, which we're told gives higher resolution, improved dynamics and less background noise than regular 16-bit systems. Features such as the Append key, which spools to the end of a recording on a partially used cassette before engaging the recording circuitry, aim to provide ease-of-use and convenience. ☎ (0181) 689 2166

Philips' *DCC730* pulls up to the bumper.



KEF's top dog Model 4.

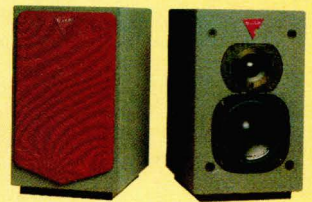
The Glorious Fourth

Now available from your local KEF stockist is the *Model Four*, which occupies top slot in the company's Reference Series. This technologically advanced heavy-weight is a four-way design employing six drive units. These include a fourth generation Uni-Q driver comprising a 160mm midrange and coincident 25mm tweeter, two rubber isolated lower midrange units, and two long-throw 250mm bass drivers mounted within a complex enclosure. Computer-matched, high order crossover networks with gold plated bi-wire terminals integrate this extensive array of drivers.

The cabinet design includes KEF's coupled cavity technology, which feeds low frequencies into the room through a large diameter port, and interport vented sub enclosures to extend the bass and keep it clean. The front baffle, which holds the Uni-Q driver and the decoupled lower midrange units, is contoured and mineral filled.

Prices for this prestigious floor-stander vary according to finish but start at £2,999 for Black Ash. ☎ (01622) 672261

In brief



Quad and Spendor have reached an outline agreement that will see Spendor manufacturing an exclusive range of loudspeakers to partner Quad electronics. ☎ (01323) 843474

Former NAD and Arcam designer, Chris Evans, has teamed up with his brother David to form Evans Electronic International. The company provides design and manufacturing services for independent and multi-national hi-fi concerns. ☎ (01705) 231832

Retailer Audio Excellence has opened a new branch in Chester. This, its fifth shop, can be found at 86/90 Boughton. ☎ (01244) 345576

Improved production techniques have allowed Roksan to drop the prices of its Atessa CD player system. The *DP2* transport now costs £995, the *DP-2P* player £1295, and the *DA2* DAC with *DS5* power supply £795. ☎ (01895) 436384

You can win your height in CDs when you buy a five-pack of Scotch BX, CX or XSII C90 audio cassettes. This scratch card promotion runs until the end of this year.

Uxbridge Audio's annual Linn turntable clinic begins on Monday 4 September and continues until Friday 8th. There will be musical evenings on the 5th and 7th featuring the *Karik* CD player. ☎ (01895) 465444. ▶▶

A second 63: the mkII makes its debut.



Signature 63

Marantz has a load of additions to its product ranges in the closing quarter of 1995. In its audiophile catalogue there are two new CD players, the CD17 and the CD63 Ken Ishiwata Signature. The £799.90 CD17 features a fully floating CDM12-3 transport mechanism and a DAC-7 Bitstream converter housed in a rigid, steel-frame chassis with copper plated cases screening sensitive areas of its circuitry. The exact specifications for the £499.90 CD63 Signature were being finalised as we went to press, but this tweaked version of the popular budget player is likely to have revised power supply arrangements, a copper plated chassis and high grade components fitted in critical areas. For the less well heeled audiophile, the Mark II iteration of the standard issue CD63 should appear in the shops during September at £269.50.

Expected in November is the gold-finished SC-5/SM-5 Reference pre/power amplifier combination. The £7,000 SC-5 will come with a BB-5 battery power supply that also drives the input buffer and pre-driver stages of the £5,000 SM-5 power amplifier. This high powered design will deliver 100Watts into eight Ohms and double its output power into a four Ohm load. ☎ (01753) 680868

Bring the family

The D-77 is Denon's latest mini-separates, life-style system. Clad in a metallic silver finish, this 'family-friendly' combo can be bought with or without the UK designed Denon SC-M2 bookshelf speakers.

The system is based around the UDR-77 receiver, which combines an RDS tuner with a five-input, 30Watt amplifier. Its in-built clock timer allows unattended recordings to be made in conjunction with the UDR-77 cassette deck. This drawer-loading, auto-reverse machine has Dolby B and C and provides one-touch recording. The UCD-77 CD player makes use of Denon's 18-bit super linear converters.

The D-77 system costs £719.99 with SC-M2 speakers or £649.99 without.

☎ (01753) 888447



HD580s hang loose.

Sennheiser mountain

Sennheiser is celebrating its fiftieth birthday with a limited edition headphone, the HD-580 Jubilee. Based on the company's flagship dynamic model, the Jubilee uses a carbon-fibre frame and forks along with black stainless steel grilles to reduce structural resonance. Into this assembly Sennheiser bolts selected, pair-matched Duofoil drivers. Each pair of headphones is then tested before picking up its £229.95 price ticket.

Continuing the company's estimable after-sales service tradition, the Jubilee is designed so that users can easily replace components that suffer wear and tear, such as the velvet earpads and the connecting cable. ☎ (01628) 850811

An unbelievable response

A pair of Two Point Fives chill out.

The newest addition to ProAc's range is the *Response Two Point Five*, a floor-stander of modest stature. Just over a metre tall, it strives to give audiophiles shackled by space or monetary constraints the scale, and authority usually only delivered by lbig boxes.

Mounted on dedicated, spiked plinths, its cabinet is made from heavily damped walls of dissimilar thickness to reduce panel generated coloration. Each enclosure contains the three quarter inch soft dome tweeter found in other ProAc models, and a new, seven-inch bass/midrange driver with a carbon fibre filled paper cone. This unit also features a die-cast chassis, a patented surround and a unique magnet system. Loaded with a rear-facing reflex port the driver is said to develop "unbelievable" bass extension.

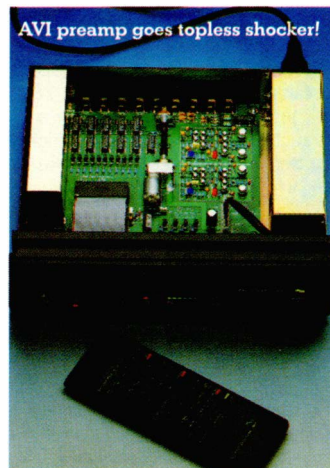
Amplifiers rated between 20 to 200Watts are recommended for the *Two Point Five*, which is rated at 86dB sensitivity with a nominal eight-ohm impedance. Prices start from £2,700. ☎ (01280) 700147

Vinyl oriented AVI

AVI has updated its S2000MP remote controlled preamplifier to incorporate an optional phono stage, reflecting the renewed interest in vinyl being shown in the UK. The new S2000MP+P comes with a phono stage alongside five line-level inputs while the S2000MP has six line inputs. It's possible to upgrade a new S2000MP to S2000MP+P specification.

The S2000MP+P phono section is all-discrete and compatible with both moving coil and moving magnet cartridges. AVI claims it offers 'massive' headroom to avoid the instability and latching-up problems associated with many ICs when they encounter high level transients. This enhanced stability also results in a subjectively lower level of vinyl surface noise. A separately screened power supply feeds the class A circuit.

The line-level S2000MP costs £799 — including a remote control handset — while the S2000MP+P costs £999. ☎ (01453) 765682



Home cinema simplified

Polk promises to end the confusion of shopping for home cinema systems with its power- and timbre-matched M and RM packages.

The M solution consists of two pairs of M3// speakers for front and rear duties, a shielded M3C centre channel speaker and a PSW100 powered subwoofer. Package price is £999.90 in either white or black.

The £1,299.90 RM comprises two pairs of RM2000// satellites for front and rear with an RM2500 for the centre channel. Again the PSW100 powered subwoofer takes care of bass. Finish choices are black or white with the centre channel available only in black. ☎ (01727) 827311



This month the Alto range is joined by a stylistically integrated loudspeaker.

Automatic for the speaker

The release of the *Alto* loudspeaker means that Audio Innovations can now offer style-conscious buyers a complete *Alto* system. The new £329 speaker features a grille whose shape mirrors the idiosyncratic form of the distinctive *Alto* amplifier and CD player. In other respects the *Alto* is quite conventional, being an efficient (88dB) compact two-way with a forward facing reflex port. A simple, hard-wired crossover marries its Peerless drivers to provide optimum dynamics and an easily driven load. Bi-wiring or bi-amping is possible through gold-plated terminals. The speaker comes in a satin black-lacquer finish, and we don't hold much hope of seeing a chromium plated version to match the electronics. Talking of which, Audio Innovations suggests the promised *Alto* tuner should put in an appearance during January 1996. ☎ (01305) 761017

An integrated Profile

Three new home cinema speakers have joined the hi-fi models in Tannoy's Profile series. There are two centre channel speakers, the 621 and the 622, and the 628 rear speaker. The new models have been designed to integrate with their hi-fi stable-mates to enable Profile owners to move easily from hi-fi to home cinema.

The compact Profile 621 aims to combine high performance with low cost using a five-inch ICT™ drive unit. Fully magnetically screened, the 621 is housed in an irregular cabinet with contoured edges to reduce coloration introduced by standing waves and diffraction. It sells for £100. The £180 Profile 622 is intended for more demanding home cinema rigs and, like the 621, uses the latest version of Tannoy's 6.5-inch Dual Concentric unit. Bringing up the rear — literally — is the slim-line Profile 628, a pair of which will set you back £150.

Tannoy now has two complete Profile speaker systems using these new models. The £550 Screen One package consists of a pair of 633s, a 621 and a pair of 628s. The £880 Screen Two uses 637s as the main stereo pair with a 622 centre and 628 rears. You can add the ALF 625 powered subwoofer to either system for £595.

☎ (01236) 420199



A new star in the vinyl replay cosmos, from Quasar.

Point source turntable

New high-end turntables just keep on coming. The latest hails from Glasgow — turntable Mecca for many vinyl fans — and rejoices in the name of the *Quasar SE*. With striking looks fashioned from Medite, brass and acrylic materials, Sound By Design's £1,250 deck also distinguishes itself by the ease with which it will accommodate a variety of tone-arms. It accomplishes this with a sliding arm-mounting board.

Other features on the *Quasar*, which weighs in at 14kg, include a 35mm thick acrylic platter that accounts for two of those kilograms. This sits on a solid brass sub-chassis whose two bridge sections rest on four towers, which provide levelling. The decoupled AC motor's only contact with the turntable is through the drive belt. A further noise-lowering measure is the material that supports the MDF base board. Its damping and deadening properties have, apparently, been tested in no less challenging an environment than Swedish navy submarines.

Music loving matelots and others can hear the deck in action at James Kerr's shop in Glasgow. ☎ (0141) 943 2062

Audiophile swag busters

BADA is stepping in to help unfortunate hi-fi fans who wind up in trouble with insurance settlements following a burglary. It seems that some insurance companies prefer to provide replacement items rather than cash if there is a claim, shipping them direct to the insured. BADA points out that this doesn't allow for the proper set-up and installation that many components require. It's also concerned that in the case of an older, irreplaceable model being stolen, insurers often replace it with another that's not properly matched to the customer's system.

To counter these problems BADA dealers will provide their customers with insurance valuations free of charge for goods they have supplied that are subsequently stolen. They will suggest and demonstrate suitable components where direct replacements are not available. They will also mediate with insurers and try to obtain the most appropriate replacements, ensuring that the customer's BADA benefits and guarantees are maintained. BADA itself will help with the negotiations if the customer and dealer encounter problems.

Bloggers, however, should warned that BADA won't knowingly support fraudulent or dishonest claims. The BADA Helpline is open to its members and their customers. ☎ (0171) 226 4044

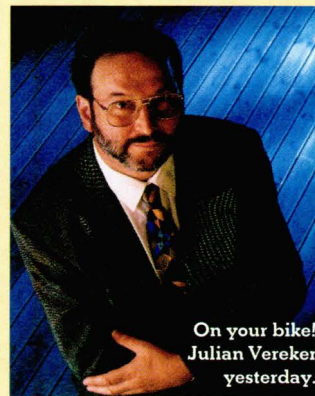
In brief

Errata! In September we reviewed the Shun Mook *Isolation Platform*. But we didn't print a contact for the distributor which is: Audiofreaks, 15 Link Way, Ham, Richmond, Surrey TW10 7QT ☎ (0181) 948 4153.

The Moth Group has two new timber-fronted *Thirty Series* power amplifiers. The £549 60Watt Stereo comes in two enclosures — one for the amplifier and one for its power supply. The £879 100Watt Mono comes in three — one for each amp and one for the power supply. ☎ (01234) 741152

Watch out for some eclectic CDs, LPs and videos coming from B&W Music, documenting B&W chairman Robert Trunz's meetings with musicians in South Africa last year. The press sampler CD of rough mixes suggests some hot sounds are coming. ☎ (01903) 816700

Mordaunt-Short has produced a full home cinema package using five of its popular *CS-1* speakers partnered by the dedicated *SW-1* subwoofer. The all-in cost is £399.99. ☎ (01705) 400099 or e-mail 100144.1407@compuserve.com



On your bike! Julian Vereker yesterday.

Julian Vereker, founder and Managing Director of Naim Audio, has been awarded an MBE for his services to Britain's export industry. Naim, which has offices in Salisbury and the USA, was the first of his enterprises to receive the Queen's Award for Export Achievement in 1985. Around fifty per cent of the company's products are sold abroad in twenty-six countries. This year another of Vereker's companies, Brompton Bicycle Ltd., received a Queen's Award for doubling the worldwide sales of its folding bikes. ►►



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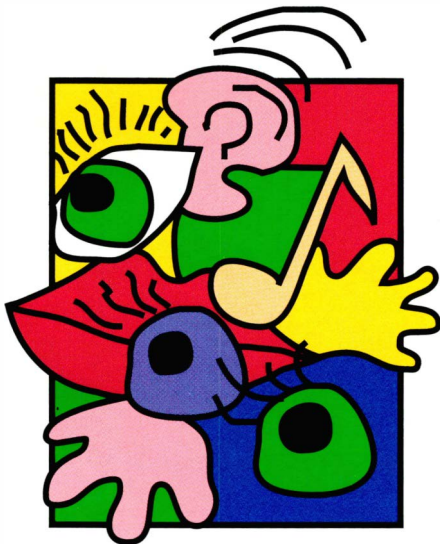


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BY B&W LOUDSPEAKERS

Showtime!

Dust off your duffle bag and load up with butties – the Autumn hi-fi shows are here again.



Sound & Vision London

Where?

Cumberland Hotel, Marble Arch, London W1
☎ (0171) 262 1234

When?

Friday 22nd September 2.00 pm - 7.00 pm
Saturday 23rd September 10.00 am - 6.00 pm
Sunday 24th September 10.00 am - 5.00 pm

How Much?

£3.50 each; kids under 16 free.

What's Happening?

First and foremost, you'll be able to visit your pals from The Finest Hi-Fi Magazine In The World. In the luxurious *Choice* suite, we'll spin the platters that matter, through some of the best-sounding hi-fi we've encountered in 1995.

In addition, we'll be offering special show discounts on copies of the magazine, subscriptions, and a selection of our exclusive accessories. You might even fall into discourse with one of our resident hi-fi gurus, so prepare your questions well. Just don't ask to use the coffee or tea-making facilities.

If you can drag yourself away from our attractions, you'll find a whole host of hi-fi and home cinema heroes (39 companies, at the time of going to press). The likes of Audiolab, B&W, Linn, Mana, Meridian, Musical Technology, Naim and SD Acoustics will be offering their own British approach to ear-satisfaction, while fans of large heatsinks can tap Absolute Sounds for the imported alternative.

A full-body bass-massage can be experienced courtesy of REL or, for those of firm constitution, Cerwin-Vega. On the home cinema side, Mission will be launching their first 'surround-sound' product, and similar five-channel vibes will be heard from Arcam, Yamaha, Mirage, Carver and JPW.

Cable fans! Don't forget to check out The Chord Company, QED, Puresonic and Ixos. All in all, it's a right riveting day out for the whole family.

Live 95

Where?

Earl's Court, London

When?

Tuesday 19th - Friday 22nd September 12.00 pm - 9.00 pm
Saturday 23rd - Sunday 24th September 10.00 pm - 6.00 pm

How Much?

£8.00 adults; kids under 16 £4.00

After 5.00 pm weekdays: £6.00 adults; kids under 16 £3.00

Tickets in advance from (0171) 396 4545, London Underground stations after August 24th, or buy on the door.

What's Happening?

Hi-Fi Choice has constructed a little oasis of relative calm at Live, where you can take a break from virtual reality and warm lager.

Make your way up to the first floor of the modest little Barratt home they call Earl's Court, and you'll recognise our 'Hi-Fi Choice Live' feature by its novel circular shape. There you'll find a small village of hi-fi companies showing off their wares, as well as *Hi-Fi Choice's* own Knowledge Zone room, where we'll be staging a unique mixture of demonstrations, seminars and question/answer sessions with our resident experts.

Elsewhere in our leafy hi-fi hamlet you'll encounter Heybrook Hi-Fi, Mission, Musical Fidelity, Pioneer, Ortofon and Polk; and by travelling nary but a stone's throw distance, you can drop in the Home Cinema Parade, sponsored by Dolby Labs. They've got brick-built rooms and snazzy pine furniture to show off home cinema products from Polk, Kenwood, Arcam, Mordaunt-Short, JVC and Toshiba.

If you're minded to circumnavigate the wider world of the show, here's an alphabetical itinerary: set sail to Bose, overnighting at Canon; make a deviation to Celestion before flying North to Denon; overland to Gamepath (Rotel) taking in the splendid sites of Grundig; scale the heights of Harman Audio before coasting down to the mountain hill-fort of Jamo; then spend a few days at the Marantz oasis before taking on board provisions at Musical Images.

Hire camels for the desert trek to Quad, where a helicopter will be waiting to whisk you to the old town of Richer Sounds. After this a river cruise takes you to the ancient port of Sennheiser, where you will transfer to the grand ocean liner Sony, for an opulent overnight cruise past Spondor island and TDK atoll.

Finally it's a quick bus journey to the Trio-Kenwood railway terminus, where you can board the Venice-Wharfedale express before spending a last night in the Target speaker-stand hotel.



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Freedom — is the Vivanco range of cordless infra-red headphones. The unconditional freedom to be on the move as you listen to your hi-fi system or TV.

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IR 6500 " ... you can move around in full juicy stereo completely unencumbered by wires... the quality really is remarkable..."

- *London Evening Standard, Mar '95*

IR 6000 " Competes well in terms of performance and features with... expensive... models"

- *What Home Entertainment, Feb '95*

IR 7600 " ...they give an enjoyable, relaxing listen. They also have a great bass for pounding dance music"

- *What Hi-Fi?, Jun '95*

IR 5000 " Good value for money"

- *What Home Entertainment, Feb '95*

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and cordless.



IR 5000



IR 6000



IR 7100

vivanco
THE INDUSTRY CHOICE



IR 5700



IR 6500



IR 7600

Choice sessions

MALCOLM STEWARD LISENS TO THIS MONTH'S HOTTEST NEW HI-FI — OUCH!



For the interior designer, Micromega's Concept system looks as good as it sounds...

Micromega Concept system

I'm probably not the only audiophile who is grudgingly becoming more house-proud as he (or she) gets older. The trouble is that no matter how gifted you are with paint and paper, how refined your choice of furnishings, how profound your study of *Ideal Home* magazine, all your good work is undone the moment you re-install the hi-fi.

The focal point in your tastefully appointed domicile again becomes that haphazard collection of ill-matched, inelegant black boxes. What I'd give for a hi-fi system that looked as respectable as it sounded.

Enter Micromega's Concept system. I loathe the name — the word 'concept' is for me inextricably welded to 'infonauts' and corporate slickers — but I applaud the design ethic. This system has the outward uniformity of a midi but houses genuine audiophile innards.

Further to its credit, the Concept system offers you future-proofing and expansion potential through upgrade modules for all its components. You simply pay the difference in price between the model you have and the model you want. It's also innovative through its digital tuner — that being a tuner with digital audio processing and a digital output. The fully remote-controllable system also has some genuinely use-

ful, 'intelligent' features: among other things you can, for example, programme the amplifier's source selector to ignore unused inputs.

The £1,949.97 entry-level system I tested comprised a *Stage 1* CD player, *Tempo 1* 50Watt line-level amplifier and the *Tuner* tuner. This demonstrated the more-music-than-hi-fi 'house' sound established by Micromega's well-received CD players: information aplenty, tight timing, wide-ranging dynamics and powerful bass that wasn't shackled by lead footwear. In short, this chaste looking combo grooved like a gothic disco diva.

Playing CDs provided no cause for concern when judged by musical criteria. The system's performance was lucid, coherent, communicative and involving, allowing you easily to listen to the music as a whole, dissect it, or follow individual lines. This strongly suggested that the amplifier had been fine-tuned by the same pair of musically sensitive ears that were responsible for the CD players.

In terms of presentation the same was true: the *Tempo 1* mirrored the *Stage 1*'s cosmetic qualities, delivering a vibrant, full-blooded sound that projected from the speakers unrestrained by false modesty. The Micromega 'family' sound is not aggressive, but it sure doesn't aim to satisfy people who want to read a book while their hi-fi's playing. Insistent, confident and assertive probably best describe it.

The all-digital, FM-only *Tuner* also impressed me, and I'm an all-analogue, tuning-knob-and-needles type of tuner person. Its presentation was uncannily clean and free from spurious noise, even during the quietest moments of a Radio 3 live broadcast. It boogied on rock and gave a frank, characterful account of speech. Unlike most mainstream digital tuners, *Tuner's* sound didn't

THE FRONT END

have the mechanical patina or anaemic spectral balance that leaves you in no doubt that you're listening to a radio broadcast. Yes, this tuner played bass lines properly, and, Radio 3 fans take note, it also had an extraordinarily refined top end.

The *Tuner* uses digital technology to remove FM carrier signals, thereby bypassing the degradation associated with multiplex filters. While the signal's digitised you can, of course, route it to an outboard DAC (with a 32kHz input) if you don't want to use the on-board converter. I tried this upgrade, using Micromega's £699.99 DAC DAC and reckon it's worth considering if you're serious about radio. The *Tuner* performs well in stand-alone mode but adding the DAC increases its refinement and bolsters the presence and tonal colour of its presentation. The changes are subtle in isolation but the overall performance lift is readily appreciable.

Apart from some strikingly inelegant component names, this system has much to commend it. Along with its highly satisfying performance, its understated, uniform styling, easy upgradeability and flexible expansion potential make it a very attractive proposition.

Infidelity system

This month's second system comes from Kingston-upon-Thames' Infidelity, a smarter than average store, owned by ex-Rega person, Simon Byles. Having seen active service with both hi-fi purveying factions, manufacturing and retail, Byles is not the kind of dealer who welcomes sales reps of a pushy or fundamentalist disposition.

He sells the sort of systems he likes, not those he's told he should like. Hence the individual, politically unaligned confection he served up for this review, which consisted of a Naim CD3 CD player, Densen BEAT B-100 amplifier and Rega ELA speakers. Coming in at just over £2,000, this is one of those ingenious systems that succeeds in getting right out of the way and leaving you free to enjoy your music.

Most readers will be familiar with the Naim CD player and Rega's floor-standing speaker so I'll devote the next few lines to the Densen BEAT B-100 amplifier that pumps the musical blood round this system. Decidedly minimalist and built like the proverbial tank, the B-100's most remarkable styling feature is its control knobs, which are gold-plated and disproportionately proportioned. Subtle, they're not. The

amplifier's enlightening, engaging performance, however, makes more than fair recompense. I think the BEAT B-100 is likely to join the handful of integrated amplifiers with which I could live quite happily.

The system's ability to convey the feel of performances was remarkable. This isn't an easy quality to quantify but it's readily appreciable when heard. Whatever I played, whether it was Massive Attack's *Karmacoma* or John Cale's funereal *Heartbreak Hotel* — Mr. Presley sure never done it this way — the music connected emotionally in a manner most forthright.

It was the kind of system that encouraged you to dig below the music's surface looking for sub-texts and covert threads, revelling in irony and hidden musical agendas. I suspect that proficiency came as a result of its outstanding timing. Because my brain wasn't struggling to piece together the music into a congruous whole — as it is with many systems — my grey matter had time to delve into the less obvious aspects of performances and compositions.

Densen's literature offers some indication of where this Scandinavian company is coming from: "Some years ago we introduced the term air-guitar factor. The air-guitar factor comes into play when a system sounds so good you not only want to listen, you want to get up and play." The amplifier, as well as the whole system, certainly had AGF by the bucket-load. You listened to John Cale and your hands pounded an imaginary piano; you listened to Shane MacGowan and you sang along as if you'd sunk a bottle of vodka for breakfast; you listened to Nirvana's unplugged *All*

Apologies and you started conducting — come on guys, for Chrissakes, play TOGETHER. Although the system had a remarkably easy-going nature, it didn't pull any punches — if the performance failed to be water-tight it didn't start dishing out rose-coloured spectacles.

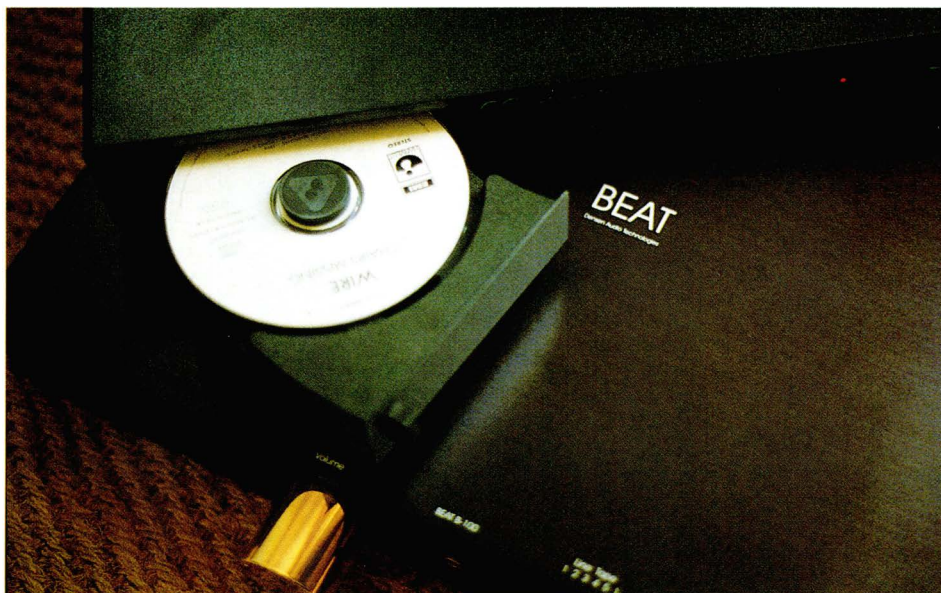
Real-world-priced systems that work as persuasively as this one generally do so by not biting off more than they can chew. The Naim, Densen, Rega trio is no exception. For example, it side-steps coming unstuck with Stygian bass-lines by avoiding heavy fundamentals. The heavy bass in Massive Attack's *Karmacoma* still sounded mean, but the system didn't try to convey the full extent of the line. Rather than aiming to please the masses by wallowing uncomfortably, and in so doing compromising its timing acuity, it tailored its response to evade the troublesome tens of hertz. It pulled this trick off effectively and never left me feeling short-changed.

Ultimately, if a system's going to deliver the sort of performance that proves satisfying in the long-term, it needs to be balanced. This one is. Skilfully. And for those who prefer toe-tapping to toeing party-lines, the inclusion of Densen's BEAT B-100 preserves your independent, non-political status without robbing you of your musical jollies.

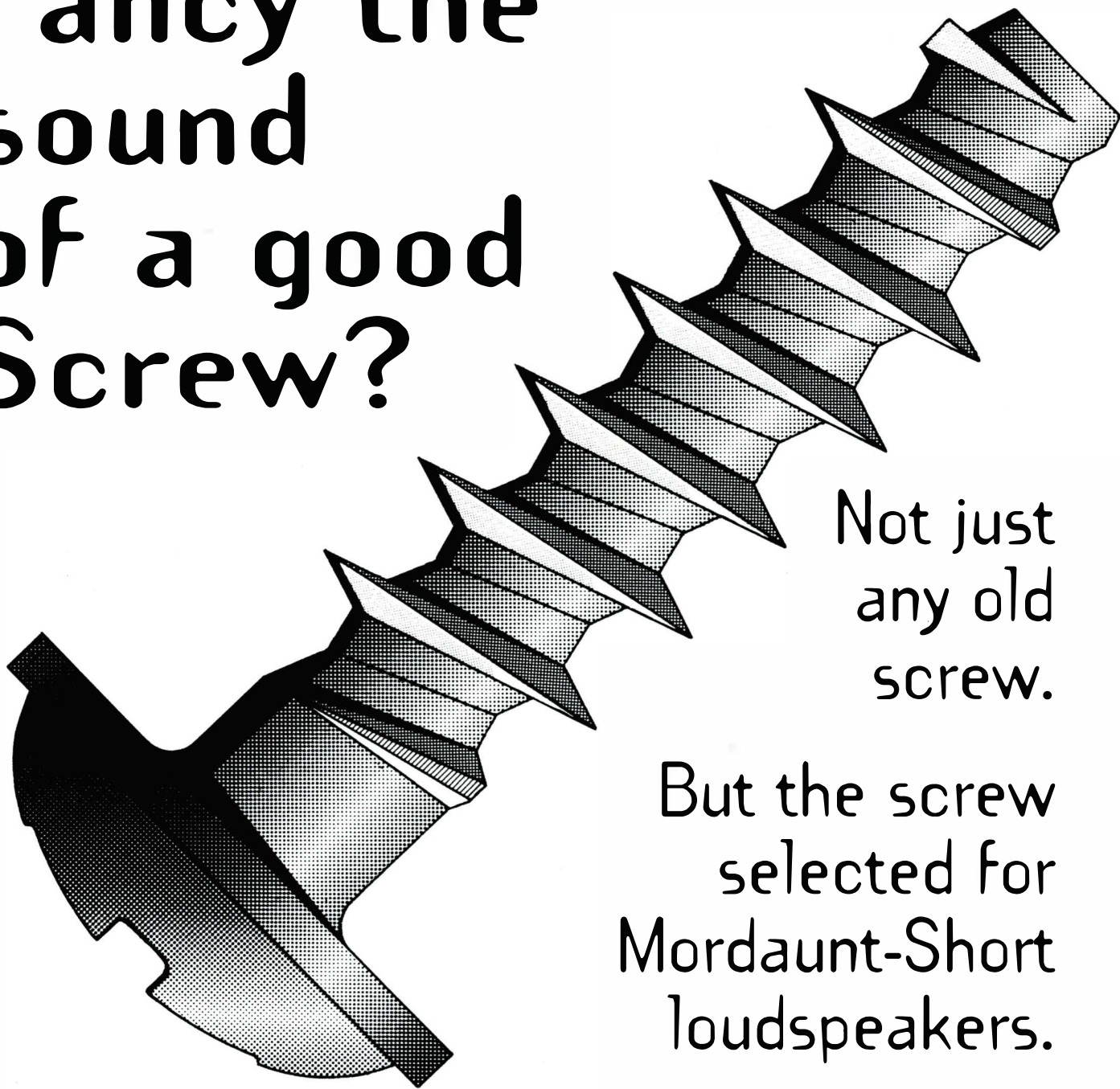
Pioneer A-300R amplifier

I can picture a scene at Pioneer's R&D labs: Engineer One: "Hey. I've had this great idea. Let's do a remote version of the A-300." Engineer Two: "But that's a low-cost audiophile amp — won't remote control screw up its sound?" Engineer One: "Not if we only use it to control the

...or go for sheer quality with the Infidelity system.



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volume." Engineer Two: "But that means there'll only be two buttons on the handset." Both: "Ha ha ha. That's marketing's problem. Ha ha ha. Two buttons! Oh, stop it, you're killing me!"

So, what we have in the new A-300R is a minimalist integrated with an extremely minimalist remote. The latter, however, does just what an audiophile wants a remote to do. It lets you fire up your source, return to your chair and tweak the volume to the ideal setting for whatever you're playing. If you demand more than that, you will have to take some exercise occasionally. The A-300R's only other convenience feature not sacrificed in the drive for optimum sound quality is its headphone jack. Which is cool: the clarity and punch of this amplifier seemed well served by a decent set of phones. I spent an evening enjoying the A-300R through the Grado SR325s also reviewed in this issue. It didn't concern me that these top-of-the-range cans cost £100 more than the amplifier: it certainly didn't disgrace itself under such close scrutiny.

Naturally, you need to exercise more caution choosing loudspeakers to use with it. The A-300R is no power station, but it sounded ballsy enough used with suitably sensitive speakers. I explored its performance thoroughly with my reasonably easy-to-drive Naim SBLs. In this setup, fuelled by my Naim CDS CD player, the amplifier showed a fine sense of urgency and verve, pushing rhythms along smartly and relishing dynamic interjections from guitars and drum kits. Only exceptionally vivid and busy recordings made the A-300R sound slightly out of its depth, which is hardly unreasonable for a £199 design. Used with a less revealing type of loudspeaker (that would typically partner it), it sounded energetic and together. I would suggest, though, that buyers avoid speakers with a lightweight tonal balance. The A-300R's low end favours articulation and speed over floorboard-shaking weight. This is eminently sensible from a musical perspective, but it leaves the amplifier sounding lightweight with speakers that cut off too early or have a dry balance.

Appropriately partnered, however, the A-300R turns in rewarding performances because it's prepared to take chances. Pioneer could have been typically corporate and played safe by giving it a warm, obliging character that would have made it

more system-friendly but ultimately less exciting. Instead Pioneer chanced its arm and the move paid off with a neat, lively little offering for tyro audiophiles who want a touch of convenience.

Stands Unique multi-way mains plug

Showing enthusiasm for a multi-way mains plug might seem like the start of incurable voodoo-trinket madness. However, most audiophiles have at some point discovered that their new system has more mains plugs than the wall behind it has sockets. I used to solve this problem by doubling or quadrupling the connections. I would even cram all the power amplifiers' leads into a single 13A plug. Although it made the system sound slightly better, it was neither a neat-looking arrangement nor one that appealed to people unfamiliar with tweaky practices.

Nowadays, this situation needn't cause problems. The Stands Unique multi-way mains plug makes short and tidy work of connecting four cables into a single outlet. It's one of the smartest plugs I've seen and wiring it, provided you follow the guidelines for trimming and dressing the leads, is a cinch.

Although my system has ten dedicated sockets available to it, eight of which are used, I rewired it with two of these plugs. Just connecting my preamplifier and crossover's power supplies and two power amplifiers into a single plug sharpened the sound. The starts and stops of notes seemed a little more marked, which is just what you'd expect. Tying all the components to a single earth point clearly reduced the low-level quiescent noise that masks subtle information. Putting the CD player and turntable power supplies along with the phono preamplifier's supply onto a second multi-way brought another subtle but still discernible improvement. On a high

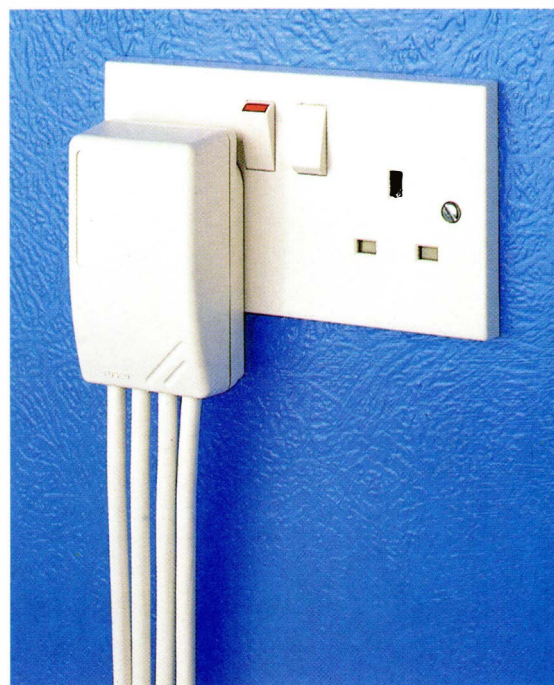


resolution system, which by its very nature will be influenced by small changes in the quality of its power supply and earthing, removing superfluous connections from the mains feed is bound to bring rewards.

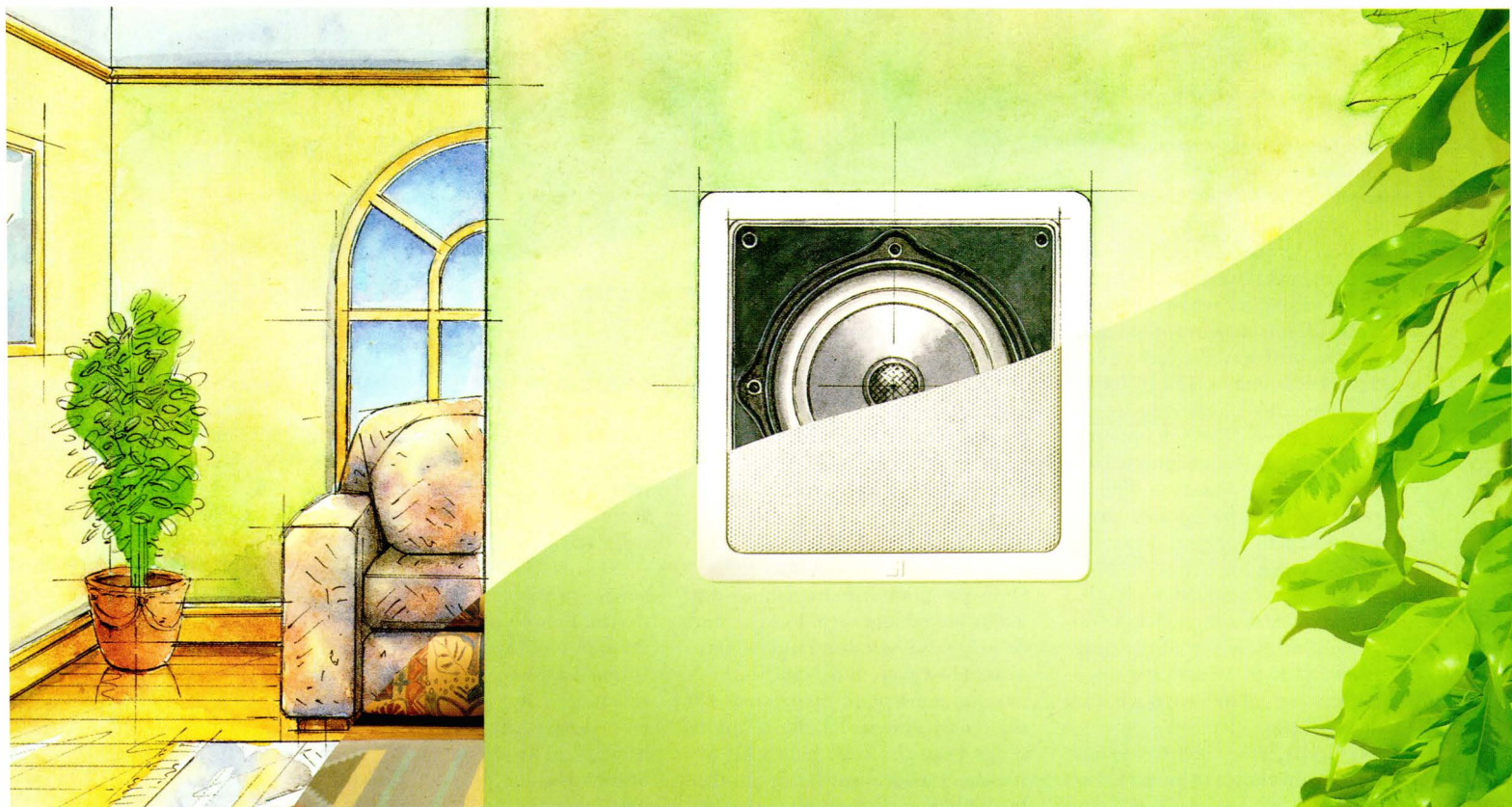
Stands Unique also supplies a surge protected version of the device. I'm old enough to remember the bad old days when we were all fitting VDRs — voltage dependent resistors — into our mains plugs and enjoying security with poorer sound quality. The device used in the Stands Unique plug is said not to interfere with the mains supply, but if you find it degrades the sound of your system it's a simple job to unscrew it and discard it. The company is also planning to market a multi-way plug ready fitted with four IEC terminated cables, which seems ideal for the lazy or busy enthusiast. However, do remember that some systems — my Naim kit,

Pioneer keep it simple with the new two-button remote for its latest A-300R.

Malcolm goes plug-happy with the answer to a big Naim-owner's prayers.



How KEF's interior design can help yours.

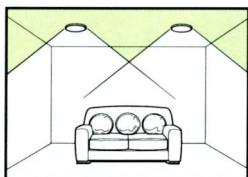


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existing homes and you can paint them to match your decor. They come in round and square shapes to complement ceilings or walls and because all of them have stainless steel grilles and weather resistant components, you can put them where you want - even in bathrooms, or under the eaves outdoors.

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for example — are fussy about the type of mains cables used. Owners of such systems will be better off buying the bare plugs and rolling their own.

Sony ST-S361 tuner

Unlike many audiophiles, I take tuners seriously, and I'm always keen to hear new models such as Sony's £179.99 ST-S361. While I'm not especially interested in budget tuners per se, the better examples can offer genuine rivalry to some of the hard-core FM super-tuners.

Sony has done well in past years with its ST-S311, which provided respectable FM performance and a dazzling array of features. I remain dubious about the worth of RDS to the home-based user, but there's little doubt that many buyers find it appealing. The ST-S361 is similarly bedecked with features and convenience facilities, which makes it very easy to tune in and extract information about broadcasts. Its dot matrix display provides all the usual station details along with RDS functions, which include radio text messages. These will absolutely delight gadget freaks: it even amused me when a song title and artist's name appeared on the display, and Radio 3's text was eminently useful for this classical klutz who can't differentiate between Shostakovitch and Sid Vicious. More mundane but more useful, though, was the ST-S361's dual FM aerial sockets — every tuner should have them, if only to make it easy for me to hook up both my aerials when I'm reviewing.

Ultimately, though, it's not the fixtures and fittings that make a tuner worthwhile: it needs to bring home the musical bacon. The Sony started well by proving sensitive to aerial and signal quality. Its signal strength meter showed my high gain, high-selectivity Ron Smith *Galaxie 17* was pulling in a couple of extra dB over an omni-directional antenna, while its sound quality con-

vincingly demonstrated that the *G17*'s signal was also much cleaner. The tuner gave appreciatively better reception of Radio 3 connected to the *G17*, which is just how the Great Architect intended things to be. It was rewarding to see that the Sony's metering was honest/conservative: some engineers seem to think that the signal strength meter is obliged to hit its end-stops on every station.

The ST-S361 didn't exhibit the potent bass or treble vitality of top-flight tuners — hardly surprising given its price — but it sounded pleasantly full-bodied with an even-handed tonal balance. Sony's new model certainly didn't suffer the fragile, exaggerated treble common to inexpensive tuners. Nor did it lose all semblance of dynamics and contrast on heavily compressed transmissions. With decent broadcasts it delivered a lively, easily enjoyed presentation that showed a reasonable sense of pace and rhythm with funk and blues stations such as Kiss and JFM. Speech came across cleanly with plenty of individuality evident in voices in Radio 4 dramas.

All round, the ST-S361 probably delivered more than you could reasonably expect from a sub-£200 design and, despite its abundant features, it proved remarkably simple to use, which definitely merited a bonus mark.

Grado SR325 headphones

The SR325 is the top model in Grado's Prestige series. Open-backed and priced at £299.95, it looks ideal for the earnest headphone listener who doesn't want to take out a second mortgage to buy a pair of cans. Its styling is dated but my reasons for not being a headphone fan are more serious than any lack of cute looks. Most 'phones simply don't sound convincing enough to substitute for loudspeakers, and the majority refuse to stay perched firmly without crushing my cranium or making me sweat. The SR325 manages to meet both those

demands. It also has a sensible lead that's not cumbersome but sufficiently robust to avoid tangling, which is a rare and welcome attribute in headphone leads.

Driven directly from a Micromega *Stage* CD player, the SR325 sounded communicative and detailed without being tiring or excessively forward. Its presentation wasn't laid-back but it was emphatically easy on the ear. That was due in part to a rich, warm bass register, which was meaty'n'chunky while staying tuneful and responsive. It articulated spirited bass guitar lines cleanly and fleshed them out fully when appropriate. It also maintained their presence in the mix, even when the other instruments were giving it plenty.

The Grado's top end seemed equally well judged. Picking out detail without making it unnaturally dominant made its portrayal of drum kits and percussion instruments informative and natural. The mid-band integrated perfectly with the upper and lower extremes, conferring a pleasing coherence and unity on the SR325's presentation.

Choosing headphones is very

Sony's ST-S361 sounds like a honey, but do you need RDS?

Are Grado's flagship prestige cans something special. Malcolm thinks so.



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much a personal matter but I'd encourage anyone who wants to escape the typical, in-yer-face, cheap can sound to listen to these Grados. Their warm tonal balance won't be to everyone's taste but the unexaggerated dynamics and vigorous bass might just sway your choice regardless.

Rotel RCD970BX CD player

After a long and generally successful career, Rotel's budget audiophile RCD965BX CD player has retired to make way for the new slim-line RCD970BX. Selling for £349.95, this player addresses one paradoxical aspect of its predecessor's performance that always irked me. The original 965 had an uncommonly rich, solid quality about its bottom octaves that often made competing machines sound brittle and lightweight. Unfortunately, in a system with good extension, that weighty bass often timed poorly and appeared ill-defined — a classic case of having your cake but being unable to swallow it.

Enter the RCD970BX, whose sound has retained the robust character of the RCD965BX but has whipped its equally deep, zealous bass into a far more disciplined shape. The new player's low end displayed balls, bounce and vastly improved resolution. As well as moving with greater determination, potent string bass and synth lines showed superior note shape and timbre. This expanded openness extended to the new machine's mid-range. While the 965 always sounded warm and welcoming in the

mid-band, it wasn't consistently as transparent or well-sorted as it could have been. Complex mixes sometimes appeared murky and ambiguous. The RCD970BX seems to have put this right, and proved far more effective at unravelling dense scores and busy mixes. I wasn't able to give the player as long a warm-up as I would have liked, yet still it sounded remarkably clean and coherent. I can only guess that its performance would improve with a longer run-in. Unlike cold 965s, the 970 certainly didn't show any shortfall in the liveliness department when used straight from its box.

The technical SP on the RCD970BX runs as follows. The player uses a Philips drive mechanism and an optical system based on the CDM-9, compliantly mounted on a small metal chassis. The BitStream DAC, analogue stages and their power supplies are mounted on a separate PCB next to the primary circuit board. The DAC chip is the TDA1350T recently introduced by Philips, which combines BitStream processing with the company's continuous calibration technology. Although the chip includes an on-board oscillator, Rotel uses an external timer to drive it. The RCD970BX provides a coaxial digital output but no headphone jack.

Given the short time I spent with the player, I still reckon its configuration has produced the desired results. Discs that lacked drive and drama on its predecessor showed more life, definition and attack on the RCD970BX, and its low end definitely enabled it to do justice to CDs generously endowed with bass,

such as Skip McDonald and Shane MacGowan's latest offerings. Audiophiles looking for a budget player, however, should note that they'll need a system that's extended and well controlled to exploit the new machine's potential.

Rotel's latest RCD970BX adds grunt to the well-loved 965 sound.

Arion Elektra amplifier

I guess there are still a few blinkered Neanderthals out there resolutely believing that valve amplifiers are all identical: they all have woolly bass, syrupy treble, won't drive anything but hyper-efficient, high impedance loudspeakers, and don't play rock music. The Arion *Elektra* is going to upset their apple-carts.

This black and chrome, 18 watt, triode-coupled pentode, class-A integrated delivered a respectable — and surprising — amount of grunt into the 87dB Naim SBLs I use religiously to check out every amplifier that crosses my path. What's more, I was indulging in my customary diet of rock, rock and more rock, and the baby of the Arion range was hanging on to bass lines — even Krist Novoselic's gloriously fat foundations for Nirvana's *Dumb* and *Lake of Fire* — like a pit bull.

Despite its 'uncharacteristic' transistor-like grip in the bass, the *Elektra* conformed to the valve archetype in the mid-range and upper registers. Well, it did, but not exactly. Its mid-band was delightfully open and sweet, as you'd expect, but it was also unusually fast, natural and free from euphonic additives — giving vocal recordings, in particular, a remarkable expressive vitality. This was not a result of information overload hyping the presentation and making it appear more detailed: it was more a case of the *Elektra* responding swiftly to inflections and nuances and emphasising their significance. This subtle facility enabled the *Elektra* to turn in some real tear-jerking portrayals of emotive songs.

The amplifier's distinctly neutral sound had me ploughing through predominantly acoustic, live recordings. John Cale's *Fragments of a Rainy Season* was one disc that saw

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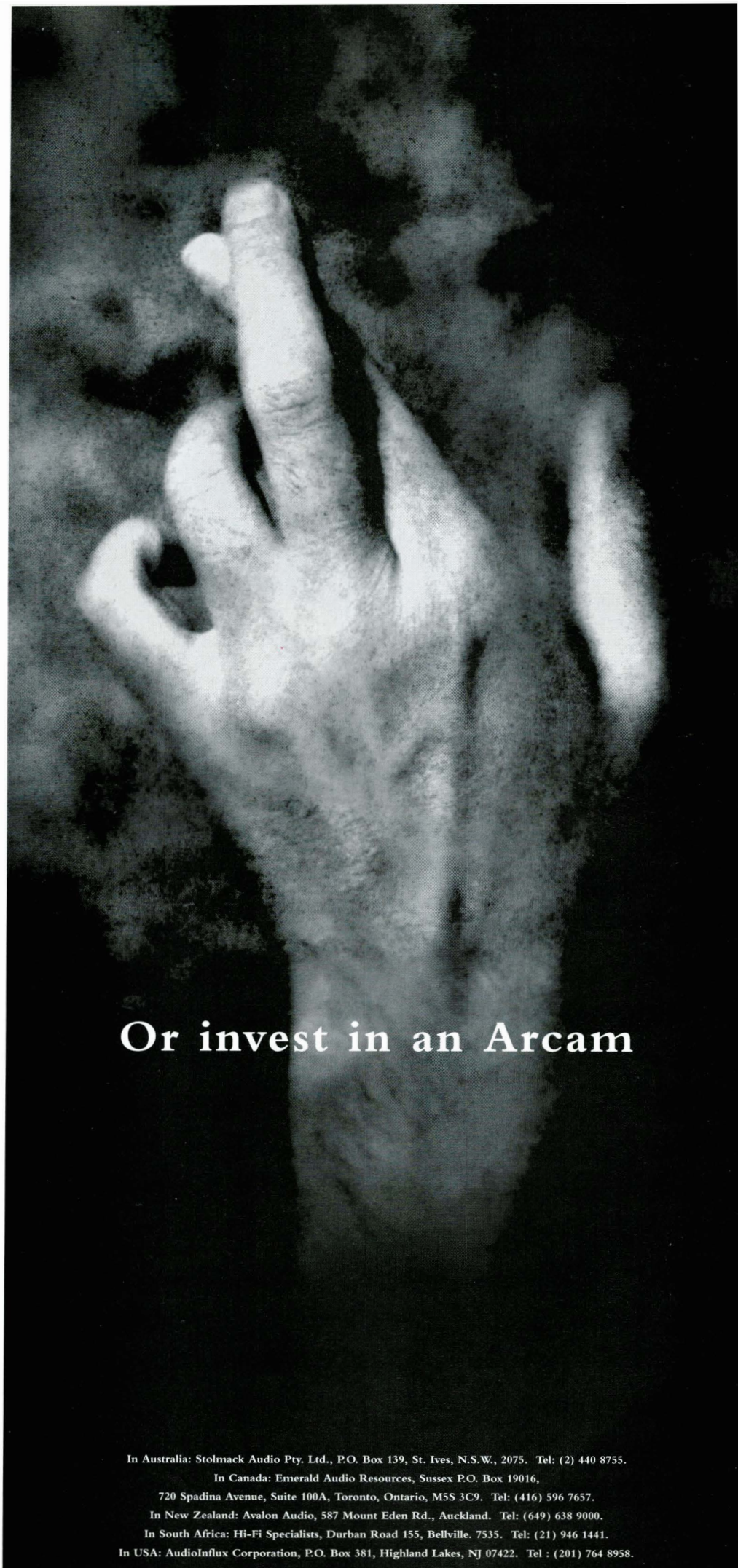
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a great deal of service. The *Elektra*'s wide-open, uncoloured portrayal of his voice, guitar and piano was bolstered and made more believable by the impressive transient response it demonstrated. In fact, it made me consider whether much of what's frequently called colouration is, in truth, a temporal anomaly and not a tonal one. When you hear a note from a piano start with something approaching its genuine speed it's surprising how much more credible the instrument appears.

Arion attributes much of the amplifier's speed, grip and neutrality to its redesigned chassis. Inside it, the transformers are housed in the black cubes at the corners of the chromium slab that contains the main PCB. The company has also taken great care with cable runs, routing them so that they travel around the board's perimeter, avoiding sensitive areas of the circuitry. The *Elektra* also uses a large number of expensive components, including Beyschlag metal film resistors, Audio Note designed transformers and Roederstein capacitors.

At £1,199, the amplifier doesn't score highly in the facilities or watts per pound stakes. However, to judge it this way is facile. Buyers considering this type of amplifier will be looking for quality rather than quantity. Anyone using competent sources and sensitive loudspeakers will find that the *Elektra* has some very special qualities indeed.

B&W CDM1 loudspeaker

The £599.95 CDM1 is the larger of the two models in B&W's new Compact Digital Monitor range, which aims to deliver high performance from compact enclosures. What made me hanker after reviewing this speaker was the red-rag-to-a-bull claim that it could play at very high levels and stay clean and detailed while doing so. I've regularly found that manufacturers' ideas of what constitute high levels are very different to mine, but I suspected I might be on safer ground with B&W, given its involvement with studio monitors. Engineers like it cranked after all.

What I heard driving the CDM1s — mounted on Slate Audio stands — with a tight sounding 150Watt Acurus pre/power amplifier and my Naim CDS certainly bore out what B&W claimed. The laws of physics ensure that no speaker of bookshelf proportions will generate the same levels as a Turbosound rig, but the CDM1's decibel count should easily satisfy most folks. They still seemed



comfortable and coherent peaking at nearly 107dB measured from about two metres away, which is entirely respectable for a bookshelf box. The speaker's subjective low frequency extension was also impressive for a compact enclosure. Although it's down 6dB at 46Hz, the CDM1 still handled bass lines and the bottom octaves of a piano convincingly. It certainly made light work of this month's litmus paper bass line: Krist Novoselic's heavy-weight contribution to Nirvana's unplugged *Come As You Are*.

The problem with true — that is, studio — monitors is that they're voiced for information retrieval, usually at the expense of musicality. The CDM1 isn't. Its presentation showed an acceptable sense of flow and musical integrity. Nonetheless, it demonstrated a striking ability to extract information and present it resolutely. Letting it loose on one of Zappa's convoluted mixes allowed it to produce perhaps its most exciting and dramatic performance. The ease with which it separated the welter of lines and instrumentation showed that there wasn't much wrong with its transient abilities: notes started and stopped with outstanding clarity, rendering precisely events and their place in the music's overall structure. That speed and precision also came across convincingly on Skip McDonald's *Dayton*, in particular during the percussion pans at the start. The baby B&Ws clearly relished McDonald and Adrian Sherwood's awe-inspiring mix, exploiting its full-bandwidth attack and spatial shenanigans.

Its vivid, insight-packed performance on this track alone persuaded me that the CDM1 is one of a select few domestic speakers with a legitimate claim to being called a monitor. That it also managed to latch onto rhythmic elements persuasively doesn't affect that judgement — it simply makes it a domestic monitor that knows how to groove.

Contacts

B&W CDM1: B&W Loudspeakers UK Ltd, Marlborough Road, Churchill Ind Est, Lancing, West Sussex BN15 8TR. ☎ (01903) 750750

Sony ST-S361: Sony UK Ltd, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. ☎ (01932) 816000

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Arion Elektra: Arion Acoustics/Kronos Distribution, Unit 1, 35 Fairclough Road, Newmills, Dungannon, Northern Ireland BT71 4DU. ☎ (01868) 748632

Naim/Densen/Rega system: Infidelity, 9 High Street, Hampton Wick, Kingston-upon-Thames, Surrey KT1 4DA. ☎ (0181) 943 3530

Rotel RCD970BX: Gamepath Ltd., 25 Heathfield, Stacey Bushes, Milton Keynes MK12 6HR. ☎ (01908) 317707

Grado SR325: Goldring Products Ltd., 8 Greyfriars Road, Bury St Edmunds, Suffolk IP32 7DX. ☎ (01284) 701101

Micromega Concept system: Micromega Digital Audio Ltd., PO Box 13, London E18 1EG. ☎ (0181) 502 1416

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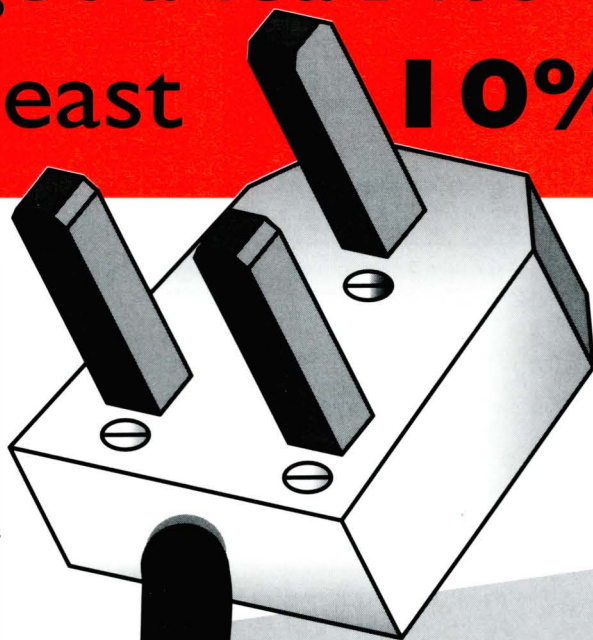
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Ear Waxings

Jason Kennedy remembers what the hi-fi world used to be like before flu set in. But nostalgia doesn't cure the future, does it?

Whoa! Only eight years on the force and they give me a column. Okay, so I got to assemble the magazine formerly known as the *EAR* for a couple of times last year, but a column in the world's finest, funkier and most surreal hi-fi publication (undoubtedly)... I must have made it.

In a way this is a new outlet for all the stuff that I would have put into *EAR*, had market forces allowed that publication to grow and flourish. However, as you may be aware, the hi-fi industry and its associated publications are having a hard time at the moment. Only five years ago a publisher might not have thought twice about cover-mounting a book like *EAR* on a quarterly basis, but nowadays every penny counts, and the cost of giving away a 96-page, A5-format extremist publication is too high.

Basically it's your fault; well not you specifically, although it could be — when did you last buy some new kit? Or to put it differently: why did you buy a computer and not something that would really improve your standard of living, like a great pair of speakers? It seems there are other things that people want to buy these days, but although there are certainly more alternatives (mainly of the computer-based variety, along with the odd mountain bike or 4x4) I think music is still the best. You can have fun of a sort playing computer games or surfing the Internet, but it doesn't beat listening to great music with a friend and a few beers.

Some people don't sit down and really listen to music any more, so they don't need real hi-fi. A midi system will provide background music and so will a wireless, but it takes decent kit to make of your records what they deserve. They were, after all, painstakingly hand-crafted to provide 100 per cent quality entertainment, by people who at one time weren't only in it for the money. There is some astounding stuff on albums, and to hear it, all you need is decent kit like the Trichord/Pioneer *PD-S503* transport that's currently redefining the medium's potential for me. The *PD-S503* costs about £600, which, to the average £500 midi user, must seem like an awful lot to spend on just one bit of a system. I see it as a tool that allows you to access the heart and soul of the music.

A midi won't do that, so you end up not really listening to it, and thereby let go of the chance to appreciate music for the total source of entertainment that it is.

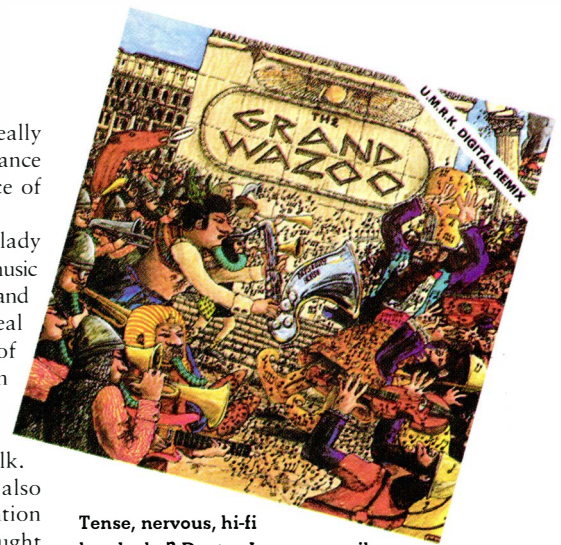
Maybe I'm just suffering from a malady brought on by exposure to too much good music and kit, and perhaps regular folk listen to and enjoy music just as much on their 'real world' gear. But it's uncommon outside of hi-fi circles to find people who can sit down at home and listen to a whole CD without having to keep themselves entertained with other things like books or talk.

The changes in the hi-fi market could also be related to the ever-shrinking attention span brought on by the media onslaught characterising the latter half of the 20th century. There could be a danger of us becoming immune to the charms of music because of its ubiquitous background use. There are, after all, very few shops, restaurants or pubs where music (in its broadest possible sense) is not used to fill in the 'background atmosphere'. Then there's the Walkperson revolution: fifteen years of background music while you travel, wait, or even work. Perhaps over-exposure has left music dulled and worn out as a major source of entertainment, our imagination beaten into submission by imagery, where we have lost the ability to listen without being offered something to look at simultaneously.

Or could it be the music itself? I know every generation thinks its growing-up sounds are the best, but maybe the most popular contemporary music isn't made of the stuff that can fully entertain the modern mind. I guess subjective judgements about the quality of music are all a bit dangerous: Take That are obviously crap but are they any worse than the Bay City Rollers or Bill Haley? They probably make more money. But will they buy a decent hi-fi with it?

CLETUS awreetus-awrightus

Time, or lack of it, lies at the root of the problem. I am very keen on music and spend far too much money on software. However, getting time to sit and listen to the stuff, to the point where you feel you know it, takes a lot of application. I am probably more familiar with the music we play in the office than other items in my collection which are less



Tense, nervous, hi-fi headache? Doctor Jason prescribes a course of Zappa, to be taken twice nightly.

sued to background listening, and I end up having people come round and point out the tasty little fills on Zappa's *Big Swifty* or Brand X's *Disco Suicide*. However, I choose to blame this on the fact that these same people spent their youths immersed in such stuff: my own musical upbringing consisted of little more than Zeppelin's *Physical Graffiti* or Steely Dan's *Pretzel Logic*, so at least I know those note for note.

Therein lies the average listening pattern: the only time the majority of us really listen to music is in our teens, when we've got relatively small record collections. Only a few of us remain genuinely obsessed with the stuff right through our twenties and on — too many other things come along to distract us, among them the tendency to listen to background music, aural wallpaper or ambient stuff which doesn't really have enough going on to fully occupy the modern 'short concentration span' mind.

The cure is plainly to start digging into material with a higher structural density. This would include all that lies across the jazz to classical span. For starters I prescribe *The Grand Wazoo* by Frank Zappa, an accessible yet intellectually stimulating work in which to immerse yourself. The following extract from the sleeve notes might give you some idea about where this music's at: "CLETUS 'n the Army Awreetus defend their turf by marching to a nearby hummock and playing a shuffle". They sure don't make 'em like that any more. ▲

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Eine Klyne Nachtmusik

Alan Sircom is wowed by quality circuitry as he listens to a special £4,000 preamplifier.

Klyne isn't one of those US high-end names that falls quickly to mind, like Krell or Audio Research. Perhaps it's because the company's range is understated and small, or perhaps because the kind of people who actually buy the stuff keep quiet, because they know they are onto a good thing.

At the moment, Klyne just makes preamps and phono stages, although Wollaton Audio, Klyne's UK distributor, says that a range of power amplifiers is set to appear on the price lists in the near future. The System Six preamp range is Klyne's 'budget' range—if you can call £1,965 per box 'budget'.

Both 6LE pre and 6PE phono stage are elegant, if rather nondescript—with a twist. The black panel, mid-grey brushed knobs and black-ash end cheeks make for a subtle design that is just on the right side of dated. The twist is an optional clear Plexiglas top cover for £25, showing the superb board layout underneath. This is not simply for show, however, as the Plexiglas cover has different RF-rejection properties to the conventional black metal lid, and will suit certain applications better.

It's worth opening the cover anyway, as the inside is a work of art. This is not some PCB stuffed by a machine—everything is finished with care and attention that goes well past obsessive. Even the phono plugs are connected with loops of wire, to keep the same length of wire between channels. Most companies will use slightly different lengths of wire, as the difference between them is less than a centimetre. Nevertheless, Klyne demurs even that most basic bit of corner cutting.

Central to the Klyne design is the potted 'Music Module'. Made of discrete components, this module is basically

a single-channel op-amp, performing all the basic amplification functions within the preamp or phono stage. Using a discrete op-amp means that Klyne can tailor the 'Music Module' to suit the function it performs.

The phono preamp is as adaptable as the Music Modules contained within. It can be adjusted—by means of several DIP switch bars—to suit all but the most insane of cartridge loads. At the rear of the comprehensive, complicated ten-page manual is a list of various settings for popular high-end cartridges.

Hosts with the most

The Klyne duo was surprising in its excellent dynamic range mated to a seriously uncolored performance. Whatever disc was played, whatever format was used, the Klyne duo simply gave as good as it got. They were the perfect musical hosts; always interested in the music being played, never in disagreement and never fussy.

Given a healthy warm-up, the phono stage gives you some idea of what you've been missing all these years. It has the sort of hard-core dynamics last seen in Audio Note preamps, with the transparency and clarity of a *Michell Iso*. I went from Britten's *War Requiem* to Mozart's *Late Piano Sonatas*, via Massive Attack, Sonny Rollins, Joni Mitchell and Public Enemy in a single sitting, and there was still room enough for a touch of *Celestial Blues* by Gary Bartz. The latter, an acid jazzy number from the '70s, starts on a simple bass line and climbs into a blur of horn section, drums, guitar, sax and vocals. Except that on the Klyne, it was no longer a blur, with each instrument taking on its own physical space within the mix. This was staggering stuff, as it would politely point out even the most subtle end-of-side distortion, while letting you hear past the harshness it resolved.

The Klyne phono stage was simply unstoppable, trouncing the Audiolab 8000PPA without pausing for breath and ending up on top in the clinch against the ECA *Prisma*. Where the Audiolab simply sounded too sterile, the *Prisma* had the same transparency and much of the same musical quality as the



Klyne. However, the sound produced by the *Prisma* was less dynamic and slightly too shiny next to the natural Klyne.

The unstoppable Klyne 6LE line preamplifier and 6PE phono stage take a well earned rest in Alan's back yard.

Integral integrity

The preamp proper fared similarly. Once again, the ECA *Vista HD* performed well, but lost out against the sheer naturalness and easy dynamics of the Klyne. The *Vista* sported slightly more drive, especially on untroublesome trip-hop recordings, but the Klyne had the edge on honesty.

I found swapping around filters on the *Ordinal DAC* more noticeable than ever before; you had the up-tempo treble and bass-heaviness of the 1307 module, the mannered nature of the well-balanced 22-bit module and the tight, yet slightly glassy 20-bit package. Most amplification systems will play one module well and make the rest sound wrong: the Klyne just presented three different interpretations.

Four grand is a heck of a lot of money for any preamp. But, the Klyne happens to be one of the finest preamplifiers I have heard. Is it the best? I'll tell you when I've heard every other contender for that title. Judging by what I've heard so far, it comes pretty damn close.

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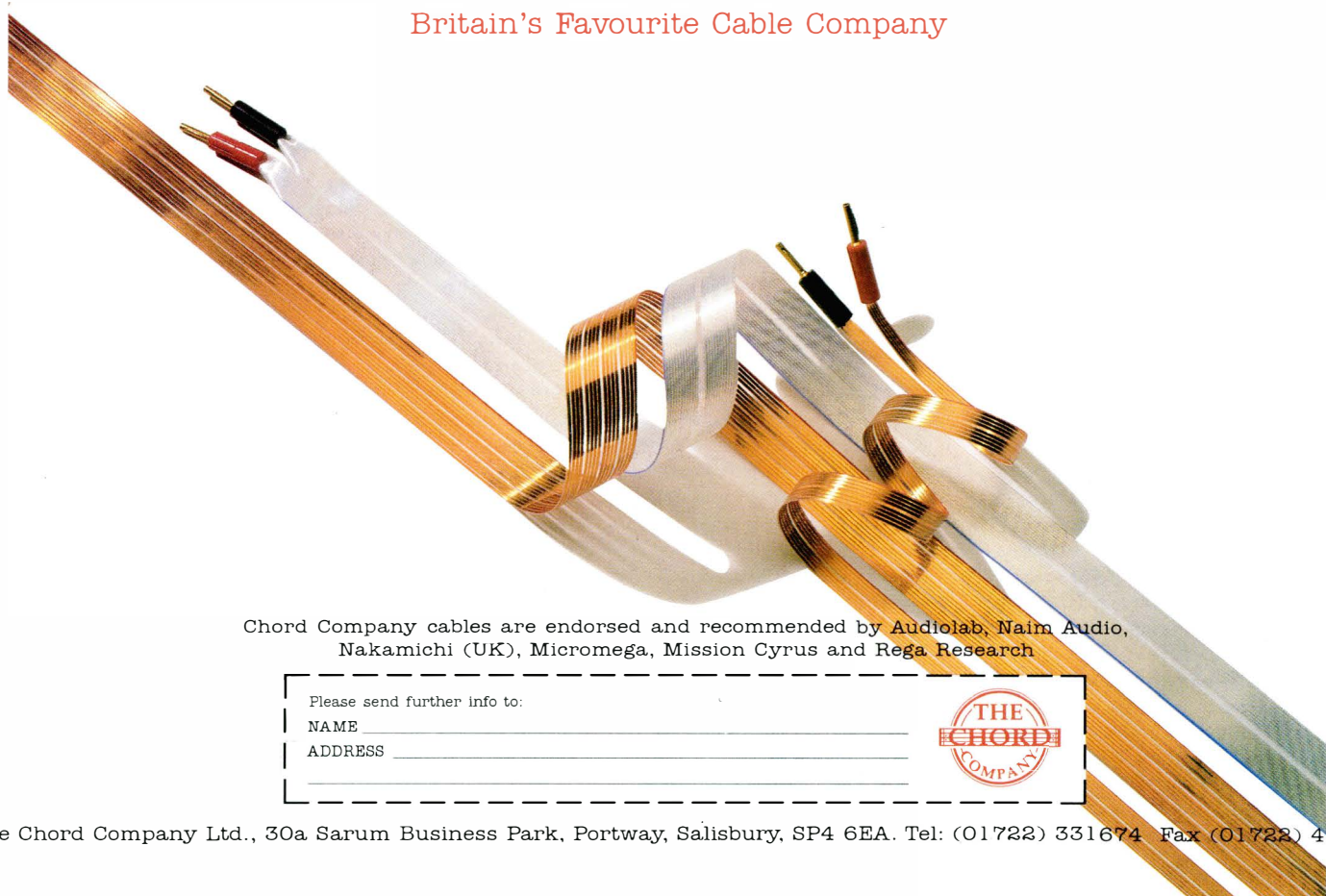
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The Plat Response

A UK designer, a US company and, **Malcolm Steward** finds, a small speaker with big sound.

My computer has just given me its thought for the day, courtesy of George Bernard Shaw: "In heaven an angel is nobody in particular." I have another that's lesser erudite but more apposite: "When playing Rage Against The Machine even 'great' small loudspeakers will disappear up their own ports."

Face it, if you want to enjoy blitzkrieg music fully, you need generously proportioned loudspeakers. Rage and Therapy albums don't hit the monkey bone on a shoe-box speaker: all that gut-wrenching bass and murder-death-kill vitality just get strapped in the speaker cables, unable to find a way out. However, not all of us can — or want to — accommodate the sort of majestic loudspeakers in which you can hide when the decibel police come calling. One answer to this conundrum is the Platinum Audio *Solo*, a stand-mounted speaker of 'bookshelf' proportions that's indecently eager to play at near maniacal levels and root around in music's lower octaves.

This compact transducer sounds several times larger than it is, and goes down deeper than many floor-standers. Is there a catch? Of course there is: the *Solo* is more expensive than most similarly sized offerings — £1,995, to be precise.

Jones the speaker

The man in question is expatriate British designer, Phil Jones, well respected for his prowess on the bass guitar and for producing the disturbingly capable Acoustic Energy *AE1*, in which he partnered an inert, rather ugly mini-ature enclosure with metal cone drivers. Having emigrated to the USA, he refined his use of metal cones and his cabinet aesthetics with the Boston Lynnfield *300L*, another small box with

big speaker attitude. Now Jones, The Next Generation, witnesses the birth of the *Solo*, a box that's only eight inches wide, thirteen deep and fourteen tall — but able to cruise beyond 100dB at two and a half metres.

Be warned, though, that to exploit these speakers you need to remember what was important with Jones's previous designs. Like the *AE1* and *300L*, the *Solos* demand an amplifier and source components that are musically adept — otherwise you'll hear graphic evidence of what's wrong with them. The amplifier also needs to be powerful, and happy shifting large quantities of current. The speakers present a six Ohm load, which isn't unusual these days, but their sensitivity is decidedly on the low side at just 84dB.

The time, the place

The twin rear-ported speakers are designed for free-space placement, and I suggest that you adhere to the maker's recommendations. Put the *Solos* too close to a wall and you'll have to dig your way out of a mire of bass. They also seem to like heavy-duty stands: I used a pair from Slate Audio, which are stable, heavy and as dead as a Loadsamoney joke.

Properly set up and fine-tuned, these speakers not only reproduced a bass guitar's low E string without any significant reduction in output level, they did so without compromising the instrument's intonation, clarity or note shape. The *Solos'* bass was tuneful, powerful, revealing and taut. Its timing was nothing short of excellent — just as well given the speaker's zealous response in the midband and treble. Surprisingly, despite their refined appearance, the *Solos* proved to be regular dance music animals. Hi-fi speakers are rarely convincing with this sort of material, but the *Solos'* temporal cogency and rhythmic determination allowed them to sound extremely persuasive.

A speaker for all seasons

Thus far I've concentrated mainly on the *Solos'* resilience and brutish strength, but they're not simply miniaturised PA bins. While they proved ideal for music with a superfluity of testosterone, they



also displayed considerable finesse and delicacy with selections that didn't fall into the mayhem category. Their candid midrange and explicit but civilised treble — that's civilised without my usual rider "for a metal dome tweeter" — enabled these boxes to produce equally satisfying results with acoustic music and other styles that are more melodic than frenzied. The musical acumen and sensitivity on display gave them a true communicative edge; could it have been this that caused me to work with only one hand on the computer keyboard, while the other was holding aloft a Bic lighter for Crowded House's *How Will You Go*?

Ultimately, most of us get used to living with small to medium loudspeakers, even though their performance is compromised. I'm not about to say that the *Solo* is perfect, because it isn't. I will say, however, that it gets a damn sight closer than most to creating a believable illusion of music being played by the musicians in your home — even the sort of musicians whose arrival would be followed closely by that of the local constabulary.

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Little Big Speaker: the Platinum Solo proves that even small boxes can kick buttola.

Help!

ALVIN GOLD AND HIS TEAM OF MERRY LITTLE ELVES PERFORM THEIR UNIQUE BRAND OF MAGIC ON YOUR POORLY HI-FI

Query of the month



Just what a Tangent needs — a fine amp, Pioneer style.

On a Tangent

My budget system comprises the following: NAD 3020i amplifier, Sherwood CD5010R CD player, Denon TU260L tuner, JVC TD-R431 cassette deck.

I recently replaced my Wharfedale *Diamond MkIIs* with a pair of Tangent Acoustics *RS2s* circa 1980, purchased through *Loot* for £60. These are sealed units measuring 370mm (h) x 255mm (w) x 285mm (d) equipped with an Audax HD100 D25 tweeter and an 8 inch HD20 B25 bass unit. The crossover appears to be made with high quality components, though I'm no expert on such matters.

I was delighted with the improvements over the *Diamonds*, but I'm now wondering whether a modern pair of speakers would offer a further improvement.

Are any of your experts old enough to remember Tangent Acoustics? Were they considered good at the time? How much have things changed in the last 15 years? What happened to Tangent Acoustics?

I am considering building a pair of transmission line speakers from an IPL Acoustics kit, or the *M3TL* or *Mk 3 S3TL*. Would £300 be better spent elsewhere on the system?

Thanks for the great mag.

Neil Youngson, London SE

Yes, I regret to say I can remember the Tangent RS2, which was the smaller version of the RS4, that gave the KEF 104ab sleepless nights. The RS2 was a fine, open and lucid speaker, and I think I'm right in saying it has a rather under damped bass, which made it demanding of partnering amplifiers, though it was nothing like as demanding as the KEF, which used to make grown amplifiers weep.

I'm sure the IPL transmission line kit will give more extended bass, and the project would certainly be an exciting one to undertake, but I would want positive proof that I had found something better before junking the RS2, which should hold its own as an open and lucid sounding speaker even today. I'm afraid Tangent Acoustics itself is long gone.

Checking through the rest of your system, yes it does seem a little under endowed. I have a feeling that the speakers would come to life under the more penetrating analysis and transparency of the Pioneer A400.

Syntax error

Hello! (*wrong magazine - AG*), I wish to upgrade my system, consisting of a Rega Planar 3 and a Rega cartridge, an A&R Cambridge amplifier, a pair of Linn Kan II speakers on Linn stands and Naim Audio NAC4 speaker cables.

My system sounds basically fine, with a clear midrange and top, and a transparent and uncoloured sound — I think. I would like to buy a CD player and upgrade the system to have a better and tighter bass, and more importantly, better soundstaging and depth. Finally, the room I will be positioning the upgraded system in will be rather big and, therefore, I will require something more powerful than the above.

I was advised by local dealers to keep the Rega and change the amp and even the speakers too. My budget will stretch to an Arcam Alpha 5 CD player with an Audiolab 8000A amp, keeping the Linn Kans. If I splash out, however, I could stretch to a Meridian 506 or Micromega Stage 2 (3?) CD player with a Meridian or Audiolab pre/power amp combo and Mission 753 or Meridian A500 speakers. Charon (address supplied)

There's a problem here. Unless we can rely on words having the same shades of meaning, our discourse becomes out of kilter, and meaning is lost. The way I see it, no system with Linn Kan's in it has a 'clear and transparent' sound, especially with Naim speaker cable.

The Kan was one of the most coloured speakers I know, though its fans — and there are many — might claim that colorations don't matter much (they also say that imagery doesn't matter much and they're wrong about that too...); they would also claim that the colorations are used creatively, to help underline the Kan's real strengths, which are that it is well endowed in the family jewels department, if you follow.

If you were to change to the Mission 753, say, I think you might be in for quite a shock, though whether you would consider them an improvement or not depends on how Kan-centric your view of the world of music reproduction has become over the years.

For my money — but as I've attempted to demonstrate, perhaps not yours — the speakers have to go, even if this limits your scope for change else-



Try a 506 in your system if you Kan live without your Linn speakers.

where. I would be very happy with a system based on either the Arcam Alpha 5 or (especially) the Meridian 506 CD players and the Mission 753 speakers, driven by an Audiolab 8000A or a Mission Cyrus III. Whatever system you choose will have a more powerful, extended and airy bass, better soundstaging and depth. It could hardly be otherwise.

Haggle of the month

Since selling off my old hi-fi, I have been offered second hand a Sherwood 5010 amp and CD player, Denon TU-260L tuner and Gale Model 2 bi-wirable speakers, plus two pairs of Cambridge interconnects and Jamo speaker stands, for £500. Is this good for the money? Crap for the money? Any good at all?

C Howels, Ross on Wye

The equipment fits in what might be described as the likeable budget equipment category. It would make a perfectly serviceable system at the right price, but £500 is way over the top. Assuming mint condition, offer £200, and be prepared to pay £250 if pushed.

Better than CD!

I have a Garrard SP25 Laboratory Series turntable, fitted with a Shure ME70B cartridge, connected to a Highgate Alpha R-150 tuner/amp. The combination gives good sound which compares well with CDs played through the same amp, but how does the amp compare to modern equipment, and would it be worth upgrading the cartridge?

JM Bliss, Southsea

Now come on. The scratchy old SP-25 and the ME70B started many people off on the pursuit of high fidelity, but nobody ever described it as the destination, even at the time. To describe the combination as comparable with CD implies a special and rather inventive meaning of the term 'comparable' I have not previously encountered. Or maybe it is a comment on the Alpha R-150. I'm sorry to say that my old reference tomes list models from the same marque, but not the R-150, and I'm afraid my memory has drawn a big, fat zero.



Burn off that excess weight with the Slim Series from Marantz.

Cookin' with Marantz

I have recently purchased a Marantz Slim Series basic system. When the system is placed in standby awaiting an instruction from the timer, the amplifier overheats to the point that the case is unbearably hot to the touch. I have measured power consumption in this standby mode at 75 watts.

The system is housed in a purpose built cabinet, but sadly I cannot close the cabinet doors because of the heat build-up. Although I would like to leave the system plugged in to avoid having to reset the flashing timer display every time I power the system up, I cannot, at least not without leaving the cabinet doors open. Should the amp run so hot — a problem that spoils an otherwise well presented product?

R Scargill, Leeds

Surprisingly, the answer is that there is nothing wrong with your amplifier. In fact, the amplifier circuits are switched off in standby mode, but the power supply remains on, burning electricity and heating the unit up, an effect exacerbated by the slim proportions of the unit, which reduces its

ability to dissipate heat. However, it is not overheating. If it was to do so, a thermal trip will switch the unit off altogether. In other words, you'll know that it is overheating if your amp goes completely cold. Just ensure the unit is adequately ventilated even in standby, and score one black mark against Marantz.

Tandberg tales

Several years ago, when I bought a Marantz CD60 CD player, I was led to understand that my Tandberg TR1000 would not be suitable, so I bought a Denon PMA-860.

I did not want to part with my Tandberg, so I've been using it as a second radio. Recently, out of curiosity, I put the Marantz through the Tandberg, and was very surprised at the refined sound, which was clearly superior to the Denon.

Could I use a CD through the Tandberg, and if so, which would you recommend?

K Hodson, Clwyd

Absolutely right; the TR1000 was a marvellous receiver, and it is no surprise to me to hear that it sounds superior to the

Denon. The only caveat is that any CD player should be connected through one of the phono-socketed line inputs, not the DIN inputs, which have a different sensitivity and could even overload.

The CD player you're running is perfectly suitable, and if you feel the need to upgrade, any of the rated models in the Directory listings in the back of the magazine will do the job. Personally, I would love to hear how a Meridian 508 sounds through the Tandberg.

The right stuff

My system consists of a Pioneer PL-112D turntable, Armstrong 625 receiver and Cambridge R40 speakers. I need a CD player, but am unsure if the system can accommodate one. The Armstrong has an auxiliary DIN input.

If it is possible, what standard of equipment should I be considering? If not, any thoughts on a new amplifier and CD player?

P Mulligan, Doncaster

My records don't extend to the 625, but they do cover the 621, which was the matching amplifier, which (DIN sockets notwithstanding) appears to have been fitted with standard line level circuitry, with the overload figure given at 7 volts. This being the case, there is no reason not to use a CD player.

Whether the Armstrong should be retired on quality grounds, however, is a moot

Query of the month



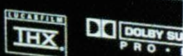
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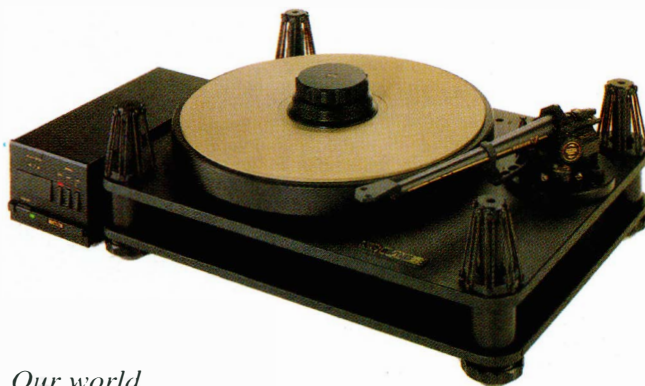
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The Pioneer PD-S504 will be a perfect partner for the creamy Croft sound.

point, but I would have thought it was out of its depth with the Cambridge Audio speakers. I remember the R40, as being exciting, if demanding loudspeakers (though it was the glorious R50 I always admired from afar), and my initial inclination would be to try a modern amplifier such as, say, the Audiolab 8000A or (my choice) the Mission Cyrus III.

One game plan might be to chat up a local dealer to loan you an amplifier against suitable sureties over a wet weekend, and see what you think.

There are several good CD players in the £200 - £300 area that would suit either amplifier. Start your search with the Sony CDP-561E or the Kenwood DP-3060 and take it from there.

Silence of the equalisers

My system includes a Grundig 25inch TV, Yamaha DSP-A2070 amplifier, Marantz CD player, Technics DAT deck and Panasonic VCR. My speakers are B&W DM620i (centre), B&W Solid Monitor (main front & rear) and a B&W 600IFS (centre).

Question: do you think that a graphic equaliser such as the Kenwood GE-7030 or the GE-4030 would go well with this system? I have been purchasing *Hi-Fi Choice* magazines for the last six months, and so far haven't seen a single graphic equaliser tested or rated. Why is this?

Joseph Darmdnin, Malta

The silence on graphic equalisers is no accident. Whilst acknowledging that the tonal quality of high fidelity components can sometimes be awry, and that recordings and rooms may not always be neutral (any more than concert halls and other live venues, it should be said), tone controls are not an adequate solution, and multiple tone controls (which is what graphic equalisers are) are generally worse than the problem they set out to cure. Good sound reproduction in the home has more to do with transparency, short, simple signal paths and the elimination of such unwanted components.

Bonfire of the vanities

I have reached the stage where I must purchase a CD player, having held out as long as possible. At present my system consists of a Croft OTL Series 3 power amp, Croft Super Micro preamp, Mission 753 speakers and Cable Talk interconnects and 3 speaker cables. I listen mostly to modern and Latin jazz.

After reading your transport reviews, I have concluded that there aren't any to date that are worth considering, and certainly none that are value for money. I had singled out the PT *Ordinal* at the DAC end, but had thought about a Pioneer PD-S503 platter CD to drive it at a bargain £200, or am I barking up the wrong interconnect, trying to use a cheap transport over the Marantz CD-63?

One further point. Do you feel that if I did opt for a cheap transport with the *Ordinal*, would a one-box player such as the Teac VRDS-7 be as good? *A Lang, Bristol*

Although I don't agree with your point about CD transports, I won't argue the point except to say that they can cut the cost of improving a system, because of the greater flexibility they allow in the choice of upgrade components.

I was never privileged to audition a Croft amplifier, but from what I understand by those whose opinions I value, your CD player may be a little ambitious. To fit the aural character of the Croft, and because I believe it is a damn good CD player, I would suggest checking out the Pioneer PD-S504. Its Legato Link digital filtering has the organic, three-dimensional strengths I think you will appreciate.

Mission's Cyrus III amplifier is a perfect choice — for many systems!



Current equations

My priority was and still is for a dynamic and lively sound. Reviews, dealer advice and auditions led me to choose the Harman/Kardon PM650 amp. I feel that it's no coincidence that its peak current capability is around 39 amps.

Under the heading 'What's in a Watt', *Hi-Fi Choice* states 'To maintain dynamic impact look for amps with ampères'. However in the March issue, the highest rated amp from those reviews was 19 amps.

I like the look of the Mission Cyrus 3, which has nominally the same wattage output as my Harman/Kardon.

Obviously, peak current is only part of the story as far as sound quality is concerned, but I have a question. With about one-fifth of the peak output capability of the Harman amplifier, can I expect the Cyrus 3 to sound anything like as dynamic? *Graham Smith, Leigh-on-Sea*

As you have suggested, current is only one part of a very complex equation. Over-simplifying like mad, if your loudspeakers are non-reactive and of moderate or even high impedance and sensitivity, a surfeit of amps will do little, either positive or negative, for your listening pleasure.

The opposite is also true, and reactive speakers will make heavy instantaneous current demands. The problem is that manufacturers don't tell you how reactive their speakers are.

Indeed, there is no standardised way of comparing speakers from this viewpoint, so the ability of an amplifier to remain stable and to deliver current into changing and difficult

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loads has become an important issue when making a choice.

There will be times, then, when the Mission won't sound quite as dynamic as the Harman/Kardon, but with some loudspeakers this won't be an issue, and the differences in sound that remain will be due to other properties of the two designs.

By the way, I like the look of the Cyrus 3 as well, but there are few systems that will show a radical enough improvement to justify the change from the Harman/Kardon.

From Bauhaus to our house

My system comprises Celestion Ditton 442 speakers (14 years old!), Audioquest Midnight II cable, Ruby interconnect, Audiolab 8000A and an Arcam Alpha+ CD player.

The problem is that I have always loved the sound of my Celestions, but they're old and when I move I envisage them in a 24 x 13 foot room. I would upgrade the amp to, say, Audiolab monoblocks, and would like new speakers with very good bass extension and a slightly warm balance. My shortlist includes KEF Model 3, Tannoy D700, Ruark Accolade, TDL Reference Monitor, Castle Winchester and Spondor SP9/1. However, I have yet to audition any of these models.

If on listening to these they seem too revealing/harsh, should I consider valve amplification? I listen at low to

medium listening levels, so I suppose 50-60 watts should be sufficiently powerful.

James Clayton, *Thetford*

Valve amps are not about making revealing loudspeakers less so, any more than Tipp-Ex will teach you the niceties of English language. I would expect the Ruark and Castle models, and any of the bigger Tannoy Profile models, to provide the kind of balance you're looking for. Stick to the Audiolab amplifier until you've made a final decision, which will have some bearing on the choice you make.

Exciting when sweet

I have a CD based system which includes a Rotel RA-930AX amp, Marantz CD-63 CD player and Mordaunt-Short MS20s. I have £350 to spend, and would like a more emotive sound. Some vocals sound like a bad background singer; the voice seems to blend with the instruments.

I have listened to Arcam Alpha 6, Audio Innovations Alto, Musical Fidelity E10 and Pioneer A-400X amps. I liked the sweet, relaxing sound of the Alto, but the bass didn't hit very hard. Any comments? K Cheong, *Leicester*

You like sweet, you like exciting, but you want it to drive loudspeakers as well? If the answer you seek is to be found just in a change of amplifier, then surely the Musical Fidelity E10 is it. If this doesn't do the

trick, you could try the Alpha 6 at a pinch, but I would feel that you're also in for a pair of loudspeakers, and that will take you well beyond your budget.

Car Booty Affair

I recently purchased a pair of AR-7 loudspeakers at a nearby car boot sale for the princely sum of £4. They are quite obviously a few years old, and going by their bare wire terminals, they have some audiophile pretensions.

Could you enlighten me as to their origins, how good they are/were? Also, is it possible to get new bass/mid drivers? The foam suspension around the edge has deteriorated and perished. They sound quite warm and soft, but this may be due to the damaged drivers.

AS Williams, *Forres*

The AR-7 was a well known compact loudspeaker, a mainstream AR sealed box speaker of its day, which I think was the mid to late '70s, though I could be wrong. The progressive deterioration of the foam bass unit surrounds has become endemic with older AR speakers, but they can be replaced without changing the whole bass unit at a cost of £26 per unit + VAT.

You can contact Wembley Loudspeakers on (0181) 743 4567, who also hold spares and can service virtually any AR speaker ever built. By the way, expect to see the AR brand reintroduced in the UK towards the end of the year.

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The Jimmy Hughes Experience

Jimmy Hughes — our resident Voodoo Tweak overlord — has found a sense of balance at last.

Could balanced operation be the next big trend in audio? It's been common in professional sound recording and broadcast circles for decades, yet it is rarely encountered in domestic hi-fi, despite certain high end makes like Krell having embraced it in a big way. Balanced operation offers significant rejection of hum and noise picked up through the cables (very important with low output microphones), and there's also the potential benefit of increased gain and better sound quality.

Balanced working makes use of three wires (positive, negative, and ground/screen) rather than the usual two (positive and ground/screen). Although usually found in low level circuits, it can also be used in the output stage of a power amp. In fact, a power amp used in bridged mode is working in a form of balanced operation.

In my mini review of the Cambridge Audio *DAC Magic 1* last month, I briefly mentioned the fact that it had the option of balanced audio

outputs, swanky gold plated XLR sockets at that. Balanced outputs are rare even with exotic DACs, but quite unheard of at this price. Because the amp I use has ordinary unbalanced inputs, I was unable to investigate the *DAC Magic's* balanced option. But late one Sunday evening, I had an idea. I happen to use a Marantz *DLT-1* CD line matching transformer between compact disc player and amplifier, and suddenly realised that balanced operation would be possible by rearranging the earthing. So I quickly set to work with a soldering iron, and made up a special set of interconnects using Chord *Flatline* cable. Balanced operation with the *DLT-1* transformer can be done by altering the earthing, so the negative inputs (from the balanced output of the *DAC Magic*) are no longer grounded.



Does the *DAC Magic 1* point the way to a more balanced future?

The improvement in sound by going balanced was absolutely stunning; it was like listening to a DAC costing perhaps up to ten times as much. The sound was noticeably louder and much 'bigger' using balanced outputs, with wider dynamic range, plus a greater sense of scale, space and more tonal body. It was an immediate and obvious improvement that needed no agonising over; every aspect of the sound seemed better. Indeed, my only gripe is that the *DAC Magic 1* use has its left/right stereo channels reversed!

HINTS & TIPS HOW TO CHOOSE A SYSTEM

Sadly, people are rarely logical when buying things. In my experience, purchasing is often a very impulsive activity; don't we invariably buy what we want rather than what we need? That being so, your choice of a hi-fi system may be influenced more by styling or brand loyalty than quality of sound.

The whole point of hi-fi separates is that you're able to mix and match, cherry picking the best sounding items to create a system that suits your ear perfectly. Yet to do this successfully isn't easy. You need a good knowledgeable dealer, willing and able to act as a guide by demonstrating differences between each item. And even then, there's an element of luck involved; there's no guarantee the great sound you hear in the dealer demonstration room will be duplicated in your home.

Tonally, the sound in most dealer's showrooms tends to be brighter and more aggressive than it is in typical living room. A system that sounds open and balanced

under such conditions may sound dull when you get it home. Luckily, most good dealers will allow you to take components on a trial basis, so you can return any item that fails to live up to expectations.

So where do you start? Years ago it was deemed sensible to begin by setting a rough budget and listening to several pairs of speakers, then considered the dominant component of the system. Once a suitable pair of speakers had been selected, it was possible to choose the system to match.

However, by the end of the '70s this approach had changed to one that had the source component as the dominant item, the reasoning being that only by having the highest quality source could a good sound be guaranteed. Dealers became adept at demonstrating how an expensive high calibre turntable with a budget amp and speakers could easily beat a superior amp and speakers when these were partnered with an average deck.

However, the validity of this source

dominated approach has been sorely tested these past few years by the arrival of some impressive budget CD players, which offer superb sonic performance at a very reasonable price. The same is true of amplifiers. Indeed, the wheel has almost come full circle to the point where the loudspeaker can be seen as perhaps the major weak link in many hi-fi systems, and thus the item that needs the most care when choices are being made.

Sound quality is a very subjective thing, and individuals have widely differing priorities when it comes to sonic performance. Some talk of an 'accurate' sound, but this is very difficult to define unless you have detailed knowledge of the exact way in which your recordings were made — which most of us don't. Therefore I prefer the word 'authentic' in this context.

An authentic sound is believable and realistic, giving a plausible sonic impression of real people playing and singing in a tangible acoustic. Yet, there's something

more. Beyond this, what counts most is whether or not a system gives you access to the music itself. Sometimes a system may not sound stunningly accurate in hi-fi terms, yet it recreates music with all its passion and emotion so that you feel you understand exactly what the composer and performer were trying to achieve.

For me, the best systems are those where you only notice the music and its performance. It's difficult to say precisely why some systems achieve such an elusive end result and others don't, but it helps when a system is put together with great attention to small but significant installation details.

Choosing a good compatible set of individual components is vital, and so too is having a listening room with compatible acoustics. Yet all may be brought to naught unless the system is installed with care over details like the mechanical stability of speakers and clean/tight electrical contacts. So don't overlook this vital area.

A useful increase in gain of about 3dB was evident, but more to the point the music sounded far more articulate and dynamic: it wasn't just louder, it had far more presence. Playing an early Miles Davis album on CD, with Cannonball Adderley on sax, the increased depth of tone created by balanced working was amazing. The soundstage was vividly holographic, and subjectively the dynamic range of Adderley's playing was so apparent that his solos sounded far more expressive and intense. Unbalanced, his playing became tamer and blander, lacking the fiery sweep and passion apparent before: it was almost like listening to two different sax players.

However, the full effect was not obvious on every recording. For example, a later track on the same disc failed to create the same 3-D soundstage. Yet such differences should be seen as purely relative; balanced working always increased the feeling of space and depth around voices and instruments, it's just that sometimes the improvement was more spectacular than others. There was always something special about the balanced option, and even when volume levels were increased with the unbalanced outputs, it proved impossible to duplicate the same sense of dynamics and power. The sound was bigger and more full bodied with the balanced outputs, not just louder, adding a whole extra dimension of realism.

Of course I was delighted with the improvement, but there was also a slight feeling of chagrin too. Why? Because my Marantz DA-12 DAC also has balanced outputs; I was quietly kicking myself for not having made up the necessary cables years before! However, when I did try the Marantz balanced, results were actually rather disappointing. Any improvement over the unbalanced outputs was very marginal, and nowhere near as significant as it had been with the Cambridge DAC Magic. Technically, this may be because the Marantz DAC achieves its balanced output via a transformer, whereas the DAC Magic uses two active stages back to back.

Although balanced working proved in nearly all respects an improvement, I did feel long term there were some drawbacks too. Because the sound was so much bigger and more dynamic, I found I was playing things at much louder volume levels. Occasionally the music could be slightly wearing and oppressive. It was very upfront, attention grabbing, and exciting, but not always relaxing to listen to.

Of course it's easy to reduce the volume level, but then it didn't always sound right. Rather like reigning back a fast powerful car, it could sound as though the music was being held in check. In this context, the DAC Magic suffers from tonal hardness, and this characteristic is more obvious when the balanced outputs are used because the music becomes so much more powerful and assertive.

However, in saying that I'm totally overlooking the Cambridge DAC Magic's absurdly low selling price of £150 and treating it as though it were a state of the art design costing a £1,000 or more. It's a truly amazing bit of kit for the money. ▲

DEALER DECISIONS

Does one query plus three dealers equal confusion or consensus?
See what sort of response you might get if you visited some of the dealers below.

The £600 query

My current system is a Rotel RA-820BX2 amplifier, Dual CS-505/2 turntable, an Aiwa AD-R550 tape deck and a pair of old Sharp speakers. I've recently replaced an old Sony CD player with a Marantz CD-63 and want to upgrade my amplifier, speakers and turntable to match this (I'm happy with the tape deck as it gets little use).

I have about £600 for the lot including any leads I may need and speaker stands if necessary (I already have a decent stand). I listen to indie, metal and techno.
Matthew Wooliscroft, Kensington, London

Bartletts

In reply to your reader's query I would suggest the following items:

NAD 533 turntable with a Goldring Elektra cartridge, Marantz PM44 SEII amplifier and Mission 753 loudspeakers. Although this system comes to slightly more than the £600 budget, under our own Option 1 scheme, the customer would receive a voucher worth 15% of his purchase, which could be used to buy speaker cables etc.

I must stress that the above suggestion is purely a starting point and that the only way the customer could ensure satisfaction would be by listening to the products listed above in direct comparison with other products in the chosen price range.

Paul Carrano, Bartletts Hi-Fi, London N7

Radfords

The Rotel RA-930BX would be a sonic step forward from your RA820, and would work well with your Marantz CD-63 CD player, as well as the components we are going to recommend of course.

Our turntable recommendation is the Rega Planar 2 fitted with Rega's own Bias cartridge. This will help you to get the most from your vinyl collection — it may even tempt you to expand it!

Rega turntables have an exemplary track record as far as durability and reliability are concerned (the deck is guaranteed for life — except the motor, which is limited to 10 years!) and it's a formidable performer with all kinds of music.

The KEF Coda 7 speakers, with their energetic and dynamic style of delivery would be a favourable option: position them on good quality stands like the Atacama SC24s and they'll rock.

QED Qudos speaker cable will work well with the above system, although we would recommend Audioquest Type 4. An upgrade from the standard CD interconnect is also strongly advised, as money spent in

this area will prove very rewarding. Chord Cobra is an excellent example.

This combination, although slightly over your budget, will, in our opinion, help you to enjoy your music to the full which is the most important factor. However, the final decision is yours.

John Ward, Radfords of Bristol.

Bill Hutchinson Hi-Fi

OK Matthew. Let's have a go at setting up a system that really handles your musical tastes. I'm going to recommend Rotel's stunning new RA-930AX MkII amplifier, which is an absolute revelation in its price group. Don't worry about its relatively low output, an average 30W, as its high current design gives the amplifier plenty of guts. Musically it is ideally suited to your taste. It has thrills-a-plenty to keep you involved, no matter what you are listening to, but also has more than enough definition to make sure your indie and metal collection won't end up sounding confused.

To match the amplifier with speakers could not be easier. Try the KEF Coda 8 (big brother to the superb Coda 7) along with Atacama's SE24 speaker stands. Their unbelievable bass response, twinned with control of the music and detail, will have you hooked immediately.

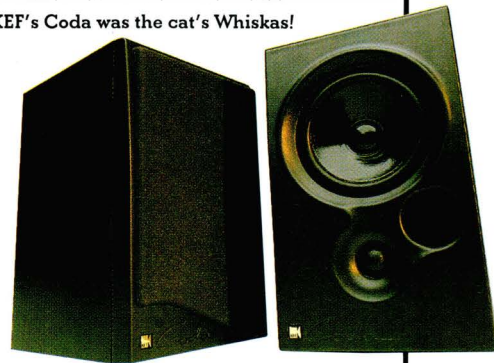
Now to the turntable. Either the Dual CS 505-4 UK or the Pro-ject 1 would fit nicely into the system. I come down on the side of the Pro-ject 1 because it outperforms its low price tag. It's both superbly detailed and thrilling to listen to, complementing the superb Rotel phono stage.

Finally, spend the rest of your budget on speaker cabling. QED's new Qudos cable would be a good choice, with its well controlled, exciting sound it would be the ideal complement to the system.

Wishing you good luck in your search. Happy listening!

Stephen Mullen, Glasgow Branch Manager, Bill Hutchinson Hi-Fi

Two out of three dealers said that KEF's Coda was the cat's Whiskas!



Don't always judge

Unique geometrical structure which includes a 3-dimensional dome significantly reduces resonances produced by 'standing waves' within the enclosure. A further reduction of spurious noise provides a strong, solid bass, combined with a crisp mid and high frequency. The musical precision is audibly superior.

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21st Century

Can we outnoise each other? **Barry Fox** discusses the concept of anti-sound and makes sure it's spelt correctly.

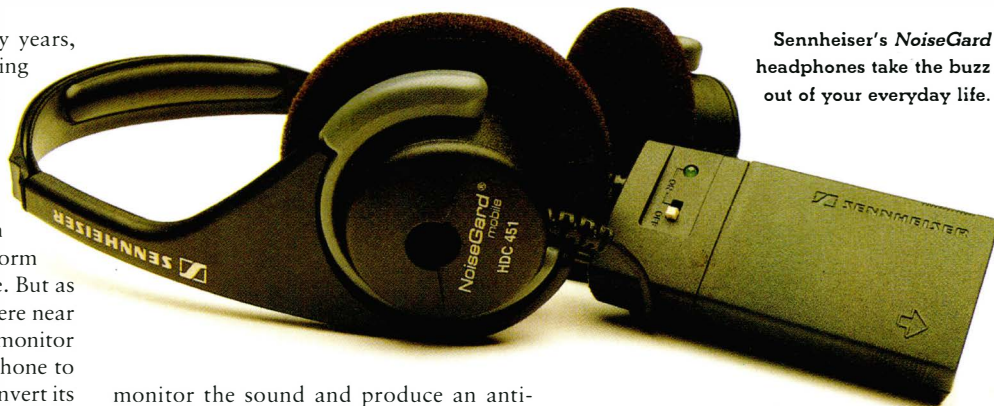
Fox

For at least the last twenty years, inventors have been playing around with anti-sound. The basic idea is very simple. To get rid of unwanted sound you simply produce exactly the same sound in opposite phase so that the peaks of one waveform hit the troughs of the other waveform and cancel them out, leaving silence. But as all the inventors find out, it is nowhere near as easy as that. First you have to monitor the unwanted sound with a microphone to produce an exact replica, and then invert its phase. Inevitably this involves a slight delay. So if the unwanted sound is changing rapidly, the anti-sound never quite matches.

At high frequencies, with short wavelengths, even the slightest errors can make the anti-sound boost the unwanted sound instead of killing it. Errors are caused when the sound reflects off walls in the room, and arrive with a delay. It is easier to cancel sound at lower frequencies, where the wavelengths are long and slight differences do not matter so much.

All this helps explain why anti-sound works best in very small chambers with constant sound signals. It can work in a small fighter plane and it works inside the cavities of closed ear headphones. This is why several headphone companies have started to offer noise-cancelling cans. The idea is that you wear them in noisy surroundings, such as an aircraft passenger cabin, with the background noise eliminated so that you only hear what comes from the personal stereo. The fact is that many people are not particularly bothered with aircraft noise anyway. Because it is a constant drone the ears and brain soon get accustomed and ignore it.

The latest anti-sound idea comes from the University of Southampton, which has won a Government grant of over £100,000 to develop a system which will cancel out the sound from noisy neighbours. Superficially the idea sounds attractive. Most of the sound that leaks through the walls of a flat is low frequency bass thump, and most rock and pop records have a pretty regular and consistent thump pattern. So it should not be too difficult to



Sennheiser's *NoiseGard* headphones take the buzz out of your everyday life.

monitor the sound and produce an anti-phase replica which is then pumped into the room by an audio amplifier. This will cancel out the soundwaves in the room.

I shall be very interested to see what happens when the system is used in a block of flats. One flat will be making the loud noise and another flat will be cancelling it. The anti-sound must be similarly loud. So what happens when loud anti-sound leaks out of the cancelling flat and into some of the other flats? It becomes a new source of 'noise pollution'.

Of course the affected flats can install their own anti-sound generators to cancel out the leaking anti-sound. But the likely result will be a domino effect throughout the whole building, with every system working overtime to try and cancel sound from all the other systems. The result will be one hell of a houseparty...

Spellcheck on the Internet

It costs around £4 an hour on CompuServe connect time, and BT's phone charges, to surf the Internet. For that you get the occasional nugget, surrounded by an immense amount of garbage. A lot of it is described as 'brochureware', but it's just advertising.

The Rolling Stones will, for instance, sell you souvenirs and give you the chance to download excerpts from their latest album in super low fi. I tried several times but always got error messages instead of music. Perhaps the master plan is that surfers may give up and buy the CD instead. If so, it failed on me.

There are some pages on the Internet which pretend to deal with hi fi. These are glorious examples of so-called brochureware. I particularly like the World Wide


Web page on 'The Next Generation of Digital Audio'. But not for the reasons which the advertisers might hope.

The 'Next Generation' page puffs the HDCD system developed by Pacific Microsonics of Berkeley, California. This is a High Definition Compatible Digital disc, not a High Density CD as currently being developed by Philips, Sony and Toshiba and Time-Warner.

Before offering several CDs at \$15.95 each (shipping included), the text tells how demonstrations of HDCD at the 1995 Consumer Electronics Show in Las Vegas, "left audio engineers and industry professionals awestruck". Funny. I was there and never noticed. Perhaps that is because the dems were "in San F nncisco" (sic) and "io Las Vegas" (sic).

The description of the HDCD coding process is especially entertaining: "Although these discs sound temifilc (sic) without the decoder they ore (sic) astonishing with it.... there wos (sic) much more spoce (sic) and depth, greater resolution and lower nols (sic).... (and) thre ls (sic) a lot more (sic) depth and warmth ... a gen-erol (sic) roundness".

Perhaps the typist was celebrating the "diffrence" (sic) and its ability to "imporve" (sic) a "stgnal" (sic). Or perhaps the puff was sourced from printed text scanned into a computer optically, and never checked before distribution on the Internet. Either way, it seems a pretty odd advert for an electronics company which is selling new digital technology claimed to improve resolution and accuracy.

Buy bi four nou. 

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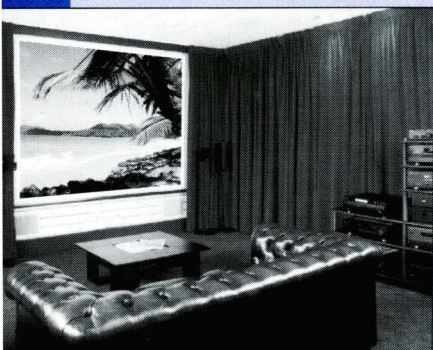
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8000A

When the original **8000A** was launched in October 1983, it took the Hi Fi world by storm. It quickly earned a reputation for exceptional sound quality, elegant design and the ability to complement all types of modern loudspeaker's.

Over the years Audiolab have continued to develop the **8000A**, introducing new component materials and improving engineering techniques. Today it is still one of the finest and most flexible integrated amplifiers available. The present **8000A** incorporates many of these developments. A new power supply and transformer configuration provides higher current delivery, enabling it to drive more loudspeaker's, with greater control. Audiolab also offer a logical upgrade path to increase the **8000A**'s performance. Simply use the pre-amp output to add an **8000P** power amplifier. This ability ensures the **8000A** will continue to perform for many years. For more details on the Audiolab range, including the **8000Q**, **8000C**, **8000T**, **8000CDM**, **8000DAC**, and **8000PPA**, contact your local Sevenoaks Hi Fi branch.

arcam



ALPHA 1 CD

The much acclaimed **ALPHA 1** is Arcam's most affordable CD player to date. A multi-level Delta Sigma digital to analogue converter means the **ALPHA 1** provides musical reproduction of unparalleled quality. As with the renowned **ALPHA 5+** CD player, the **ALPHA 1** offers slimline styling and minimalist layout, ensuring ease of operation and the traditionally uncluttered look of top quality British equipment. The **ALPHA 1** is also an ideal aesthetic and sonic match for Arcam's new **ALPHA 6+** amplifier. The two models combine to provide the convenience of a full remote control system, as well as outstanding sound quality. At Sevenoaks Hi Fi you will discover the Arcam **ALPHA** and **DELTA** series of products.

monitor audio



STUDIO 20SE

The breathtaking **STUDIO** series of loudspeaker's from Monitor Audio, offer a no compromise approach to design and construction. This is obvious the first moment you see them. Whether they are finished in a standard satin veneer or a luscious grand piano lacquer, they cater for a discerning palette. The superb **STUDIO 20SE**'s incorporate a gold anodised

tweeter and an aluminium alloy bass/mid range driver. When partnered with suitable amplification they offer remarkable transparency and the necessary focus to reproduce complex passages of music with such accuracy that they are used in many reference systems.

To experience the stunning Monitor Audio **STUDIO** series of loudspeaker's, including the new **STUDIO 12**'s, just visit our branches in Sevenoaks, Chelsea, Croydon, Guildford, Watford and Witham (Essex).

cyrus



III

Following the phenomenal success of the original Cyrus range of amplification, the new **CYRUS III** offers even greater musical presentation. Inside the familiar shoe-box casing, this remarkable amplifier was designed to incorporate the very latest technology, including remote control operation. By adding the **PSX-R** power supply you isolate the **CYRUS III** from the mains, reducing the chance of extraneous noise and glitches. The end result is an audiophile product, adept at reproducing all types of music, from rock to classical, jazz to blues, with great reality. The recent award for best amplifier from the British Federation of Audio Dealers, enhances the **CYRUS III**'s reputation further. For more details on the Cyrus range, which includes the **DISCMASTER**, **DACMASTER**, **DAD 7**, **FM 7**, and new **PRE-POWER** amplifiers, contact your local Sevenoaks Hi Fi - Cyrus branch.

meridian



506

All Meridian components, from the simplest to the most complex, are designed to be operated by the touch of a single button on the MSR remote control.

The **506** CD player is no exception. It provides the very high levels of performance you expect from every model within the superb Meridian range. Utilising a high mass drawer mechanism and steel chassis, means that CD transportation is exceptional. An 18-bit Delta Sigma conversion stage ensures that bass notes are delivered with real slam, while detail is incredibly natural. These are characteristics common to all Meridian CD Players, including their finest integrated model the **508** and the remarkable **500** and **563** CD Transport and DAC. However, the real benefits of the **506** materialise when it is used with other Meridian components, like the **551** integrated amplifier and **504** digital tuner. Creating an advanced and flexible, full remote control, digital system.

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EXPRESSION

hi fi connoisseurs and music lovers

The new **77** CD player is available in two guises. The first is a conventional, mains powered CD player, which offers all the hallmarks of performance and style you associate with Quad products. The second is a bus powered CD player, which can only be operated when connected to the revolutionary **77** integrated amplifier, via the new intelligent remote control. The introduction of this second model enables Quads **77** system to offer almost limitless expansion capabilities, and with a digital tuner soon to be released, the system of **77** components will be complete. With such innovative products, it is easy to see how Quad have become such a successful and well respected manufacturer.

rotel



RC/RB970BX II

Designed and developed in the UK, the amazing **RC** and **RB970BXMKII** pre and power amplifiers deliver real audiophile sound quality. By adding a second **RB970BXMKII** power amplifier, you can bridge the two in mono, providing incredible control with a wide range of quality loudspeaker's. The **RC** and **RB970BXMKII** offer the same slimline styling and characteristically solid build as all Rotel products. A separate record and listening facility with tone defeat and a split volume control means you have almost finite adjustment. While the addition of the **RQ970BX** phono equaliser ensures vinyl replay of the highest standard. For further details of the Rotel range, including the **RCD970BX** CD player, and **RA970BX** integrated amplifier visit your local Sevenoaks Hi Fi branch.

ruark



TALISMAN II

If a talisman is something that possesses mystical powers, then the superb **TALISMAN II** loudspeaker's from Ruark are aptly named. Refined musical presentation and style are the hallmarks of all Ruark loudspeaker's. With knowledge gained from years of experience as a member of the Guild of Mastercraftsman, Ruark have the ability to design loudspeaker's that blend seamlessly into any living room. The **TALISMAN II**'s incorporate a two way bass reflex design. A Seas tweeter and bass/mid driver combine to offer controlled, yet smooth bass lines and crisp, clear mid range. To audition the complete Ruark range, including the new **ICON**, contact your local Sevenoaks Hi Fi branch.

michell



GYRODEC

The **GYRODEC** has always been a class act. Beautifully styled in either a gorgeous bronze or a standard silver finish, it looks like no other turntable. Like all of the products designed and built by John Michell, it offers outstanding performance, extracting every last nuance from a variety of music. The **GYRODEC** incorporates a three point suspension system, so it is very easy to set up. It can also be used with a multitude of tonearms and cartridges, making it one of the most flexible turntables available. Over the years the **GYRODEC** has evolved. With the addition of the new **QC** power supply it provides finite vinyl replay normally associated with more expensive turntables.

marantz



CD63SE

Marantz are one of the audio manufacturers that enjoys making recorded sound as realistic as is possible. This development of pure hifidelity has led the Hi Fi press to bestow numerous Best Buys and Recommendations upon models within their range. The **CD63SE** offers the kind of sparkling performance you associate with more expensive CD players. With a high mass drawer mechanism, and copper screening, ensuring unrestricted CD transportation and air flow, music is always reproduced faithfully. The **CD63SE** also offers an easy upgrade path, via coaxial and digital outputs. With this pedigree, the **CD63SE** represents exceptional value for money. For more details on the Marantz range contact your local Sevenoaks Hi Fi branch.



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ALCHEMY



1ST PRIZE

2ND PRIZE

The Jitter Bug



NIGEL BENTS

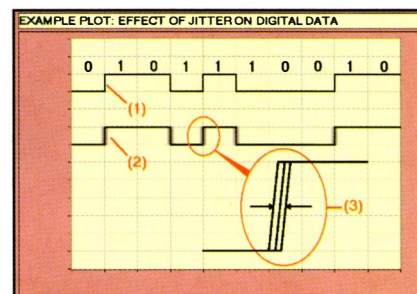
Until now it's been hit or miss discovering which CD players suffer the sound-sapping Jitter Bug. But here's **Paul Miller** with a new, definitive test!

Recent issues of *Hi-Fi Choice* have seen a shrinking of the gap between technical and subjective observations. The sound quality of CD players, transports and DACs, in particular, is being confirmed by our advanced measurement techniques (see issue 143). Yet one area of digital performance — crucial to predicting subtleties of sound quality and transport/DAC matching — has remained irritatingly elusive. That piece of our reviewing jigsaw goes by the name of jitter. It has long been the bane of digital audio, but now it is tamed by a new and powerful test.

What is jitter?

Jitter is not a new phenomenon (see issue 96), but until now it's been very hard to pin it down in a way that's directly linked to sound quality. Jitter is most accurately described as 'a vari-

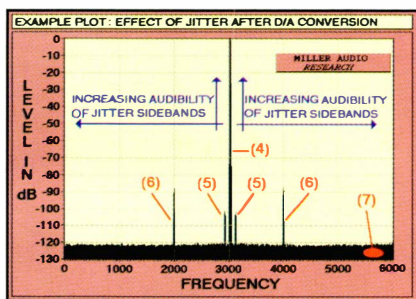
ation in the timing of a periodic event'. Digital data is periodic because the ones and zeros that make up its binary code are represented by singular steps in voltage. These transitions are regulated or 'timed' by an accurate crystal clock within a CD replay system. An example of digital code is shown below (1).



This is what jitter does to your digits

In practice, each transition or ‘edge’ (1) is often contaminated by 50Hz mains, extraneous noise and other signals within the CD player. These edges may also be modulated by the pattern of the data itself, especially if long sequences of zeros are involved. This is particularly noticeable across a serial interface between, say, a CD transport and outboard DAC.

This jitter will ‘wobble’ the position of the edges (2), blurring the precise timing of each transition as well as successive ones. So, whenever these blurred transitions are sampled within the CD player, there remains an uncertainty about when they occur (3). In our example, the digital edge might be ‘seen’ to appear anywhere between the two horizontal arrows. Importantly (unless conditions are extremely severe) jittered data remains intact and in the right order but simply shifted in time.



Jitter appears as sidebands of a real signal

Nevertheless, jitter does bring an audible penalty. During digital-to-analogue conversion, jitter will appear as sidebands (5 & 6) either side of the real signal (4). In our simulated example we see sidebands at +/-100Hz (5) caused by jitter noise from the power supply, and at +/-1,000Hz (6), which is caused by a discrete, sinusoidal jitter. This may originate from a spurious signal within the player or, alternatively, from data on the other channel. A random or noise-like jitter would appear on the above diagram as a general increase in background hiss (7) after conversion.

Not all sidebands are purely jitter-related. They could also stem from cross-modulation through electromagnetic or capacitive coupling in the analogue stages of the CD player. Either way the result is the same: sidebands whose presence may constitute an audible distortion. The higher (louder) these sidebands are, and the further they appear from the main signal, the more distracting they will be.

The origin of species

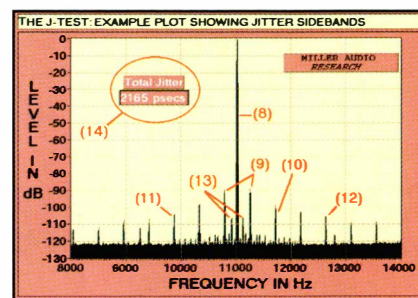
It’s popular, particularly in the US, to measure the level of jitter directly on the Word Clock that synchronises the flow and conversion of data within the DAC. In reality, however, different D/A converters will respond differently to the same level (and content) of jitter measured on respective Word Clocks. This technique also fails to consider the data pattern on levels of jitter during conversion. Ideally, we should infer the level of jitter from a spectrum of the final audio signal. After all, this is what we feed into our amplifiers, and what we listen to.

For example, a multi-bit converter may respond to jittered data by suffering a time (or phase) modulation effect. This is known as Type 1 jitter. By contrast, a bit stream converter could incur both phase and amplitude modulation from an identical source of jitter. This is called Type 2 jitter. The mixed modulation of Type 2 jitter produces asymmetric sidebands that scale up and down with the sideband frequency, whereas a pure amplitude-only or phase-only modulation results in symmetrical sidebands whose amplitude is proportional to signal frequency. Isolating jitter mechanisms is crucial, because similar levels of Type 1 and 2 jitter may well have different sonic consequences.

We have the technology

The following jitter test, designed to stimulate worst-case levels of data and sampling jitter, is based on proposals made by Julian Dunn (Prism Sound, Cambridge) in past AES papers. The test includes a high frequency tone, set at one-quarter of CD’s 44.1kHz sampling frequency ($F_s/4$), which is equivalent to 11,025Hz. This tone is introduced alongside a very low-level, low-frequency tone ($F_s/192 = 229.7$ Hz).

The latter takes the form of a square wave, whose minute amplitude (just one Least Significant Bit, or LSB) produces a data-pattern containing long repetitions of digital zeros. In a susceptible CD player, or particularly in the digital interface between a transport and DAC combination, these blocks of zeros modulate the data pattern of the high frequency signal, prompting jitter sidebands to appear during D/A conversion.



Eat computer, jitter scum!

As expected, these sidebands are manifested either side of the high-frequency tone (8) at +/- 229.7Hz — the modulating or ‘jitter frequency’ (9). However, because the low-level tone is a square wave, we also see additional sidebands linked to its odd harmonics at +/-690Hz (10), +/-1,150Hz (11), +/-1,610Hz (12) and soon. These are defined as the fundamental sideband (9), the third harmonic sideband (10), fifth harmonic (11) and seventh harmonic sidebands (12) respectively. Intrinsic jitter sidebands, including mains-related spurs, are also clearly revealed (13).

This particular spectrum is derived from the digital output of a Denon DCD-825 CD player (issue 137) and an old DPA Little Bit DAC (issue 127), whose digital input and clock recovery circuit demonstrate very little jitter attenuation. Interestingly, different digital outputs give rise to equally different jitter patterns

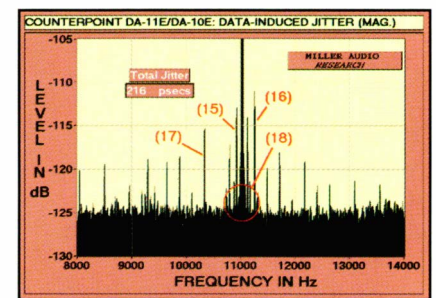
with this DAC, explaining differences in sound quality with alternative transport/DAC combinations where conventional distortion, noise or linearity measurements betray no change.

All the spectra presented here were acquired and processed using advanced Virtual Instrument technology (issue 143). Each spectrum is captured using 64 x 16,384-point FFTs, leaving the computer to assess whether this represents a Type 1 or Type 2 jitter pattern and calculate the jitter contribution, in picoseconds (million-millionths of a second), of each sideband. The total jitter (a weighted, geometric mean of all sidebands) is revealed by an indicator (14).

Finally, the origin of individual jitter sidebands is identified by comparing them with fractions and multiples of all existing clock frequencies, data and frame rates found within today’s CD players. This is another first for *Hi-Fi Choice* and one that will be applied in our forthcoming CD player reviews.

Hello, is that pest control?

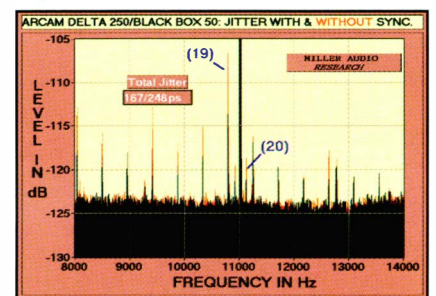
For now, let us take a closer look at the performance of some popular two-box CD players, recently reviewed in *Hi-Fi Choice* (issues 133 and 144).



It’s got some jitter, but let’s not be bitter

This is a magnified portion of the jitter spectrum obtained from Counterpoint’s DA-11E/DA-10E combination, a duo plagued by RF interference but betraying no other obvious technical blight to explain its bright and tiring sound. Now we can see a fairly complex jitter spectrum composed of 100Hz switching noise (15), fundamental (16) and third harmonic (17) sidebands which amount to 124psec, 121psec and 81psec respectively. Importantly, this spectrum exposes some intrinsic low-rate jitter (18) — already known for its deleterious effect on sound quality.

The spectrum below confirms the improvement gained from using Arcam’s proprietary



Arcam’s Sync-Lock: an effective prophylactic

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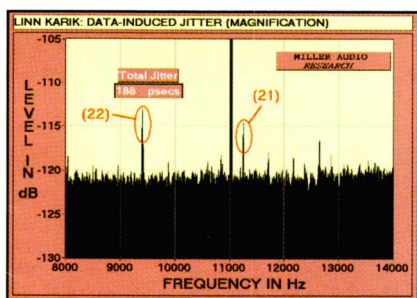
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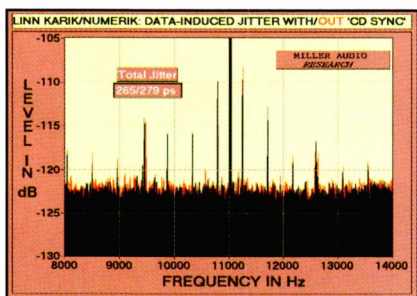


Sync Lock facility, which uses a Master Clock in the *BB50* converter to govern the flow of data from its *D250* CD transport. Arcam's use of hybrid DAC technology results in a Type 2 jitter pattern, although both data-induced (19) and intrinsic power supply sidebands (20) are reduced (red to black) by a total of 33 percent with Sync Lock in operation. Hence the very obvious improvement in sound quality, typically recorded as an improvement in stereo focus and sharpening of fine detail.



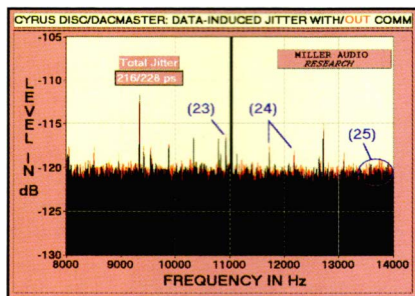
Linn Karik: intrinsic jitter not a problem

Linn's *Karik* CD player suffers little or no intrinsic jitter, revealing what is principally fundamental (21) and seventh harmonic (22) data-induced jitter at 89psecs and 115psec respectively. Nevertheless, this player is also used as Linn's corporate CD transport, a double life that serves to expose the potential drawback of separating two 'halves' of a CD player with a serial digital interface.



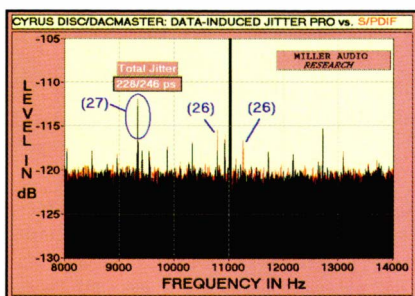
Add a Numerik and it's a different story

Hooking-up Linn's *Numerik* converter to the *Karik*'s digital output results in a 48 percent increase in data-induced jitter even though this is now primarily Type I in nature. However, this 279psec jitter is only reduced by 5 percent once Linn's 'CD Sync' facility is engaged. Though Linn's system uses a DC control feed instead of a high frequency clock return from DAC to transport, it is evidently less effective than Arcam's similarly-titled 'Sync Lock'.



Mission's Disc and DacMaster, guise one

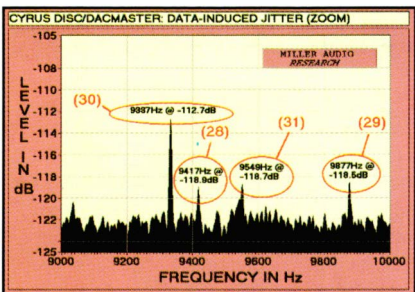
In similar vein, Mission also utilises a return signal (this time at $F_s/3$: 44.1kHz) to synchronise its *DiscMaster* CD transport with the *DacMaster* converter. Once again, however, this 'Comms' connection offers very little attenuation of either intrinsic (23) or data-induced jitter (24) even though random, noise-like jitter (25) is suppressed.



DiscMaster and DacMaster, guise two

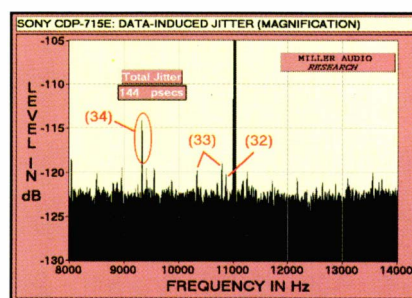
In practice there is a larger difference between Mission's balanced 'Pro' digital interconnection and its conventional unbalanced S/PDIF digital output, the latter demonstrating a specific increase in data-induced jitter sidebands (26). You may also have noticed another significant jitter sideband (27) on both this and the previous spectrum.

At first sight this may look like the seventh harmonic sideband witnessed earlier at (22)



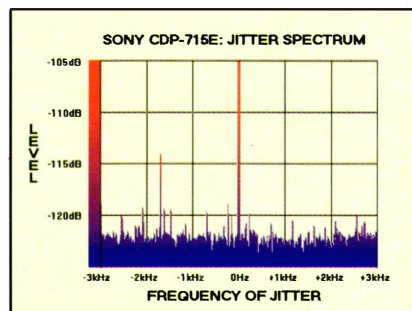
Draw closer to the DacMaster!

and (12). However, zooming in on the span between 9,000Hz and 10,000Hz (9-10kHz) reveals that the seventh harmonic sideband is actually located at a far lower level (28) along with the fifth harmonic (29). In reality, the most prominent sideband (30) is linked to both the 229.7Hz data modulation and 7.35kHz block rate within the player. The sideband at 9,549Hz (31) is another complex jitter modulation linked to the highest frequency of the transport's RF eye-pattern at 720kHz.



Sony CDP-715E — Best Buy, low jitter

As this jitter test has been implemented in this issue's CD player reviews, I thought it would be instructive to display the spectrum of Sony's *CDP-715E*, our current 'blind listening' reference. Happily, this player shows the lowest intrinsic (32) and data-induced jitter (33) of the lot. Once again, the main component is linked to the block rate (or CLV frame rate) within the player (34), amounting to just 88psec peak-to-peak jitter.



This is how you'll see jitter from now on

Review jitter plots will be styled as above, centralising the main 11,025Hz signal while using the horizontal axis to indicate the frequency of jitter sidebands. The jitter level is revealed by colour-coding the vertical axis: the 'redder' the sidebands, the higher the jitter! But will Sony's new *CDP-761* beat the classic *715E*? Turn to the CD player tests to find out. ▲

DISCOVER 353

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The casing is combined with a precision-engineered mechanism and a new friction sheet, to create outstanding stability, smoother tape rotation and lower wow & flutter. The style of the shell is unique, with a geometrical shape that is as functional as it is aesthetically pleasing. It even includes a three-dimensional dome, designed to reduce resonances created by standing waves within the cassette shell itself. And it certainly looks the part.

The different tape materials are as advanced as the casework containing them. A new ultra-fine magnetic formulation and special bonding agent have been deployed to ensure the magnetic materials are packed densely — additional benefits are enhanced durability and heat resistance, plus lower tape noise and increased output. What's more, the smoothness of the tape ensures it makes close contact with the record/playback head, which helps to reduce noise even further. All you have to do is record on any 353 tape and you'll hear the difference!



353 FE I-LIVE (C90 RRP - £1.15)

The robust *Live* line begins with the highly compatible *Live I* ferric tape. Within its transparent shell, this budget tape provides a very balanced response when the cassette deck is set to normal (Type I) equalisation. This makes *Live I* a perfect choice for personal stereo users. The entry ticket to 353-world.



353 CR II-LIVE (C90 RRP - £1.35)

Every bit as robust and user-friendly as the ferric *Live I* tape, the chromium dioxide *Live II* also follows the 353 philosophy, with a very flat frequency response and the sort of flexibility that makes it ideal for use in car stereos and personals. Record in the Chrome (Type II) position for excellent sound quality at a very reasonable price.



353 FE I-FOCUS (C90 RRP - £1.40)

The definitive statement when it comes to ferric tape, this high-performance formulation makes for extremely dynamic recordings, and it will not come unstuck with even the heaviest rock and pop tracks. *Focus I* — like all the *Focus* line tapes — is housed in an extremely rigid cassette shell, for ultimate tape stability.



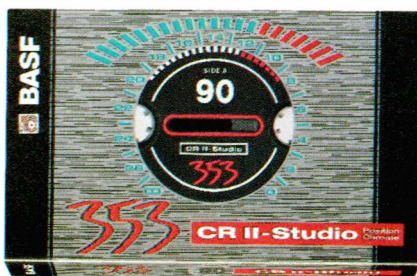
353 CR II-FOCUS (C90 RRP - £1.90)

The Chrome (Type II) setting has seldom been seen as compatible a tape as *Focus II*. Designed to keep vocal sounds natural and musical instruments crisp and clear, the *Focus II* excels at azimuth stability, thanks to the extremely rigid tape housing. A high performer in the chrome tape market and our cover tape to boot!



353 MP IV-FOCUS (C90 RRP - £2.50)

353's basic metal (Type IV) tape still maintains all the attributes of the rest of the *Focus* line, such as superb azimuth stability. However, the metal tape formulation used in *Focus IV* makes for a superbly flat frequency response, when using almost any tape deck in the metal position. This is the metal tape for those who seek 100 percent power.



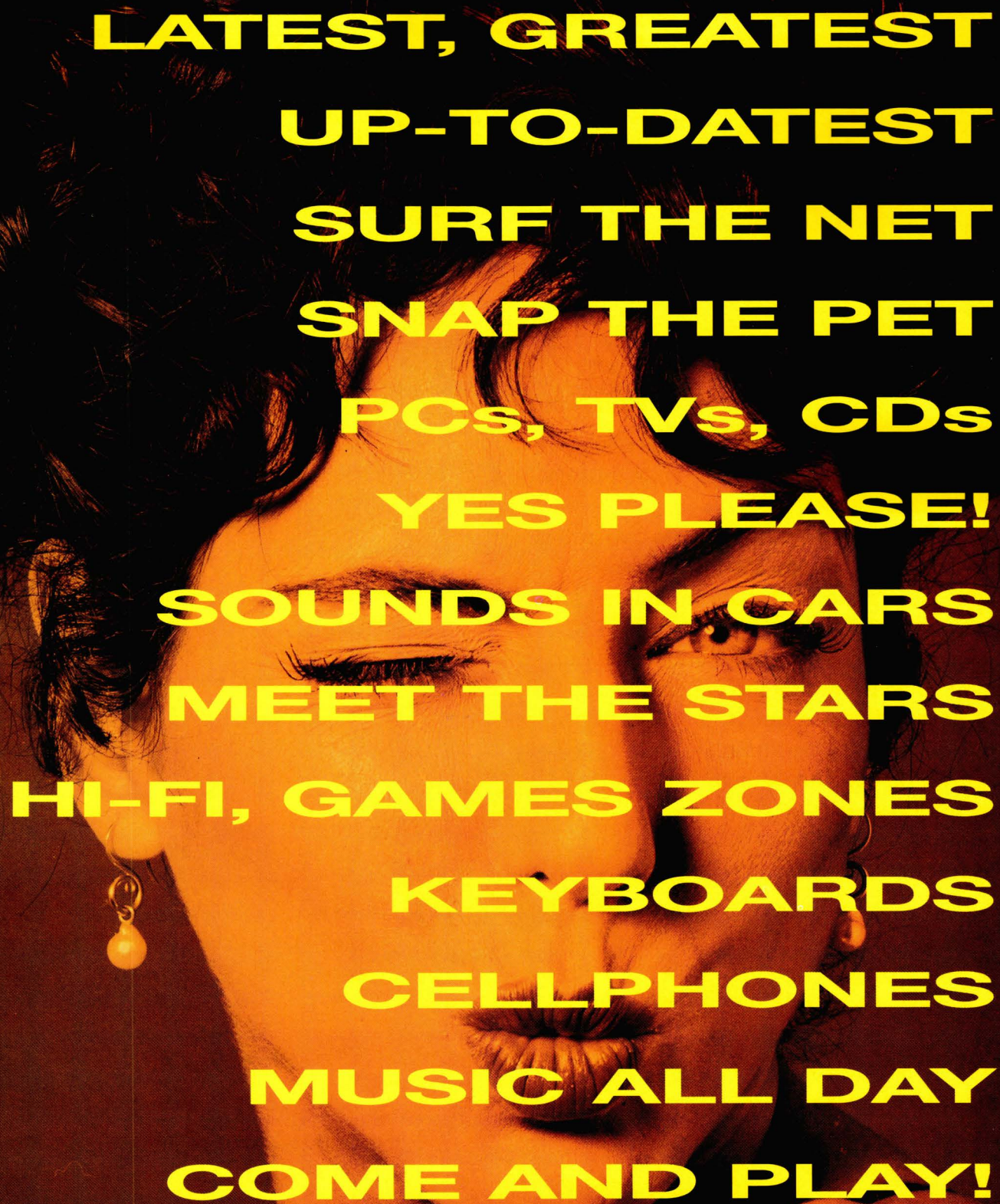
353 CR II-STUDIO (C90 RRP - £2.50)

The premium chrome (Type II) tape, *Studio II* is capable of delivering remarkably uncoloured, transparent sounds. Once again, thanks to that remarkable tape formulation, getting the best from this tape will seldom necessitate any adjustment of the cassette deck. *Studio* line uses the most advanced version of 353's composite casing.



353 MP IV-STUDIO (C90 RRP - £3.30)

The ultimate cassette from 353, *Studio IV* metal position tape will not only reproduce high frequencies with quality unheard of in a cassette, but also has a tonal balance, throughout the musical spectrum, that could truly be classed as 'exquisite'. A metal (Type IV) of uncompromising quality, which will not hold back your tape deck's performance.



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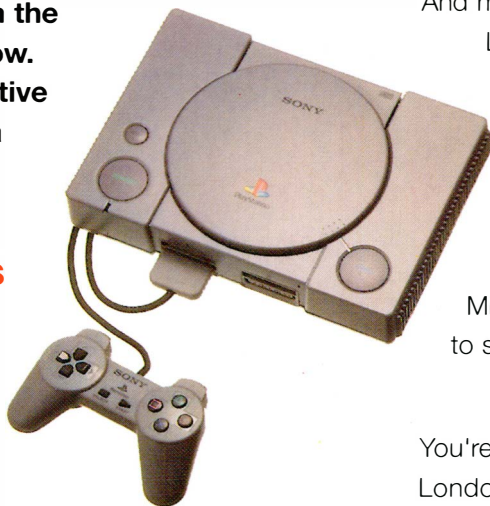
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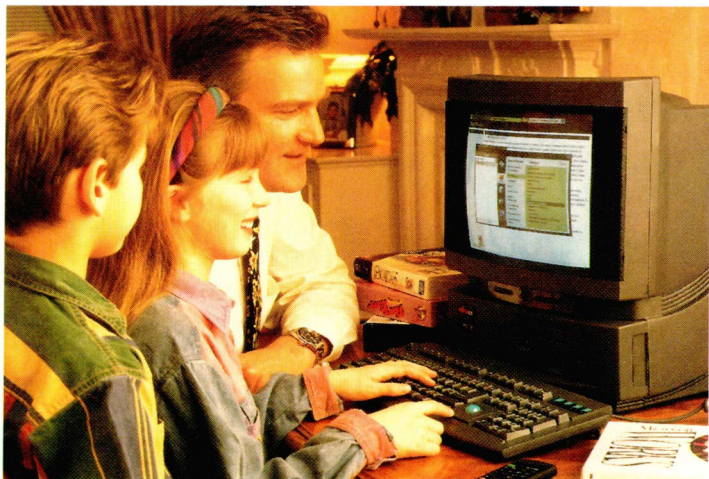
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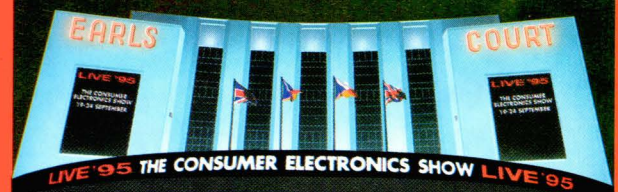
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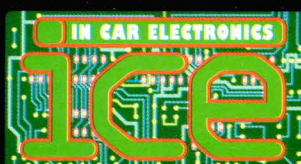


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THE GREAT TRICHORD DEBATE

Parasound CD-88X

I installed a *Clock 2* module in a Parasound CD-88X CD player (probably the first *Clock 2* in Brazil!) about two months ago, and have been truly impressed with the gain in resolution, dynamics and overall musicality. The improvement is more noticeable when the system is auditioned through a QED *Digit*.

However, a minor problem which has arisen after installation is somewhat annoying, although it has nothing to do with the actual sound quality. After every ten discs or so, the player will fail and a clicking noise can be heard through the speakers. The *Clock 2* was installed following the manufacturer's instructions, but I don't think Trichord has ever installed the modification on the aforementioned US player.

Sergio Bath, risios@mre.gov.br

Micromega

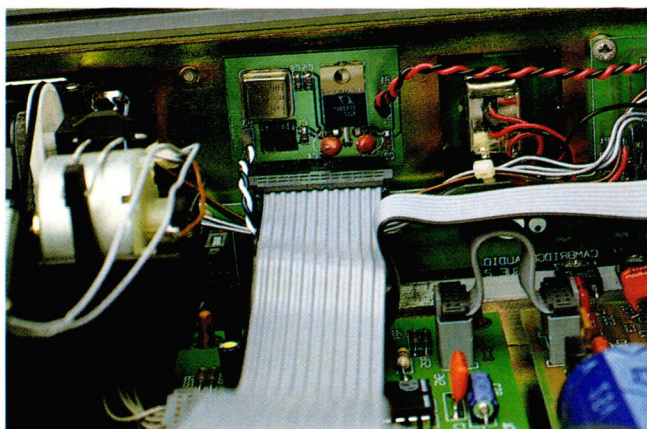
I have had a *Clock 2* mod fitted in my old Micromega CD player for about four months. The sound quality is marvellous: it's been very transparent and natural-sounding since the clock was fitted. I am absolutely delighted and cannot think of a better alternative than the *Clock 2* as an upgrade for CD players.

I would like to express thanks and delight to Trichord for the sheer listening pleasure the *Clock 2* gives me. It could turn your old CD player into a serious audiophile quality machine — like mine.

Ray Churchill, London

Meridian 200/263

Last year I was looking to upgrade my Meridian 200/263. I was unsure if the *Clock 2* was worthwhile or indeed likely to be



What time is digital love? The device that launched a thousand letters.

an improvement, so I spoke to Graham Fowler of Trichord. As I had to be in Malvern on business, I dropped my 200 transport off in the morning and collected it late afternoon.

The first thing I noticed about the clocked Meridian was more detail, better stereo imaging and an improved soundstage. Being a vinyl fan, I had chosen the Meridian because it sounded a lot less digital than others I tried. However, on occasions it was too laid back and some excitement was missing.

Subsequently, I have had long term home tests of PT's *DaCapo* and DPA's 1024 D/A converter. Neither DACs offered the same level of improvement as the *Clock 2*. What a pity it is not possible to try Trichord's DAC on a similar basis.

Andrew Cripps, Tarporley, Cheshire

To Clock or not to Clock

What I'm ranting on about is this Trichord *Clock 2* tweaky thingamajig. You hand over your prized CD player and many hard-earned pounds and a few days later it's returned to you

without any outwardly visible hint that anything's been done to the machine at all.

But in the privacy of your own home you plug it all back in, breathe a sigh of relief that now you've filled that gaping hole in your system, and listen. And it sounds wonderful — or does it? Maybe your brain just tricks you into thinking it sounds better, desperate to rationalise spending money for no visible gain. But who cares... I'm blissfully happy — or do I just think I'm blissfully happy?

Clocking your CD player need not be a gargantuan leap of faith — if you find the right dealer. My dealer (not in Norfolk) clearly points out that if you can't hear an improvement they'll remove the additional gubbins and refund your money. To date, they've had no need to remove any 'clocks'. Also, your guarantee is with the dealer and not the manufacturer, and they stand by their workmanship.

Anthony Hall, Norfolk

Trichord DIY

I am very glad I went ahead with

the Trichord mod. I performed it myself — having a degree in electronic engineering made it a doddle. The difference? It's difficult to pin down; it can best be described as a more together sound, with no one particular quality poking out of place.

Your article suggests concern over power supply limits within modified players. This could well be a problem with cheaper players which don't have the robustness of supply players like the Arcam *Alpha 5* — or similar — possess. But as Trichord offers a money-back guarantee, you can't go wrong.

Chris Hart, Fulchester

Pioneer 9300

I had the original *Clock* fitted to my Pioneer 9300 by Trichord, and I have now fitted the *Clock 2* board myself. Both modifications gave a significant improve-

Sandcastles!



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Billy Vee

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ment to the sound as described in previous review articles. The only negative effect has been increased noise from the CD player via the interconnects and the mains into my NAT02 tuner. This effectively means that I must turn the CD off when using the tuner through my Naim NAC 62 preamp.

Concerning the power supply problems discussed in the article, I noticed that all the board regulators were running very hot and presumably operating towards their design limit. Perhaps an on-board regulator would help?

P Hodge, Swindon

Denon DCD920

Several months ago I considered changing my CD player, a Denon DCD920, as it was a few years old and I felt that there was a slight thickening of the sound in the mid-band with perhaps not quite the detail and attack that I could expect from my overall system. This comprises a Pioneer A-400 linked to the player with Connections Jade interconnect and Chartwell studio monitors (Wilmslow kit) linked with Cable Talk 3.

I was, however, undecided whether to change the player or to add a DAC such as the Cambridge DacMagic 1. In surveying the situation, I discovered that almost invariably the best sounding players had the highest clock accuracy. On this basis there seemed little point in adding a DAC unless the clock accuracy was dealt with first.

Therefore it seemed logical to incorporate the Clock 2 mod. The difference in sound quality was immediately apparent, but took a little getting used to. There was now a marked openness which had not previously been there, and this led to a much more detailed sound, especially in the treble. Leading edge attack was now quite startling, but even more obvious was the apparent increase in dynamic range. Additionally, instruments could now be more accurately positioned on the soundstage. On the downside, female voice suffers from a slight sibilance which was previously less noticeable.

The tonal balance of the system has not changed: deep bass on recordings was always reproduced in a manner that can be felt like before, just tighter.

Treble is very detailed although maybe marginally brighter, which does not worry my system as it was already well balanced and not over-bright.

After lengthy auditioning on all types of music, I am in no doubt that I made the correct decision. The music just gets better the more you listen. I have still not fitted a DAC, but I feel that the accuracy of the transport is such that further benefit may be obtained with one.

Iain MacKintosh, Inverness

Marantz CD85

I had an elderly Marantz CD85 clocked fairly recently, although it's now used solely as a transport. The DAC is an upgraded Audio Alchemy DDE v1.0.

After wishing for an equipment change of some sort, and inspection of a decidedly unhappy wallet, the plan was to upgrade to a better transport without the cost of a replacement. The answer? Clock 2.

After it was fitted the sound was less harsh and bass was tighter — but still very much in evidence. I use Heco 1040 speakers which I find to be fairly bass heavy, but the Clock tamed the desire for boom without ruining the feeling. The Clock 2 was a very reasonable price for the improvements I experienced.

On the subject of compatibility, my advice would be to ring Trichord. Although ultimately they are trying to sell you their product, I found them more than helpful and willing to advise, seemingly unmoved by a possible sale.

C Mandeville, Kent

Marantz CD-50SE

The main point from your 'Trichord Phenomenon' feature in the August issue is quite clearly that the Clock 2 is rather more 'horses for courses' than has hitherto been realised.

Strange — or is it? — that the Clock 2'd Pioneer is a step up from the model favoured by Trichord as transport for the Pulsar 1. Significantly, the mods include a 'beefed-up' power supply, and the Pioneer DAC is bypassed. Choice was full of praise for the complete system when offering it as a recent competition prize.

Our own Clock 2 experience is entirely positive. My wife and I own a five year old Marantz

CD-50SE which was Clock 2'd earlier this year. The most noticeable improvement has been in image depth, and a quite marked separation within that depth. Image width was always good, but now it's more focused.

On the downside, the CD-50SE is now even less tolerant of sharp, sibilant discs (yes, I have checked them out on other players). The number of these discs has not increased, but they sound worse through the post-Trichord player. Our 15 year old Thorens TD160S with Rega RB300, AT-OC5 and QR Ringmat still gets plenty of use. But Trichord does a lot to improve an imperfect medium, and its efforts should be seen in that context. I am very pleased with the Clock 2, as I am with the Pioneer A-400 GTE from the same stable.

Bob Parsons, Berkshire

Pioneer PD-S802

In January, I contacted Trichord about upgrading the transport section of my Pioneer PD-S802 CD player, to use in conjunction with a Cambridge Audio DacMagic 1 which I will be buying shortly. Trichord also informed me of the digital output mod, which will be essential in realising the full potential of an outboard DAC.

I have to say that even as a stand-alone integrated CD player, my 802 is now thoroughly impressive, with huge improvements in soundstaging, separation, clarity and control. Trichord demonstrated to me that results do vary with the player's upgrade potential. Happily for me though, I discovered that my 'new' 802 showed much better focus.

Needless to say, I shall be investing in the digital output as soon as I have assessed the DacMagic 1. I have since heard the Marantz CD-63SE and found it to be two-dimensional and splashy, by comparison.

Trevor Ponsford, Kent

Marantz CD80

With reference to your article on re-clocking CD players, I would like to relate my experience of having my Marantz CD80 CD player upgraded.

Instead of going the Trichord route, I have had a re-clocked digital output added by Audio Synthesis to my player, and had

changes converting it to a transport-only unit. The changes were undertaken to partner the DA-X converter (Ultra Analogue version) from Audio Synthesis.

The changes carried out were the disablement of analogue stages, DAC and drawer light, the addition of a regulated 9V transformer to supply digital output stage, and the addition of an IEC power socket. The output facilities now consist of Toslink, coaxial and 50Mbit AT&T fibre-optic output.

Compared to the CD80 in original form, the stereo imaging has improved, and there are marked gains in focus, low-level detail and bass extension (particularly via AT&T) — yet the CD80's rhythm, pace and bass-line has been retained. Using it with a non-reclocking DAC, like the Orelle DA180, it sounds hyper-fast, even faster than a Linn Sondek LP12.

Audio Synthesis now produces its own upgraded Sony transport — renamed Transcend — which has been much further developed since my upgrade in early 1994.

D Stanley, W Sussex

Philips/Marantz CD94

Congratulations for exposing the Trichord Clock rip-off, what took you so long? Your other reviewers have raved over this piece of sonic degrading nonsense. It degraded the performance of both Philips and Marantz CD94 players and your rave original write-up must have made a fortune for Trichord. However, I cannot agree with Paul Miller's absurd rave review of the Sony 715E. This is a very mediocre CD player now fortunately discontinued. Paul Miller's inaccurate comments can be understood when one notes the very poor reference equipment he uses.

John Stephen, Herts

Up yer bum!

For some time now Choice has consistently recommended the Trichord Clock 2 modification. In your letters pages you have suggested that it may cure all manner of ills. Now it seems that in blind tests small differences could be heard. Sometimes improvement, sometimes not. I suggest that you are all talking out of your bottoms.

K Watson, London



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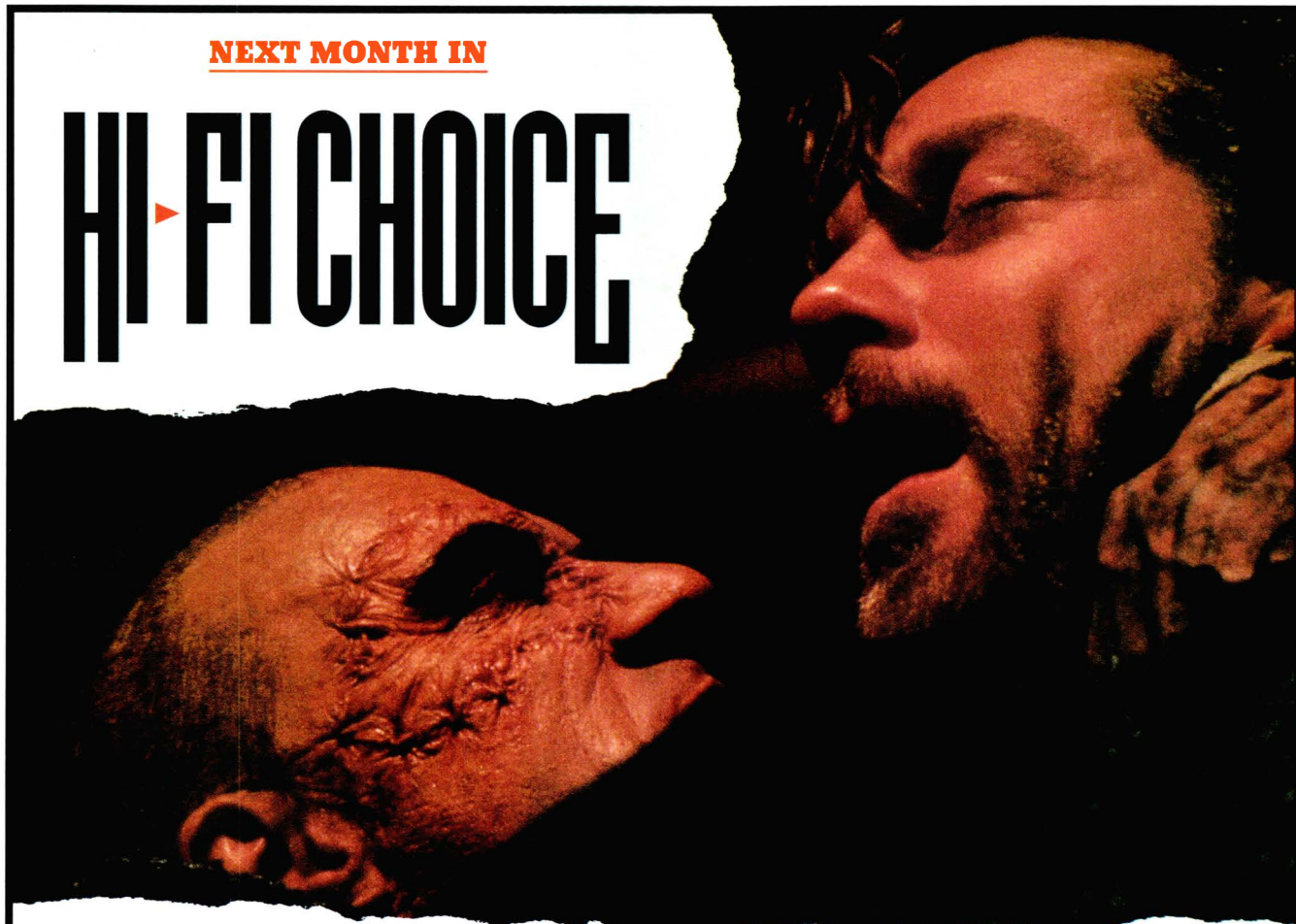
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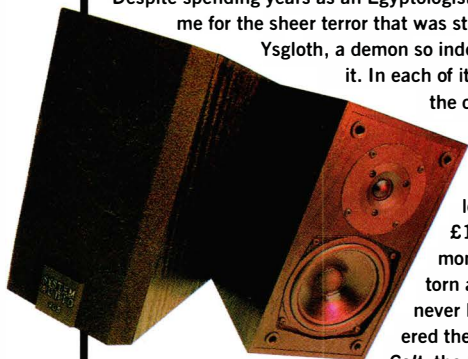
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LOUDSPEAKERS

Despite spending years as an Egyptologist, nothing could have prepared me for the sheer terror that was standing before me. It was Ysgloth, a demon so indescribable that I can't describe it. In each of its 12 vile hands — if hands be the correct word for the un-nameable horrors that I could not name at the ends of its dozen arms — lay a pair of loudspeakers, priced between £100-£300. I knew at that moment that my mind was being torn asunder and that I would never be the same again as I discovered the truth about the Revolver Colt, the KEF Coda 7 and many more.



VALVE AMPS

Although Ephraim Nebuliser had lived his entire life in the shadows of Salem's most Satanic alleyways, nothing could have prepared him for the unspeakable horrors, which I cannot speak of now. Arising from the mirk and mire beneath his feet rose the most ancient and terrible Pishoth-Y'slaag and its many revenants. Its countenance was too horrible to describe without turning the minds of sensible folk to madness. Upon each revenant's chest — if, indeed, it was a chest — there was the mark of the Justified Ancients of Valve-Valve. The mark was that of a different integrated valve amplifier, each priced below £1,000. Would they fight? Would there be a single victor? Whatever the result, he knew that his mind would be spoiled forever.

EMC

As he ventured beneath the land of Ba'ra Br'ith, Spencer Marks felt the icy fingers of terror chill him to the very marrow of his soul. He heard the slow, rhythmic chant "As-da, As-da" as the mighty European forces moved to control the entire hi-fi market by legislation on electromagnetic compatibility. Thunderbolts did strike his hi-fi without effect, and it did rest upon a myriad of foul and electrical demons, yet how did it sound? Only the beast so horrible and unspeakable that I can't even speak its name — if, indeed, it has a name — knows.

CD-R

His withered hands tore at the flesh of the devilish beast that stood at the gateway between sanity and madness. Briefly he saw the future of audio, before his very soul was torn asunder at the sight of the mighty Kkhitty-Kkhitty-B'hang-B'hang. The future of audio was in the shape of Pioneer's new domestic recordable CD, the first of its kind in the UK. Now that up to 60 minutes — if, indeed, minute is the right word for so timeless a thing — of perfect quality recordings can be made on a CD that can be played on any player, he knew that his life was forfeit and that the terrifying beast that is so horrible it simply could not be spoken of, would once more bring unspeakable terror to the world of men.

ALSO

The Horned One sacrifices a variety of small animals, before the dread beast who is so unnameable I can't name it • Pods, preamps and CD players perform perverse pthings in Psessions • Our roving reporter is delivered from the Pit of Demonic Evil and cast screaming into Frankfurt for the annual High End show • Plus many more things that are so unspeakable that I can't describe them in polite society.

CONSIDERABLY MORE FUN THAN SOMETHING I DARE NOT NAME

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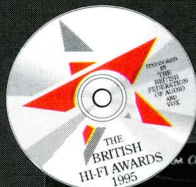


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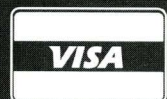
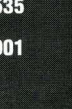
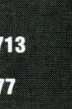
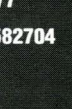
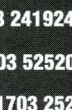
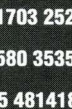
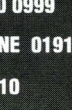
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- 11 AUDIO T SWINDON 01793 538222
- 12 AUDIOT CHELTENHAM 01242 583960
- 13 AUDIO T ENFIELD 0181 367 3132
- 14 AUDIO T W. HAMPSTEAD 0171 794 7848
- 15 AUDIO T ILFORD 0181 518 0915
- 16 AUDIO T BASINGSTOKE 01256 24311
- 17 AUDIO DESIGNS E.GRINSTEAD 01342 314569
- 18 CREATIVE AUDIO SHREWSBURY 01743 241924
- 19 FRANK HARVEY HI-FI COVENTRY 01203 525200
- 20 HAMPSHIRE AUDIO SOUTHAMPTON 01703 252827
- 21 HI-FI EXPERIENCE LONDON W1 0171 580 3535
- 22 HI-FI EXPERIENCE DARLINGTON 01325 481418
- 23 LINTONE AUDIO GATESHEAD 0191 477 4167
- 24 LINTONE AUDIO GATESHEAD 0191 460 0999
- 25 LINTONE AUDIO NEWCASTLE-UPON-TYNE 0191 232 3994
- 26 MARTINS HI-FI NORWICH 01603 627010
- 27 MARTINS HI-FI KINGS LYNN 01553 761683
- 28 MUSIC MATTERS HI-FI EDGBASTON 0121 429 2811
- 29 MUSIC MATTERS HI-FI SOLIHULL 0121 742 0254

- 30 MUSIC MATTERS HI-FI STOURBRIDGE 01384 444 184
- 31 NORMAN AUDIO PRESTON 01772 253 057
- 32 NORMAN AUDIO BLACKPOOL 01253 295661
- 33 PJ HI-FI GUILDFORD 01483 504801
- 34 RADFORDS BRISTOL 0117 944 1010
- 35 RADFORDS WINDSOR 01753 856 931
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- 40 RADFORDS PLYMOUTH 01752 226011
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- 43 RAYLEIGH HI-FI RAYLEIGH 01268 779762
- 44 RAYLEIGH HI-FI SOUTHEND-ON-SEA 01702 435255
- 45 THE AUDIOFILE BISHOPS STORTFORD 01279 506576
- 46 THE AUDIOFILE CAMBRIDGE 01223 368305
- 47 THE POWERPLANT BRIGHTON 01273 775978

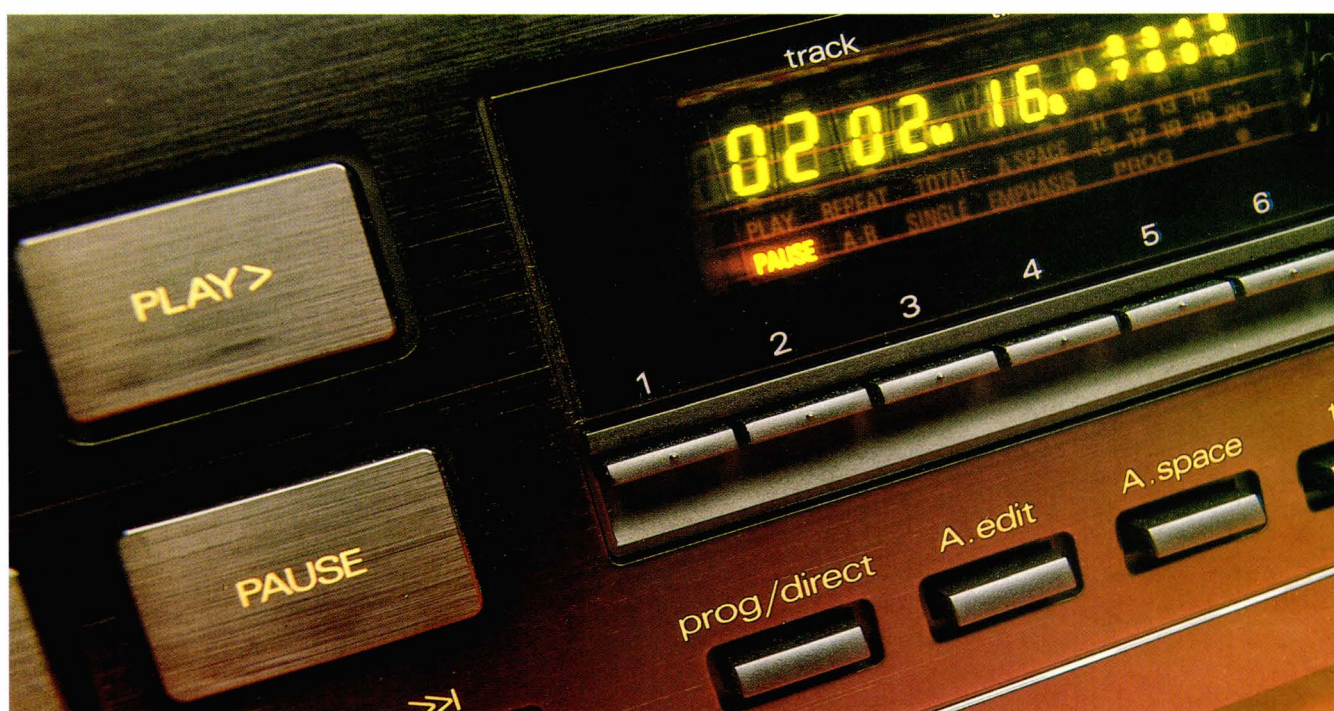


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Twelve budget CD PLAYERS



Hey Mr CD player, you're a digital nobody until you've gone a few rounds with **Paul Miller**. So which one of this month's contenders will emerge with its digital filters intact?

THE CAST LIST

Cambridge CD4	£150
Denon DCD-625	£200
JVC XL-V284	£140
Kenwood DP-2060	£160
Luxman D-322	£140
Onkyo DX-7210	£260
Pioneer PD-S504	£200
Sony CDP-561E	£200
Sony CDP-761E	£250
Teac CD-P3200	£150
Technics SL-PS770A	£250
Yamaha CDX-480	£170

Imitation, we are told, is the sincerest form of flattery. However, as we were to discover when collecting CD players for this group test, compliments of another kind can have a sting in their tail. The task seemed simple enough: having drawn up a grand shortlist of contenders between £150 and £250, there remained the somewhat laborious task of contacting manufacturers and gathering in representative samples of the players.

And representative is the key word. Both the up-and-coming Marantz CD-46 and NAD 510 are missing from our test, for the reason that true production samples were not available by mid-July. So if you've seen

any reviews of either player before, say, the beginning of September, you should think carefully about how effectively they represent production models that will be sold to the public.

However, a number of other budget CD players are missing for entirely different reasons. Two manufacturers declined to submit players for review in *Hi-Fi Choice*, despite recently having supplied samples to at least one other magazine. Why? Not because the manufacturers lacked faith in our procedure, our blind listening and state-of-the-art lab tests. Quite the reverse, in fact. "We would rather not supply," I was informed, "because we know our player is uncompetitive" —

actually the word was shorter than this, began with a 'c' and rhymed with snap — "and we would rather not have *Choice* advertise the fact"! An irksome compliment then, but one not paid to other magazines where the outcome of a review is, how can I put it, based less on fact and more on subjective whimsy. I'll not embarrass those manufacturers by mentioning names. After all, at least they were honest!

This leaves us with the cream of the budget crop: 12 players whose manufacturers and distributors have sufficient faith in their performance to enter them for the toughest race of all: the *Hi-Fi Choice* blind listening assault course. These are all fully-equipped players, complete with remote control, direct track access, programming and repeat options; yet, in a number of instances, they cost no more than about 12 full-priced CDs. These are the brave souls from Cambridge, Yamaha, Luxman, Teac and Kenwood, who continue the push for fine sound quality below the £200 watershed.

Unfortunately, these beer-budget wonders face an uphill struggle, because many players pitched between £200-£300 are heavily subsidised in order to make an impact in what has become a fiercely competitive area of the market.

Players including the Sony *CDP-715E* (our current reference) and Marantz *CD-63* have lorded it over the masses for the past year, but are now challenged by new £250 machines from Sony's own stable, Technics and from Onkyo. But where does this leave the new £200 players from Denon, Pioneer and Sony (again)? Read on for some unexpected twists and turns...

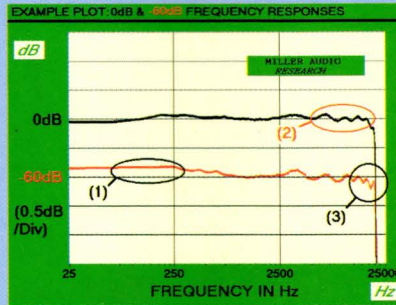
The Inside Story

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

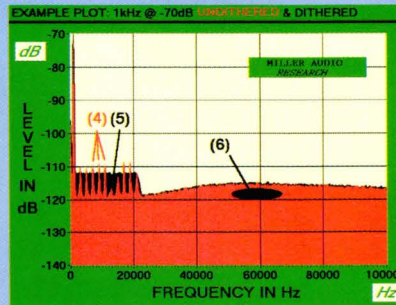
Other players rely on one of a new generation of bitstream converters which reduce these unwieldy 16-bit digital words into smaller packets of four bits or less. Smaller chunks of data are processed at an appropriately higher speed, avoiding the uneven steps and distortions of multi-bit converters at the expense of extra noise, both in and out of the audio band. In an effort to gain the best of both worlds, some CD players employ part multi-bit and part bitstream (so-called hybrid converters) though these have their own, unique, distortions.

However, you need not fret over the relative compatibility of different CD players because, regardless of the technology, they must all still conform to certain agreed standards. Every CD player will handle both 12cm and 5cm silver discs, will offer the same basic track skip, pause and stop facilities and will require the services of a line input on your amplifier.

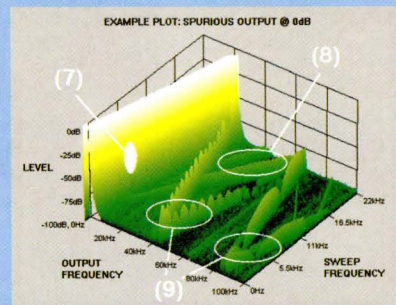
How to get the most from the new, full-colour plots



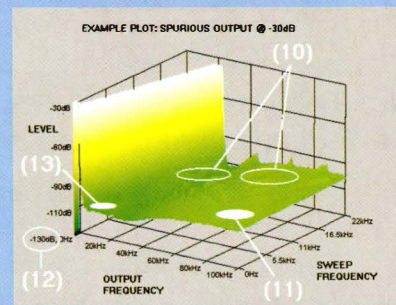
Look at the quality of those frequencies!



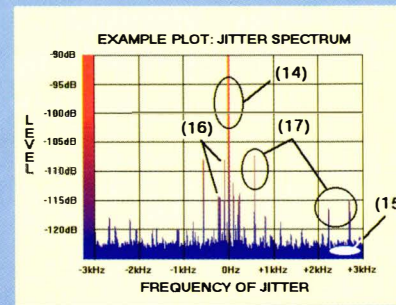
Dither — makes your CD quiver



This is your player going flat out



This is your player playing music



Too much jitter and your deck sounds bitter

FREQUENCY RESPONSE PLOT

This plot shows the response of the player at high (0dB, black trace) and low (-60dB, red trace) musical levels under extreme magnification (0.5dB/div). In practice, changes in low-level linearity together with an increase in hum (1) and noise are revealed by a change in the smoothness of the red trace.

Ripples (2) are a by-product of some digital filters, though bolder ripples (3) only observed in the (red) low-level response are more likely to be caused by unwanted cross-coupling or an unstable Master Clock. Ideally the black and red traces should still match one another.

1kHz/-70dB PLOT

Dither is a special type of low-level noise, used to randomise the predictable quantisation errors that cause unwanted harmonic distortion. Ideally, these harmonics (4) are then traded for a slight increase in inaudible hiss (5), although some DACs are clearly more proficient at this than others.

Also, do look out for a build-up of ultrasonic noise (6) beyond the audio band (>20000Hz). This is a by-product of some bitstream DACs whose noise-shapers are used to re-distribute huge levels of re-quantisation noise. Traditional multi-bit DACs produce less of this noise and, as a result, may perform more consistently with different amplifiers.

3D SPURIOUS OUTPUT PLOTS

An audio frequency sweep from 0Hz-22.05kHz (7) at both 0dB (peak output) and -30dB (the thick of the music) reveals continuous changes in performance rather than at one frequency. Distortion harmonics (8) may be seen radiating out to the right of this sweep, and the lower the distortion, the less obvious such harmonics will appear.

In addition, sampling or stopband images are represented as whole or partial V-shaped patterns (9) centred on multiples of the 44.1kHz sample rate. These are especially obvious on the 0dB example plot, which also reveals the rippling pattern caused by the mathematics of the player's digital filter. Ideally such images will be removed altogether, allowing the noise floor to descend, undisturbed, into the darkest green/black regions of the graph.

Higher-order sampling images (10) can enter the audio band directly, where they may contribute to so-called 'digital harshness'. As we saw on the -70dB/1kHz plot, bitstream-style converters often produce a significant quantity of ultrasonic re-quantisation noise (11). Depending on its severity, this places added stress on the accompanying amplifier.

Both plots cover a full 100dB dynamic range, the lower-level version running from -30dB to an incredibly low -130dB (12). So, by looking at the 'colour' of the noise in the audio band (13) we can get a direct indication of the dynamic range of one CD player vs. another. The darker the colour the better; unless, of course, this simply exposes nasty-sounding distortions that might be lying beneath!

JITTER PLOT

This latest test probes fluctuations in the timing of digital signals during D/A conversion, variations caused by interference from the player's own power supply, interference from adjacent clocks and even from the 1s and 0s that form the data itself.

Ideally the plot would show a sharp, central peak (14) rising from as little background noise (15) as possible. In practice we find jitter (see feature, this issue) represented as sidebands alongside this central peak. Jitter caused by power supply noise (16), such as diode switching, is usually seen close to the main peak. This, together with very low-rate jitter, causes the peak to broaden, influencing the stability and focus of stereo images.

Jitter caused by interaction with the data itself, or from other repetitive processes within the player, are represented on this plot by the more widely-spaced sidebands (17). This type of jitter is often directly audible, and is linked to muddling or harshness, particularly where the music contains sustained treble detail. These new plots, in tandem with the measurement table (page 92), amount to the most advanced and comprehensive tests currently published on CD player performance anywhere in the world, bringing us closer than ever before to explaining and predicting the sound of reproduced music.

September 1995



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Cambridge CD4

Few brand names have the historical resonance of Cambridge Audio, a decades-old company whose name and manufacturing base has been bought, lock, stock and barrel by the Audio Partnership. This group, rather like Hi-Fi Direct, is a spin-off from the burgeoning Richer Sounds empire.

As ever, high value engineering is top of the agenda as the CD4 CD player joins Cambridge's existing DACMagic-1 converter (issue 136) and forthcoming A1 and A2 integrated amplifiers. Try not to be dissuaded by its primitive aesthetics, sluggish track access and 'quick' search facility which is so slow as to be next to useless unless the CD4 is already in pause mode. Otherwise, the player is equipped with a comprehensive remote and, for the purposes of a future upgrade, a good quality digital output.

Under the bonnet, however, we find at least half of what makes the DACMagic-1 great in the form of a single TDA1305 converter from Philips. Unlike Cambridge's outboard DAC, however, this stage drives the player's output directly (or at least via a pair of tantalum AC-coupling caps). Somewhat surprisingly, the CD4 still has a usefully low output impedance but its ability to drive so-called passive preamps and/or long and moderately capacitive interconnects remains compromised. So beware of fancy wires.

Sound Quality

"I would not like to meet this player in a dark alley," remarked one panelist in response to the CD4's eager but decidedly assertive sound quality. Its music has a great sense of power and

authority, leaving most listeners appreciative of its flow and bounce even if one found it a little too 'jerky' for his tastes. Either way, the CD4 is certainly one from the muscular, brusque-sounding but 'flat earth' school of hi-fi design, majoring on strength of rhythm rather than depth of soundstaging.

This heavy-handedness over-emphasised the staccato strings from Mozart's *Sinfonia Concertante*, the player sounding slightly forced or even stilted in its enthusiasm to bash out a tune. On the other hand, it drew out the hurdy-gurdy-like instrument from *Magpie Lane* to great effect, portraying a vivid sense of performers playing in the round.

Then again, Cannonball Adderley's sax sounded a little too vivid and exciting: powerful and entertaining stuff that ended up sounding tiring in the long term. There was also the suggestion that its muddling increased with both the complexity and dynamics of the music. So the chorus from *Look Of Love* was heard to flatten out, sounding mushy rather than alive when joined by the brass accompaniment. "Meaty, beaty, big and bouncy," remarked the panel, by way of a passing shot.

Conclusion

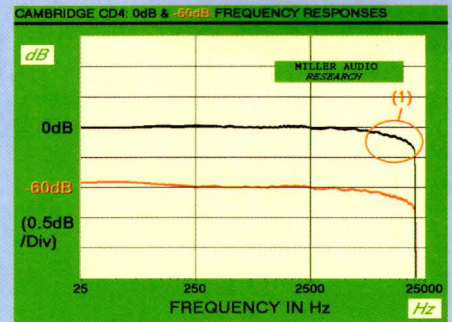
Rather than sounding dull and boring, the CD4 was described as enjoying "bags of in-your-face-missus-character that will either set your system alight or burn it at the stake". This budget player is a rough diamond, whose sluggish transport and big but occasionally clumsy sound puts youthful enthusiasm before mature sobriety. Plenty on offer then, at a very modest price.

VERDICT	
SOUND	★★★★☆
VALUE	★★★★☆
PRICE	£150
▲	Cannot be faulted for its energy or fresh intent. Good value for money.
▼	A burly teenager of a CD player. Lacks coath.
✉	Hi-Fi Direct, Richer House, Hankey Place, London SE1 4BB.
☎	(0171) 403 1310

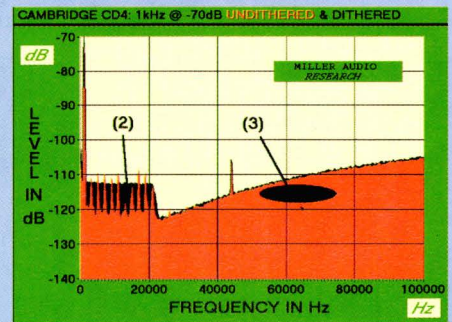
LAB REPORT

CD PLAYERS

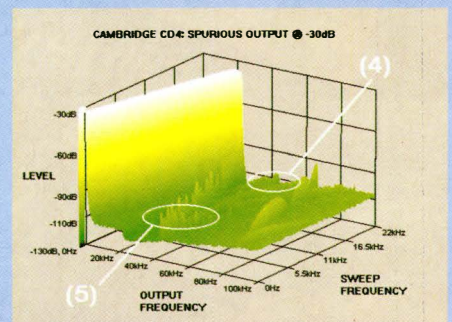
0dB/-60dB RESPONSE



UN/DITHERED -70dB



SPURIOUS OUTPUT -30dB



The CD4's output level increases by a substantial +1dB over the first five to ten minutes before the player's large voltage reference capacitor fully stabilises. So never audition a CD4 'cold' from the box. Nevertheless, the CD4's output (which includes a gently declining treble, (1)) is still 2.7dB below its rated 2V specification. This will also put the player at a disadvantage in anything other than a level-matched comparison.

Like the DACMagic-1, the CD4 provides a wide dynamic range with dithered signals (2) although, in this instance, its lower 96x oversampling and non-differential output releases more ultrasonic noise (3). Philips hybrid DAC technology also promises a magnificent 109dB S/N ratio, compromised in 'real life' by an equally monumental +16dB noise modulation — a known cause of audible 'roughness'.

Jitter, meanwhile, is low but almost entirely data-induced while distortion increases at HF and mid-level (typ. <0.1 per cent) to reveal sprays of second, third and fourth harmonics (4) alongside stopband images (5) from the digital filter.



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Denon DCD-625

What began as the *DCD-595* (issue 128), only to be improved by Denon as the *DCD-615* (issue 139) has now evolved into today's £200 *DCD-625*. The ten per cent increase in its price tag is apparently justified by a change of ergonomic styling in addition to a variety of internal revisions.

Traditional direct access keypad, program and basic tape-edit functions are now located above Denon's familiar white display though, as ever, the fluorescent elements are set too far back, preventing a clear view from above the fascia. A new digital servo control is specified for the transport assembly, along with claims for faster and more accurate tracking. In practice, tests revealed that its track access was nearly twice as slow as the *DCD-615*.

On a more positive note, the *DCD-625*'s headphone amp is now equipped with a volume control, independent of the 12-step digital attenuator that feeds its main L/R audio outputs. Otherwise the 18-bit digital backbone of the player remains unchanged as Denon maintains its steadfast loyalty to NPC's budget 8x oversampling filter and Burr-Brown's *PCM61P* DACs. Described somewhat floridly as SLC (Lambda Super Linear Conversion), this tried-and-tested formula has, up until now, almost always seen Denon through to a *Hi-Fi Choice* swing tag.

Sound Quality

"All top and bottom," remarked one listener in response to the fierce sound of Cannonball Adderley's sax and the excessively boomy bass that waffled from Massive Attack's *Better Things*. Two listeners were unimpressed

by the forced, technicolor presentation of the *DCD-625* even though their companions were less irritated by its excesses. "It does bark occasionally," one panellist suggested, but it still remains detailed and revealing of complex musical structures.

The same listeners were disturbed by the *DCD-625*'s rendition of Mozart's *Sinfonia Concertante* where the first violin was depicted as if strung with steel wire just as the accompanying viola, cello and woodwind had, by all accounts, "gone on a tea break leaving the double bass to grunt in an empty acoustic".

In its defence, one listener praised the *DCD-625* for its handling of the various penny whistles and other woodwind pipes from *Magpie Lane*. Here, at least, the player sounded effective if rather coarse in delivery. The poise, caution and transparency displayed by the *DCD-615* has been lost in this new player.

Conclusion

The *DCD-625* prompted various degrees of ennui from the panel, ranging from a general lack of enthusiasm to something approaching disdain. In a nutshell, the *DCD-625* places too great an emphasis on both mid bass and treble, cutting through the musical mustard more effectively than some in this group while still lacking the physical character of more upbeat contenders.

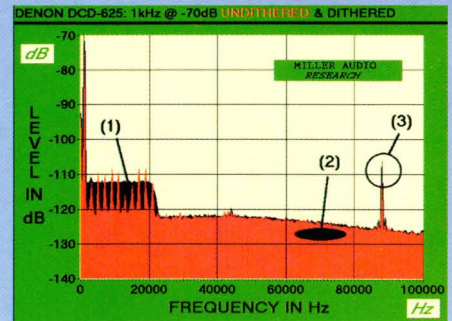
This is not an instance where Denon's tried-and-tested SLC technology has passed its sell-by date, but rather represents a temporary derailment. For whatever reason, the *DCD-625* has evidently lost the quiet sophistication of its forebears, suffering an unevenness that can sound exciting with some CDs but downright brash with others.

VERDICT	
SOUND	★★☆☆☆
VALUE	★★☆☆☆
PRICE	£200
▲	A well-constructed, vigorous and lively-sounding player.
▼	Rather gritty, grainy and brittle-sounding.
✉	Hayden Laboratories Ltd, Hayden House, Chiltern Hill, Chalfont St Peter, Buckinghamshire SL9 9UG. (01753) 888447

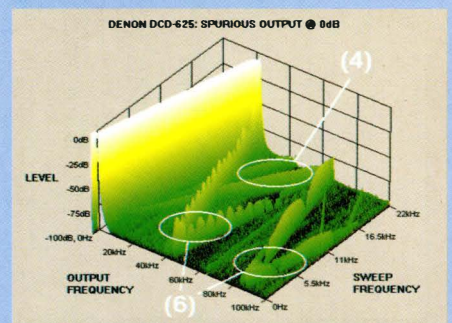
LAB REPORT

CD PLAYERS

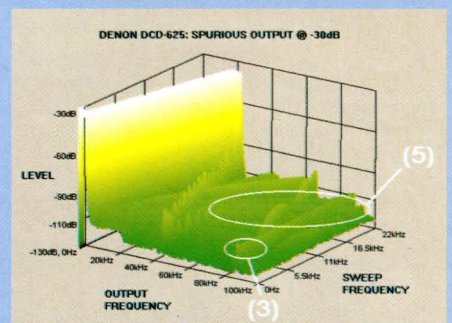
UN/DITHERED -70dB



SPURIOUS OUTPUT 0dB



SPURIOUS OUTPUT -30dB



The basic character of the *DCD-595* and *DCD-615* remains unaltered in the *DCD-625* — a blend of qualities that include modest errors in low-level linearity of +0.4/-1.1dB, a wide 108-109dB S/N ratio (dented by high +10dB noise modulation), a wide practical dynamic range (1) and minimal output of ultrasonic noise (2).

All qualities, including the lurch in distortion of 0.002 to 0.04 per cent between 0dB and -30dB, are entirely typical of this 18-bit technology. Even the 'leaky' 88.2kHz sample tone (3) is visible from issues 137 and 139.

The complement of distortion is rather less endearing, however, ranging from bold second/third harmonics at peak level (4) to an uneven spray of second-eighth harmonics (5) in the middle of the musical action. The stopband images (6) are entirely typical of NPC's *SM5841* filter, incidentally. Unfortunately jitter, while low at 187psecs, is almost entirely data-induced.

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JVC XL-V284

We know from experience that JVC is not above dressing its older CD players in fresh clothes before re-launching last season's model as this year's hot favourite. It happened with the XL-Z441 and XL-Z452 (issues 107 and 112) and, more recently, with the XL-V264 which re-materialised as the XL-V274 (issues 128 and 139). At the time, I suggested that JVC dream up some bona fide revisions for this season.

Perhaps someone in deepest Tokyo was listening, for this latest XL-V284 is a genuinely new player and not based on the XL-V274. Sure enough, its slim profile looks familiar enough, as does the bright and highly visible fluorescent display and centralised mechanism. Yet JVC's tape-edit, DDRP and variable-output headphone socket have all been abandoned.

In their place, JVC has provided a fixed-output socket and new 'display off' option while shaving a hairy £20 off the old retail price. The remote control, with its direct access keypad, index skip and repeat facilities remains unchanged. Mechanical upgrades include a so-called 'Z-chassis' with its offset mains transformer and supporting feet for improved stability. Meanwhile, on the digital front, a new version of JVC's Pulse Edge Modulation bitstream DAC has been wheeled into service.

Sound Quality

JVC's XL-V284 somehow captures the intimacy and acoustic detail of a recording but is seemingly incapable of transporting its listeners to the original performance. Its treble is occasionally unfathomable, offering an odd blend of

creaminess with a hint of sibilance, beyond which the extreme treble is cut suddenly short. "Odd, odd, odd," puzzled one listener. "Almost gets away with it," suggested another.

With most pieces of music, our panel would complain that one particular instrument was inadvertently letting the entire side down. The piano from Casino Royale's *Look Of Love* was so reduced in scale and pitch that two listeners had forgotten the piano even existed until reminded of the fact. Yet Dusty's stirring and expressive vocal performance saved the day, in a warm and cuddly sort of way.

The general balance of the player is ethereal rather than substantial, its ambiguous character causing our panel a few problems of definition. "It's another good if slightly interpretative player," they suggested. "One that provides plenty of exciting dynamics and depth with Mozart's *Sinfonia Concertante* but fails to convince us with busier-sounding performers like Robert Cray."

Conclusion

As the first genuinely new player to emerge from JVC in a couple of years, the XL-V284 offers a modest, but not unattractive performance at a very agreeable price. It's an intimate and cosy-sounding player, described by our panel as the closest thing to a New Age man currently available in budget digital audio.

Furthermore, the player is both slick in operation and equipped with plenty of features. Perfect for your Enya CD's, the XL-V284 is possibly the most sophisticated sub-£150 player in town and, as a consequence, clinches a recommendation on price.

VERDICT

SOUND ★★★★★
VALUE ★★★★★
PRICE £140

▲ An affordable player with hi-tech guts and an intimate sound.

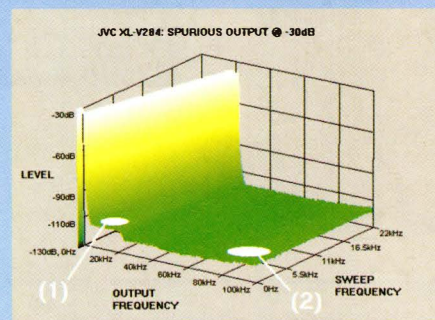
▼ Lacks a little substance and gumption.

✉ JVC UK Ltd., JVC House, JVC Business Park, Priestley Way, London NW2 7BA.

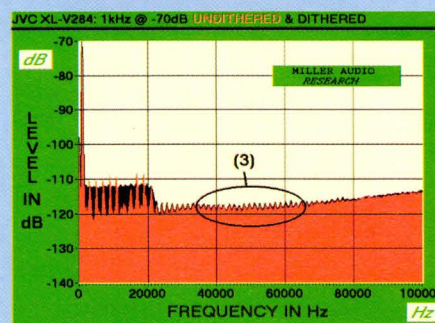
(0181) 450 3282

LAB REPORT

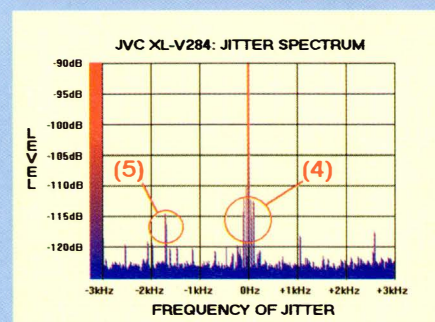
SPURIOUS OUTPUT -30dB



UN/DITHERED -70dB



DATA-INDUCED JITTER



Rather than utilise someone else's technology, JVC has long ploughed its own digital furrow with a variation on the bitstream theme called Pulse Edge Modulation. This model features a new single-chip implementation (including 64x oversampling) called the *MN35502*. Distortion remains exceedingly low at 0.001-0.014 per cent right across the audio range at -30dB, offering a flat response, wide dynamic range (1), freedom from digital images and truly excellent filtering of ultrasonic noise (2).

The same trend is visible at lower (-70dB) levels though here a spray of erroneous odd-harmonics (3) also succeeds in penetrating the curve of ultrasonic noise. The older *MN35500* converter was free of this blight (issue 139). The superb low-level linearity and wide 107dB S/N ratio remain benchmarks for a single-chip bitstreamer, though its +8.8dB noise modulation does it no favours. Finally there's the modest 258psec jitter, comprised of power supply-induced (4) and frame-induced (5) sidebands.



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Kenwood DP-2060

The beginning of this year saw Kenwood's *DP-3060* storm through to a well-deserved Best Buy (issue 139), a feat achieved through its combination of excellent build quality, abundance of widgets and implausibly expensive sound. Knock £20 off its price tag and you're in *DP-2060* territory, a land superficially similar to the *DP-3060* with its dense population of gadgets including direct track access, program, repeat and tape edit facilities. Inside, however, it's a very different story.

Here Kenwood has forsaken its five-year association with NPC in favour of another, and presumably cheaper, combined oversampler and bitstream DAC from Toshiba, the *TC9268P*. As a result, both the technical and musical 'character' of the *DP-2060* is very different from any of its bigger brothers. This contrast deepens with the resurrection of Kenwood's DPAC circuit.

First introduced in 1988, DPAC or Digital Pulse Axis Control, was an early attempt to re-synchronise both data and clock signals prior to D/A conversion. The express aim of this innovation was 'the elimination of jitter' (see jitter feature, this issue) though, as our Lab Report suggests, unfortunately DPAC seems to be doing more harm than good.

Sound Quality

From whatever perspective it is viewed, the performance of this player seems unimpressive. In very general terms it exhibits an unmistakable vagueness, a sheen of indifference that promotes a similar apathy from whoever is listening at the time.

Mozart's *Sinfonia Concertante* sounded par-

ticularly matter-of-fact, an all-pervading greyness stripping any hint of expression, vitality or subtle contrast from its music. Yet the player could just as easily 'shout' when least expected. For example, the ordinarily sultry tones of Dusty Springfield, who leads through *Casino Royale's Look Of Love*, were described as barking and sibilant on this occasion.

Nevertheless, it is the slapdash nature of the player that attracted most criticism. Its bass is loose and ill-defined, undermining the player's ability to maintain a regular sense of rhythm. "More bloom than the Chelsea Flower Show," jested one panelist as the deep bass from Massive Attack's *Better Things* wobbled uncertainly into the room.

This lack of proportion and coherence ensured the attention of our panel was lost almost immediately, encouraging a sound that is neither leaden nor up-beat but non-committal and insipid. The panel concluded that it might describe this player as neutral if it were not so damnably claustrophobic and lacking in crispness, drive and determination.

Conclusion

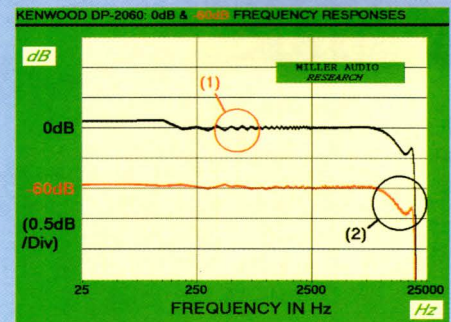
It was difficult to find anything positive to say about this machine. This is a sad epitaph for a CD player that certainly looks and feels the part but whose sound is uninspiring. What a difference £20 can make — a diversion of resources from sonic engineering to slick widgets with less than remarkable consequences. As it stands, Kenwood's *DP-2060* may offer plenty of material engineering but it's as soporific as a food-fight in the Horlicks factory. So, if you insist on falling in love with Kenwood's aesthetics, scratch-and-save for the fabulous *DP-3060* instead.

VERDICT	
SOUND	★☆☆☆☆
VALUE	★★☆☆☆
PRICE	£160
▲	A well-built, well-appointed and attractive-looking player...
▼	...with an imprecise and uninteresting sound.
✉	Trio-Kenwood UK Ltd, Kenwood House, Dwight Road, Watford, Hertfordshire WD1 8EB. (01923) 816444

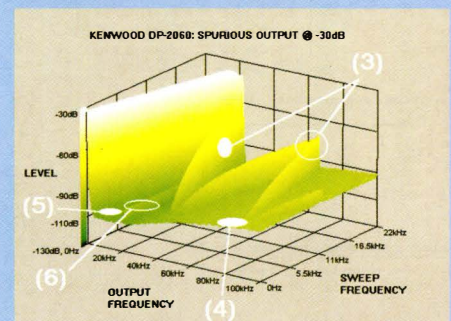
LAB REPORT

CD PLAYERS

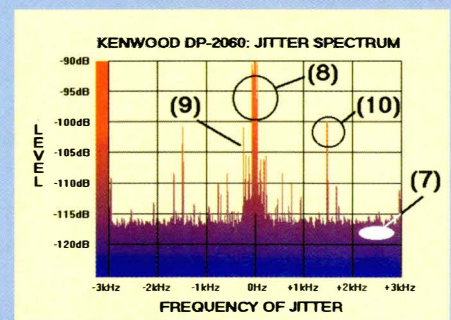
0dB/-60dB RESPONSE



SPURIOUS OUTPUT -30dB



DATA-INDUCED JITTER

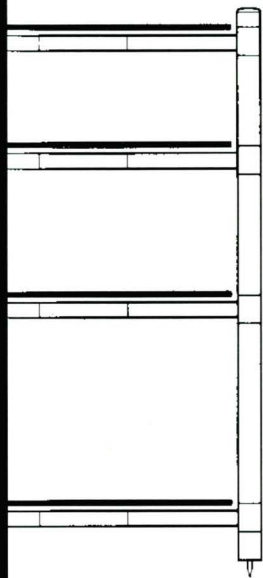


This player is beset with bugs. Firstly, its integral 8x digital filter seems responsible for a low-frequency rippling (1) and treble kink (2) in its frequency response, amounting to -1dB at 20kHz. This filter, I use the term loosely, provides a mere 25dB stopband rejection, releasing huge images (3).

Meanwhile its noise-shapers fail to remove all traces of quantisation noise (4) from the audioband, yielding a sub-16 bit S/N ratio that compromises its practical dynamic range (5). Other spurious signals include a 22kHz tone (one-half the sample rate) at -96dB (6).

Distortion (typ. 0.02-0.2 per cent) is odd-order at low frequencies but is progressively submerged by requantisation noise at higher frequencies. Its vague sound is probably linked to the huge 2044psec of discrete jitter (discounting random jitter, (7)). This comprises power-supply noise at 1835psec (8), data-jitter at 445psec (9) and frame-jitter at 600psec (10).

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Luxman D-322

Rather like rare and exotic jewellery, Luxman's CD players have only been available from time to time, and at a price. It's a long-standing situation about to end, with Richer Sounds having recently negotiated the sole distribution rights to Luxman in the UK. And with Richer at the helm, prices will inevitably tumble.

Take the D-322 by way of example. Our sample had a £300 ticket slapped on its side, a figure reduced to £200 prior to our review, before plunging to an astonishing £140 just two weeks later. Consequently, the D-322 is built more robustly than the average sub-£150 CD player, although, and this is less obvious to the untrained eye, it also exudes a certain 'Denon-esque' character.

The same 8x oversampling filter and 18-bit converters are employed, for example, the latter adjusted to achieve a good low-level resolution — an unusual choice in a market dominated by bitstream technology of one sort or another. Even the fluorescent display is common to Denon's DCD-625, the duality camouflaged by Luxman's use of an orange filter window.

Much the same range of direct access, program, repeat and tape edit facilities are on offer, including a 12-step volume adjustment (cutting output by 8:1) via remote control. The remote logic is not interchangeable, however, and the D-322 lacks Denon's coaxial digital output.

Sound Quality

Something of a mixed bag by all accounts, this player responded favourably to the steady presentation of Massive Attack's *Better Things* even if its bass did sound a little ill-controlled

and hollow. Tracey Thorne's voice was projected well enough, but this articulate performance contrasted with the collapse of Dusty Springfield's vocals through the choral sequences of *Casino Royale*. "It sounds as if someone's thrown a blanket over her head," remarked one listener.

If kept within safe limits the D-322 treads a secure course, but push it outside its threshold and the player can sound strained, confused and cloudy. Even the relatively simple-sounding pipes from *Maggie Lane* were described as 'amateurish' by our panel in response to the screechy, intense and rather tedious sound that greeted their collective ears. "More like a recorder ensemble from the local Primary School than a group of Arran-sweatered, bearded folkies gathered around a pint of Scrutocks Auld Dirigible," suggested one particularly imaginative member of the panel.

Then again, the Cannonball Adderley track was clearly appreciated for its decidedly up-tempo, powerful and forthright performance, despite hints of roughness glinting through the raw blast of sax and trumpet. Like a shot in the dark, the D-322 sometimes hits its target.

Conclusion

With Luxman's 18-bit wonder at the helm, detailed classical or folk recordings may break-up and torment you. On the other hand, busy but less articulate rock/pop CDs sound both livelier and less aggressive than otherwise expected. Evidently, the D-322 has an interpretative attitude, playing into the hands of some material while rapping the knuckles of others. But at this crazy, knock-down price? Well, the D-322 has to be worth risking a bruise or two.

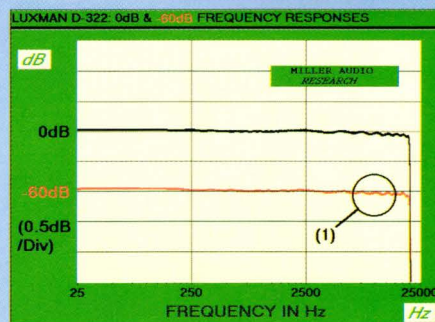
VERDICT

SOUND ★★☆☆☆
VALUE ★★☆☆☆
PRICE £140

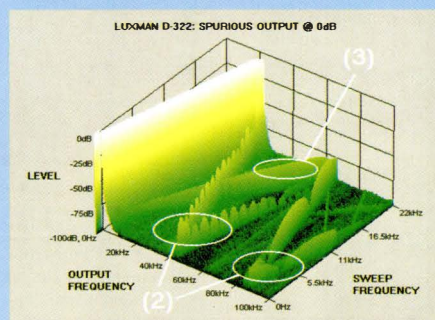
- ▲ Can sound up-beat, positive and forthright. Low price.
- ▼ Not a player for all seasons.
- ✉ Hi-Fi Direct, Richer House, Hankey Place, London SE1 4BB
- ☎ (0171) 403 1310

LAB REPORT

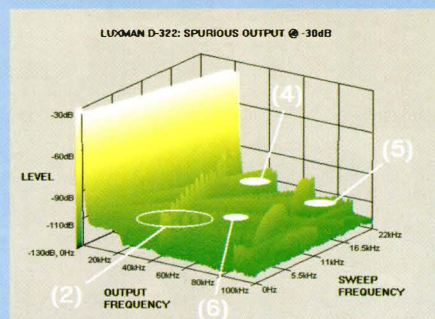
0dB/-60dB RESPONSE



SPURIOUS OUTPUT 0dB



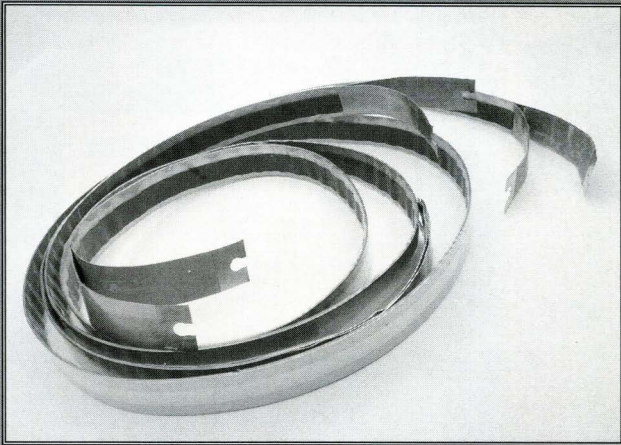
SPURIOUS OUTPUT -30dB



Comparisons with Denon's DCD-625 prove interesting, for though both players clearly have much in common, each still retains an individual 'colour' of its own. NPC's SM5841 8x oversampling filter is still responsible for the mild ripples in both players' responses (1) while releasing characteristic stopband images (2) — with even bolder ripples — from multiples of the 44.1kHz sample frequency.

In this regard the D-322 and DCD-625 are indistinguishable. However, and despite its use of fancy Silmic coupling caps, the D-322 suffers slightly higher levels of distortion (up to 0.06 instead of 0.02 per cent), evident from the stronger third harmonic (3). At lower levels the complement, rather than amount, of distortion varies dramatically between the Luxman and Denon players (compare -30dB plots). Here we see a spectrum dominated by even-order harmonics (second, fourth and sixth) (4), (5) and (6) respectively. Jitter is pretty low and composed of both mains and data-induced sidebands.

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Onkyo DX-7210

Digital diehards will be aware that Pioneer, in particular, has been employing a novel style of digital filter that merges digital images outside of the audio band with genuine music that lies within. The response of the player then seems to extend beyond the usual 20kHz, even if everything above 20kHz is little more than digital garbage. Unknown to the wider market, Onkyo has been up to something very similar.

This is its FPCS or Fine Pulse Conversion System, first explored in the DX-750 (issue 141) and apparently manufactured for Onkyo by the electronics giant, NPC. Onkyo makes fairly realistic claims for a 'warmer and more natural sound' but then dents its credibility by suggesting FPCS 'reconstitutes frequencies lost through the D/A conversion process'. This is worryingly close to Pioneer's earlier assertion that its Legato Link was 'recovering frequencies beyond 20kHz in full'.

Either way, there's no disputing the rugged build quality and range of key facilities offered by the DX-7210, which mysteriously increased in price mid-way through our review period, busting our £250 ceiling. The fluorescent display includes a 20-track music calendar while its bold fascia is bedecked with buttons for direct track access, random, repeat and program play modes. Solid stuff then, but at this price I would also like to have seen both digital and variable output options.

Sound Quality

In keeping with its billing as the costliest player in our test, the DX-7210 provided us with a noticeably more

refined and sophisticated performance, enjoying what was described as a cultured and well-bred quality that stands out from hi-fi's kindergarten kids. Crucially, it has the ability to sound both smooth and detailed without lapsing into the grey and boring civility that afflicts lesser players.

Mozart's *Sinfonia Concertante* now possessed the sense of an orchestra in a grand acoustic, allowing the powerful sound of strings and woodwind to die gracefully away rather than be 'clipped short'. The solo violin also sounded very fluid and clean, free of any fatiguing jerkiness and graininess.

However, our listeners did suggest that the player began to lose it with Robert Cray's fussy-sounding *Things You Do To Me*, a track that sounded solid and direct but also a little too loud and wiry. Yet its composure returned to reveal a welcome depth with Adderley's *Somethin' Else* which enjoyed a very real sense of poise between the brass, double bass and accompanying fizz of percussion.

Conclusion

This player may still lack the crisp and transparent treble of Sony's cheaper CDP-561E, but it counters this with a fluid, even-handed and involving performance, resembling that of Pioneer's PD-S504.

Like its soulmate, the DX-7210 has a very consistent character — both tonally and dynamically — a rich, smooth and musically colourful performance that extends from disc to disc. Its relatively high price precludes a Best Buy rating, but the doughty DX-7210 should still feature near the very top of every enthusiast's shortlist.

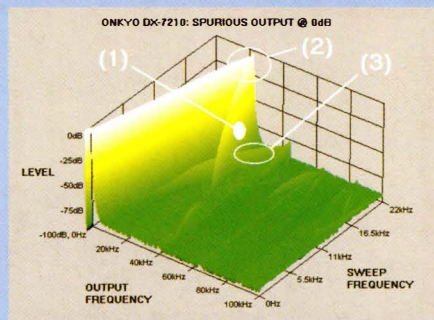
VERDICT

SOUND ★★★★★☆
VALUE ★★★★★☆
PRICE £260

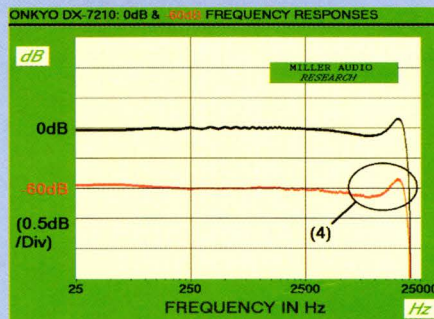
- ▲ Very refined, pleasantly open-sounding with an honest outlook.
- ▼ Not quite as relaxed or crisp-sounding as the very best.
- ✉ Onkyo UK, 401-405 Nether Street, London N3 1QG (0181) 343 20820

LAB REPORT

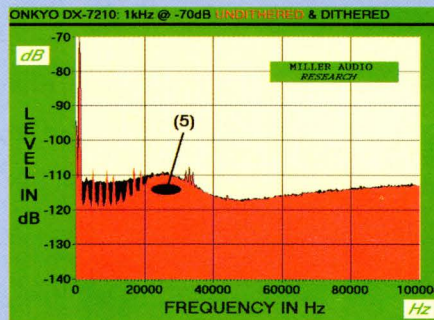
SPURIOUS OUTPUT 0dB



0dB/-60dB RESPONSE



UN/DITHERED -70dB

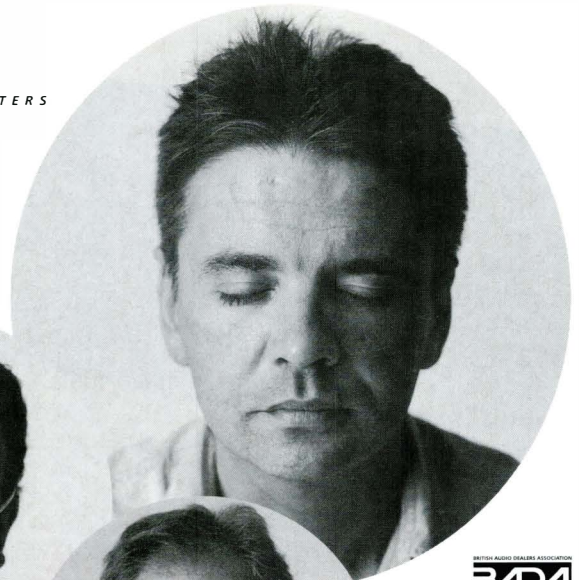


Rather like Pioneer's Legato Link (see page 79), Onkyo's FPCS employs a relatively low-order interpolative digital filter that 'dovetails' digital stopband noise (1), arising from the first image at 44.1kHz, into the top-end of the audioband (2) where a slight kink is observed (4).

This low-order filtering is linked to NPC's SM5872CN chip with its combined 8x oversampling and bitstream DAC, an IC that's clearly distinct from the SM5872BS used by Marantz and Kenwood in the CD-63/53 and DP-3060 (issues 137 and 139 respectively).

The 'contouring' of distortion (3) is equally unusual, increasing from 0.0016 per cent mid-band to >0.04 per cent at higher frequencies. This effect is less evident at lower levels where requantisation noise, rather than spikes of distortion, dominate the picture and encourage a smoother sound. However, even here the noise-shaping process (5) is clearly influenced by Onkyo's FPCS filter. Odd, but far from unpleasant stuff.

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Pioneer PD-S504

Anyone who dismisses the *PD-S504* on appearances will be doing their ears a great disservice. Why? Well, the *PD-S504* may look identical to the ill-fated *PD-S503* (issue 139) but it sounds altogether more like the *PD-S703* (issue 137). In terms of its chassis, the *PD-S504* is really a carbon-copy of its forebear, featuring the same range of track access, program, repeat and random play modes plus peak search, proprietary 'Hi-Lite' scanning and synchronised tape edit facilities. Same remote handset too, complete with 25-step digital volume control.

As ever, Pioneer's Stable Platter Mechanism takes pride of place, supporting the CD label-side down while the laser reads it from above. The idea is both elegant and effective: by preventing the edges of a CD from 'flapping' at high speed, albeit minutely, the laser is able to recover a sharper 'eye-pattern' of data which, in turn, means less digital jitter further downstream. All grist to the mill, as Pioneer's *PD-S504* now incorporates a separate coaxial digital output, enabling it to be used as a high quality CD transport.

Otherwise, Pioneer's Legato Link digital filter (see issue 113) has also been retained, providing a gentle treble roll-off that combines digital stopband noise with genuine audio to provide a synthesis of frequencies above 20kHz. Differences between the *PD-S503* and *S504* are subtle and include the select use of Silmic electrolytic caps plus a new pre-regulation filter to remove ripple and switching noise from the DAC's power supply. The effect, however, is far from subtle.

Sound Quality

The *PD-S504* always seemed to bring an air of sophistication to the music. Sounding both extended and exceedingly natural, with sibilance-free vocals, the extreme treble still lacked the finesse, brilliance and ability to 'shimmer' in the manner of Sony's *CDP-561E*.

There was some slight dissension over its extreme treble quality. Some listeners found it grainy or edgy while others suggested these were differences in the CD's recording quality. Yet Dusty's seductive voice soared for the very first time, with a quality that was felt in the 'hip pocket'. This emotive performance was underpinned by distinctive piano and saxophone 'licks' that betrayed a sensual edge.

So, by opting for a richer mix, the *PD-S504* is not as free-sounding as our reference, its open and atmospheric balance affording a warm and agreeable 'air' rather than a breeze off the North Sea. Massive Attack was applauded for its tremendous atmosphere, recreating a moody ambience that reflected the disque noir nature of the track to great effect. A thoroughly rich and polished performance.

Conclusion

Compared with previous Legato Link players, including the lookalike but inauspicious *PD-S503*, the *PD-S504* is a remarkably consistent and polished communicator. A player, our panel concluded, that remains neutral while keeping its musical finger firmly on the fun button. If nothing else, this surprise Best Buy serves to demonstrate the fine line that exists between success and failure in beer-budget digital design.

VERDICT

SOUND ★★★★★

VALUE ★★★★★☆

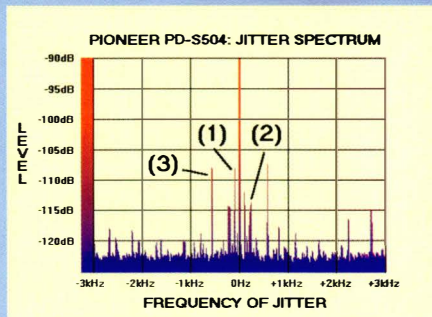
PRICE £200

- ▲ A very polished, natural and insightful sounding player.
- ▼ Some debate remains over its extreme treble quality.

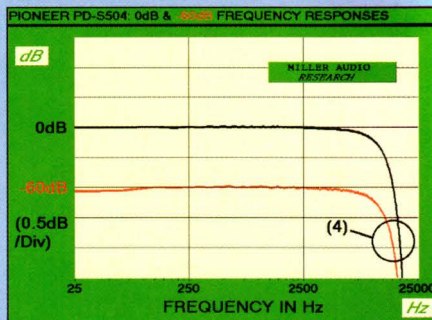
✉ Pioneer High Fidelity (GB) Ltd,
Pioneer House, Hollybush Hill,
Stoke Poges, Slough SL2 4QP.
(01753) 789789

LAB REPORT

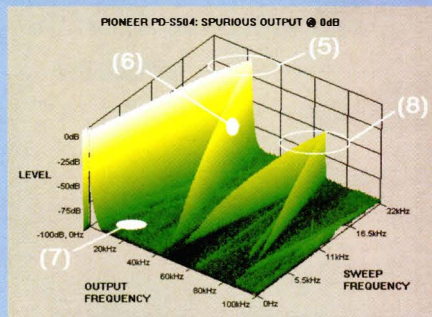
DATA-INDUCED JITTER



0dB/-60dB RESPONSE



SPURIOUS OUTPUT 0dB



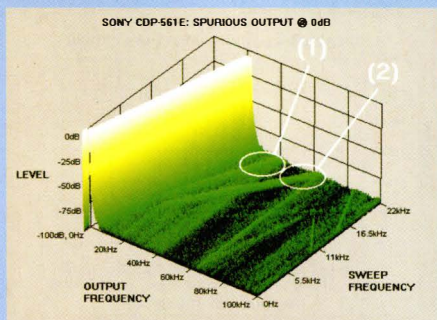
Bearing in mind that the *PD-S504* now features Pioneer's 'Clean DAC-Drive' system with its 'Ripple Reduction Circuit', it is interesting to note that the resultant jitter spectrum is still primarily composed of supply-induced sidebands at 100Hz (1) and 200Hz (2). Even the data-induced jitter (3) contains a 100Hz component.

Yet the total 345psec jitter is not inordinately high (low-rate jitter is almost entirely absent) and it's conceivable that the *PD-S503* was significantly worse in this respect. Otherwise, the *PD-S504* betrays all the usual Legato Link hallmarks, including an early treble cut (amounting to 4dB at 20kHz) (4), beyond which the audio data collides (5) with its digital 'image' (6).

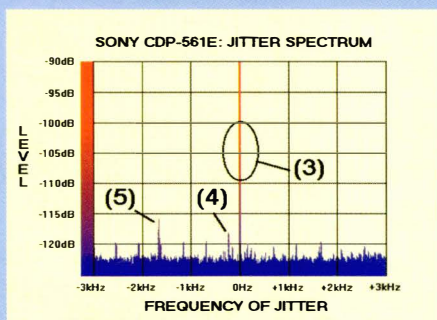
Pioneer's LLC may yield a cleaner (darker) noise floor (7) than Onkyo's FPCCS, but it also releases additional, higher-order stopband images (8). This feature, plus its high 1.1kOhm output impedance, all contribute to a distinctive sound.

LAB REPORT

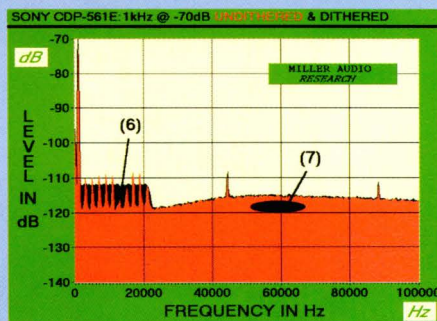
SPURIOUS OUTPUT 0dB



DATA-INDUCED JITTER



UN/DITHERED -70dB



Sony's new *CXD-8505* converter enjoys an impressively low 0.0008-0.0025 per cent distortion at peak level. The 3D plot shows this is just second (1) and third (2) harmonic with no hint of stopband noise. Even at -30dB, distortion is held to just 0.0014-0.011 per cent with, once again, no suggestion of digital images.

Low-level linearity is held within 0.6dB limits over the entire audioband and a full 100dB dynamic range. A clean 'window' on the music that's entirely free of image-blurring low-rate jitter (just look at that sharp peak (3)) and only vaguely compromised by hints of power supply and data-induced sidebands, (4) and (5) respectively.

An impressive 105dB S/N ratio is joined by a textbook response to dithered signals (6), yielding a wide dynamic range and even less ultrasonic noise (7) than the *CDP-715E* (issue 137).



Sony

CDP-561E

The competition can only read this and weep as Sony pulls another feature-packed, music-making market leader from its corporate hat. But it's not the *CDP-761E*, heir apparent to the *CDP-715E*'s throne, but its cheaper relative, the unadulterated *CDP-561E*. Two hundred notes buys you a player that is genuinely state-of-the-art, a familiar and oft-abused description but one, in this instance, that is fully justified.

Validation comes in the form of advanced facilities like intro scan, fader, peak search, tape edit and time fade options that join a motorised analogue volume control, slick 2.5 second track access with program, random and continuous play modes. Defence too, in Sony's choice of advanced bitstream technology, a new LSI that combines the services of two 8x oversampling filters (giving 64x in total), a PLM (Pulse Length Modulation) DAC and complementary output.

Within this chip the 21-bit output of the first 8x digital filter is chopped down to 16-bits before being multiplied up to 64x, leaving Sony's proprietary 'Full Feed Forward' compensation scheme to account for the 'rounding errors' (in the form of noise) that are produced. As ever, the final proof of the pudding comes in the listening, a tasting session that found our panel calling for second helpings.

Sound Quality

During this listening session, the *CDP-561E* was compared with the *CDP-715E* (our reference), the new *CDP-761E* and Pioneer's *PD-S504* under blind, matched-level conditions. Evidently, Sony's

CDP-761E seems a little over-cooked but the *CDP-561E* is, by comparison, both succulent and done to a 'T'. Clearly, the beautifully extended treble and all-round airiness of the *CDP-561E* is far closer to the *CDP-715E* than the *CDP-761E*.

In every respect its music has a living, breathing quality that extended across our full repertoire of music, prompting our panel to liken it to a shaken, not stirred dry-martini version of the *CDP-715E*. Its rival, the *PD-S504*, lacked the same ultimate fidelity despite its music 'hanging together' in a richer but smaller acoustic.

Meanwhile, the bass control of the *CDP-561E* exposed the fingering of Massive Attack's bass lines like never before — "what it lacks in sheer welly it gains in a most convincing clarity," our panel remarked. Similarly, the interplay between sax, trumpet and the splash of brassy percussion carried Julian 'Cannonball' Adderley along on a tide of perfectly controlled musical enthusiasm. Here, as performers traded lines with one another, the colour, inflection and ambience of their music poured forth with an effortless grace. A refinement only hinted at by its peers.

Conclusion

The crown may have slipped from the mantle of Sony's *CDP-761E* but the challenge is more than met by its cheaper relative, the *CDP-561E*. This is as stunning a performer as the *CDP-715E* was in its day which, lest we forget, was just ten months ago. Anyone who failed to obtain the *CDP-715E* can now rest easy in the purchase of the *CDP-561E*, while saving £50 into the bargain.

VERDICT

SOUND ★★★★★
VALUE ★★★★★
PRICE £200

▲ Save yourself £50 and buy a CD player packed with superlatives.

▼ Possibly a little too crisp and dry for some palettes.

✉ Sony UK Ltd, The Heights, Brooklands, Weybridge, Surrey KT13 0XW.
 ☎ (0181) 784 1144



Sony CDP-761E

In the realm of CD players, a Best Buy never seems to hang around long enough for the dust to settle on its swagtag. So it was with Sony's fabulous *CDP-715E*, one of the most exciting players to emerge in years, yet one whose successor rolled off the production lines just as *Hi-Fi Choice* was handing out the medals. In case you've been asleep over the last ten months, check out issue 137 for the full story of how this £250 barnstormer became our front-end reference.

Now the *CDP-715E* has been put out to pasture in deference to the *CDP-761E*, a new player whose outward similarity belies significant technological changes within. In practice the *CDP-761E* is a modified version of the *CDP-561E*. Adhering to the 'less is more' philosophy, Sony has abolished features like intro scan, peak search, tape edit, motorised volume control and headphone socket.

By way of recompense, various of the Nichicon MUSE capacitors in the *CDP-561E* are replaced by Elna Silmic's (a past favourite of Marantz) while the standard JRC op-amps in its analogue output stage are traded for new bi-FET chips from Analogue Devices. There's improved insulation for the feet, extra damping for the bonnet, and the whole thing is held together with copper screws.

Sound Quality

Rather than blithely assuming this *CDP-761E* was better than the older *CDP-715E*, past and present players were placed back-to-back in two successive matched-level blind listening sessions. The newcomer certainly has a darker-sounding treble

though, like the '715, it also enjoys a remarkably quiet, hash-free acoustic, clear of any subliminal 'digital nasties'.

The older player has a deeper bass that's slightly tighter and more powerful than the woblier sound of the *CDP-761E*. Both players appear relaxed, although the '761 is perhaps more rounded in delivery, sounding a little cautious and enclosed in comparison with the fresher treble 'brilliance' of both the *CDP-715E* and *CDP-561E*.

On this occasion, Cannonball Adderley's aggressive trumpet playing was slightly subdued while the piano sounded as if it were pushed into the background of the recording. The *CDP-715E*, by contrast, gave full licence to every performer to strut his musical stuff. Both players retain a remarkable level of detail although, when push comes to shove, the '761E is the first to crack under pressure.

As a result it can sound a tad hard — but never harsh — during the most dynamic sequences. By anyone else's standards the *CDP-761E* is a lovely player, but by Sony's own yardstick its musical performance remains reined-in.

Conclusion

As our blind panel were the first to 'discover' the virtues of Sony's *CDP-715E*, nothing would have given us more pleasure than to report the continued success of its heir. Sadly this is not the case. The *CDP-761E* may look like a copper-screwed version of the *CDP-715E*, but it's a technologically different and over-seasoned kettle of chips. It's good. Very good. But the older *CDP-715E* and unadulterated *CDP-561E* are better.

VERDICT

SOUND ★★★★★☆
VALUE ★★★★★☆
PRICE £250

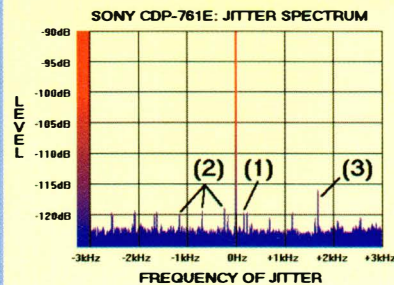
▲ Very relaxed and confident-sounding player, free of digital nasties.

▼ At times can sound dynamically restrained.

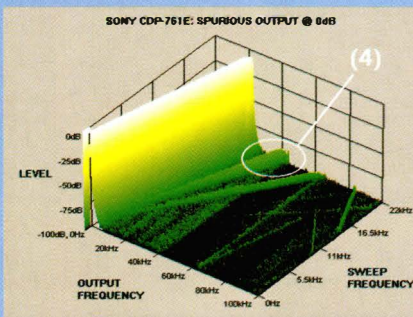
✉ Sony UK Ltd, The Heights,
Brooklands, Weybridge, Surrey
KT13 0XW.
(0181) 784 1144

LAB REPORT

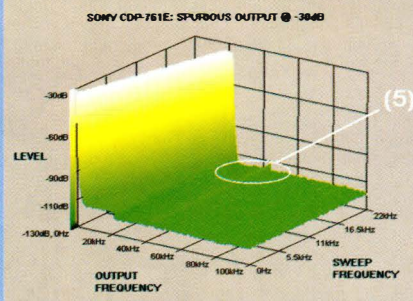
DATA-INDUCED JITTER



SPURIOUS OUTPUT 0dB



SPURIOUS OUTPUT -30dB



While non-technical magazines continue to miss the point, leave it to *Choice* to explain why the *CDP-761E* sounds just a little less impressive than the cheaper *CDP-561E*. Let's begin with the jitter plot, which, with its supply-induced (1), data-induced (2) and frame-induced (3) sidebands comes a very close second to the *CDP-561E*.

Distortion is also obviously higher (4), increasing from 0.0025 per cent (*CDP-561E*) to 0.014 per cent as the new op-amps are taxed at peak output. Perhaps Sony should not have tried to squeeze its output from 2.15V to 2.31V.

At lower-levels, the player 'leaks' an inaudible sample tone at 44.1kHz (5) but both distortion and sampling images are banished from view — just like the *CDP-715E* and *CDP-561E*. Otherwise, Sony's modifications have lost it about 1dB in S/N with a similar loss in dynamic range. Furthermore, its analogue outputs are polluted with a spurious RF signal at 56MHz.

Technophile *n.* A person who has an intensity of feeling for Audio.

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TEAC CD-P3200

Audiophiles the world over will be familiar with Teac's acclaimed VRDS mechanism, an innovative CD transport that clamps the CD into position, supporting the disc over its entire surface to eliminate jitter-inducing wobbles. It's a good system and one that maintains Teac in the high-end spotlight. Indeed its VRDS *T1/D-T1* combination won a swingtag in issue 144 of *Choice*.

It's only natural then that Teac should wish a little of this kudos to 'rub off' on its new budget CD player, the £149 *CD-P3200*. However, the *CD-P3200* has about as much in common with the likes of the *VRDS-10* (issue 119) as the little-known Aardvark CDv from the planet Zog.

In practice the *CD-P3200* is based on an older model (called the *CDP-200*), uses a Samsung transport mechanism, and is assembled for Teac in China. The basic technology comprises a one-chip 8x oversampling filter and 16-bit DAC called the KS9282 — an obscure component that we've not come across before.

Feature-wise we are left with a player whose main claim to fame is a 'Shuffle Play' facility, an option provided alongside direct track access, program and repeat play on the accompanying remote control. The orange fluorescent display, by contrast, is a comprehensive affair that includes a music calendar, full track, index and time information.

Sound Quality:

An unnerving player, the Teac was described by our panel as the CD equivalent of a tub-thumper while most vocalists sounded as if they were suffering from

consumption. "They all needed a good cough before climbing on stage," one listener suggested. The player has a hesitant character, sounding leaden one moment and lively the next.

Rather like Denon's *DCD-625*, this player grapples with the most dynamic material like a bear on steroids, boosting the natural aggression of pop and rock material. Cannonball's *Somethin' Else* took off abruptly as the percussive brushwork took hold, leaving the track to stiffen up rather than swing along with gusto.

Yet Mozart's *Sinfonia Concertante* seemed content to coast along on automatic, a thoroughly inoffensive but 'so what' performance that seemed staged in levels. Very quiet detail was routinely buried, middling detail sounded uninteresting while the loudest portions were often magnified. Fortunately, its treble won't take your ears off at thirty paces and neither will its bass scare small pets. Not too bad then, but neither too good.

Conclusion

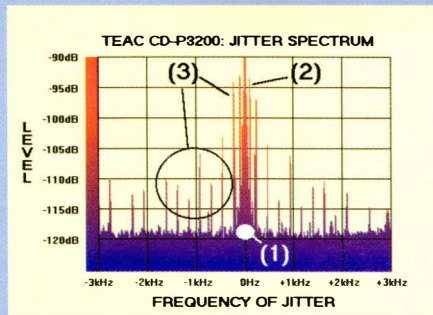
Given Teac's enviable reputation, this machine comes as a surprise. Quite why Teac should want to draft in such an uninspiring player is beyond me. After all, it can only serve to undermine the good reputation earned by genuine home-grown players (i.e. those designed and built by Teac's own engineers), like the *VRDS-20* and superlative *X-1s*.

The *CD-P3200* turns out to be a basic player filled with a relatively primitive technology. "It would like to sound pale and interesting," our listeners remarked, but just ends up sounding pale. Anyone for pastel shades?

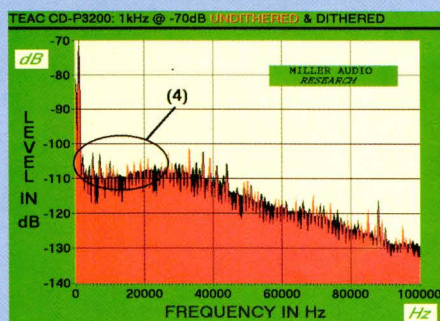
VERDICT	
SOUND	★☆☆☆☆
VALUE	★☆☆☆☆
PRICE	£150
▲	Lively and ear-catching CD player...
▼	...rather like <i>Reservoir Dogs</i> .
✉	Teac UK Ltd, 5 Marlin House, The Croxley Centre, Watford, Herts WD1 8YA.
☎	(01923) 819630

LAB REPORT

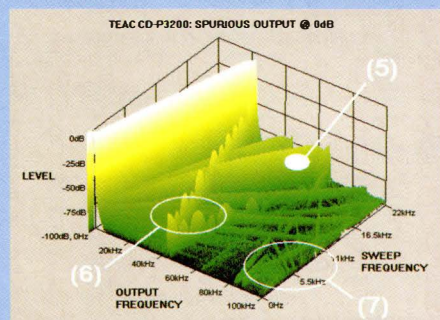
DATA-INDUCED JITTER



UN/DITHERED -70dB



SPURIOUS OUTPUT 0dB



I have just read a review where this player was compared, point for point, with Sony's *CDP-561E*. But let's face facts. The *CDP-561E* is nigh-on technically ideal whereas the *CD-P3200* is somewhat short of the mark. Audible bugs include foggy-sounding low-rate jitter (1), massive levels of power supply-induced jitter amounting to 1230psec at 100Hz (2) and 302psec at 200Hz, plus progressively gritty-sounding data-induced jitter (3) at higher frequencies.

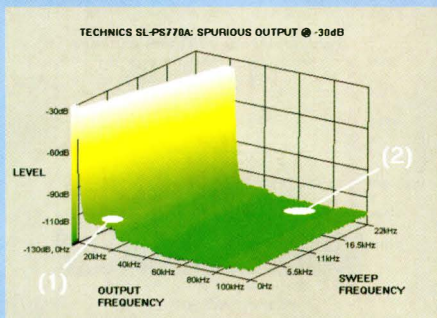
Low-level detail is modulated by ripples in the DAC's linearity trend and further confused by the 'chainsaw' distortion (4) caused by quantisation errors building-up during D/A conversion — dithered or undithered.

Distortion is high throughout the band, reaching 0.045-0.2 per cent at peak output. A strong third harmonic is evident (5) along with a rippled stopband image (6) and very high-order sampling patterns (7) rattling in from the 3x oversampling frequency. The 103dB S/N ratio looks good but is squandered by the high +12dB noise modulation.

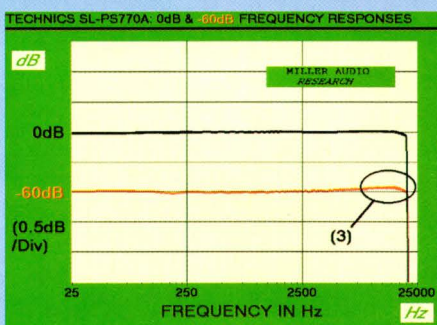


LAB REPORT

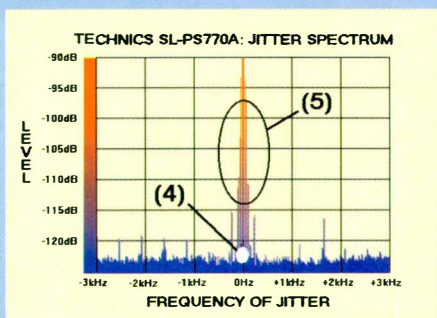
SPURIOUS OUTPUT -30dB



0dB/-60dB RESPONSE



DATA-INDUCED JITTER



Standard measurements suggest the *SL-PS770A* performs like a true star, but it's only when we dig a little deeper that its Achilles heel is revealed. Distortion, for example, is fabulously low at 0.0003-0.005 per cent (peak level), increasing to a mere 0.0016-0.008 per cent in the thick of the music (1). Sampling images, RF and ultrasonic requantisation noise and other digital 'nasties' are also banished from view (2).

The 107dB S/N ratio is wider than ever achieved with previous MASH/PWM converters, while minute 0.3dB errors in linearity (at the frequency extremes) are textbook stuff. However, the -60dB (red) trace does reveal a slight boost to mid-treble detail (3) at low levels.

However, in through this wide-open, distortionless window flies upwards of 1200psec of unwanted jitter: Spurious low-rate jitter at 8.7Hz (4) and 77Hz, that blurs stereo imagery, plus vast amounts of power supply-induced sidebands (5) to muddy the musical picture. Cure this and the sky would be the limit.



Technics SL-PS770A

Taken at face value, Technics' EISA-award winning *SL-PS770A* CD player has the odds stacked securely in its favour. For starters, few, if any, competing £250 machines can match its build and finish quality, let alone counter its prodigious armoury of widgets.

Direct track access, program, repeat and random play modes provide the warm-up act while a six-step volume control and comprehensive tape-edit facilities like tape length, time fade, peak search and auto cue options move in for the kill. An index skip key is the only omission.

Inside, too, Technics has pulled out all the stops. Here we find its anti-vibration 'Hybrid Construction' base and VBO circuit (Virtual Battery Operation) which, ostensibly, should reduce noise from the power supply (see Lab Report). More important is a new chip, the *MN64733*, which combines the digital filter, MASH noise-shapers and a DAC. In the *SL-PS770A*, however, Technics uses external PWM bit-converters rather like Philips' *DAC7* chipset for improved performance.

Sound Quality

Dark, mellow but muted and occasionally rather lazy, the *SL-PS770A* seems purpose-built to take the sting from brittle-sounding metal-domed speakers. However, one listener noted that its treble seems oddly inconsistent.

For the most part, this player sounds very easy on the ear but also a little unexciting, lacking the crisp sparkle and transparency afforded by the likes of Sony's *CDP-561E*. Throughout *Casino Royale*, for example, Springfield's

voice sounded a little too rich and mellow, slurring her words and trading clarity for a little extra seductive colour.

Similarly, the stark left/right soundstaging of Adderley's *Somethin' Else* became frustratingly defocused, softening the bite of his brass while presenting a somewhat broader soundstage.

This sense of restraint and smoothness extended through to the bass of Massive Attack's *Better Things*, which now sounded phasy and loose. *Magpie Lane* was described as 'rollicking and rosy' but, again, it was impossible to shake off this sense of imprecision, a vagueness that prevented us from appreciating both the acoustic and location of all the various performers.

Conclusion

With the benefit of 20-20 hindsight, it is easy to see how this luxurious CD player has swayed the hearts and minds of our European cousins on the EISA Awards panel. After all, the *SL-PS770A* is not only beautifully constructed, slick in operation and endowed with an extensive range of facilities. In almost every respect, it also represents a complete tour-de-force of digital engineering.

Sadly, however, there's no escaping the ravages, or consequences, of digital jitter

— a bug overlooked everywhere else but *Hi-Fi Choice*, and one that fully explains the reservations of our wholly impartial, blind listening panel. The upshot is a full-bodied player that sounds entirely inoffensive yet, equally, lacks the sparkle, clarity and basic pizzazz to give you a thorough insight into the music at hand.

VERDICT

SOUND ★★☆☆☆
VALUE ★★☆☆☆
PRICE £250

▲ Smooth and friendly-sounding. Very easy on the ear.

▼ Not a bright spark for dull systems. Soft of focus.

✉ Panasonic Consumer Electronics, Panasonic House, Willoughby Road, Bracknell, Berks, RG128FP. (01344) 862444



Yamaha CDX-480

While Yamaha's top-end CD players all use its proprietary PRO-bit digital filters and DACs (including the CDX-880, issue 141), its budget CDX-480 is quoted as employing 'Yamaha S-Bit Technology'. S-Bit or Single-Bit was first introduced by Yamaha as a home-grown pack of ICs in the late '80s.

Inside the CDX-480, however, we find the same 'CD-player-on-a-chip' first used in Technics' SL-PG460A (issue 139), even though Yamaha manufactures its own 'equivalent' IC, the YDC103. As a result, the CDX-480 is one of very few Yamaha players not to employ the services of its own LSI division.

Intrigue aside, there's no doubting the generous widget-count offered by the £170 CDX-480. A direct track access keypad and digital volume control decorate its contoured fascia, for example, while a host of peripheral facilities, including repeat, random and program play, peak search and tape edit, index skip and a display dimmer populate its matching remote handset. Philanthropic and decidedly well-built stuff at a modest price.

Sound Quality

In common with a number of its predecessors (and Technics' SL-PG460A in particular), the CDX-480 is resolutely 'deliberate-sounding', a player that pieces together a soundstage by guiding both performers and their performance with an almost dispassionate calm. So, depending on your perspective, this could be viewed as a confident neutrality or, as our listeners

would have it, an irritating arrhythmia.

Tonally there's little to quibble about, for the player is neither brash nor overblown even if its music typically sounds sluggish, stilted and clumsy. Massive Attack, for example, benefited from a quick and lucid bass-line, even though the accompanying percussion sounded both lethargic and oddly out of step. Similarly, Mozart's *Sinfonia Concertante* failed to gel as a complete performance, one listener describing it as "Mozart in the comfort of your own bathroom".

Certain pieces of music were treated with the subjective equivalent of extra reverb, transforming *Magpie Lane*'s cello into an electric double-bass. Either way, the overall effect made it very difficult for our panel to take this music seriously. If only this and the likes of Cannonball and Davis had sounded less hurried and more in sympathy with each other, the outlook for this player would have been so much rosier.

Conclusion

The correlation between the results for Yamaha's CDX-480 and those recorded for Technics' SL-PG460A earlier in the year are uncannily close and shows the potential of matched-level blind listening tests. The technical specs, meanwhile, could be carbon copies of one another.

So, if only to reiterate the conclusion from issue 139, Yamaha has evidently weighed accuracy of tone against its reproduction of the spirit and essence of the music as a whole. Leaving us with a slick and flexible player free of glaring faults but one that, nevertheless, consistently fails to plunge the listener into a convincing pool of sound.

VERDICT

SOUND ★★☆☆☆
VALUE ★★☆☆☆
PRICE £170

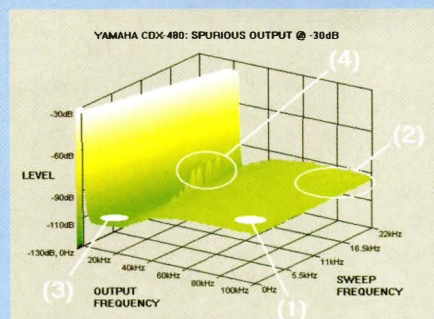
▲ Big, bold and tonally neutral performer

▼ Let down by its disjointed and musically impotent sound.

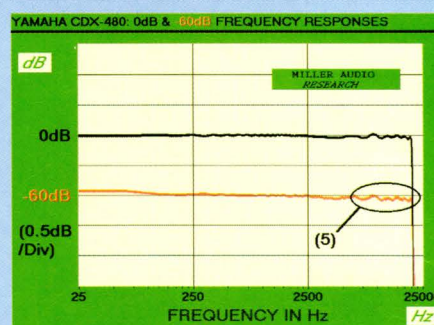
✉ Yamaha Electronics UK Ltd,
Yamaha House, 200
Rickmansworth Road, Watford,
Herts WD1 7JS.
(01923) 233166

LAB REPORT

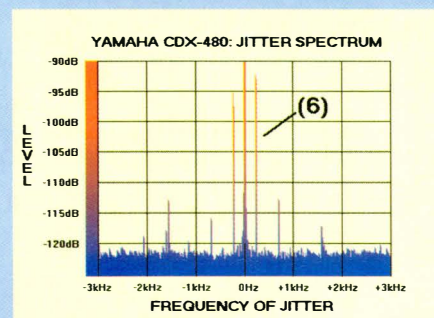
SPURIOUS OUTPUT -30dB



0dB/-60dB RESPONSE



DATA-INDUCED JITTER



As expected, Yamaha's use of the MN66271R 'player-on-a-chip' means the CDX-480 betrays far closer links to Technics' SL-PG460A (issue 139) than, say, its own CDX-580. In common with the Technics player, RF noise is low but distortion hovers between 0.002-0.016 per cent (rising to 0.009-0.06 per cent at -30dB).

At higher frequencies, this is largely accounted for by a great hump of requantisation noise (1) with high, odd-order harmonics (2) riding atop. Such ultrasonic noise can modify the player's sonic performance with different amplifiers. Noise also leaks into the audio band, diminishing its 99dB S/N and dynamic range (3).

Meanwhile the 8x oversampling filter releases images (4) and ripples (5) onto its response. Jitter, once again, is too high while its composition is almost entirely data-induced (6), implying that its sonic effect will vary with variations in the data (or music) itself. Oh yes, its 1.1kOhm output impedance is also a little high, so avoid long or capacitive interconnects.

The Listening Days

Each of these CD players was auditioned over a period of two days under strict blind conditions at precisely-matched listening levels. This way, the higher 2.5V output of Pioneer's PD-S504 could not secure any advantage over the lower 1.4V of Cambridge's CD4. Crucial though they are, the use of level-matched listening tests remain unique to *Hi-Fi Choice*.

Each player was left spinning on 'all repeat' for at least 48 hours to ensure every contender was well and truly 'cooked' prior to the listening tests. A broad repertoire of vocal, folk, pop and classical CDs was auditioned before the collective impression of the two panels was entered directly into a computer. Sound, value and Swing Tag ratings were all awarded prior to the identities of the CD players being revealed.

The system included DPA-100S pre and power amplifiers plus Audio Note AN-E (main) and REL Stentor (sub) loudspeakers. Sony's CDP-715E (issue 137) was used throughout as the reference CD player. Respect to John Bamford (Pioneer), Roger Batchelor (Denon), Mike Martindell (Arcam), Guy Sargeant (Audio Innovations) and Alan Sircom (Hi-Fi Choice), this month's listeners.

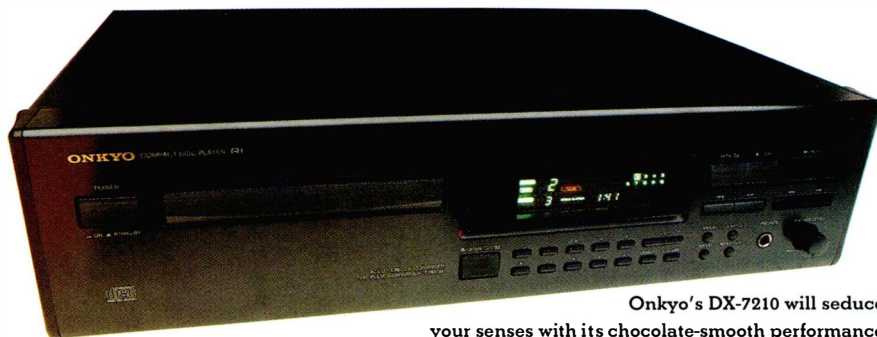
CONCLUSIONS

Best Buys and Recommendations

This, in every respect, has been both an ear- and eye-opening test. Thanks to the diligence and perseverance of our blind listening panel we have succeeded in identifying a clear pecking order among the unsung workhorses of the CD player world. Of equal satisfaction has been the firm correlation obtained between the listeners' observations and the vast amount of objective data gleaned from each player's technical performance.

At long last we are in a position to both illustrate and justify what is, in reality, the subjective opinion of a blind panel. Neither Kenwood's DP-2060, Denon's DCD-625, Teac's CD-P3200 or Yamaha's CDX-480 did especially well on audition, but for every player there proved to be an objective explanation for its apparent shortcomings.

On a sunnier note, these same procedures have allowed us to examine the great sounds emanating from players like the Sony CDP-761E, the Pioneer PD-S504, the



Onkyo's DX-7210 will seduce your senses with its chocolate-smooth performance

MEASUREMENT DATA AT A GLANCE

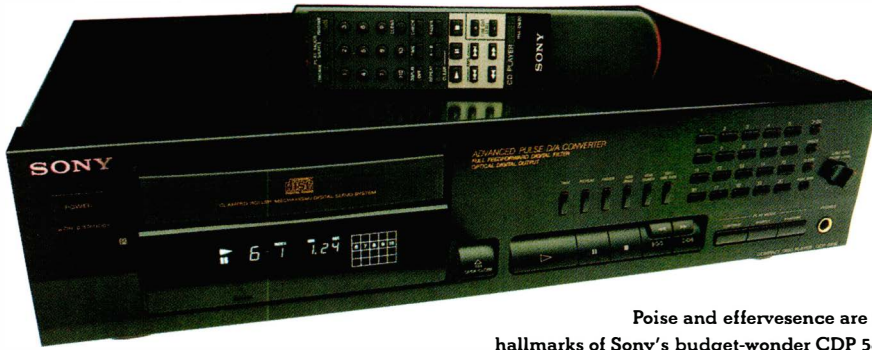
Manufacturer Model	Cambridge CD4			Denon DCD-625			JVC XL-V284			Kenwood DP-2060			Luxman D-322			Onkyo DX-7210			
	20Hz	1kHz	20kHz	20Hz	1kHz	20kHz	20Hz	1kHz	20kHz	20Hz	1kHz	20kHz	20Hz	1kHz	20kHz	20Hz	1kHz	20kHz	
Channel Balance	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.4dB	0.4dB	0.4dB	0.0dB	0.0dB	0.1dB	0.1dB	0.0dB	0.0dB	
Channel Separation	133dB	112dB	94dB	117dB	110dB	81dB	123dB	116dB	88dB	77dB	77dB	60dB	128dB	111dB	82dB	109dB	113dB	85dB	
THD vs Level	0dB	-98dB	-99dB	-89dB	-103dB	-94dB	-73dB	-106dB	-105dB	-77dB	-66dB	-83dB	-70dB	-98dB	-87dB	-65dB	-97dB	-96dB	-73dB
	-30dB	-82dB	-77dB	-65dB	-73dB	-68dB	-65dB	-99dB	-82dB	-77dB	-63dB	-74dB	-56dB	-70dB	-67dB	-65dB	-94dB	-83dB	-77dB
	-60dB	-61dB	-55dB	-44dB	-50dB	-46dB	-57dB	-64dB	-53dB	-57dB	-33dB	-48dB	-28dB	-49dB	-47dB	-58dB	-52dB	-49dB	-58dB
	-80dB	-25dB	-32dB	-23dB	-26dB	-34dB	-42dB	-32dB	-40dB	-35dB	-8dB	-24dB	-6dB	-26dB	-35dB	-40dB	-27dB	-38dB	-37dB
Dithered	-90dB	-12dB	-23dB	-13dB	-13dB	-26dB	-25dB	-22dB	-27dB	-25dB	-4dB	-13dB	+2dB	-13dB	-21dB	-31dB	-17dB	-30dB	-30dB
	-100dB		-20dB			-19dB			-21dB			-9dB			-18dB			-17dB	
	-110dB		7dB			-12dB			-15dB			-1dB			-6dB			-12dB	
Resolution @	-60dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB	0.0dB
	-80dB	+0.1dB	-0.1dB			-0.1dB	-0.1dB		-0.1dB	-0.1dB		+0.1dB	0.0dB		0.0dB	0.0dB		0.0dB	-0.3dB
	-90dB	0.2dB	-0.3dB			-0.8dB	-1.1dB		-0.3dB	-0.4dB		+0.7dB	+0.7dB		-0.5dB	-0.7dB		-0.6dB	-1.4dB
	-100dB	0.6dB	-0.1dB			-0.8dB	+0.4dB		-0.1dB	+0.4dB		+1.0dB	+0.5dB		-0.6dB	+0.4dB		-0.3dB	-1.8dB
Peak Output Level	L	1.466V		1.885V		2.098V		1.985V		1.933V		2.098V		1.933V		2.098V		2.098V	
	R	1.464V		1.884V		2.099V		1.893V		1.935V		2.103V		1.935V		2.103V		2.103V	
Relative Output Level		-2.7dB		-0.5dB		+0.4dB		-0.3dB		-0.3dB		+0.4dB		-0.3dB		+0.4dB		+0.4dB	
Output Impedance		55ohm		684ohm		492ohm		2.0kohm		688ohm		455ohm		688ohm		455ohm		455ohm	
CCIR IMD, 0dB		-98dB		-99dB		-104dB		-94dB		-96dB		-95dB		96dB		-95dB		-95dB	
Suppression of stop-band images		62.1dB		53.7dB		>105dB		25.2dB		53.7dB		7.4dB		53.7dB		7.4dB		7.4dB	
1Hz Noise Modulation		+16.2dB		+9.6dB		+8.8dB		+5.2dB		+9.5dB		+6.5dB		+9.5dB		+6.5dB		+6.5dB	
S/N Ratio (A-wtd)	with emp, OLSB	109.2dB		108.9dB		107.7dB		94.2dB		109.2dB		104.3dB		109.2dB		104.3dB		104.3dB	
	w/o emp, OLSB	109.1dB		108.6dB		107.2dB		94.0dB		109.3dB		104.2dB		109.3dB		104.2dB		104.2dB	
	w/o emp, 1LSB	109.2dB		108.4dB		106.4dB		94.0dB		109.4dB		104.2dB		109.4dB		104.2dB		104.2dB	
Total Correlated Jitter	188psecs		187psecs		258psecs		2044psecs		190psecs		300psecs		190psecs		300psecs		300psecs		
Digital Output(s)	Coaxial (BNC)		Coaxial		None		None		None		None		None		None		None		
Crystal Clock Accuracy	-15ppm		-35ppm		-17ppm		-7ppm		+21ppm		+36ppm		+21ppm		+36ppm		+36ppm		
Radio Frequency Spurious	18mV @ >17MHz		2.5mV broadband		5mV @ 16.9MHz		15mV Broadband		<1mV Broadband		4mV @ 51MHz		<1mV Broadband		4mV @ 51MHz		4mV @ 51MHz		
Track Access Time (99)	6.5secs		5.5secs		3secs		2.5secs		2.5secs		3secs		2.5secs		3secs		3secs		
Serial Number	EP94105-1210		5054500058		090V0038		40801818		41152872		3504029319		41152872		3504029319		3504029319		
Typical Retail Price	£150s		£200		£140		£180		£140		£260		£140		£260		£260		

Tricks of the Trade

I've broached this topic before, and no doubt will continue to do so. However, only when all CD players adhere to a standard 2V output will direct A/B comparisons be conducted on a fair and level playing field. In this test, only Yamaha hit the 2V output nail squarely on the head, while Luxman, JVC and Kenwood all lay within 0.3dB of the target.

Unfortunately it only takes one manufacturer to squeeze 2.1V or 2.2V from its player in order to confer some advantage on audition, then quite naturally the competition gets wise and ups the ante to 2.3V or more. Even within this digital zone, our tests revealed a massive +4.4dB gulf between the quietest (Cambridge CD4) and loudest (Pioneer PD-S504) CD players. All else being equal, this advantage in level will often be perceived as a bigger and bolder sound on demonstration in-store.

Importantly, *Hi-Fi Choice* is the only magazine to conduct blind listening tests where the outputs of all players are normalised to a fixed level. As a result we are able to compare genuine rather than artificial differences between players, a factor that ensures our tests are authoritative, not arbitrary.



Poise and effervescence are the hallmarks of Sony's budget-wonder CDP 561E

Onkyo DX-7210, and especially Sony's CDP-561E. All of this begs the question: what possible justification is there for subjective reviews that run to the contrary? Think long and hard next time a one- or two-star CD player in *Choice* miraculously earns four or five stars elsewhere...

Below the £200 barrier it's a straight fight between JVC's XL-V284, Cambridge's CD4 and the Luxman D-322, the latter pair both heavily 'subsidised' by wings of the ever-expanding Richer Sounds empire. The CD4 is the more boisterous and dynamic-sounding of the trio, for while the D-322 can still appear pretty energetic it's just as likely to sound flat and messy when pushed too hard. By contrast, JVC's player is something of a smoothie, with a warm and wholly undemanding sound that'll never catch a budget system off guard.

It's a similarly direct confrontation at the top of our fiscal tree, where Sony's CDP-761E takes on the equally new DX-7210 from Onkyo. Both are honest rather than manipulative-sounding players, but where

the DX-7210 offers a chocolate-smooth yet enticingly colourful performance, the CDP-761E prefers to walk on the languid and rose-tinted side of neutral. It's a subtle distinction, but one that ensures Sony's newcomer never quite succeeds in swinging the bold and impressive dynamics of its predecessor, the suave CDP-715E.

Fortunately, much of the 'magic' that so captivated us with the CDP-715E has been bequeathed to the cheaper CDP-561E, leaving its £200 competition — the PD-S504 from Pioneer — to blaze a musical trail with more in common with Onkyo's DX-7210.

To its credit, the PD-S504 combines oodles of detail with plenty of rock and roll, though by majority verdict, the sheer poise and effervescent treble of the CDP-561E continues to elude the Pioneer's best efforts. My advice? Audition both players and, whatever your choice, you can be certain of plumping for just about the most advanced £200 player ever built. We're talking fine sound, widgets and astonishing value *in extremis*. ▲

Manufacturer Model	Pioneer PD-S504	Sony CDP-561E	Sony CDP-761E	Teac CD-P3200	Technics SL-PS770A	Yamaha CDX-480
Channel Balance	0.0dB	0.1dB	0.1dB	0.0dB	0.0dB	0.1dB
Channel Separation	154dB	104dB	115dB	97dB	128dB	94dB
THD vs Level	0dB	-102dB	-111dB	-67dB	-110dB	-93dB
	-30dB	-93dB	-107dB	-65dB	-104dB	-94dB
	-60dB	-81dB	-83dB	-61dB	-96dB	-81dB
	-80dB	-57dB	-56dB	-40dB	-61dB	-45dB
Dithered	-90dB	-18dB	-22dB	-5dB	-18dB	-17dB
	-100dB	-21dB	-28dB	-15dB	-30dB	-21dB
	-110dB	-8dB	-9dB	+8dB	-8dB	-9dB
Resolution @	-60dB	0.0dB	0.0dB	0.0dB	0.0dB	+0.1dB
	-80dB	-0.2dB	-0.1dB	-0.6dB	0.0dB	0.0dB
	-90dB	-0.8dB	-0.3dB	-0.3dB	+2.2dB	+0.1dB
	-100dB	-0.8dB	-0.1dB	-0.6dB	-0.1dB	-0.6dB
Peak Output Level	L	2.436V	2.161V	2.321V	2.223V	2.013V
	R	2.445V	2.139V	2.307V	2.225V	1.999V
Relative Output Level	+1.7dB	+0.6dB	+1.3dB	+0.9dB	+0.9dB	+0.0dB
Output Impedance	1.1kohm	655ohm	690ohm	1.0kohm	811ohm	1.1kohm
CCIR IMD, 0dB	-82dB	-102dB	-105dB	-61dB	-102dB	-98dB
Suppression of stop-band images	6.7dB	>105dB	>105dB	38.4dB	>105dB	62.9dB
1Hz Noise Modulation	+3.3dB	+6.2dB	+4.2dB	+12.0dB	+7.1dB	+4.5dB
S/N Ratio (A-wtd)	with emp. OLSB	123.4dB	105.1dB	104.4dB	120.0dB	104.8dB
	w/o emp. OLSB	123.7dB	105.4dB	104.3dB	120.0dB	104.8dB
	w/o emp. 1LSB	100.7dB	105.2dB	104.4dB	103.4dB	99.0dB
Total Correlated Jitter	345psecs	150psec	161psecs	1699psecs	1219psecs	1225psecs
Digital Output(s)	Coaxial	Optical	Optical	None	Optical	None
Crystal Clock Accuracy	-28ppm	+6ppm	+6ppm	+407ppm	-23ppm	+377ppm
Radio Frequency Spurious	28mV @ 176kHz	5mV @ >12MHz	16mV @ 56MHz	10mV Broadband	1mV broadband	2mV Broadband
Track Access Time (99)	3.5secs	2.5secs	2.5secs	6.5secs	2.5secs	4secs
Serial Number	PE9900975UK	73373	73339	50300045	V74KA00034	B833325RT
Typical Retail Price	£200	£200	£250	£149	£250	£170

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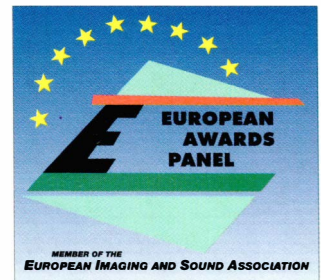
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AWARDS

EISA and Hi-Fi Choice present the finest equipment in Europe



For the third year running, *Hi-Fi Choice* is privileged to present the European Audio Products of the Year. These have been selected by a panel of independent experts drawn from magazines in 14 countries around Europe — this is the European Audio Panel, which in turn is an integral part of the European Imaging and Sound Association (EISA), based in Geneva.

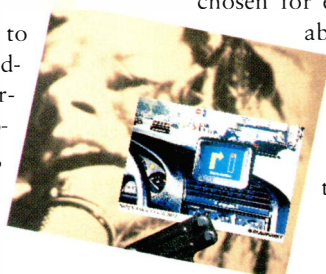
How are the Awards conferred?

To qualify for nomination, all products (except those entered for the Innovation category) must be available from July 1 1994 to July 1 1995. Each magazine member of the Awards Panel proposes an initial selection of product nominees, on the basis of its own equipment tests.

These are collated at EISA headquarters, and a full list is circulated prior to a Final Selection Meeting. At the meeting, all nominations are debated and voted for, according to strict EISA rules. The result is the group of top-class products showcased in the following pages.

Awards that mean business

The intention of the awards is to seek out equipment which embodies advanced technology, desirable features, great design, exceptional handling — and of course, top value. Only one system,



component or innovation may receive the award title, and there is no second place. All formats using pre-recorded material are eligible for nomination.

Awards you can rely on

No other UK hi-fi magazine can demonstrate an awards selection procedure which equals the European Awards Panel for thoroughness. These awards are not selected on the basis of a single editor's personal tastes; in true Euro-fashion, they are the result of an organised, democratic process, involving contributions from the top experts in Europe. This is one European body which has your best interests at heart. The European Awards Panel will not suggest you only eat straight cucumbers or cut down those furry dice — but it insists on excellent hi-fi.

How to use awards when buying hi-fi

One final word of caution: although regular readers will know this already, it would be foolish to combine individual award-winning products and expect them to excel when thrown together in a system. Some of the winners are chosen for excellent value, others for their absolute high-end performance.

Instead, use European Audio Awards as a starting point for your system plans, and enlist the support of a good dealer to make the most of Europe's finest hi-fi.

THE WINNERS

CD PLAYER Technics SL-PS770A

AMPLIFIER Quad 77

LOUDSPEAKER B&W CDM1

RECORDER Sony DTC-2000 ES

COMPACT SYSTEM Pioneer NS-1

INNOVATION Canton Digital-1

HIGH-END Mark Levinson No. 36 D/A converter

DESIGN Blue Room House Pod

CAR AUDIO Blaupunkt Berlin RCM 303 A

HOME THEATRE DECODER Meridian 565

HOME THEATRE LOUDSPEAKER Jamo THX system

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What else does EISA do?

The European Audio Panel has two siblings: the European Photo Panel and the European Video Panel, which make similar awards in their own respective fields. If you are interested to know more about these or any other aspect of EISA operations, you can contact them (from the UK) on:

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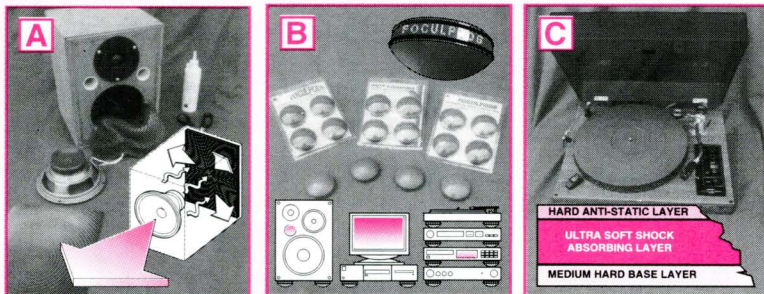
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European CD Player of the Year 95/96



TECHNICS SL-PS 770A

The key feature of the *SL-PS770A* is 'S-Advanced Technology', a one-bit MASH converter. It uses Pulse Width Modulation bit-converters to provide one DAC for each channel, and separate Class-A filter stages. Thanks to this, as well as a rigid hybrid construction chassis to reduce vibration, the *SL-PS770A* offers outstanding sound quality at a budget price, together with all the comforts and conveniences expected by modern hi-fi users.

It also uses Technics' proprietary Virtual Battery Operation, a system designed to keep the power supply and its attendant noise far removed from the delicate CD circuitry. For the power user, the Technics *SL-PS770A* is heavily laden with a useful armoury of gadgets, including a six-step volume control and a full set of editing facilities for taping. Regardless of this, it is not simply a gadget-laden wonder, as its refined and mellow tones surely attest.

However, in the fast-paced, ever-changing world of digital audio and CD players, it only takes a second to turn technology on its head. Even though the Technics was awarded the EISA laurels by our Euro-panel, this month's CD player test in *Hi-Fi Choice* reveals that the *SL-PS770A* has already been surpassed by the very latest implementations of digital technology in the Pioneer and Sony players.

Regardless of this, the Technics remains a dark and mellow player which offers itself as the perfect foil for bright-sounding budget speaker systems. Most importantly, however, the player sets new standards for build quality at its important price point.

Technics SL-PS770A, £249.95
 Panasonic Consumer Electronics, Panasonic House, Willoughby Road, Bracknell, Berks, RG12 8FP
 ☎ (01344) 853214

European Amplifier of the Year 95/96



QUAD 77

In keeping with its tradition of only innovating when technology has advanced significantly, Quad has launched much more than 'just another amplifier'. Although on the surface it's a simple 70 Watt Class B integrated amplifier, Quad's new 77 is capable of acting as the nerve-centre of a complex home automation system while displaying only a clean faceplate to the world.

The QuadLink system, which incorporates an intelligent remote control, allows the user to add an almost unlimited number of extra Quad components, all connected using balanced signal transmission. These components can easily be accessed thanks to the two-way Quad-Remote. This advanced controller assigns components in the system to different pages on its LCD display.

In our Sessions review in February this year, Alan Sircom described the 77 as "smooth and satisfying, whatever the music". He found the

mid-band of special note, commenting on its "silken sense of coherence... partnered with generous helpings of mid-band". Although produced by a company that sponsors classical recordings, it still sounds more lively than most amps with a classical background. However, Alan felt that "the performance of the 77 is more adult, more sophisticated and ultimately more rewarding in the long term". With the QuadLink system, he noted that "unlike many of today's products, the Quad 77 will be hard to out-grow". Alan reckoned this amp would "let early adopters link their technologies together, smoothly expanding as we add more lanes to the Infobahn", and concluded that "Future-jockeys everywhere will see the sense of the Quad 77".

Quad 77, £595

*Quad Electroacoustics Ltd, St Peters Road,
Huntingdon, Cambs PE18 7DB*

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European Loudspeaker System of the Year 95/96



B&W CDM1

This two-way bookshelf design comes ready for bi-wiring and bi-amping. It incorporates a Kevlar LF drive-unit and metal-dome HF unit, mounted in an original time-aligned cabinet with rounded edges and spikes. Despite its size, the *CDM1* gives excellent sound, not only in terms of correct imagery and transparency, but also in precision, extended response and dynamic low-frequency performance.

The *CDM1* is compact, stylish and a sonic delight. Pump enough power through the input terminals and it'll move air without doing so at the expense of resolution, control or subtlety. This is all down to the aforementioned 165mm Kevlar mid/bass driver, as well as a large 31mm metal dome tweeter mounted in its own enclosure. By using a small, circular, chamfered-edge enclosure for the tweeter, high frequencies are less cluttered by out-of-phase reflections. The HF unit is also set back in the cabinet, which

time-aligns it with the LF unit below, and maintains wideband phase integrity.

In terms of sonic performance, all of these design refinements add up to a great sense of musical integrity, coupled with an ability to produce realistic sound pressure levels. Enough decibels even to satisfy volume freak Malcolm Steward, as you'll read in *Sessions* this month (page 14). According to his first auditions, the *CDM1* offers outstanding clarity, alongside speed and precision. Music stops and starts like a London bus on Oxford Street, even when the passenger is Little Axe at their tuffest.

For a domestic monitor that knows how to groove, our European Award is an honestly-bestowed plaudit.

B&W CDM1, £599

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European Audio Recorder of the Year 95/96



SONY DTC-2000 ES

Although it is not yet available in the UK, Sony's top-of-the-range hi-fi Digital Audio Tape recorder is a truly aspirational audiophile product. The *DTC-2000 ES* makes great recordings in both digital and analogue domains, thanks to 44.1kHz recording on the analogue input and Sony's innovative Super Bit Mapping system. This system also optimises the conversion from analogue to digital so that the sound is more pleasing to the ear.

Digital signal handling is served by both optical and coaxial inputs and outputs. Also, in the best tradition of the finest high-end digital audio recording, the emphasis is switchable.

The *DTC-2000 ES* uses four direct-drive motors and four heads, to allow instant monitoring. In addition, it features a Score digital filter with two advanced Pulse A/D converter chips to perform a differential shift of one-half time period to remove processing noise, which gives

superb dynamic range and signal-to-noise ratio.

The Sony *DTC-2000 ES* uses the highest quality components wherever possible. Both the digital and analogue parts use separate power transformers, and the entire player is heavily screened with copper. Additional bonuses include excellent microphone inputs, with built-in FET microphone amplifiers.

Unfortunately, unlike almost every other country in Europe and the Far East, demand for Digital Audio Tape — in all its guises — is very low in the UK. In this country, the majority of DAT users are professional or semi-professional musicians and recording studios. Despite their obvious advantages, high-end domestic DAT machines remain an eclectic choice in the UK.

Sony DTC-2000 ES (not available in UK)
 Sony UK Ltd, The Heights, Brooklands,
 Weybridge, Surrey KT13 0XW
 ☎ (01932) 816000

European Compact System of the Year 95/96



PIONEER NS-1

This package of RDS receiver, CD player and cassette recorder belies its compact dimensions. Thanks to a multi-function display and effective two-way satellite speakers with subwoofer, the *NS-1* sets a new standard for style, ergonomics and sound quality in its category. In a distinctive silver, grey and black styling, the *NS-1* is one of the most attractive micro systems around today.

The on-board amplification pumps out 35 Watts RMS per channel to the satellites, and a hefty 55 Watts to the small but perfectly formed subwoofer. This sub woofs right across the 40Hz to 300Hz range, to give a healthy, deep bass from a surprisingly small package.

In our Sessions review back in July, Alvin Gold saw the *NS-1* as a “glossy little number”, but with “a much higher spec level” than most mini systems: it offers a slot-loading CD player, an RDS AM/FM tuner with the ability to store

up to 36 presets, and a Dolby B equipped, drawer-loading cassette deck. This sports Auto Synchro Editing System to offer automatic synchronous recording from CD to tape at the touch of a button. It also has an integral timer and clock, with a massive, multi-function, pale blue LED display.

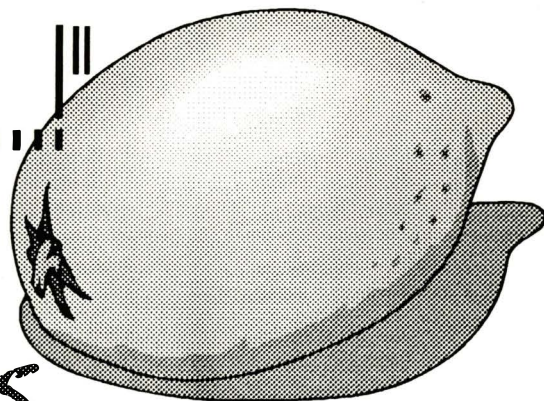
Alvin liked the *NS-1* for being “a fun system with more personality than you will ordinarily find in the dour world of packaged audio”. He also felt that “despite the lack of cubic centimetres, the *NS-1* makes a big and rather satisfactory noise”.

Pioneer NS-1, £499.95

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

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ATC speakers alone reproduce the entire dynamic range of live music without effort, audible distortion or 'artificial' colouration.

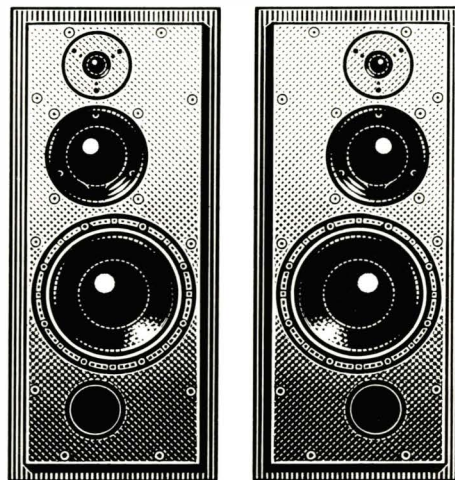
What you hear is far closer to the actual recording than has ever been achieved before.

Not surprisingly, such fidelity has earned ATC monitors pride of place in many of the top recording studios, film studios and music establishments in the world. (Users include EMI, Telarc, Warner Bros, Denon, Pioneer, the BBC, The Royal Opera House, The Sydney Opera House, The San Francisco Symphony Orchestra, The Royal Academy of Music, Pink Floyd, Sting and Neneh Cherry.)

After all that, you may wonder why there are other speaker systems costing, in some cases, many times the price of ATC?

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ATC

ATC Loudspeaker Technology Limited,
Gypsy Lane, Aston Down, Stroud, Gloucestershire, GL6 8HR.

European Audio Innovation of the Year 95/96



CANTON DIGITAL-1

Unlike most hi-fi companies, who try for the most simple and uncluttered signal path, German speaker supremo Canton has taken a contrary view. The new Canton *Digital-1* converts a preamp output into digital, manipulates it in the digital domain and then converts it back into analogue for the power amp. Canton's fundamental acoustic research has resulted in the development of a fast Digital Signal Processor system, that compensates for all the natural weaknesses of a conventional loudspeaker. Each pair of three-way, bass reflex floorstanding speakers come supplied with a digital processor, that has the exact tolerances of the individual drive units pre-set on EPROMs. This processor sits between pre and power amplifier (or in a tape loop of an integrated amp) to digitally equalise the sound of the speakers.

The Canton *Digital-1* offers the user either a ruler-flat frequency response, or 15 pre-set

modes to allow for variations in frequency response due to changing room acoustics or types of music played. Ten of these pre-sets are user-programmable acoustic image profiles, such as mid-range boost or bass cut, that can be altered by connecting the *Digital-1* to a PC. The remaining four presets are psychoacoustically compensated volume controls, lowering the level by 10dB and providing a compensating boost in the bass and treble frequencies.

Although the *Digital-1* system is regrettably unavailable in the UK, its flexibility and utility point the way forward for user-configurable speaker systems of the future. The Award is in recognition of the potential it offers.

Canton Digital-1 (not available in UK)
Canton Elektronik GmbH + Co KG, Neugasse
21-23, 61276 Weilrod-Niederlauken,
Germany
☎ +49 6083 2870

European High End Audio of the Year 95/96



MARK LEVINSON NO.36 DIGITAL PROCESSOR

The Mark Levinson No. 36, with HDCD, is a fully-balanced design in the digital domain, with high isolation between all inputs and very low jitter. It brings a new sound quality standard to an affordable price level in the high end market. The No.36 is a scaled down version of the £15,950 No.30.5 flagship reference processor, and incorporates many of its technologies. Key features include 'Intelligent FIFO' digital buffering, HDCD decoding and filtering, and 20-bit DAC.

Intelligent FIFO (first-in, first-out) technology is a buffering system for the incoming digital signal, a novel proposal to tackle the problem of digital jitter. On the analogue side, the No.36 uses balanced signals throughout—single-ended inputs are converted before processing.

Digital-to-analogue conversion is achieved with a pair of opposing-polarity 20-bit con-

verters, while the HDCD (High Definition Compatible Digital) filter is employed primarily for its effect with non-HDCD recordings, and is acknowledged as one of the finest in the business, capable of up to 24-bit resolution.

With such an armoury of technology to hand, and the marque's unassailable reputation for design and build quality, one can confidently declare the Mark Levinson No.36 one of the finest high-end components on the market. As such, it is more than qualified to inherit the High End Award mantle from last year's winner, its sibling No. 38 preamp.

Mark Levinson No.36 Digital Processor,
£3,995

Path Group plc, Unit 2, Desborough Industrial Park, Desborough Park Road, High Wycombe HP12 3BG

☎ (01494) 441736

European Design of the Year 95/96



BLUE ROOM HOUSE POD

The *Blue Room House Pod* combines stunning appearance with genuine audiophile sound. The hand-made GRP enclosures, available in four glossy colours, have the benefit of reducing standing waves, cabinet resonances and diffraction.

The *House Pod* is made by the Blue Room division of B&W and designed by David Roberts, whose appreciation of music is matched by a fine aesthetic eye and a solid grasp of fibreglass moulding techniques. The *House Pod* is the smallest in a range of two and uses a Kevlar-coned woofer and metal dome tweeters from B&W. This stylish loudspeaker is not merely designed to look excellent: the lack of parallel surfaces inside the cabinet means that standing waves won't form, and due to the shape of the exterior cabinet diffraction is minimised, giving the *House Pod* superior imaging potential.

The *House Pods* can be wall mounted or

supported by bolt on *Sputnik* legs (the latter enhance their space age looks and provide a firm tripod). Speaker cable connections are by Neutrik *Speakon*. These maintain excellent contact and cannot be accidentally pulled out.


The *Pods* sound a lot better than their wacky styling would suggest. Their neutral balance helps to reproduce records with musical coherence and dynamics intact, and the tight, swift bass complements an open mid-range for broad-band musical excellence.

The *Blue Room House Pod* proves that great-sounding loudspeakers need not come in square black boxes. These little beauties come in gloss blue, white, red and, er, black.

Blue Room House Pods, £895

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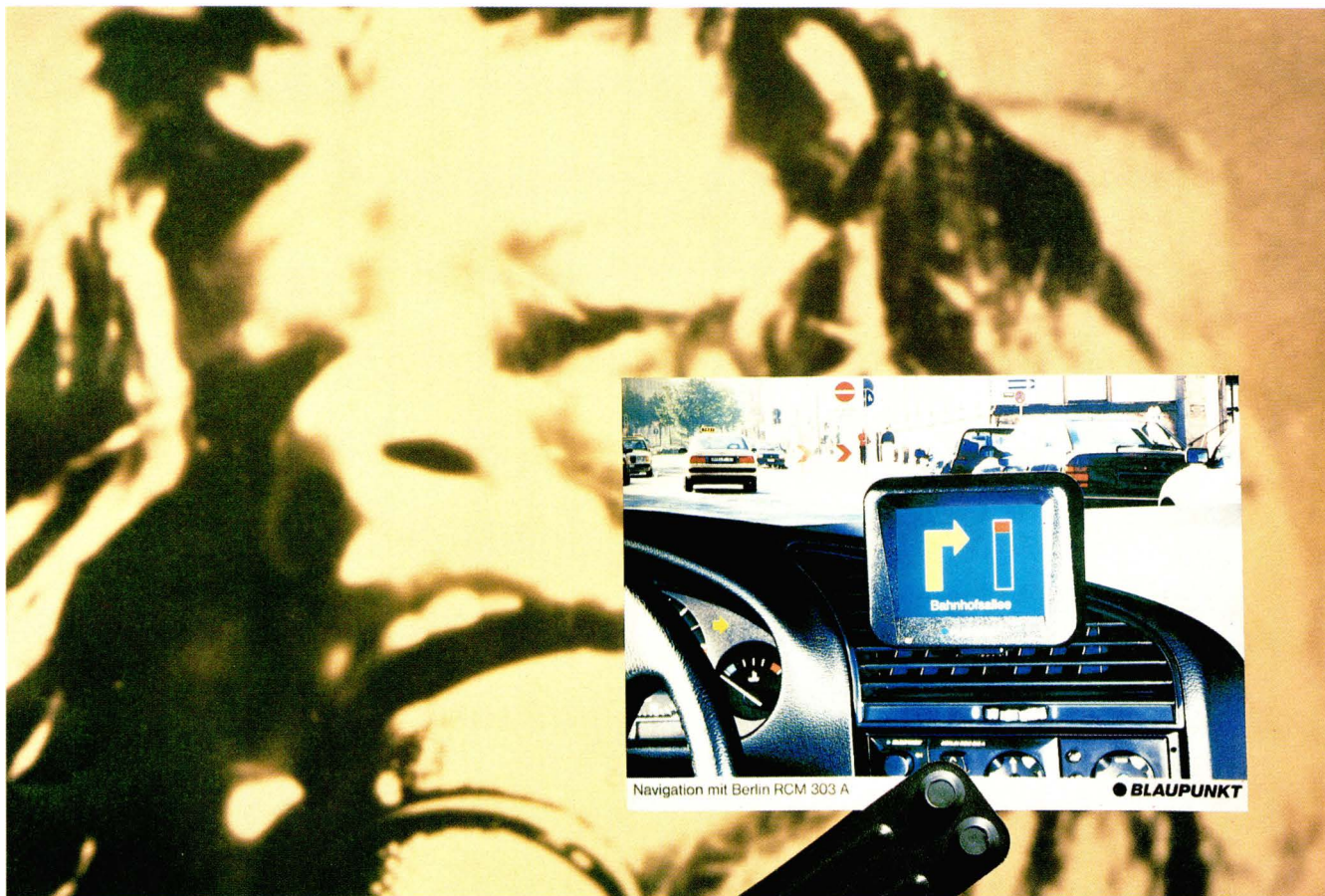
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European Car Audio of the Year 95/96



BLAUPUNKT BERLIN

With the new *Berlin RCM 303*, Blaupunkt has developed a high-end, quality-sounding, easy-to-use car stereo system. Of modular construction, it incorporates numerous features which are accessed via an intelligent menu control.

Using fibre-optic connections throughout, the *Berlin* keeps interference and distortion to a minimum. It also uses digital signal processing and in-car noise floor measurement to bring the best possible sound to the driving seat. This system, called Dynamic Noise Covering, boosts the radio volume only at noisy points in the spectrum, using a microphone in the cabin, instead of simple approximation. The computing power is so advanced that it can compensate for speech and music signals within the cabin.

The basic package consists of an advanced Radio Data System tuner, Dolby B and C-equipped cassette and multi-changer CD system.

However, *Berlin* can also be the foundation stone for an advanced in-car audio, video and navigation system. Its open system architecture allows for the addition of any future in-car innovations, including reversing cameras, TV reception and even traffic announcements.

Most impressive of all is the LCD display. This can act as menu controller for the Berlin system, a GSM digital mobile phone and the Travel Pilot system. The latter links to an in-car Global Positioning Satellite system and a CD-ROM-based mapping computer to give accurate and updated route planning and travel directions. All this and superb sound, too!

Blaupunkt Berlin, £3,500

Blaupunkt, Robert Bosch Ltd (Blaupunkt Sales), PO Box 98, Broadwater Park, North Orbital Road, Denham, Uxbridge, Middx UB9 5HJ

☎ (01895) 838383

European Home Theatre Decoder of the Year 95/96



MERIDIAN 565

The Meridian 565 is an innovative digital signal processor with two inputs and eight outputs. Equally at home with music or film, its sound configurations include Academy, Dolby Surround, THX, and eventually Dolby AC-3. All signal manipulations, even those for Dolby Surround, are handled in the digital domain by two very fast Motorola processors.

Unlike most AV processors, the 565 has taken the audio world by storm with its music settings. Aside from basic mono and two-speaker stereo, the 565 also has stereo with phantom centre speaker, genuine three-speaker Trifield, multi-speaker Ambisonic and the pseudo-Ambisonic Super Stereo modes.

Film sound is also handled with aplomb, leading to sound quality that can transform the performance of any home theatre system. And that's regardless of whether the remaining system components wear Meridian badges.

Even the near-Luddite sensibilities of Malcolm Steward were shocked into submission when he reviewed the entire Meridian 5000 system in issue 140. He felt that the 565 was "the true core component in this system, controlling the flow of sonic traffic to each speaker". He also reckoned that it set out to "significantly advance the art of reproducing recorded music, and to enhance realism without resorting to tricks or spectacle". The ultimate accolade? This veteran Flat-Earther confessed that he could be "sorely tempted into owning" the entire Meridian system, with the superb 565 processor at the helm.

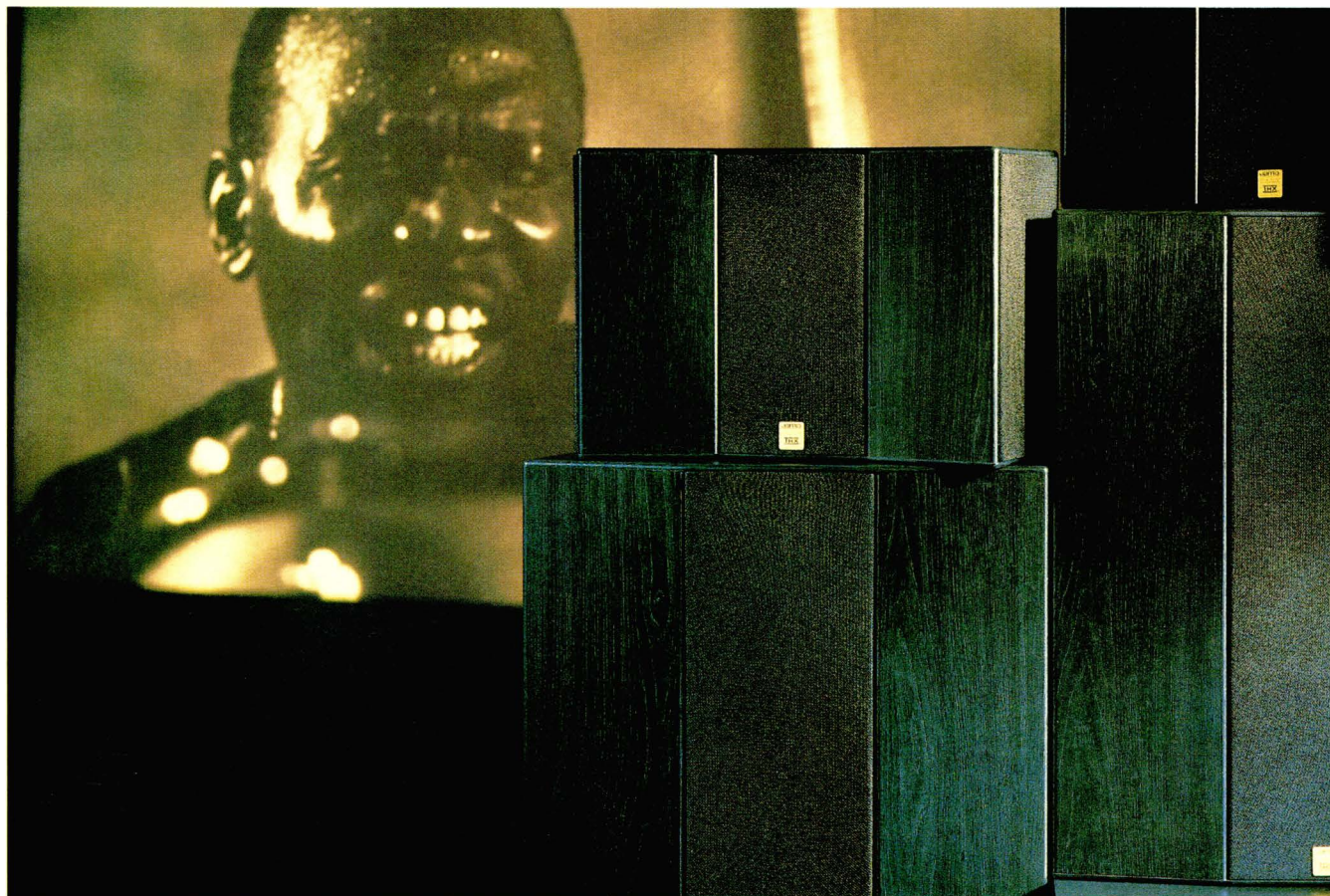
That may be one reason why the 565 wears this year's Home Theatre Decoder award.

Meridian 565, £1,995

Meridian Audio Limited, Stonehill, Stukeley Meadows, Huntingdon, Cambridgeshire PE18 6ED

☎ (01480) 52144

European Home Theatre Speakers of the Year 95/96



JAMO THX SYSTEM

Demonstrating technological innovation and awareness of the fast-growing market for cost-effective AV equipment, Jamo's THX loudspeaker system offers truly exciting audiovisual performance with first-class aesthetics — all at an astonishingly low price. It is, without any doubt, a genuine European triumph for high-end AV.

This £2,500 loudspeaker outfit packs not one but two sizeable subwoofers, which deploy long-throw 12inch drive units. The subs can double as stands for the left and right front channel speakers, and are thus styled to match.

By virtue of alternative filtering options, the left, centre and right channel speakers can be optimised for use in free space or mounted on the wall; their wide, shallow shape makes them quite suitable for the latter. These enclosures fulfil the usual requirements of the stringent THX dispersion standard, but in this instance a sin-

gle tweeter is used between a pair of mid-range drivers, which gives greater power handling.

The rear surround speakers sport front- and rear-firing drivers, plus a bass driver to augment low frequencies for the effects. However, the LF unit is filtered to roll off at 150Hz to avoid localisation and maintain the illusion of ambience.

In terms of sound quality, the Jamo *THX System* defies its price tag, and goes effortlessly loud while remaining smooth and open. Piling on the tension and atmosphere, it keeps you on the edge of your seat throughout any movie. So whether you're watching *Apocalypse Now* or *Nell*, you're guaranteed the full sonic spectacle with this loudspeaker system from Jamo.

Jamo THX System, £2,499.99

Jamo UK Ltd, Jamo House, 5 Faraday Close, Drayton Fields, Daventry, Northants NN11 5RD

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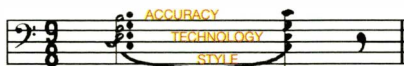
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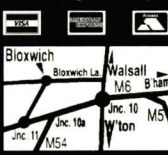
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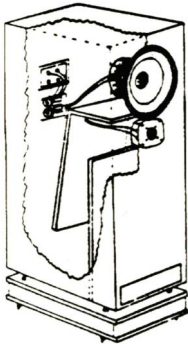
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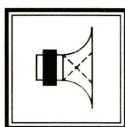
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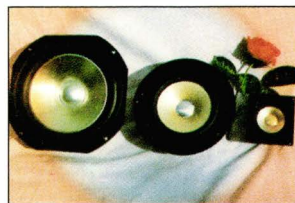


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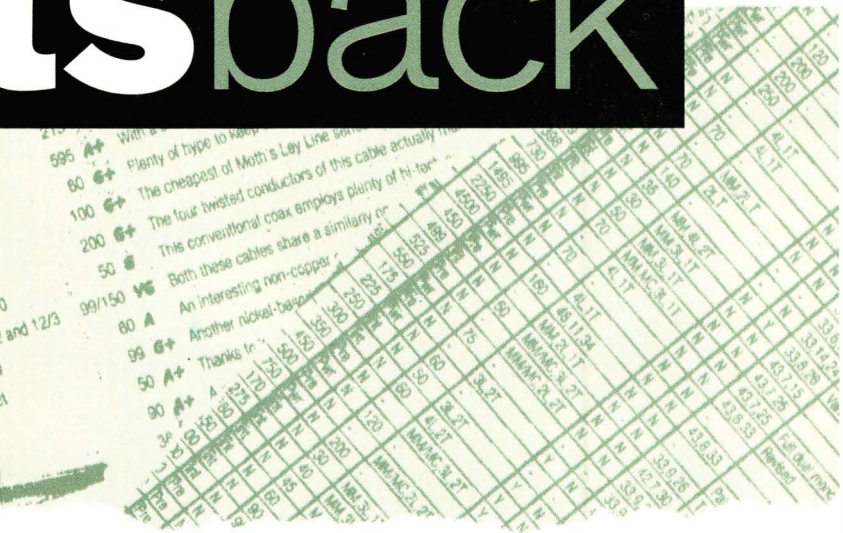
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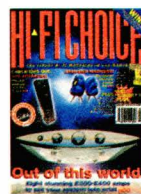
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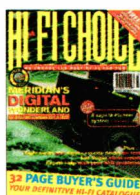
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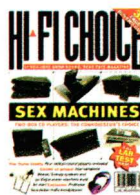
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**Your guide to your
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Award Stockist**



Highlighted above are retailers who have been selected for their professionalism, customer care, in addition to offering the best possible equipment at a competitive price.

Your guide to your nearest Innovation Award Stockist

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12 BILL HUTCHINSON HI-FI

13 AUDIO TIMES

14 HUDDERSFIELD HI-FI CENTRE

15 HI-FI CORNER

16 BILL HUTCHINSON HI-FI

19 OWEN'S HI-FI

17 FORUM HI-FI

18 SHROPSHIRE HI-FI

20 UNILET SOUND & VISION

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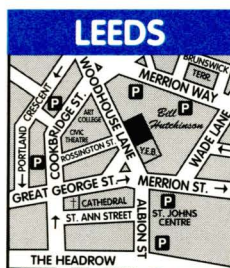
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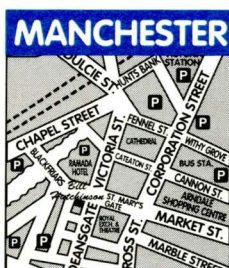
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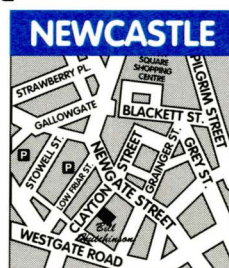
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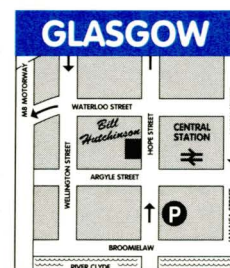
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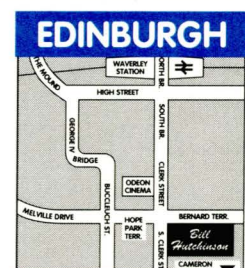
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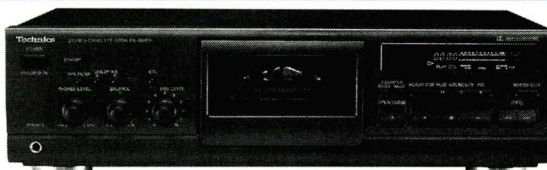
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TECHNICS

AIWA

Welcome to the *Hi-Fi Choice* Directory, the most comprehensive listing of hi-fi gear in the known universe. The Directory contains full information about as many components as we could fit into 24 bulging pages. It lists them alphabetically by manufacturer, and then by product type. For each product we list full specifications, with manufacturers' comments where supplied. For products we have reviewed, we include our own comments and measurements, and tell you which back issue contains the full review. The all-important Recommended or Best Buy accolades will be indicated for products that make the grade!

A key innovation is the inclusion of telephone and fax numbers for manufacturers and distributors and, wherever possible, the number of dealers stocking each brand. If you've got a specific sum of money to spend, why not make use of our new Price Guide, available through our Faxback service (page 119). This lists all products in order of price and type, so you can choose within your budget!

THE ALL NEW HI-FI CHOICE — DIRECTORY —

SAMPLE

cass AD-F450 120 136 single • Dolby B, C • HX Pro • 2 head • *Basic but well designed budget deck, astonishing value, only the poor metering gives the game away.*

B'BUY

KEYS

As you'll see from the sample line above, each entry in the Directory is packed with crucial information. In order to fit these facts onto a single line it has been necessary to use some abbreviations, which are explained below, for each type of product. First, the abbreviations which are common to most entries:

Category of productcass
Model nameAD-F450
Price in £120
Issue number (where product has been reviewed)136
Size in cm: width, height, depth43,13,32cm
There are three types of COMMENTS which you may see. These can be identified as follows:

- plain text indicates manufacturer's comment (product not tested)
- italics indicate reviewer's comment
- bold italics indicate **BEST BUY** or **RECOMMENDED** product

Amplifier category ('amp')

integrated, preamp, powerampamplifier type
A/Vincludes surround sound capability
50Wpower output per channel in Watts RMS
MM,5L,2Tnumber of inputs of each type (L - line, T - tape,
MM - moving magnet cartridge, MC - moving coil cartridge
hdphheadphone output available

Cable category ('cab')

loudspeaker; interconnect; digital, electrical; digital, optical
.....these are the different types of cable
this information is followed by

for loudspeaker cables

construction type, materials used, capacitance (high, med. or low)

for analogue interconnects

construction type and topology, materials used

for digital interconnects

type of cable (elec. or optical), materials used, impedance in Ohms;
prices are quoted per metre

Cassette Deck category ('cass')

single, twintype of cassette deck
Dolby B, C, HX-Pronoise reduction types
2 headnumber of heads

CD Player ('cd'), Transport ('cdt') & DAC ('dac') categories

multibit, 1-bitDAC type

electrical/optical outdigital output(s)
remremote control

Digital Recorder category ('digr')

MiniDisc, Digital Audio Tape,
Digital Compact Cassettetype of recording medium
electrical, optical indigital input(s)
electrical, optical outdigital output(s)
bitstreamDAC type

Equipment Supports category ('supp')

equipment supportsupport type
3 shelves etcindividual product features

Speaker Stands category ('stnd')

speaker standsupport type
3-legconfiguration

Headphone category ('hdph')

open back, sealed, in-earheadphone type
275gweight in grams
250 Ohmimpedance

Loudspeaker category ('splr')

horn, ported, sealed etccabinet type
2 drivernumber of drive units
108dBsensitivity @ 1metre for 2.83 volts
8 Ohmsnominal impedance
100Wmanufacturer's power rating

Satellite & Subwoofer category ('s/sub')

89dBsensitivity @ 1metre for 2.83 volts
70 Wpower rating in Watts

Active Subwoofer category ('a.sub')

stereosubwoofer type
50Wamplifier power
THXTHX-approved (where appropriate)

Receiver category ('rec')

FM, Mwavebands received
A/Vsurround sound capability
75Wpower output/channel in Watts RMS
30 presetsnumber of presets offered
MM,3L,3Tnumber of inputs offered (see Amplifier category)
RDShas Radio Data System compatibility

Tuner category ('tun')

key as for Receiver category above

Turntable category ('tt')

manual, automatictype of operation
33/45 rpmspeeds offered

Phono Cartridge category ('cart')

fixed stylus, moving coil, moving magnetcartridge type
1.4 mVcartridge output in milliVolts

Tonearm category ('arm')

SME fittype of base into which arm mounts
233mmeffective length of arm

Best Buys & Recommendations

Perhaps the most influential symbols in the Directory are the **B'BUY** and **REC'D** commendations found at the end of the entries for particularly fine products.

B'BUY A product carrying the Best Buy swingtag is of excellent quality and good value for money in its price category.

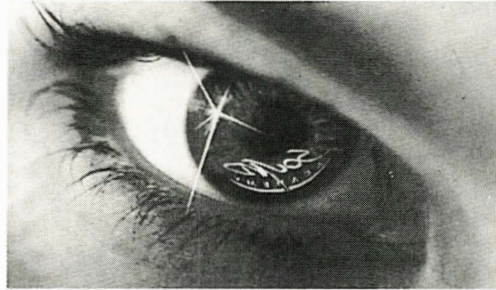
REC'D Recommended products are runners up, but still definitely worth considering within their price bands.

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 **B'BUY** or **REC'D** 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 short-listing components, but only experiencing the actual combination will tell you whether it works for you in your favourite listening room.

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Our three Hi-fi studios and Large Screen Demonstration Theatre are here for you to experience the very best in sound and vision technology. When you visit us, you can rest assured of no-nonsense, unbiased advice - Interconnects to Installation, amplifiers to add-ons, whatever your requirements our professional guidance will help you to make the right choice.



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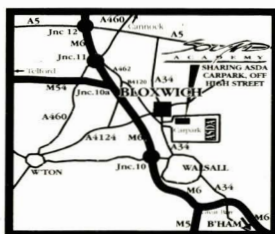
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- NOKIA-WIDESCREEN
- LASER DISC AND PLAYERS

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

ACOUSTIC ENERGY LTD • TEL 0181 840 6305 • FAX 0181 579 1761					
spkr	Aegis 1	452	118	ported • 2 driver • 86dB • 8 Ohms • 150W • 21.39,26cm • <i>Rich and slightly heavy balance doesn't mask fine mid/treble coherence and transparency.</i>	REC'D
spkr	Aegis 2	799		ported • 2 driver • 86dB • 8 Ohms • 200W • 33.106,26cm • Floor, reflex, metal cone	
spkr	AE1	870	102	ported • 2 driver • 88dB • 8 Ohms • 200W • 26.30,18cm • <i>Amongst best miniatures around, shows exceptional mid focus and coherence, but is pricey and could be more agile.</i>	
spkr	AE2	1,175		ported • 2 driver • 91dB • 6 Ohms • 200W • 24.40,32cm • Twin bass, metal cone	
spkr	AE3	1,650	86	ported • 3 driver • 87dB • 4 Ohms • 250W • 37.27,63cm • <i>Solid, authoritative and impressively accurate - if a shade ponderous and slow.</i>	REC'D

ADVENT • ENTEL LTD • TEL 01483 425702					
spkr	Mini	99		2 driver • 88dB • 8 Ohms • 120W • 16.28,14cm • Bookshelf/stand mount	
spkr	Baby 2	149		ported • 2 driver • 89dB • 8 Ohms • 75W • 26.39,15cm • Bookshelf/stand mount	
spkr	Graduate	219		ported • 2 driver • 89dB • 8 Ohms • 210W • 28.44,17cm • Bookshelf/stand mount	
spkr	Prodigy	299		2 driver • 89dB • 8 Ohms • 300W • 24.68,20cm • Floor standing, free space	
spkr	Legacy 2	349		2 driver • 90dB • 8 Ohms • 500W • 38.67,22cm • Floor standing, free space	
spkr	Laureate	499		3 driver • 90dB • 8 Ohms • 500W • 21.80,29cm • Floor standing, free space	
spkr	Heritage	579		3 driver • 90dB • 8 Ohms • 600W • 25.89,31cm • Floor standing, free space	

AIWA UK • TEL 0181 897 7000 • FAX 0181 564 9446 • DEALERS 2000+					
amp	XA-003	140		integrated • 40W • MM,2L,1T • hdph • 2 speaker circuits	
cass	AD-F450	120	136	single • Dolby B, C • HX Pro • 2 head • <i>Basic but well designed budget deck, astonishing value, only the poor metering gives the game away.</i>	B'BUY
cass	AD-WX727	170	146	twin • Dolby B, C • HX Pro • 2 head • <i>Twin auto-reverse</i>	B'BUY
cass	AD-F850	230		single • Dolby B, C • HX Pro • 3 head • Super DX head, twin capstan	
cass	AD-S950	300	140	single • Dolby B, C, S • HX Pro • 3 head • <i>High-value, high-spec package featuring Dolby S, 3 heads, tape calibration - well set up and musically well sorted.</i>	B'BUY
cd	XC-300	150		1 bit • optical out • rem	
cd	DX-C100M	500		1 bit • optical out • rem • 100+1 disc autochanger	
hdph	HP-X201	13		sealed • 230g • Dual plug	
hdph	HP-A360	13		open back • 65g • 40 Ohm • Banded, bass resonator ducts	
hdph	HP-X301	20		sealed • 230g • 3m lead, dual plug	
hdph	HP-VX303	25		sealed • 230g • In-line controls, dual plugs	
hdph	HP-X705	40		sealed • 130g • Dual plug, 2m ext cable	
a.sub	TS-W5	150		Stereo • 50W	
a.sub	TS-W7	200		stereo • 100W	

AKG • HARMAN AUDIO UK LTD • TEL 0181 207 5050 • FAX 0181 207 4572 • DEALERS 30					
hdph	K2	23		open back • 70g • 200 Ohm • Mini	
hdph	K33	25		open back • 90g • 50 Ohm	
hdph	K44	42	99	open back • 90g • 50 Ohm • <i>Good quality personal oriented phone, could have a better sense of space but is musically quite communicative.</i>	
hdph	K135	46	63	open back • 160g • 150 Ohm • <i>The K135s doesn't live up to the usual AKG standards, though they do have the ability to convey rhythm well.</i>	
hdph	K141	74		open back • 225g • 600 Ohm	
hdph	K240 Monitor	82	63	open back • 240g • 600 Ohm • <i>Something of a classic, these AKGs are very user-friendly in all respects; sonically on the warm side of normal.</i>	REC'D
hdph	K270	112		sealed • 250g • 75 Ohm	
hdph	K280 Parabolic	117	63	open back • 250g • 75 Ohm • <i>A very revealing and unusual twin-driver design that uses the same design principles as a satellite dish to beam sound into ear.</i>	REC'D
hdph	K400	118	121	open back • 250g • 120 Ohm • <i>Comfortable over long sessions. Sound is exquisitely detailed dynamic and uncoloured.</i>	REC'D
hdph	K270 Studio	121		sealed • 250g • 75 Ohm	
hdph	K500	138	111	open back • 250g • 120 Ohm • <i>Open and clear, they reproduce music with impressive definition. Balance is on the light side but transparency is high.</i>	REC'D
hdph	K340	191	75	open back • 380g • 400 Ohm • <i>Heavyweight cans in most respects, the K340 with its electrostatic tweeter is a very revealing headphone.</i>	REC'D
hdph	K1000	646	99	open back • 270g • 120 Ohm • <i>One of the best dynamics on the market, hooks directly into speaker outputs and makes much of the competition sound lame.</i>	REC'D
amp	Kraken/Pre	380	124	power amp • 60W • 32.9,25cm • <i>Quirky Class A number with an equally warm and colourful sound.</i>	REC'D
amp	Kraken/mono	380		power amp • 60W • 32.9,25cm	
amp	Kraken	395	116	preamp • 5L,1T • 25.9,25cm • <i>Class-A objet d'art that's far too sensitive to RF interference. Can sound cold and fierce as a result.</i>	
amp	Kraken/Pwr	399	124	integrated • 60W • 3L,2T • 32.9,25cm • <i>Hardly accurate, but entertaining nevertheless.</i>	REC'D
amp	Kraken/Pre Anniv	489		preamp • MM,3L,2T • 25.9,25cm • Stainless steel/gold finish	
amp	Kraken Anniv	499		integrated • 60W • MM,3L,2T • 25.9,25cm • Stainless steel/gold finish	
amp	Kraken/Pwr Anniv	499		power amp • 60W • 32.9,25cm • Stainless steel/gold finish	
amp	Forseth	899		integrated • 100W • 4L,2T • 47.10,39cm	
amp	Freya	1,020		preamp • 6L,1T • 31.7,30cm	
amp	Odin	1,020		power amp • 80W • 31.14,30cm • Stereo	
amp	Genesis	1,325		power amp • 110W • 25.14,30cm • Pair monoblocks	

ALLISON ACOUSTICS LTD • TEL 01484 603333 • FAX 01484 607774					
spkr	AL100	100	94	ported • 2 driver • 90dB • 4 Ohms • 150W • 33.24,19cm • <i>Loud and lively wall-mount is bigger and beefier than most, if lacking some sparkle and refinement</i>	B'BUY
spkr	AL105	170	78	ported • 2 driver • 90dB • 4 Ohms • 150W • 24.37,21cm • <i>Pretty enough in appearance, sonically the AL105 doesn't really make the grade at the price.</i>	
spkr	MS200	220		2 driver • 90dB • 4 Ohms • 75W • 13.25,14cm • Boundary, stand mount	
spkr	AL110	220	102	2 driver • 90dB • 4 Ohms • 150W • 24.40,23cm • <i>Compact bookshelf model is a little dry and mid-forward, but bass is extended and solid.</i>	REC'D
spkr	AL115	280		2 driver • 90dB • 4 Ohms • 150W • 28.51,26cm • Boundary, stand mount	
spkr	CD6	300		2 driver • 90dB • 4 Ohms • 150W • 29.29,29cm • Cuboid, wall mount	
spkr	CD7	380		3 driver • 90dB • 4 Ohms • 150W • 24.70,24cm • Floor standing, free space	
spkr	AL120	420	98	2 driver • 90dB • 4 Ohms • 200W • 28.61,29cm • <i>Pretty well balanced if slightly mid-forward, but sound quality is disappointing at the price.</i>	
spkr	CD8	550		3 driver • 90dB • 4 Ohms • 200W • 27.73,27cm • Floor standing, free space	
spkr	AL125	650		2 driver • 90dB • 4 Ohms • 200W • 28.78,29cm • Open space, free standing	
spkr	AL130	800		2 driver • 90dB • 4 Ohms • 200W • 32.95,34cm • Open space, free standing	
spkr	I.C. 10	2,500		3 driver • 87dB • 6 Ohms • 200W • 48.102,27cm • Floor standing, free space	
spkr	I.C. 20	5,500		2 driver • 87dB • 6 Ohms • 400W • 53.122,31cm • Floor standing, free space	

ALPHASON • PATH DISTRIBUTION • TEL 0121 749 2240 • FAX 0121 748 3838 • DEALERS 700					
tt	Sonata	835	79	manual • 33rpm • <i>Good sound in all areas - bass, clarity and neutrality all in top class and bettered by very few decks at price (tested with HR100S MCS).</i>	REC'D
tt	Sonata/Atlas	1,235		manual • 33/45rpm • Motor unit inc PSU	
tt	Symphony	1,860		manual • 33/45rpm • Motor unit & PSU	
arm	Xenon	286		fixed armtube • Linn/Alphason fit • 229mm • 1-piece titanium armtube	
arm	Xenon MCS	370		fixed armtube • Linn/Alphason fit • 229mm • vdH silver wiring	
arm	HR100S	490	86	fixed armtube • Linn/Alphason fit • 229mm • <i>S-shaped arm sounds smooth, but nevertheless reproduces transients with fine attack.</i>	REC'D
arm	HR100S MCS	550		fixed armtube • Linn/Alphason fit • 229mm • vdH silver, top bearings	
Stnd	NC1-60	40		Speaker stand • pillar type • 23w,60hcm • Double column, steel	
Stnd	NC1-50	40		Speaker stand • pillar type • 23w,50hcm • steel	
Stnd	NC1-40	40		Speaker stand • pillar type • 23w,40hcm • steel	
Stnd	NC11-60	70		Speaker stand • pillar type • 23w,60hcm • Double column, steel	
Stnd	NC11-50	70		Speaker stand • pillar type • 23w,50hcm • Double column, steel	
Stnd	NC11-40	70		Speaker stand • pillar type • 23w,40hcm • Double column, steel	
Stnd	Titan S-50	100		Speaker stand • Pillar type • 29w,50hcm • cast iron	
Stnd	Titan S-40	100		Speaker stand • Pillar type • 29w,40hcm • cast iron	
Stnd	Tital L-60	130		Speaker stand • pillar type • 29w,60hcm • cast iron	
Stnd	Tital L-50	130		Speaker stand • pillar type • 29w,50hcm • cast iron	
Stnd	Tital L-40	130		Speaker stand • pillar type • 27w,40hcm • cast iron	
Stnd	Titan S-60	130		Speaker stand • Pillar type • 29w,60hcm • cast iron	
supp	R24/24	100		Equipment support • 3 shelf, MDF • 60.39,48cm	
supp	R17/17	100		Equipment support • 3 shelf, MDF • 60.39,34cm	
supp	R12/12	100		Equipment support • 3 shelf, MDF • 60.39,24cm	
supp	TV24/17	120		TV base module • 3 shelves, MDF • 67.39,41cm	
supp	GR24/24	130		Equipment support • 3 glass shelves • 60.39,48cm	
supp	GR17/17	130		Equipment support • 3 glass shelves • 60.39,34cm	
supp	GR12/12	130		Equipment support • 3 glass shelves • 60.39,24cm	
supp	TV24/17S	150		TV base module • 3 shelves, MDF • 67.39,34cm • Swivel top	
supp	VR24/24	160		Equipment support • 3 shelves, rosewood • 60.39,48cm	
supp	VR17/17	160		Equipment support • 3 shelves, rosewood • 60.39,34cm	
supp	VR12/12	160		Equipment support • 3 shelves, rosewood • 60.39,34cm	
supp	AV24/17	200		AV base module • 5 shelves, MDF • 127.39,94cm • 'L' shaped	
supp	AV24/17S	230		AV base module • 6 shelf, MDF • 127.39,94cm • Swivel base for TV	

AMC • CAMPUS INTERNATIONAL LTD • TEL 01494 431290					
amp	AV81 Control	289		preamp • A/V • 8L,2T • rem	

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

amp	2445	299	power amp • 45W • 4 channels	
amp	1030	379	preamp • MM	
amp	2030	449	power amp • 30W	
amp	584	479	preamp • A/V • 8L • rem • Multitroom, bal/unbal inputs	
amp	AV81 H.T. Control	499	preamp • A/V • 8L, 2T • As AV81 plus Dolby Pro Logic	
amp	CV13030	529	116 integrated • 30W • 6L, 1T • hdph • <i>A well meaning and affordable attempt to mix transistors with valves, albeit one that only really shines with simple musical styles.</i>	
cd	CD6	349	124 bitstream • electrical out • optical out • rem • Based on the same 1-bit circuit as Rotel's RCD-9658X, but with a raunchier, beefier and less transparent sound.	REC'D
spkr	WM50	120	2 driver • 86dB • 8 Ohms • 60W • 19,28,7cm • Ceiling mount	
spkr	WM75	160	2 driver • 86dB • 8 Ohms • 80W • 22,30,9cm • Ceiling mount	
spkr	WM100	210	2 driver • 86dB • 8 Ohms • 100W • 26,36,10cm • Ceiling mount	

APOGEE • ABSOLUTE SOUNDS • TEL 0181 947 5047 • FAX 0181 879 7962

spkr	Grand	POA	ribbon • 86dB • 71,194,86cm • Three way ribbon, active sub	
spkr	Centaur Minor	1,345	hybrid • 88dB • 4 Ohms • 100W • 30,88,20cm • Ribbon/dynamic	
spkr	Ribbon Wall	1,750	hybrid • 89dB • 27,120,7cm • Ribbon/dynamic	
spkr	Centaur	2,300	hybrid • 88dB • 4 Ohms • 150W • 33,102,25cm • Ribbon/dynamic	
spkr	Centarus Slant 6	2,400	hybrid • 88dB • Ribbon tweeter, dynamic bass	
spkr	CDD Subwoofer	3,490	hybrid • 87dB • 63,38,55cm • Active moving coil sub	
spkr	Stage Sub	3,645	moving coil • 86dB • 58,25,42cm • Active moving coil sub	
spkr	Centarus Slant 8	3,700	hybrid • 88dB • Ribbon treble, dynamic mass	
spkr	Caliper Sig	3,998	81 ribbon • 87dB • 58,127cm • Power hungry full-range ribbon panels have remarkable transparency and delicacy; loudness and 'grunt' are a bit lacking.	REC'D
spkr	Stage 1 GS	4,100	ribbon • 86dB • 55,82,5cm • Two way	
spkr	Centaur Major	4,980	hybrid • 88dB • 4 Ohms • 200W • 40,141,27cm • Ribbon/dynamic	
spkr	Studio Grand	14,900	hybrid • 87dB • 63,160,55cm • Three way ribbon, active sub	

ARCAM • A&R CAMBRIDGE LTD • TEL 01223 440964 • FAX 01223 863384 • DEALERS 211

amp	Alpha 5	230	134 integrated • 40W • MM,3L,2T • hdph • 43,8,30cm • A pared down version of the Alpha 6 that offers little penalty in power, but a significant forfeit in sound quality.	
amp	Alpha 6	330	129 integrated • 50W • MM,3L,2T • hdph • rem • 43,8,30cm • A new MOSFET design with a subtle and melodic sound that takes a conservative view of powerful dynamics.	REC'D
amp	Delta 290P	400	141 power amp • 75W • hdph • 43,9,30cm • Can biamp with Delta 290	B'BUY
amp	Delta 290	480	116 integrated • 75W • 4L, 2T • hdph • rem • 43,9,32cm • Combines the dryness and restraint of older models with detail, dynamics and musical colour.	REC'D
amp	Delta 110S	520	124 preamp • MM/MC,3L,2T • hdph • rem • 43,7,30cm • Now in mid guise, this established unit has matured into a very articulate, powerful if dry-sounding unit.	REC'D
amp	Delta 110	750	preamp • MM/MC,2L,2T • hdph • rem • 43,7,30cm • On-board DAC, 2 inputs	
amp	Xeta One	999	integrated • A/V • 50W • MM,5L,2T • hdph • 43,13,32cm • Video switching, 5ch Dolby	
cass	Delta 100	899	111 single • Dolby B, C, S • 3 head • 43,12,34cm • Superb transport and a ripe, spacious sound. Dolby S is more successful than some. Some replay incompatibility.	REC'D
cd	Alpha One	300	137 delta sigma • electrical out • rem • 43,8,29cm • The first UK-built player under £300 is hampered by a tidy but rather grey and uninspiring sound.	
cd	Alpha 5 Plus	470	139 multibit • electrical out • rem • 43,8,27cm • Upgradable DAC, display off	
cd	Delta 270	800	124 hybrid • 2 electrical out • rem • 43,9,28cm • The dry but tightly-focused and supremely detailed sound of this player will either beguile or aggravate, depending on taste!	
cdt	Delta 250	750	130 transport • rem • 43,9,28cm • Arcam's best effort yet is a new design based on Philips CDM9 transport, specification includes Sync Lock facility.	REC'D
dac	Black Box 50	450	127 hybrid • electrical out • optical out • rem • 43,7,28cm • A very measured and sophisticated sound from DAC that leaves plenty in reserve to accommodate future upgrades.	B'BUY
dac	Black Box 500	750	136 bitstream • electrical out • optical out • rem • 43,9,28cm • A very sophisticated unit equipped with Sync Lock and discrete DAC circuitry. Early samples sounded grubby and restrained.	
tun	Alpha 5	220	142 FM • 16 presets • 43,8,27cm • Signal strength meter	
tun	Delta 280	399	120 FM • 20 presets • 43,7,28cm • Fine sound quality marred by mild synthesiser whine; RF performance only average. remote £60 extra	
cart	C77	30	48 moving magnet • 4mV • removable stylus • 6g • A sensible moving magnet package with good bounce at a competitive price.	B'BUY
cart	C77MG	40	67 moving magnet • 4mV • removable stylus • 6g • Punchy sound quality with plenty of extra energy to liven things up. The solid body seems well worth the extra £10.	B'BUY
cart	E77	50	moving magnet • 4mV • removable stylus • 6g • Elliptical stylus	
cart	E77MG	60	48 moving magnet • 4mV • removable stylus • 6g • Our sample had a disappointing stylus, but gave a coherent, rich and laid back sound, with good 'scale'.	REC'D
cart	P77	63	moving magnet • 4mV • removable stylus • 6g • 'Profiled' stylus	
cart	P77MG	73	48 moving magnet • 4mV • removable stylus • 6g • Preferred to its cheaper partner by virtue of a better tip. Channel balance could have been better.	REC'D

ARION • KRONOS DISTRIBUTION • TEL 018687 48632 • FAX 018687 48281

amp	Eros Line	1,050	preamp • 4L,1T • Dual mono construction	
amp	EOS Export	1,099	power amp • 18W • With volume control	
amp	Elektra Export	1,199	integrated • 18W • 4L,1T • Class A valve amp	
amp	Triton	1,250	power amp • 10W • Triode, volume control	
amp	Eros Phono	1,250	preamp • 3L,1T • Dual mono construction	
amp	Talos Line	1,350	integrated • 10W • 4L,1T • Triode Class A valve amp	
amp	Talos Phono	1,550	integrated • 10W • MM,3L,1T • Triode Class A phono amp	
amp	Tycho Pwr	1,650	power amp • 50W • Pure Class A	
amp	Tycho Int	1,899	integrated • 50W • 4L,1T • Pure Class A integrated	
cab	LSO 5	12	Loudspeaker cable • stranded • silver • Priced per meter	
cab	LS1	25	Loudspeaker cable • stranded • silver • Priced per meter	
cab	LS-2	50	Loudspeaker cable • stranded • silver • Biwire, priced per meter	
cab	SAO 5	75	Interconnect • Symmetrical • stranded • silver	
cab	DAC1	99	Digital, electrical • coaxial • stranded • 75ohms • silver	
cab	SA1	99	Interconnect • Symmetrical • stranded • silver	
cab	DAC2	199	Digital, electrical • coaxial • stranded • 75ohms • silver	
cab	SA2	199	Interconnect • Symmetrical • stranded • silver	

ART AUDIO • TEL 0115 9653604 • FAX 0115 9637795

amp	Minuet	499	preamp • 5L,1T	
amp	Headline	600	preamp • hdph • Single ended triode Class A	
amp	VPL	741	preamp • 6L,2T	
amp	Conductor Phono	750	preamp • MM/MC • Separate PSU, upgradable	
amp	VPI	952	preamp • MM,5L,2T	
amp	Conductor	1,100	preamp • 6L,2T • hdph • Upgradable	
amp	Quintet	1,393	109 power amp • 15W • Switchable triode, ultralinear output stage. In triode mode, these are 15 of the sweetest watts around. Surprisingly gutsy.	REC'D
amp	Integra	1,499	integrated • 30W • 5L,2T • Class A Pentode	
amp	Concerto	1,669	power amp • 50W • 2x mono triode/pentode	
amp	Conductor Export	2,000	preamp • 6L,2T • hdph • rem • Separate PSU, mono	
amp	Tempo	2,499	power amp • 30W • 2x mono Class A triode	
amp	Maestro	3,524	power amp • 100W • 2x mono triode/pentode	

ATC LOUDSPEAKER TECHNOLOGY LTD • TEL 01285 760561 • FAX 01285 760683 • DEALERS 25

spkr	SCM10	995	sealed • 2 driver • 80dB • 8 Ohms • 300W • 18,38,26cm • Minimum 100wpc, wall/free use	
spkr	SCM20	1,505	86 sealed • 2 driver • 83dB • 8 Ohms • 300W • 24,44,31cm • Massively built, invariably informative but the rather forward presentation can be uncomfortable.	
spkr	SCM20 Tower	1,999	sealed • 2 driver • 83dB • 8 Ohms • 300W • 24,103,34cm • Floor standing SCM20	
spkr	SCM50	3,480	ported • 3 driver • 85dB • 8 Ohms • 150W • 31,72,43cm • Passive/to special order only	
spkr	SCM100	4,033	ported • 3 driver • 88dB • 8 Ohms • 40,84,53cm • Passive/to special order only	
spkr	SCM50A	4,864	active • 8 Ohms • 350W • 31,72,48cm • With int x'over and amps	
spkr	SCM100A	5,660	active • 8 Ohms • 350W • 40,84,59cm • With int x'over and amps	
spkr	SCM200A	11,207	active • 91dB • 8 Ohms • 850W • 83,73,440cm • With ext x'over and amps	
spkr	SCM300A	11,995	active • 94dB • 850W • 93,88,48cm • With ext x'over and amps	

AUDIO INNOVATIONS • AUDIO COMPONENTS • TEL 01305 761017 • FAX 01305 761492 • DEALERS 20

amp	L1	299	145 preamp • 3L,1T • 25,10,30cm	
amp	Alto	299	138 integrated • 35W • 4L,2T • 43,8,30cm • Despite a shortfall in the very deep bass, this unusual amplifier still sounds beautifully open, natural and relaxed.	B'BUY
amp	Alto Chrome	329	integrated • 35W • 4L,2T • 43,8,30cm	
amp	T2	399	preamp • MC • 12,16,8cm • MC stepup	
amp	P2	679	preamp • MM • 50,12,30cm • Phono stage	
amp	L2	699	preamp • 4L,1T • 50,12,30cm	
amp	Ser 800	849	145 power amp • 25W • 41,15,34cm	
amp	Classic 25	899	integrated • 25W • 4L,1T • 46,15,34cm • Kit amplifier	
amp	P2MC	899	preamp • MM/MC • 50,12,30cm • Phono stage	
amp	Ser 500	999	integrated • 25W • MM,3L,2T • 41,15,34cm	
amp	Ser 700	999	116 integrated • 25W • 4L,1T • 41,15,34cm • Valve amp that can turn the roughest of digital sounds into music, both understated and graceful. Sensitive speakers are a must.	REC'D
amp	1000	1,499	power amp • 50W • 41,15,34cm • Monoblocks	
amp	First Audio	1,549	power amp • 7,5W • 41,15,34cm	
amp	1000SE	2,249	power amp • 50W • 41,15,34cm • Silver circuit board	
amp	2nd Audio	2,999	power amp • 15W • 41,15,34cm • Monoblocks	
cd	Alto	299	bitstream • rem • 43,8,30cm • Dual diff DAC	

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

cd Alto Chrome 329 bitstream • rem • 43.8,30cm • Dual diff clock

AUDIO NOTE • AUDIO BY DESIGN • TEL 01305 761017 • DEALERS 15

amp Ongaku	POA	Col	integrated • 26W • 6L • A single ended, zero negative feedback triode, line-level amplifier and a half. Probably the best amplifier in the world.	REC'D
amp Oto SE	1,500	126	integrated • 24W • MM/MC,4L,1T • Transparent, very dynamic, excellent clarity and subtly with limited power make for a very clear sounding amp.	REC'D
cab AN-D	100	109	Loudspeaker cable • solid core • copper • Supplied in linear, non-polarised lengths that should be twisted into stereo pairs. Sounds rather grippy and forward.	
cab AN-B	165	109	Loudspeaker cable • solid core • copper • A very high capacitance Litz-type cable whose sound may well act as a taming influence in many systems.	REC'D
cab AN-SP	1,270		Loudspeaker cable • silver • Some 15 individually insulated silver strands go to make up this very civilised but exceptionally detailed sounding cable.	REC'D
dac DAC1	600	127	multibit • electrical out • optical out • rem • An oddball DAC with manual deemphasis switching. Needs a high preamp input impedance if bass is not to suffer.	
dac DAC3	1,650		multibit • rem	
spkr AN-RB	499		2 driver • 90dB • 8 Ohms • 100W • 28,46,23cm • Free space, stand mount	
spkr AN-K/SP	699		2 driver • 90dB • 6 Ohms • 100W • 28,46,23cm • Free space, stand mount	
spkr AN-J/B	799	110	2 driver • 93dB • 8 Ohms • 150W • 38,58,25cm • Light damping and local unevenness adds some colouration, but doesn't spoil the very lively, dynamic and coherent sound.	REC'D
spkr AN-J/SP	999		2 driver • 93dB • 8 Ohms • 150W • 38,58,25cm • Free space, stand mount	
spkr AN-E/B	1,299	106	2 driver • 94dB • 8 Ohms • 150W • 36,84,28cm • Lovely coherence, great midband dynamics and transparency, extended bass and high sensitivity - pity it's so damn ugly!	REC'D
spkr AN-E/SP	1,599		3 driver • 94dB • 8 Ohms • 150W • 26,84,28cm • Free space, stand mount	
cart lo IIV	1,395	100	moving coil • fixed stylus • One of the best, giving an extraordinarily relaxing midrange clarity. Needs a transformer.	REC'D
cart lo Ltd V	2,950		moving coil • fixed stylus • Needs PSU	

AUDIO PHYSIC • AANVIL AUDIO • TEL 01359 240687 • FAX 01359 240687

spkr STEP	1,299		ported • 2 driver • 84dB • 4 Ohms • 60W • 14,33,23cm • Time aligned, space frame stan	
spkr SPARK	1,599		ported • 2 driver • 86dB • 4 Ohms • 70W • 17,40,25cm • Time align, space-frame stand	
spkr TEMPO	1,999	143	ported • 2 driver • 88dB • 8 Ohms • 150W • 22,107,47cm • Tall and unusually styled floorstander has stunning stereo precision but suspect in-room bass tuning.	
spkr VIRGO	3,399		ported • 4 driver • 90dB • 4 Ohms • 150W • 16,100,42cm • Floor stand, decoupled tweeter	
spkr TERRA	3,499		subwoofer • Active sub, adjustable	
spkr AVANTI	5,599		ported • 4 driver • 86dB • 4 Ohms • 200W • 19,107,40cm • Decoupled mid/tweeter	
spkr CALDERA	9,999		5 driver • 91dB • 4 Ohms • 250W • 25,111,50cm • Pneumatic baffle, 3 cabinet	
spkr MEDEA	20,999		ported • 4 driver • 91dB • 4 Ohms • 400W • 24,110,50cm • Phase linear	

AUDIO RESEARCH • ABSOLUTE SOUNDS • TEL 0181 947 5047 • FAX 0181 879 7962

amp PH-1	1,690		preamp • MM/MC • 48,14,26cm • Phono preamp	
amp LS-3	1,695		preamp • 5L,1T • 48,14,26cm • 1 direct input	
amp LS-3b	2,250		preamp • 5L,1T • 48,14,26cm • 1 direct input	
amp VT60	2,430		power amp • 35W • Single ended tube mono	
amp D-200	2,800		power amp • 110W • 48,14,31cm • Single ended, balanced	
amp SP9 II	2,850		preamp • MM/MC,4L,2T • 48,14,26cm • Hybrid	
amp PH-2	2,895		preamp • MM/MC • 48,14,26cm • Balanced	
amp LS-2 II	2,997		preamp • 5L,1T • 48,14,26cm • 1 direct input/hybrid	
amp V35	3,355		power amp • 30W • 48,18,37cm • Balanced in, hybrid	
amp LS-2b II	3,398		preamp • 5L,1T • 48,14,26cm • 1 balanced direct input/hybrid	
amp V70	4,480		power amp • 60W • 48,18,40cm • Balanced in, hybrid	
amp D-300	4,800		power amp • 160W • 48,18,33cm • Single ended, balanced	
amp LS-5 II	5,290		preamp • 5L,1T • 48,14,30cm • Full balanced in/out	
amp VT130	5,600		power amp • 65W • Stereo tube, balanced	
amp D-400II	6,200		power amp • 200W • 48,23,33cm • Single ended, balanced	
amp V140	8,960		power amp • 120W • 48,22,30cm • Monoblocks, hybrid	
amp VT150	14,940		power amp • 130W • 37,31,56cm • 2 x monoblocks, tube	
dac DAC2	3,940		multibit • 48,14,26cm • 20bit, 8x o/s	

AUDIO TECHNICA LTD • TEL 0113 2771441 • FAX 0113 2704836 • DEALERS 100

hdph ATH-P1	10		open back • 88g • 24 Ohm • 'Omniphones'	
hdph ATH-S22	11		open back • 5g • 16 Ohm • Inner ear	
hdph ATH-P3	15		open back • 90g • 22 Ohm • 'Omniphones'	
hdph ATH-S44	16		open back • 5g • 16 Ohm • Inner ear	
hdph ATH-P1/TV	20		open back • 59g • 25 Ohm • 'Omniphones', vol control	
hdph ATH-P5	20		open back • 70g • 40 Ohm • 'Omniphones'	
hdph ATH-M2A	28		sealed • 115g • 22 Ohm • Mid size	
hdph ATH-M4A	42		sealed • 139g • 28 Ohm • Mid size	
hdph ATH-M7A	78		sealed • 210g • 40 Ohm • Mid size	
hdph ATH911	90		open back • 280g • 600 Ohm • Dynamic, full size	
hdph ATH910PRO	90	55	sealed • 280g • 40 Ohm • The closed back 910s are an improvement on the 909s, with a nice rhythmic quality rarely found with headphones.	REC'D
hdph ATH9000	273	111	open back • 240g • 32 Ohm • Electrets which connect to the amp's speaker outputs, it sounds a little too smooth, but would suit aggressive amps.	
cart AT-91	13		moving magnet • 2.8 mV • removable stylus • 5.8g	
cart AT-95E	19	48	moving magnet • 2.8 mV • removable stylus • 5.7g • Clear, dynamic if richly balanced.	B'BUY
cart AT-110E	24		moving magnet • 3.8 mV • removable stylus • 7.2g	
cart AT-OC5	146	103	moving coil • 0.4 mV • fixed stylus • 8.0g • For the price, it's unusually effortless and detailed, but it tends to become rather relentless and tiring eventually.	REC'D
cart AT-OC9	245		moving coil • 0.38 mV • fixed stylus • 8.8g	
cart AT-OC30	619		moving coil • 0.4 mV • fixed stylus • 7.8g • Nude micro linear stylus	
cart ART-1	944	72	moving coil • 0.4 mV • fixed stylus • 8.8g • This is a delicate and very fluid-sounding MC that tracks well, offers very low distortion and exceptionally good separation.	REC'D

AUDIOLAB • CAMBRIDGE SYSTEMS TECHNOLOGY LTD • TEL 01480 52521 • FAX 01480 52159 • DEALERS 82

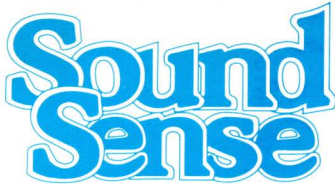
amp 8000A	500	140	integrated • 60W • MM/MC,2L,3T • hdph • 45,8,36cm • The 8000A remains a highly disciplined and mature sounding amp.	REC'D
amp 8000C	520	97	preamp • MM/MC,2L,3T • hdph • 45,8,36cm • Very distinctive, almost stark neutrality that will not appeal to all listeners. Good value engineering, nevertheless.	
amp 8000P	700		power amp • 100W • 45,8,36cm • Bi-wire speaker terminals	
amp 8000M	750	145	power amp • 125W • 45,8,36cm • Single monoblock	
amp 8000PPA	850		preamp • MM/MC • 45,8,36cm • Phono preamplifier	
amp 8000Q	1,000	145	preamp • 3L,2T • hdph • rem • 45,8,36cm • 'Pure Direct' signal path	
cdt 8000CDM	1,300		transport • electrical out • optical out • rem • 45,8,36cm • Precision master clock	
dac 8000DAC	800	127	bitstream • 45,8,36cm • Just as smooth and refined as its predecessor yet, sadly, still manages to obscure the passion or fire of music.	
turn 8000T	750	142	FM,M,L • 39 presets • 45,8,36cm • Unusually combination of fine sound quality and RF performance (inc AM), and superb ergonomics	B'BUY

AUDIOMECA • KRONOS DISTRIBUTION • TEL 018687 48632 • FAX 018687 48281

cd Kreatura	1,299		multibit • electrical out • optical out • rem • 25,14,39cm	
cd Kreatura SE	1,450	141	multibit • electrical out • rem • 25,14,39cm • Trichord clocked	
cdt Damnation	950		transport • electrical out • optical out • rem • 29,10,32cm	
cdt Damnation SE	1,100		transport • electrical out • optical out • rem • 29,10,32cm • Trichord clocked	
cdt Kreatura	1,199		transport • electrical out • optical out • rem • 25,14,39cm • Heavily modified CDM	
cdt Mephisto	2,100	144	transport • electrical out • optical out • rem • 43,15,33cm • Tested with Trichord Pulsar, with which it is usually paired, the duo provide a highly composed and tactile sound.	REC'D
dac Elixir	745	141	bitstream • electrical out • optical out • rem • 25,39,9cm	
tt Romance	1,675		manual • 33/45rpm • With Romeo unipivot cart	
tt J1	2,500		manual • 33/45rpm • 50, 40, 2cm • Top of the range model	
tt J1/SL5	4,250		manual • 33/45rpm • 50, 40, 2cm • With parallel tracking cart	
arm SL5	1,999		fixed armtube • proprietary fit • Parallel tracking	

AUDIOQUEST • A&R CAMBRIDGE LTD • TEL 01223 440964 • FAX 01223 863384

cab F-14	45	109	Loudspeaker cable • solid core • copper • Ideal for laying under c.arpets, F-14 encourages a slightly warm and vibrant sound	REC'D
cab Video 2	50	108	Digital, electrical • coaxial • stranded • 75ohms • copper • The very best available with an expressive sound, but generous price to sweeten the pill	B'BUY
cab Type 4	75	109	Loudspeaker cable • copper • Four 18-gauge OFHC copper conductors wound in a Litz-type fashion increases capacitance but restrains the cable's 'bite'.	
cab Digital PRO	90	108	Digital, electrical • coaxial • stranded • 75ohms • silver • A silver cable with all the drive of Video 2 but lacking its clear cut transparency.	
cab Optlink Z	100	108	Digital, optical • glass • Good level of midband detail but frequency extremes lack depth and extension.	
cab Midnight Hyperlitz 260	109		Loudspeaker cable • solid core • copper • Very similar to Type 4, but with a delicate smoothness that contrasts with the brighter sound of cheap cables.	
cart MC5	250		moving coil • 1.4mV • fixed stylus • High output MC, line contact	
cart 404L	599	84	moving coil • 0.5mV • fixed stylus • Slight harshness detracted from the performance of this otherwise clear-sounding and detailed cartridge.	
cart 404MH	899		moving coil • 1.4 mV • fixed stylus • Boron cantilever	
cart 7000NSX	1,495	91	moving coil • 0.4 mV • fixed stylus • Stunning stereo imaging and good detail at low levels are spoiled by less than perfect tracking and high sensitivity to arms.	
spkr 2X	850		2 driver • 89dB • 8 Ohms • 120W • 17,90,22cm • Black ash	
spkr 3X	1,500	143	3 driver • 89dB • 8 Ohms • 150W • 19,98,32cm • Black ash + cuba	
spkr 5	2,500		4 driver • 91dB • 8 Ohms • 200W • 24,110,34cm • Black ash + cuba	
spkr 6	4,600		ported • 3 driver • 92dB • 6 Ohms • 250W • 38,115,42cm • Black piano lacquer	



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amp	S2000MI	799	integrated • 100W • 4L, 1T • rem • 31.25,9cm • Includes S200RC handset	
amp	S2000MP	799	preamp • 5L,1T • 31.25,9cm • includes S2000RC handset	
amp	S2000MM	1,099	power amp • 150W • 2x monoblocks	
cd	S2000 MCII	999	119 bitstream • 31.25,9cm • A stylish, mid-width player with an exceptionally refined and comfortable sound. Lacks passion.	
cd	S2000MC	1,149	multibit • electrical out • rem • 31.25,9cm • 20 bit Burr Brown DACs	
dac	S2000MD	549	136 multibit • 31.25,9cm • Despite using a very different chipset, the S2000MD sounds as civilised and refined as AVI's other digital separates.	
tun	S2000MT	599	FM • 16 presets • 31.25,9cm • R/C via system handset	

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sprk	Beovox RL1000	215	3 driver • 86dB • 8 Ohms • 60 W • 32,40,13cm • Simplified RL6000	
sprk	Beovox CX50	300	sealed • 2 driver • 89dB • 6 Ohms • 100W • 12,21,21cm	
sprk	Beovox CX100	400	sealed • 2 driver • 89dB • 6 Ohms • 200W • 12,32,21cm	
sprk	Beovox RL6000	450	3 driver • 87dB • 8 Ohms • 100W • 41,54,18cm • Simplified RL7000	
sprk	Beovox 4500	450	ported • 2 driver • 87dB • 8 Ohms • 90W • 45,38,8cm	
sprk	Beolab 4500	1,200	active • 45W • 45,38,8cm • Attaches to wall, display	
sprk	Beolab 6000	1,450	active • 80W • 20,110,21cm • Column, two amps, shielded	
sprk	Beolab 8000	1,999	active • 100W • 15,132,15cm • Shielded column, int amps	
sprk	Beolab Penta 3	2,500	active • 150W • 22,165,34cm • Line array column, display	
rec	Beomaster 7000	920	FM,M,L • 75W • 20 presets • MM,2L,2T • rem	
tt	7000	555	auto • 33/45rpm • 42,8,33cm • Inc MMC2 cartridge, RIAA pream	

B&W LOUDSPEAKERS (UK SALES LTD) • TEL 01903 750750 • FAX 01903 750694 • DEALERS 400

sprk	Solid HCM2	130	ported • 2 driver • 87dB • 8 Ohms • 75W • 14,20,14cm • White or black finishes	
sprk	CWM5	150	2 driver • 87dB • 8 Ohms • 70W • 16,22,7cm • In wall	
sprk	DM600i	190	135 sealed • 2 driver • 87dB • 4 Ohms • 100W • 21,36,25cm • Smart cosmetics and a even balance, but dynamically bland; amplifier current demands are rather high.	REC'D
sprk	Solid Monitor	200	ported • 90dB • 8 Ohms • 150W • 17,24,15cm • Various colours	
sprk	CWM6i	240	2 driver • 89dB • 8 Ohms • 70W • 23,32,8cm • In wall	
sprk	Solid HCM1	250	ported • 2 driver • 89dB • 8 Ohms • 50W • 17,24,17cm • White or black finishes	
sprk	DM610i	250	141 sealed • 2 driver • 89dB • 4 Ohms • 150W • 24,49,31cm • Large bookshelf model has fine bass extension and a smooth, well-balanced but slightly heavy and laid back sound.	
sprk	Solid Powerbass	300	subwoofer • 75W • 33,39,34cm • Active sub to match Solids	
sprk	CWM8i	300	2 driver • 90dB • 4 Ohms • 100W • 28,38,9cm • In wall	
sprk	CDM2	400	ported • 2 driver • 87dB • 8 Ohms • 120W • 32,22,25cm • Kevlar bass, metal dome treble	
sprk	Solid Verticale	400	subwoofer • 88dB • 4 Ohms • 100W • Lifestyle, 3 boxes	
sprk	DM620i	430	126 ABR • 2 driver • 90dB • 4 Ohms • 150W • 24,75,31cm • Good material value, this compact floorstander has a beautifully voiced midband, but less happy bass tuning.	REC'D
sprk	Signature 7	500	2 driver • 88dB • 8 Ohms • 150W • 28,37,10cm • In-wall monitor, Kevlar cone	
sprk	CDM1	600	ported • 2 driver • 88dB • 8 Ohms • 120W • 37,22,28cm • Angled tweeter sub-baffle	
sprk	P4	600	ported • 2 driver • 88dB • 8 Ohms • 120W • 20,81,24cm • 3 real wood veneers	
sprk	P5	800	144 ported • 3 driver • 90dB • 8 Ohms • 200W • 20,90,28cm • 3 real wood veneers	
sprk	Matrix 805 V	895	98 ported • 87dB • 8 Ohms • 120W • 33,33,21cm • Stylish, remarkable imaging, good balance and low colouration, though less successful at musical communication.	REC'D
sprk	P6	1,000	ported • 3 driver • 90dB • 8 Ohms • 200W • 20,100,30cm • Time aligned tweeter	
sprk	Solid 800ASW	1,500	subwoofer • 200W • 43,50,58cm • Active, Matrix enclosure	
sprk	Matrix 804	1,595	ported • 89dB • 8 Ohms • 200W • 26,92,26cm • Matrix enclosure	
sprk	Matrix 803s2	1,995	ported • 4 driver • 90dB • 8 Ohms • 250W • 26,101,34cm • Matrix enclosure	
sprk	Matrix 802s3	2,795	ported • 3 driver • 90dB • 8 Ohms • 500W • 30,104,37cm • Matrix enclosure	
sprk	Matrix 801s3	3,795	81 ported • 87dB • 8 Ohms • 600W • 44,100,56cm • Lacks transparency of the best panels, and the drama of the best dynamics, but acoustically a tour de force.	REC'D
sprk	Silver Signature	5,000	ported • 88dB • 8 Ohms • 120W • 25,45,24cm • External crossover	
s/sub	Solid Verticale	400	Sub, 2x sat • 89 • 19,34,45cm	
a.sub	Solid Powerbass	300	stereo • 75W • 33,34,39cm	
a.sub	800ASW	1,500	stereo • 200W • THX • 43,58,50cm	

BEYERDYNAMIC • TEL 01273 479411 • FAX 01273 471825 • DEALERS 300

hdph	DT211	33	open back • 120g • 40 Ohm	
hdph	DT311	49	133 open back • 124g • 40 Ohm • Uncharacteristically tight, unrefined sound quality from this otherwise well engineered 'phone.	
hdph	DT331	59	open back • 210g • 40 Ohm	
hdph	DT411	69	111 open back • 120g • 250 Ohm • A reasonable but not very thrilling headphone that doesn't really offer enough at the price.	
hdph	DT431	89	open back • 210g • 40 Ohm	
hdph	DT511	99	open back • 200g • 250 Ohm	
hdph	DT531	129	144 open back • 245g • 250 Ohm	REC'D
hdph	IRS790	129	open back • 270g • Cordless infra-red	
hdph	DT770 Pro	139	sealed • 250g • 600 Ohm	
hdph	DT100	139	sealed • 350g • 600 Ohm • Choice of impedances	
hdph	DT801	159	sealed • 250g • 250 Ohm	
hdph	DT990 Pro	163	open back • 230g • 600 Ohm	
hdph	DT811	179	open back • 245g • 250 Ohm	
hdph	IRS890	199	open back • 270g • Cordless infra-red	
hdph	DT901	199	sealed • 280g • 250 Ohm	
hdph	DT911	219	111 open back • 275g • 250 Ohm • Probably too revealing for many headphone amps, these are very subtle and fine, if expensive cans.	REC'D

BOSE UK LTD • TEL 01795 475341 • FAX 01795 427227 • DEALERS 496

sprk	XL1000	115	ported • 2 driver • 8 Ohms • 50W • 29,19,17cm	
sprk	XL2000	160	ported • 2 driver • 8 Ohms • 70W • 36,23,18cm	
sprk	XL3000	180	ported • 2 driver • 8 Ohms • 90W • 47,29,23cm	
sprk	101 M'ble Monitor	190	1 driver • 4 Ohms • 60W • 13,23,15cm • Black finish	
sprk	XL4000	220	ported • 2 driver • 8 Ohms • 100W • 57,32,30cm	
sprk	VS100	250	2 driver • 8 Ohms • 23,15,15cm	
sprk	151 Environt'l	270	2 driver • 6 Ohms • 60W • 24,14,16cm • Waterproof/suitable for extrem	
sprk	161 Freestyle	275	2 driver • 6 Ohms • 60W • 25,14,16cm	
sprk	201 Ser III	290	3 driver • 8 Ohms • 60W • 38,20,25cm • Direct/reflecting technology	
sprk	C'puter RoomMate	300	active • 2 driver • 60W • 24,14,16cm • Self powered AC/shielded, vol	
sprk	Video RoomMate	300	active • 2 driver • 60W • 24,14,16cm • Self powered AC/shielded, vol	
sprk	Roomate II	300	active • 2 driver • 60W • 24,14,16cm • Self powered AC/12V DC	
sprk	301 VM	380	3 driver • 8 Ohms • 75W • 24,43,27cm • Direct/reflecting technology	
sprk	305	430	78 ported • 3 driver • 8 Ohms • 100W • 23,45,28cm • An oddball, fine dynamic liveliness and a good room match more than make up for the strange stereo imaging and treble.	REC'D
sprk	A mass AM3 II	500	2 driver • 50W • 36,20,20cm • Acoustimass technology	
sprk	401	500	110 3 driver • 4 Ohms • 100W • 30,30,76cm • Cheaply built but distinctively styled semi-omni floorstander suffers from heavy midband but sounds lively and open.	
sprk	SE-5 Ser II Syst	760	2 driver • 100W • 90,100,18cm	
sprk	A mass AM511	760	2 driver • 200W • 49,35,19cm • Acoustimass direct/reflecting	
sprk	A mass AM7	830	2 driver • 100W • 35,49,19cm • Acoustimass direct/reflecting	
sprk	601 MKIII	880	3 driver • 8 Ohms • 200W • 32,31,76cm • Direct/reflecting technology	
sprk	901 V1	1,650	9 driver • 8 Ohms • 33,53,32cm • Direct/reflecting technology	

BOSTON ACOUSTICS • PORTFOLIO MARKETING • TEL 01494 890277

sprk	HD5	139	110 ported • 2 driver • 89dB • 8 Ohms • 50W • 25,16,18cm • Tiny and prettily shaped miniature has an attractive lack of boxiness, but is a little short of drama and dynamic drive.	
sprk	325	139	2 driver • 90dB • 4 Ohms • 50W • 17,17,5cm • Wall/ceiling white flush mount	
sprk	CR6	149	ported • 2 driver • 88dB • 8 Ohms • 100W • 26,15,20cm • Magnetically shielded	
sprk	Runabout	169	2 driver • 89dB • 8 Ohms • 50W • 22,15,16cm • White indoor/outdoor system	
sprk	350	179	2 driver • 4 Ohms • 50W • 24,17,6cm • Wall/ceiling white flush mount	
sprk	335	179	2 driver • 90dB • 8 Ohms • 50W • 18,9cm • Wall mount, white flush	
sprk	Satellites	179	ported • 2 driver • 89dB • 8 Ohms • Also A/V spkrs, black/white	
sprk	CR7	199	2 driver • 88dB • 8 Ohms • 100W • 30,22,24cm • Magnetically shielded	
sprk	360 Ser II	209	2 driver • 89dB • 8 Ohms • 60W • 22,15,7cm • Wall/ceiling, white, flush mou	
sprk	CR8	239	ABR • 2 driver • 90dB • 8 Ohms • 125W • 39,22,27cm • Magnetically shielded	
sprk	380	249	2 driver • 90dB • 8 Ohms • 75W • 31,24,8cm • Wall/ceiling white flush mount	
sprk	CR9	279	ABR • 2 driver • 91dB • 8 Ohms • 150W • 50,25,29cm • Stand/shelf, shielded	
sprk	Voyager	299	2 driver • 89dB • 8 Ohms • 60W • 26,16,17cm • White indoor/outdoor, metal	
sprk	SW10	449	128 subwoofer • 2 driver • 100W • 34,17,42cm • Clever powered subwoofer system integrates well and improves system loudness and power handling.	REC'D
sprk	SubSat Six	449	subwoofer • 2 driver • 89dB • 8 Ohms • 100W • Passive subs and two satellite	

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

spkr	SubSat 7	549	3 driver • 89dB • 8 Ohms • 125W • Passive sub & 2 satellites	
spkr	Lynfield 300L	2,000	2 driver • 83dB • 8 Ohms • 250W • 23.34,28cm • Inc stands, black	
spkr	Lynfield 500L	4,449	3 driver • 85dB • 5 Ohms • 350W • 122,23,47cm • Free stand, separate bass/top	

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amp	BP1	673	preamp • A/V • MM or MC • 48,5,25cm • Phono stepup, bal & unbal	
amp	2B-LP	750	power amp • A/V • 75W • 48,5,25cm • Bridgable	
amp	BP4	802	preamp • A/V • 4L,1T • 48,5,25cm • Balanced out	
amp	BP5	889	preamp • A/V • MM/MC,3L,1T • 48,5,25cm • MM or MC, balanced out	
amp	BP20	1,126	preamp • A/V • 8L,1T • 48,5,25cm • Balanced in/out	
amp	3B-NRB	1,159	power amp • A/V • 48,13,23cm • Bridgable, bal & unbalanced	
amp	THX3B	1,262	power amp • A/V • 150W • 48,13,23cm • 2 channels, THX approved	
amp	4B-NRB	1,756	power amp • A/V • 300W • 48,13,39cm • Bridgable, bal & unbalanced	
amp	7B-NRB	1,815	power amp • A/V • 500W • 48,13,39cm • Single monoblock	
amp	THX4B	1,858	power amp • A/V • 300W • 48,13,39cm • 2 channels, THX approved	
amp	THX7B	1,917	power amp • A/V • 500W • 48,13,39cm • 1 channel, THX approved	
amp	8B-NRB	2,195	power amp • A/V • 150W • 48,13,39cm • 4 channels, bridgeable	
amp	THX8B	2,400	power amp • A/V • 150W • 48,13,39cm • 4 channels, THX approved	

CASTLE ACOUSTICS LTD • TEL 01756 795333 • FAX 01756 795335 • DEALERS 264

spkr	Trent II	200	122	ported • 89dB • 8 Ohms • 60W • 20,34,18cm • <i>Very classy finish for the price, plus a sound that passes muster without exciting anything much alight.</i>	REC'D
spkr	Durham 900	300	135	ported • 90dB • 8 Ohms • 85W • 22,40,23cm • <i>Lovely veneer and lots of engineering create a very upfront, coherent and setting sound</i>	REC'D
spkr	York	370	110	ported • 89dB • 8 Ohms • 100W • 26,43,22cm • <i>Pretty little real wood compact has an engaging transparency, good balance and fine timing, could do with some authority.</i>	
spkr	Severn	500		ported • 87dB • 8 Ohms • 110W • 23,77,20cm • Free standing, 9 finishes	
spkr	Chester	700	98	horn • 90dB • 8 Ohms • 100W • 23,91,25cm • <i>A brilliant throwback, using a horn type approach to provide startling dynamics and coherence.</i>	B'BUY
spkr	Howard S2	1,100	132	horn • 3 driver • 90dB • 8 Ohms • 125W • 26,104,41cm • <i>A spacious somi-omni with a rich, laid back balance.</i>	REC'D
spkr	Winchester	1,650	90	ported • 3 driver • 90dB • 8 Ohms • 150W • 42,108,23cm • <i>Unconventional and beautifully crafted, large for its bass extension but engagingly agile and attractively open.</i>	REC'D

CELESTION INTERNATIONAL LTD • TEL 01473 322222 • FAX 01473 729662 • DEALERS 200

spkr	Little 1	99		90dB • 8 Ohms • 50W • 9,20,15cm	
spkr	POA	119	114	86dB • 8 Ohms • 50W • 16,27,21cm • <i>Pretty basic performance, but at a very basic price - it all sounds a bit scrappy and untidy, but its heart is in the right place.</i>	B'BUY
spkr	CSC	129		89dB • 6 Ohms • 75W • 33,13,15cm • Centre channel	
spkr	CS135	139	128	86dB • 8 Ohms • 90W • 52,19,34cm • <i>Compact hideaway passive subwoofer lacks serious bass extension: for high sensitivity speakers only.</i>	
spkr	3 MKII	139	130	ported • 2 driver • 88dB • 8 Ohms • 75W • 21,31,18cm • <i>Smooth and polished by budget speaker standards, if a bit laid back for some tastes.</i>	B'BUY
spkr	MP1	149	140	90dB • 8 Ohms • 150W • 22,30,15cm	REC'D
spkr	CS2	149		86dB • 8 Ohms • 60W • 16,29,22cm	
spkr	CS4	169		87dB • 8 Ohms • 75W • 18,33,23cm	
spkr	Centre 2	179		90dB • 8 Ohms • 100W • 17,16,42cm • Centre channel	
spkr	5 MkII	189		89dB • 8 Ohms • 90W • 25,35,21cm • Larger version of Celestion 3	
spkr	7 MkII	239		89dB • 8 Ohms • 120W • 31,45,24cm	
spkr	9	269	102	89dB • 8 Ohms • 100W • 21,50,25cm • <i>Nicely presented and fair material value, with impressively flat mid to bass balance.</i>	
spkr	11	299		89dB • 8 Ohms • 120W • 31,57,24cm	
spkr	15	389	114	89dB • 8 Ohms • 100W • 21,100,25cm • <i>Big box and bang for your buck; short on subtlety and control but long on both enthusiam.</i>	REC'D
spkr	SL6Si	429	94	ported • 2 driver • 84dB • 8 Ohms • 120W • 20,38,27cm • <i>This stereotype luxury compact can sound a bit dull and congested, but really opens up on Slate Audio stands; favours CD.</i>	
spkr	CS6i	449		90dB • 8 Ohms • 100W • 19,85,31cm	
spkr	CS8i	499		90dB • 8 Ohms • 120W • 19,100,31cm	
spkr	100	539		84dB • 8 Ohms • 120W • 21,42,26cm	
spkr	SL600si	820	68	ported • 2 driver • 82 dB • 8 Ohms • 120W • 20,37,24cm • <i>Has certain remarkable properties that some will find irresistible, but needs careful system and room matching.</i>	
spkr	300	1,099	118	84dB • 8 Ohms • 120W • 21,97,33cm • <i>Splendid bass extension and fine panel-like openness and transparency, but dynamics and timing are suspect, balance very laid back.</i>	
spkr	700SE	1,435		82dB • 8 Ohms • 120W • 20,37,24cm • Aerolam lightweight enclosure	
spkr	Kingston	2,500		ported • 2 driver • 84dB • 8 Ohms • 150W • 101,24,36cm • Polymer box, inc stand	

CERWIN VEGA • CSE ADMINISTRATION • TEL 01423 359054 • FAX 01423 359058 • DEALERS 98

spkr	VS8	250		ported • 2 driver • 94dB • 6 Ohms • 100W • 28,51,29cm • Bookshelf	
spkr	SAT-6	300		subwoofer • 95dB • 4 Ohms • 125W • 22,25,32cm • 3 box satellite/subwoofer	
spkr	VS10	350		ported • 3 driver • 95dB • 6 Ohms • 125W • 33,70,29cm • Floor standing	
spkr	VS12	550		ported • 3 driver • 97dB • 4 Ohms • 250W • 42,81,38cm • Floor standing	
spkr	DC10	550		ported • 3 driver • 96dB • 4 Ohms • 200W • 29,94,35cm • Floor standing	
spkr	DC12	650		ported • 3 driver • 98dB • 4 Ohms • 300W • 36,98,35cm • Floor standing	
spkr	VS15	700		ported • 3 driver • 102dB • 4 Ohms • 400W • 46,90,47cm • Floor standing	
spkr	DC15	850		ported • 3 driver • 100dB • 4 Ohms • 500W • 44,103,46cm • Floor standing	
spkr	VS15	1,300		ported • 6 driver • 103dB • 4 Ohms • 600W • 44,135,46cm • Floor standing, hi sensitivity	

CHORD • THE CHORD COMPANY LTD • TEL 01722 331674 • FAX 01722 411388 • DEALERS 210

cab	Flatline Gold	9		Loudspeaker cable • stranded • solid core • low • copper	
cab	Flatline Twin	16		Loudspeaker cable • stranded • solid core • low • copper	
cab	Chrysalis	30		Interconnect • stranded • copper	
cab	Codac	32	108	Digital, electrical • coaxial • stranded • 75ohms • copper • <i>A connection with a stranded inner core and a sound that lacks integration.</i>	
cab	Cobra	39		Interconnect • stranded • copper	
cab	Prodac	49		Digital, electrical • 75ohms	
cab	Cobra-mono	49		Interconnect • stranded • copper	
cab	Blue Heaven	58		Loudspeaker cable • stranded • solid core • low • silver	
cab	Siren	65		Interconnect • coaxial • stranded • Silver plated copper	
cab	Chameleon	68		Interconnect • stranded • copper	
cab	Blue-heaven	95		Interconnect • Symmetrical • stranded • solid core • silver	
cab	Solid	130		Interconnect • coaxial • solid core • copper/silver	
spkr	Sys Audio 905	249		ported • 2 driver • 89dB • 8 Ohms • 70W • 27,15,19cm • Black Ash + Kumarka (brown)	
spkr	SysAudio Sig	850		ported • 2 driver • 89dB • 8 Ohms • 120W • 27,15,25cm • Cherry, rosewood, black ash	

CLASSE AUDIO • ABSOLUTE SOUNDS • TEL 0181 947 5047 • FAX 0181 879 7962

amp	Audio 3D	1,320		preamp • MM/MC,4L,1T • 48,7,28cm	
amp	Audio 70	1,399		power amp • 75W • 48,12,30cm • Single ended, balanced	
amp	Audio 4L	1,697		preamp • 5L,1T • 48,9,34cm • Remote option	
amp	Audio 4	1,735		preamp • MM/MC,4L,1T • 48,9,34cm • Remote option	
amp	Audio 10	2,299		power amp • 125W • 48,17,42cm • Single ended, bal bridgable	
amp	Audio 5L II	2,395		preamp • 5L,1T • 48,15,43cm • Remote option	
amp	Audio 5 II	2,657		preamp • MM/MC,4L,1T • 48,15,43cm • Remote option	
amp	Audio 15	3,399		power amp • 175W • 48,19,42cm • Single ended, bal bridgable	
amp	Audio 6L II	3,469		preamp • 5L,1T • 48,15,43cm • Remote option, sep PSU	
amp	Audio 6 II	3,817		preamp • MM/MC,4L,1T • 48,15,43cm • Remote option, sep PSU	
amp	Audio 25	4,639		power amp • 250W • 48,20,53cm • Single ended, bal bridgable	
amp	Audio M-700	7,690		power amp • 700W • 48,19,44cm • Single ended, bal monoblock	
amp	Audio M-1000	9,968		power amp • 1kW • 48,22,53cm • Single ended, bal monoblock	

CONRAD-JOHNSON • AUDIOFREAKS • TEL 0181 948 4153 • FAX 0181 948 4250 • DEALERS 12

amp	PV10AL	995		preamp • 5L • Line version of PV-10A	
amp	PV-10A	1,250	139	preamp • MC,4L • <i>Fabulous preamplifier. Beautiful imaging, superb detail, plenty of gain on the phono input; classy build quality too.</i>	REC'D
amp	PV-12L	2,250		preamp • 5L • Line version of PV-12	
amp	PV-12	2,750		preamp • MC,4L • Tube	
amp	Premier 11A	3,500		power amp • 70W • Baby Premier 8	
amp	Premier 10	3,900		preamp • 5L • Line version of Premier 7B	
amp	Evol n 20 SP ED	6,700		preamp • MC,4L • Poor man's Premier 7B	
amp	Premier 12	7,000		power amp • 140W • Monoblock pair	
amp	Premier 7B	11,000	Col	preamp • MC,4L • <i>The 7 is designed without compromise, and is clearly one of the finest (valve) preamplifiers money can buy.</i>	REC'D
amp	Premier 8A	16,000		power amp • 275W • Monoblocks, price per pair	

COPLAND • ABSOLUTE SOUNDS • TEL 0181 947 5047 • FAX 0181 879 7962 • DEALERS 32

amp	CSA14	999	139	integrated • 60W • MM,3L,1T • 43,13,38cm • Hybrid tube/transistor	REC'D
amp	CTA-301	1,250		preamp • MM,3L,1T • 43,13,38cm • Tube, soft start	

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

amp	CTA-501	1,420	power amp • 30W • 2L • 43.18,38cm • Tube, has vol control
amp	CTA-401	1,495	integrated • 30W • MM,3L,1T • 43.18,38cm • Tube push/pull ultra-linear
amp	CTA-504	1,750	power amp • 50W • 43.18,38cm • Switchable tetrode/triode

COUNTERPOINT • MPI ELECTRONIC UK LTD • TEL 01483 454993 • FAX 01483 454992

amp	Solid 1EM	995	power amp • 100W • 25.6,27cm • Mono	
amp	SA-1000E	1,195	preamp • MM/MC,3L,1T • 49.12,32cm	
amp	Solid 8E	1,195	preamp • 3L,1T • 49.6,27cm	
amp	SA100E	1,495	power amp • 100W • Hybrid	
amp	Solid 1E	1,495	power amp • 100W • Mono	
amp	SA-2000E	1,695	preamp • 4L,2T • 49.12,33cm	
amp	NPS-100E	1,995	power amp • 100W	
amp	SA-3000E	2,195	preamp • MM/MC,4L,2T • 49.12,33cm • Separate PSU	
amp	Solid 2E	2,495	power amp • 200W • 49.17,49cm • Hybrid	
amp	NPS-200E	2,995	power amp • 200W • Rated at 4ohms, hybrid	
amp	SA4	3,575	power amp • 140W • Hybrid	
amp	SA-5000E	3,995	preamp • MM/MC,4L,2T • 49.12,27cm • Separate PSU	
amp	SA-9	3,995	preamp • MM/MC • 49.12,37cm • Phono stepup	
amp	Nat Progress	4,125	power amp • 150W • Mono, hybrid	
amp	NPS-400E	4,395	power amp • 400W • Rated at 4 ohms, hybrid	
amp	NPM-E	8,995	power amp • 150W • 49.18,49cm • Twin monoblocks	
cdt	DA-11.5E	1,895	130 transport • electrical out • optical out • rem • <i>By rights this transport should be highly incompatible yet it delivers a remarkably vivid and natural sound.</i>	REC'D
dac	AD20	255	multibit • DACCard for DA-10E	
dac	CS18	395	multibit • DACCard for DA-10E	
dac	B869	655	multibit • DACCard for DA-10E	
dac	UA20	1,295	multibit • DACCard for DA-10E	
dac	DA-11E	1,495	144 electrical out • optical out • rem • 49.6,27cm • (Tested with DA-11E). Although an early DA-11E screwed up a bit, this DAC sounded harsh and fatiguing.	
dac	DA-10E	1,895	144 electrical out • optical out • rem • Interchangeable DACs, optional	

CREEK AUDIO LTD • TEL 0181 361 4133 • FAX 0181 361 4136 • DEALERS 40

amp	OBM-8	99	preamp • MM • 10.6,11cm • Phono stepup
amp	OBM-9	110	preamp • MC • 10.6,11cm • Phono stepup
amp	A42	250	power amp • 50W • 42.6,20cm • 150 watts in mono
amp	P42	270	preamp • 50W • 4L,2T • hdph • 42.6,20cm • Plug-in modules available
amp	4240	270	134 integrated • 40W • 3L,1T • hdph • 42.6,20cm • Bearing no relation to earlier Creek designs, this radical rethink is very much more successful via MM than CD.
amp	4240SE	358	integrated • 50W • 3L,1T • hdph • rem • 42.6,20cm • Optional MM/MC

DENON • HAYDEN LABORATORIES LTD • TEL 01753 888447 • FAX 01753 880109 • DEALERS 350

amp	PMA-250 III	160	121 integrated • 30W • MM,3L,1T • hdph • 44.10,28cm • <i>Pretty high resolution for the price, occasionally loses its grip but is generally engaging and enjoyable.</i>	REC'D
amp	PMA-350 II	230	134 integrated • 50W • MM,3L,2T • hdph • 44.12,28cm • <i>Mods have bought the original PMA-350 out of its shell with a powerful up-front and compelling performance.</i>	REC'D
amp	PMA-480R	230	integrated • 50W • MM,3L,2T • hdph • rem • 44.12,29cm	
amp	PMA-450SE	280	142 integrated • 60W • MM,3L,2T • hdph • 44.14,36cm • <i>A racey little number based on the original '450 that offers a similarly fast, furious but undeniably entertaining sound.</i>	REC'D
amp	PMA-715	300	integrated • 60W • MM,3L,2T • hdph • rem • 44.16,40cm	
amp	AVC-1530	480	integrated • A/V • 70W • MM,2L,2T • hdph • rem • 44.14,34cm	
cd	DRM-540	160	146 single • Dolby B, C • HX Pro • 2 head • 44.13,28cm	B'BUY
cd	DRW-580	200	twin • Dolby B, C • HX Pro • 2 head • Music search, hi speed dub	
cd	DRS-640	210	140 single • Dolby B, C • HX Pro • 2 head • 44.13,31cm • <i>Drawer loading deck, with simple facilities and smooth, well adjusted sound.</i>	B'BUY
cd	DRV-760	260	twin • Dolby B, C • HX Pro • 2 head • 44.13,28cm	
cd	DRM-740	270	136 single • Dolby B, C • HX Pro • 3 head • 44.13,28cm • <i>Breathed-on DRM-710 with good external treatment offers good, if somewhat detached sonics.</i>	
cd	DRS-810	310	127 single • Dolby B, C • HX Pro • 3 head • 44.13,32cm • <i>Drawer loading deck, carefully desigined yet lacking in subtlety on audition.</i>	
cd	DCD-315	150	bitstream • rem • 44.11,28cm	
cd	DCD-825	200	137 multibit • electrical out • rem • <i>Despite extensive revisions, this latest player still sounds like a typical 18-bit Denon, which is no bad thing!</i>	REC'D
cd	DCD-625	200	147 multibit • electrical out • rem • 44.11,29cm • <i>The replacement for Denon's DCD-615 is just as generously equipped but lacks the sophisticated sound of its forebear</i>	
cd	DCD-825	240	multibit • electrical out • rem • 44.11,28cm • UK design	
cd	DCD-1015	300	141 multibit • electrical out • optical out • rem • 44.11,28cm • Alpha processor	REC'D
spkr	SC-M2	80	sealed • 2 driver • 87dB • 6 Ohms • 70W • 19,28,20cm	
spkr	SCM2	80	sealed • 87dB • 6 Ohms • 70W • 19,28,20cm • UK designed & built	
spkr	SC-E313	160	ported • 2 driver • 88dB • 8 Ohms • 100W • 23.36,23cm • Shielded, red mahogany veneer	
spkr	SC-E313	160	ported • 88dB • 8 Ohms • 100W • 22.75,23cm • UK designed & built	
rec	DRA-265R	200	FM, M • 35W • 40 presets • MM,2L,1T • rem • 44.12,31cm	
rec	DRA-365RD	250	FM, M • 45W • 40 presets • MM,3L,1T • rem • 44.12,32cm • System remote	
rec	DRA-565RD	320	FM, M • 55W • 40 presets • MM,3L,2T • rem • 44.12,32cm • RDS	
rec	AV-1000	530	FM, M • A/V • 70W • 16 presets • MM,2L,2T • rem • 44.15,33cm • Auto input balance	
tun	TU-260L	120	93 FM, M, L • 20 presets • 44.8,24cm • <i>Bare minimum of features. Careful design promises a surprisingly open and vivacious sound, so don't overlook it.</i>	B'BUY
tun	TU-380RD	200	FM, M • 40 presets • 44.8,24cm • RDS Radiotext/EON	
cart	DL110	70	48 moving coil • fixed stylus • <i>Firmly recommended as a fine all-rounder, this high output MC model is likely to perform well in nearly all circumstances.</i>	B'BUY
cart	DL160	90	43 moving coil • fixed stylus • 6g • <i>Although listeners just preferred the 110, its brother here proved a twin lab tests and is still 'thoroughly competent'.</i>	
cart	DL103	100	103 moving coil • fixed stylus • 9g • <i>Good performance in bass and good 'life' is seriously let down by its spherical stylus which kills subtle detail.</i>	
cart	DL304	200	moving coil • fixed stylus • Elliptical stylus	

DNM • VIRTUAL REALITY AUDIO SYSTEMS • TEL 01277 227355 • FAX 01277 224103

amp	3 Start	950	preamp • MM/MC,2L,1T • 27.13,16cm • Solid core, slit foil caps	
amp	3A Start	1,500	preamp • MM/MC,2L,1T • 27.13,16cm	
amp	PA1	1,750	power amp • 45W • 27.13,18cm • Triwire output	
amp	3B Twin E	3,050	preamp • MM/MC,4L,1T • 27.13,16cm	
amp	3B Primus E	3,630	preamp • MM/MC,4L,1T • 27.13,16cm	
amp	PA2BE	4,250	power amp • 90W • 27.13,18cm • Triwire output	
amp	3B Six E	4,780	preamp • MM/MC,4L,1T • 27.13,16cm	
amp	PA2BS	5,250	power amp • 90W • 27.13,18cm • Triwire output	
amp	PA2BS-1	5,650	power amp • 90W • 27.13,18cm • Triwire output	
cab	DIG75	18	Digital, electrical • copper • Non-coaxial	
cab	DIGS100	20	Digital, electrical • coaxial • copper	
cab	DIG100	20	Digital, electrical • copper • Non-coaxial	
cab	ML125UK	25	Mains cable • solid core • 13A • High purity copper	
cab	Rainbow	84	109 Loudspeaker cable • solid core • copper • <i>High impedance can influence the treble response of some speakers, but this was an out-and-out winner on sound per pound.</i>	B'BUY
tt	Rota 2	4,800	144 manual • 33/45rpm • 59.14,37cm • Includes arm and cartridge	REC'D
arm	Yota	700	144 fixed armtube • proprietary fit • Solid core wired	REC'D
supp	DOMOWS	125	Turntable wall stand • Lightweight • 37 deepcm	
supp	DOMOPS	125	Turntable support • Lightweight • 37.50,46cm	

DNM RESON • VIRTUAL REALITY AUDIO SYSTEMS • TEL 01277 227355 • FAX 01277 224103

tt	Rota 1	3,500	manual • 33/45rpm • 59.14,37cm • Inc arm & cartridge	
cart	Mica	150	moving magnet • removable stylus	
cart	Acioire	199	moving coil • fixed stylus	
cart	Reca	225	moving magnet • removable stylus	
cart	Etile	299	moving coil • fixed stylus	
cart	Lexa	899	144 moving coil • fixed stylus	REC'D

DPA • TEL 01222 795621 • FAX 01222 794267 • DEALERS 17

amp	DSP200S	495	124 preamp • 5L,1T • 22.30,8cm • <i>The very dramatic but exceptionally detailed and transparent sound belies its modest power rating (tested with DPA-200S).</i>	REC'D
amp	Renaissance	595	140 integrated • 40W • MM,4L,1T • hdph • 40.28,8cm • <i>DPA's first integrated amp is typically innovative, but a little too 'crisp 'n dry' for our tastes.</i>	
amp	DPA200S	750	124 power amp • 60W • 22.30,8cm • <i>The very dramatic but exceptionally detailed and transparent sound belies its modest power rating (tested with DSP-200S).</i>	REC'D
cab	Opti-link	20	108 Digital, optical • plastic • Very similar to Bاندridge AL560 with an equally naff sound.	
cab	Digi-link	28	108 Digital, electrical • coaxial • stranded • 75ohms • copper • <i>Can seem slightly impassive but there's no avoiding its exceptionally detailed sound.</i>	B'BUY
cab	IS19	275	109 Loudspeaker cable • solid core • silver/copper • Shares the clear, neutral and transparent sound of the older 8S without the tremendous clarity of Gortex Black 16.	
cdt	Renaissance	895	bitstream • electrical out • optical out • rem • 40.28,8cm • DPA DP16 DAC	
cd	Enlightenment	635	transport • rem • 40.28,8cm • Clock locks to DPA DACs	
dac	Renaissance	550	bitstream • 20.28,8cm • Unique DPA DX16 DAC	
dac	Enlightenment	795	multibit • 20.28,8cm • Unique DPA DX32 DAC	
dac	PDM256	2,995	133 bitstream • electrical out • optical out • 20.28,8cm • <i>Highly advanced, with adjustable dither. Sadly the different settings only usher in different compromises.</i>	

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

dac PDM10924 5,995 bitstream • electrical out • optical out • 40,30,8cm • Unique DPA DX128 DAC

DUAL • RAM UK LTD • TEL 0161 973 0505 • FAX 0161 905 1965 • DEALERS 450

cass	CC8000 RS	200	twin • Dolby B, C • 2 head • 44,13,25cm • Remote via 9000RS	
cd	CD1135RC	140	multibit • electrical out • rem • 42,8,28cm • Var. headphone out	
cd	CD1150RC	150	multibit • electrical out • rem • Var. headphone out	
cd	CD1000RS	170	bitstream • electrical out • Remote control via CR9000RS	
cd	CD1180RC	180	bitstream • electrical out • rem • 44,9,29cm • Var. headphone out	
rec	CR9000RS	200	FM,M,L • 55W • 30 presets • MM,4L,2T • rem • 44,14,30cm • System component	
tt	CS3700/3701	85	semi arm lift • 33/45rpm • 36,10,36cm • Midi-sized turntable	
tt	CS435	130	33/45rpm • 44,12,36cm • Turntable includes cartridge	
tt	CS503-2	170 91	semi arm lift • 33/45rpm • 44,13,37cm • <i>Not wholly inspiring; generally coarse and woolly sound at least not inoffensive, but easily bettered by the CS-505-3.</i>	REC'D
tt	505-4 UK	200 103	semi arm lift • 33/45rpm • 44,15,37cm • <i>Consistent sounding and well isolated turntable. It is slightly lacking in balls, but has an unmuddled presentation.</i>	REC'D
tt	CS750-1	350	semi arm lift • 33/45/78rpm • 44,14,38cm • Turntable includes cartridge	
tt	Golden II	500	semi arm lift • 33/45/78rpm • 44,14,38cm • Piano finish CS750-1	

DYNAVECTOR • PEAR AUDIO LTD • TEL 01665 830862

amp	P100	1,495	preamp • MM,MC • 44,6,22cm • Phono stepup	
amp	L100	1,995	preamp • 3L,2T • 44,6,24cm	
amp	HX1.2	3,995	power amp • 130W • 44,13,37cm • High current capability	
arm	507	1,400	fixed armtube • proprietary fit • Biaxial design	
cart	50X	159	moving coil • 2 mV • removable stylus • 4.5g • High output, exchange scheme	
cart	10X	189	moving coil • 2 mV • fixed stylus • 4.6g • High output, exchange scheme	
cart	23RS	375	moving coil • 0.15 mV • fixed stylus • 5.3g • Jewel cantilever, exchange	
cart	17D2	450 91	moving coil • 0.15 mV • fixed stylus • 5.3g • <i>Clear, deta led, neutral and generally informative - excellent.</i>	REC'D
cart	XX-1L	998 84	moving coil • 2 mV • fixed stylus • 12g • <i>Very clear, very detailed, no troubles with tracking; response lift around 20kHz seems to do no harm.</i>	REC'D
cart	XX-1	998 84	moving coil • 2 mV • fixed stylus • 12g • <i>Good, but not immensely competitive at the price, and not helped by comparison with the low output version.</i>	

ELECTROCOMPANIE • ESOTERIC AUDIO IMPORTS • TEL 01243 533030 • FAX 01243 533030 • DEALERS 12

amp	ECF-1	535	preamp • MM/MC • 24,7,16cm • Adjusts to match cartridge	
amp	ECF-1 SF	699	preamp • MM/MC • 24,7,16cm • auto-adjusts, blue stone facia	
amp	EC1-2	990	integrated • 50W • 3L,1T • 46,11,38cm	
amp	EC1-2SF	1,095	integrated • 50W • 3L,1T • 46,38,11cm • As EC1-2 + Blue Stone facia	
amp	EC-4 Line	1,315	preamp • 5L,2T • 48,9,23cm • inc XLR balanced in/out	
amp	EC-3MM	1,485	preamp • MM,4L,2T • 48,9,23cm • Balanced XLR in/out	
amp	EC-4 SF Line	1,565	preamp • 5L,2T • 48,9,23cm • XLR in/out, blue stone facia	
amp	EC-3MC	1,810	preamp • MC,4L,2T • 48,9,23cm • XLR in/out, adj MC input	
amp	EC-3MM SF	1,995	preamp • MM,4L,2T • 48,9,23cm • XLR in/out, blue stone facia	
amp	AW1000MB	2,030	power amp • 100W • 48,13,36cm • High current (80A)	
amp	EC-3MC SF	2,075	preamp • MC,4L,2T • 48,9,23cm • XLR in/out, blue stone facia	
amp	EC1-1	2,100	integrated • 100W • 5L,2T • 45,13,36cm • High current (80A)	
amp	AW1000MB-SF	2,175	power amp • 100W • 48,13,36cm • High current, blue stone facia	
amp	EC1-1 SF	2,350	integrated • 100W • 5L,2T • 45,13,36cm • High current, blue stone facia	
amp	AW2500MB	3,620	power amp • 250W • 48,22,45cm • High current (100A)	
amp	AW2500MB-SF	3,980	power amp • 250W • 48,45,22cm • High current stereo	
amp	AW180MB	4,200	power amp • 180W • 28,29,48cm • High current, price per pair	
amp	AW180MB-SF	4,430	power amp • 180W • 28,29,48cm • High current, price per pair	
cab	EC-K3 Mk 2	100	Mains cable • stranded • 13A • copper • terminated, woven conductors	
spkr	The Qube	1,265	ported • 2 driver • 89dB • 8 Ohms • 200W	

EXPOSURE ELECTRONICS • TEL 01273 423877 • FAX 01273 430619

amp	XX Super	699	integrated • 55W • 4L,2T • 43,85,35cm • Upgraded model	
amp	Xix	799	preamp • 5L • 43,85,35cm • Line only version of XVII	
amp	XV Super	799	integrated • 55W • MM,MC,3L,2T • 43,85,35cm	
amp	XVII	849 142	preamp • MM,MC,3L,2T • 43,85,35cm • MM/MC optional	REC'D
amp	XVIII Super	849 142	power amp • 70W • 43,85,35cm • Upgraded model	REC'D
amp	XIV	1,400	preamp • MM,MC,3L,2T • 48,8,30cm • Needs 9 power supply	
amp	XVIII (pr)	1,599	power amp • 65W • 43,85,35cm • Upgraded 2x monoblocks	
amp	IV	2,199	power amp • 80W • 48,13,35cm • Fully regulated	

GAMMA ACOUSTICS • TEL 01753 526939 • FAX 01753 526939

amp	Aeon Signature	POA	power amp • 98W • 29,21,53cm • Single ended Class A £78,600	
amp	Gemini	699 140	integrated • 12W • 3L • 33,23,8cm • Single ended, triode	REC'D
amp	Era Standard	999	preamp • MM,3L,1T • 44,17,30cm • Triode, fully regulated	
amp	Rhythm	1,999	integrated • 22W • MM,3L • 38,30,53cm • Single ended phono integrated	
amp	Era	2,499	preamp • MM • 44,17,30cm • Triode, fully regulated	
amp	Space Reference	3,999	power amp • 18W • 3L • 43,22,31cm • Line integrated	
amp	Era Reference	3,999	preamp • MM,3L • 44,17,30cm • Si Triode	
amp	Aeon	11,999	power amp • 26W • 29,21,53cm • Single ended Class A, mono	
amp	Era Signature	19,999	preamp • MM,5L,1T • 44,24,39cm • Triode preamp, regulated	
spkr	Epoch Five	799	2 driver • 90dB • 8 Ohms • 100W • 25,20,50cm • Time aligned, piano black	
spkr	Epoch Ref Five	2,999	2 driver • 90dB • 8 Ohms • 100W • 95,26,26cm • Time aligned, floor stand	

GOLDRING PRODUCTS LTD • TEL 01284 701101 • FAX 01284 750040 • DEALERS 100

cart	Elan P	17	moving magnet • 5.0mV • removable stylus • T4P version of Elan	
cart	Elan	17 67	moving magnet • 5.0mV • removable stylus • <i>A lightweight and frisky-sounding MM that appears to be based upon the same body as the Nagaoka MM4</i>	REC'D
cart	Elektra	25	moving magnet • 5.0mV • removable stylus • Elliptical stylus	
cart	1006	50	moving magnet • 6.5mV • removable stylus • Elliptical stylus	
cart	1012GX	65 85	moving magnet • 6.5mV • removable stylus • <i>Slightly harsh sound but plenty of life and quite good detail. Some very high frequency colouration apparent.</i>	REC'D
cart	1022GX	85 85	moving magnet • 6.5mV • removable stylus • <i>As with 1012A touch harsh; detail and transient purity improved, though, and it goes well with electric guitar!</i>	REC'D
cart	Eroica LX	100 84	moving coil • 0.5mV • fixed stylus • <i>Not the most subtle cartridge in the world: can sound edgy at times, but lively and informative.</i>	REC'D
cart	Eroica	100	moving coil • 2.5 mV • fixed stylus • Gyger II stylus	
cart	1042	105 91	moving magnet • 6.5mV • removable stylus • <i>Not terribly subtle, and not such good value alongside 1012 and 1022. Quite lively though.</i>	
cart	Elite	200 103	moving coil • 0.5mV • fixed stylus • <i>The basics are right, and it will cheerfully tackle any source material, but it's sound possesses a certain dirtiness.</i>	

GOODMANS INDUSTRIES LTD • TEL 01705 673763 • FAX 01705 664333

cass	Delta 700W	100 123	twin • Dolby B • 2 head • 36,13,28cm • <i>Compact and ultra-basic twin deck which is rough and bass shy, with a less than stable tape path.</i>	
cass	GSW650	130	twin • Dolby B • 2 head • 43,12,27cm • Both auto-reverse	
cd	Delta 700	110 128	multibit • rem • <i>A 16-bit alternative to the CD650II that furnishes a colourful and animated sound.</i>	REC'D
cd	GCD360R	120	multibit • rem	
spkr	Active 75	65	active • 80W	
spkr	M100	80	ported • 2 driver • 86dB • 8 Ohms • 75W • 17,26,20cm • Bookshelf, close to wall	
spkr	HT100	100	2 driver • 86dB • 8 Ohms • 60W • 25,53,20cm	
spkr	HT170	150	2 driver • 92dB • 8 Ohms • 100W • 25,70,22cm	
tun	GS7650	90	FM,M,L • 36 presets	
tun	Delta 700	100	FM,M,L • 36 presets • 36,11,30cm	

GRADO • GOLDRING PRODUCTS LTD • TEL 01284 701101 • FAX 01284 750040 • DEALERS 50

cart	ZTE+1	27	moving magnet • removable stylus • Moving flux, high output	
cart	ZCE+1	37	moving magnet • removable stylus • Moving flux	
cart	Z3E+1	47	moving magnet • removable stylus • Moving flux	
cart	ZF1+	82	moving magnet • removable stylus • Moving flux	
cart	Signature Junior	149	moving magnet • removable stylus • Moving flux	
cart	Signature 8M2	250	moving magnet • removable stylus • Moving flux	
cart	Signature MC2	375	moving magnet • removable stylus • Moving flux	
cart	Signature TLZ	650	moving magnet • removable stylus • Moving flux	
cart	Signature XTZ	975	moving magnet • removable stylus • Moving flux	

GRUNDIG INTERNATIONAL LTD • TEL 01788 577155 • FAX 01788 562354

amp	V210	130	integrated • 50W • MM,5L,1T • hdph • rem • 36,12,30cm • Pre-main split	
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PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

amp	Fine Arts V1	150	integrated • 50W • MM,5L,1T • hdph • rem • 43,14,30cm • Tone defeat
amp	V310	170	integrated • 70W • MM,5L,1T • hdph • rem • 36,12,30cm • Pre-main split
amp	Fine Arts V2	200	integrated • 80W • MM,5L,1T • hdph • rem • 43,14,30cm • Tone defeat
amp	Fine Arts V3	250	integrated • 120W • MM,5L,1T • hdph • rem • 43,14,30cm • Pre-main split
cass	CCF210	150	twin • auto reverse • Dolby B • 2 head • 36,12,30cm • AMS, CD copy, hi speed dub
cass	Fine Arts CCF2	170	twin • Dolby B • 2 head • 44,13,30cm • AMS, remote, display off
cass	CCF310	190	twin • auto reverse • Dolby B, C • HX Pro • 2 head • 36,12,30cm • Elapsed time, CD copy, AMS
cass	Fine Arts CCF3	200	146 twin • auto reverse • Dolby B, C • HX Pro • 2 head • 44,13,30cm • Elapsed time, display switch
cass	Fine Arts CF4	250	single • Dolby B, C • HX Pro • 3 head • 44,13,30cm • Manual bias, AMS, monitor
cd	CD210	120	bitstream • electrical out • rem • 36,8,30cm • 30 mem, random repeat
cd	Fine Arts CD1	140	bitstream • electrical out • rem • 44,9,30cm • 30 track memory, auto-space
cd	Fine Arts CD2	190	128 bitstream • electrical out • rem • 44,9,30cm • A stylish looking player, with a disappointingly vague approach to music making.
cd	Fine Arts CD3	240	bitstream • rem • 44,9,30cm
cd	CD3	240	bitstream • electrical out • rem • 44,9,30cm • FTS, display off, fade, DAC7
spkr	MBX220	40	ported • 2 driver • 4 Ohms • 30W • Stand/shelf use
spkr	MBX310	80	ported • 3 driver • 4 Ohms • 70W • 18,42,29cm • 3 drivers, 2 way
spkr	BX1	160	ported • 2 driver • 4 Ohms • 60W • 23,40,30cm • 16 litre
spkr	BX2	230	ported • 3 driver • 4 Ohms • 80W • 24,49,33cm • 22 litre
spkr	BX3 II	350	ported • 2 driver • 4 Ohms • 120W • 24,107,34cm • 53 litre, 3 drivers, 2 way
rec	R210	150	FM,M,L • 50W • 59 presets • MM,5L • rem • 36,12,30cm • Gain switch, remote
rec	Fine Arts R2	250	FM,M,L • 50W • 59 presets • MM,5L • rem • 44,14,30cm • RDS, Radio text, remote
tun	T210	120	FM,M,L • 59 presets • Manual station name
tun	Fine Arts T1	130	FM,M,L • 59 presets • 44,9,30cm • User station name, gain switch
tun	T310	140	FM,M,L • 59 presets • RDS • 36,8,30cm • RDS (PS, CT, RT, PTY)
tun	Fine Arts T2	170	FM,M,L • 59 presets • RDS • 44,9,30cm • RDS (PS, RT)
tun	Fine Arts T4	210	FM,M • 59 presets • RDS • 44,9,30cm • RDS (PS, CT, RT, PTY)
tt	T11	180	auto • 33/45rpm • Black finish

HARBETH ACOUSTICS LTD • TEL 01444 440955 • FAX 01444 440688

spkr	BBC LS3/5A	675	66 sealed • 82dB • 10 Ohms • 30W • 30,19,18cm • <i>Still a classic miniature, though not to every taste, and none the better for the recent update under our listening conditions.</i>
spkr	HL-P3	699	118 sealed • 83dB • 8 Ohms • 45W • 31,19,18cm • Very limited loudness but impressive full-range scale from uncoloured and very well balanced but time-smearing subminiature REC'D
spkr	BBC LS5/12A	1,195	ported • 81dB • 8 Ohms • 100W • 30,18,23cm • Free standing, biwire
spkr	HL Compact 7	1,295	ported • 86dB • 8 Ohms • 120W • 52,27,32cm • Free-space, shielded, biwire
spkr	HL-5	1,495	ported • 86dB • 8 Ohms • 100W • 64,32,31cm • Free standing, biwire

HARMAN-KARDON • HARMAN AUDIO UK LTD • TEL 0181 207 5050 • FAX 0181 207 4572 • DEALERS 120

amp	PA2100	349	power amp • 45W • 45,11,37cm
amp	HK1400	399	129 integrated • 40W • MM/MC,3L,2T • 45,11,37cm • <i>HK's first line-only amplifier exudes a relaxed but confident sound that is only troubled by the most dense of recordings.</i> REC'D
amp	AP2500	499	preamp • MM/MC,6L,2T • 45,11,35cm
amp	PA2200	579	power amp • 70W • 45,14,38cm
amp	PA2400	899	power amp • 120W • 45,16,41cm
cass	TD4400	349	127 single • HX Pro • 2 head • 45,13,35cm • Simple features plus excellent engineering make this a model of integrity. REC'D
cass	TD4500	499	single • HX Pro • 2 head • 45,13,35cm
cass	DC5500	599	twin • Dolby B, C • HX Pro • 2 head • 45,13,35cm
cass	TD4600	699	117 single • Dolby B, C, S • HX Pro • 2 head • 45,13,35cm • <i>Original Dolby S deck has improved over the years and now sounds very acceptable. A strong, solid sounding deck - but expensive.</i>
cass	DC5700	699	twin • Dolby B, C • HX Pro • 2 head • 45,13,35cm • Both transports record
cass	TD4800	1,299	single • Dolby B, C, S • HX Pro • 3 head • 45,13,35cm
cd	HD7225	230	bitstream • rem • 45,10,33cm
cd	HD7325	299	bitstream • electrical out • optical out • rem • 45,10,33cm
cd	HD7425	349	141 multibit • electrical out • rem • 45,10,33cm
cd	HD7525	449	multibit • electrical out • rem • 45,10,33cm
cd	HD7625	549	multibit • electrical out • rem • 45,10,33cm
cd	HD7725	799	124 multibit • electrical out • optical out • rem • 45,10,33cm • This flagship implementation of RLS sounds impressively bold and dynamic - a genuine rock 'n' roller! REC'D
spkr	LS0200	149	130 ported • 2 driver • 87dB • 8 Ohms • 50W • 21,35,30cm • Laid back to a fault but entertaining nevertheless, and a big box for the price. REC'D
spkr	LS0300	199	88dB • 8 Ohms • 75W • 21,38,80cm
rec	AVR-30	999	FM, M • A/V • 50W • 16 presets • MM,3L,3T6V • rem • 45,13,35cm • Dolby Pro Logic
tun	TU9400	299	142 FM, M • 24 presets • 45,8,33cm • Striking in appearance and with a sound to match, it comfortably exceeded our expectations. On stereo FM, it's HK's best yet REC'D
tun	TU9600	499	109 FM, M • 24 presets • 45,8,33cm • <i>Good bass, detail - and slightly enhanced dynamics</i>

HEYBROOK HI-FI LTD • TEL 01752 731313 • FAX 01753 733954 • DEALERS 75

amp	Integra	555	integrated • 75W • MM/MC • hdph • 77,44,30cm
amp	SIG C/P	649	preamp • MM/MCSL,2T
amp	SIG MNEX	698	power amp • 140W • Mono, uses ext SIG/DCPS PSU
amp	SIG CAP	829	preamp • 6L,2T • Line only
amp	SIG/SP	922	power amp • 140W • Stereo power amp
cab	Heywire	66	109 Loudspeaker cable • solid core • copper • <i>This well-meaning facsimile of earlier ribbon cables ends up sounding lumpy and uneven.</i>
spkr	Prima	139	110 ported • 2 driver • 87dB • 6 Ohms • 60W • 20,29,18cm • Delivers fine coherence, pace and timing, though balance is a little forward and bass a bit tight. REC'D
spkr	Solo	199	90 ported • 2 driver • 89dB • 6 Ohms • 75W • 23,36,23cm • Sounds a little untidy in both bass and treble, but handles complex rhythmic material much better than most. REC'D
spkr	HB1	269	ported • 2 driver • 90dB • 8 Ohms • 75W • 29,47,23cm • Boundary, shielded option
spkr	Trio	373	118 ported • 2 driver • 89dB • 8 Ohms • 75W • 24,47,25cm • Same drivers as HBS1 in prettier real wood enclosure give s sweeter and more forgiving, if less committed sound. REC'D
spkr	Heystak	499	141 ABR • 3 driver • 89dB • 8 Ohms • 100W • 98,22,28cm • Inc stands
spkr	Quartet	575	122 ported • 2 driver • 90dB • 8 Ohms • 80W • 24,41,22cm • Beautifully presented and built large bookshelf model with good sensitivity and a lively, forward sound. REC'D
spkr	Sextet	1,129	102 ported • 3 driver • 88dB • 8 Ohms • 200W • 27,90,20cm • Coherent and highly analytical, partly due to distinct and not always comfortable upper-mid forwardness. REC'D

INFINITY • GAMEPATH LTD • TEL 01908 317707 • FAX 01908 322704 • DEALERS 85

spkr	SM65	150	ported • 94dB • 8 Ohms • 100W • 34,20,19cm • Auto reset protection circuit
spkr	Reference 1i	150	sealed • 89dB • 6 Ohms • 50W • 34,20,20cm • Pedestal
spkr	Reference 11i	200	sealed • 6 Ohms • 75W • 39,22,34cm • Pedestal
spkr	SM85	250	ported • 98dB • 8 Ohms • 125W • 46,29,27cm • Auto reset protection circuit
spkr	Inf IV Sat	300	sealed • 90dB • 6 Ohms • 80W • 16,24,18cm • Wall mount, shielded
spkr	SM105	350	ported • 100dB • 8 Ohms • 150W • 53,30,30cm • Auto reset protection circuit
spkr	Inf Micro II	400	ported • 90dB • 6 Ohms • 100W • 21,x 127dcm • Two satellites and passive sub
spkr	SM115	450	ported • 3 driver • 100dB • 8 Ohms • 175W • 76,34,32cm • Auto reset protection c
spkr	SSW-10 Sub	500	active • 34,34,33cm
spkr	SM125	550	ported • 3 driver • 100dB • 8 Ohms • 200W • 89,37,32cm • Auto reset protection circuit
spkr	SM155	650	ported • 4 driver • 102dB • 8 Ohms • 300W • 102,45,32cm • Auto reset protection circuit
spkr	Kappa 6.1i	995	132 ported • 89dB • 6 Ohms • 150W • 31,35,25cm • <i>Good extension and laid back balance from high-tech drivers in classy cabinet, but bass is fat and slow and dynamics unconvincing.</i>
spkr	Kappa 7.1i	1,195	ported • 89dB • 6 Ohms • 225W • 36,108,26cm • Floor standing
spkr	ARS Epsilon	9,995	sealed • 87dB • 4 Ohms • 500W • 152,47,41cm • Includes own servo control amp

IXOS • PATH DISTRIBUTION • TEL 0121 749 2240 • FAX 0121 748 3838 • DEALERS 700

cab	603	2	Loudspeaker cable • stranded • copper
cab	601	3	Loudspeaker cable • stranded • OFC • 6 core
cab	604	5	Loudspeaker cable • stranded • copper • Bi-wire
cab	602	5	Loudspeaker cable • stranded • OFC • 12 core
cab	104	20	Interconnect • coaxial • stranded • OFC • 24 karat plugs
cab	603/10	20	Loudspeaker cable • stranded • copper • Unterminated
cab	105	25	Digital, electrical • 75ohms • copper • OFC screen
cab	103	40	Interconnect • coaxial • stranded • OFC • Double shielded, locking plugs
cab	102	60	Interconnect • coaxial • stranded • OFC • Double shielded, locking plugs
cab	101	100	Interconnect • coaxial • stranded • silver plated OFC • Double shielded, locking plugs
Stnd	903	50	Loudspeaker stand • single column • 60cm highcm
Stnd	902	50	Loudspeaker stand • single column • 47cm highcm
Stnd	901	50	Loudspeaker stand • single column • 39cm highcm
supp	800	35	Equipment support • single shelf • Mini/midi pedestal
supp	701	40	Equipment support • single module
supp	711	60	Equipment support • 1 shelf • Toughened glass shelf
supp	802	70	Equipment support • 2 shelf • Mini component, 215mm spacing
supp	803	90	Equipment support • 3 shelf • Mini component, 125mm spacing
supp	802P	100	Equipment support • 2 shelf • mini - with pedestal/CD store

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

supp 703	100	Equipment support • 3-shelf	
supp 803P	110	Equipment support • 3 shelf • mini - with pedestal/CD store	
supp 804	110	Equipment support • 4 shelf • Mini component, 125mm spacing	
supp 713	130	Equipment support • 3 shelf • Toughened glass shelf	
supp 804P	140	Equipment support • 4 shelf • mini - with pedestal/CD store	
supp 704	140	Equipment support	
supp 705	170	Equipment support • 5 shelf	
supp 714	190	Equipment support • 4 shelf • Toughened glass shelves	
supp 715	230	Equipment support • 5 shelf • Toughened glass shelves	

JADIS • ABSOLUTE SOUNDS • TEL 0181 947 5047 • FAX 0181 879 7962

amp DEFY-P60	3,774	preamp • MM/MC,4L,1T • 43,17,30cm • Tube	
amp JPL	4,720	preamp • 5L,1T • 43,17,30cm • Tube	
amp JPP-200	4,778	preamp • 4L,1T	
amp DEFY-7	5,290	power amp • 100W • 49,23,63cm • Tube	
amp JP-30MC	5,444	60 preamp • MM/MC,4L,1T • French tubes. Beautifully build, nostalgic styling and delightful sounding midrange transcend limitations at frequency extremes (tested with JA30).	REC'D
amp JA-30	5,760	60 power amp • 30W • 21,21,46cm • French tubes. Beautiful build, nostalgic styling and delightful mid transcend limitations at frequency extremes (tested with JP30).	REC'D
amp JP-S2	7,900	preamp • 6,1T	
amp JA-80	9,912	power amp • 60W • 23,26,58cm • Tube, 1x monoblock	
amp JP-80MC	11,250	preamp • MM/MC,4L,1T	
amp JA-200	15,518	power amp • 160W • 26,23,58cm • Tube, monoblock (four boxes)	
amp JP-200MC	19,000	preamp • MM/MC,5L,1T	
amp JA-500	21,900	power amp • 400W • 28,36,79cm • Tube, monoblock (four boxes)	
cd JS-1	8,068	multibit	
cd JCDT	8,000	transport • rem • Top load	

JAMO UK LTD • TEL 01327 301300 • FAX 01327 300511 • DEALERS 300+

spkr Studio 80	60	ported • 2 driver • 91dB • 4 Ohms • 45W • 22,35,17cm	
spkr Studio 110	100	ported • 3 driver • 91dB • 50W • 24,42,22cm	
spkr Sat 160	100	sealed • 2 driver • 90dB • 8 Ohms • 50W • 14,20,88cm • Shelf/wall mount, with wall br	
spkr D115	100	2 driver • 91dB • 75W • 24,42,22cm	
spkr Cornet 30.4	100	ported • 2 driver • 88dB • 8 Ohms • 55W • 20,32,23cm • Black ash - Mahogany £20 extra	
spkr Sat 200	110	ported • 2 driver • 90dB • 8 Ohms • 50W • 15,22,88cm • Stereo passive sub	
spkr Sat 300	120	ported • 2 driver • 90dB • 8 Ohms • 50W • 15,21,8cm • Use with SW500	
spkr Cornet 40.4	140	130 por ed • 20 driver • 89dB • 8 Ohms • 60W • 20,32,23cm • Pretty presentation and a strong box, but poor driver fixing. Decent if bright sound.	
spkr Studio 180	150	ported • 3 driver • 92dB • 80W • 22,50,26cm	
spkr Artina	150	ported • 2 driver • 90dB • 8 Ohms • 50W • 29,25,8cm • Small, flat wall speaker	
spkr Sat 500	150	ported • 2 driver • 90dB • 8 Ohms • 50W • 16,21,14cm • Satellites for SW500	
spkr D135	150	2 driver • 94dB • 90W • 28,52,25cm	
spkr Converta	150	ported • 2 driver • 90dB • 8 Ohms • 50W • 9,25,24cm • Lamp-like appearance	
spkr Cornet 60.4	180	ported • 2 driver • 90dB • 8 Ohms • 80W • 23,42,27cm • Black ash - Mahogany £20 extra	
spkr D165	190	2 driver • 94dB • 100W • 28,52,25cm	
spkr SW160 System	200	90dB • 8 Ohms • 100W • 20,34,48cm • Subwoofer, adjustable	
spkr Art	200	ported • 2 driver • 88dB • 8 Ohms • 60W • 35,40,9cm • Shape and size of shallow 20 i	
spkr Classic 4	230	ported • 2 driver • 90dB • 4 Ohms • 100W • 20,47,25cm	
spkr D265	300	ported • 3 driver • 95dB • 150W • 44,68,32cm	
spkr Classic 6	300	ported • 2 driver • 90dB • 4 Ohms • 100W • 20,84,29cm • Inc spiked feet	
spkr BX100A	300	ported • 3 driver • 91dB • 8 Ohms • 100W • 32,55,28cm • Floor or stand mount	
spkr 307A	300	ported • 2 driver • 87dB • 6 Ohms • 70W • 18,31,27cm • Stand mount	
spkr Cornet 90-4	330	sealed • 3 driver • 91dB • 4 Ohms • 140W • 26,87,27cm	
spkr 407	350	ported • 2 driver • 88dB • 4 Ohms • 80W • 22,41,29cm • Stand mount	
spkr Graphic	350	ported • 2 driver • 88dB • 8 Ohms • 60W • 39,44,8cm • Wall mount	
spkr Atmosphere	380	ported • 2 driver • 88dB • 8 Ohms • 60W • 27,37,16cm • Wall mount, doubles as lamp	
spkr Cornet 100-4	400	sealed • 3 driver • 91dB • 4 Ohms • 200W • 32,95,27cm	
spkr Classic 8	400	ported • 3 driver • 90dB • 4 Ohms • 150W • 23,90,29cm • Inc spiked feet	
spkr Silhouette	400	3 driver • 90dB • 5 Ohms • 80W • 25,122,17cm	
spkr D365	400	3 driver • 96dB • 200W • 46,78,35cm	
spkr BX150A	400	ported • 3 driver • 92dB • 8 Ohms • 150W • 38,63,31cm • Floor mount	
spkr SW500 System	430	ported • 2 driver • 90dB • 8 Ohms • 140W • 41,38,53cm • Passive stereo subwoofer	
spkr BX200A	450	ported • 3 driver • 93dB • 8 Ohms • 250W • 29,17,13cm • Floor mount	
spkr 447	500	138 2 driver • 88dB • 4 Ohms • 100W • 19,77,29cm • Very prettily styled, but build and sound quality are disappointing at the price.	
spkr 507A	700	ported • 3 driver • 90dB • 4 Ohms • 150W • 22,91,37cm	
spkr 707A	900	132 3 driver • 90dB • 4 Ohms • 200W • 24,104,39cm • Superb styling and cosmetics but indifferent build and engineering quality; decent balance apart from detached bass.	
spkr Oriel	6,000	ported • 3 driver • 87dB • 6 Ohms • 300W • 40,178,30cm • Floor standing, coupled cavity	

JBL • HARMAN AUDIO UK LTD • TEL 0181 207 5050 • FAX 0181 207 4572 • DEALERS 150

spkr Control One	115	90 2 driver • 87dB • 4 Ohms • 150W • 24,156,14cm • Sub-miniature with forward midrange and real bass; high price partly justified by near-indestructible Pro build	
spkr L90	1,300	143 sealed • 3 driver • 91dB • 200W • 94,24,35cm • Large horizontal bookshelf model has old JBL magic, full of bounce and brio, needs quality stand, can sound heavy	B'BUY
spkr Ti 1000	1,500	118 sealed • 2 driver • 89dB • 4 Ohms • 150W • 20,30,13cm • Beautifully crafted bookshelf model. Performance compromised by over enthusiastic midbass output from port.	
spkr Ti 2000	2,000	sealed • 3 driver • 89dB • 4 Ohms • 200W • 33,82,30cm • Asymmetric, double wall	
spkr Ti 3000	2,499	sealed • 3 driver • 90dB • 6 Ohms • 200W • 46,105,35cm • Asymmetric, double wall	
spkr Ti 5000	3,499	sealed • 3 driver • 91dB • 6 Ohms • 300W • 48,114,38cm • Asymmetric, double wall	

JORDAN WATTS ACOUSTICS LTD • TEL 0181 985 1646 • FAX 0181 986 0112

spkr JHFLG	420	Flagon pottery colour	
spkr JH200	510	sealed • 1 driver • 86dB • 8 Ohms • 80W • 19,33,17cm • Bookshelf or stand mount	
spkr JH400	820	106 sealed • 1 driver • 86dB • 8 Ohms • 80W • 28,32,17cm • Piano finish hexagon has controversial sound, with uneven balance but delightful mid.	REC'D
spkr JH400M	970	sealed • 1 driver • 86dB • 8 Ohms • 80W • 82,28,21cm	
spkr JH1 +1 Aspect	1,730	ported • 2 driver • 85dB • 8 Ohms • 100W • 92,40,22cm	
spkr JH1 +1 Aspect K	2,310	ported • 2 driver • 85dB • 8 Ohms • 100W • 92,40,22cm	
spkr JH1 +1 Aspect M	2,745	ported • 2 driver • 85dB • 8 Ohms • 100W • 92,40,22cm	
spkr Aspect JH1 +1	2,745	sealed • 2 driver • 85dB • 8 Ohms • 100W • 40,93,23cm • Matt - alt finishes extra	
spkr Classic JH2KM	4,250	ported • 2 driver • 87dB • 8 Ohms • 150W • 47,82,34cm • Line tweeter array	
spkr Classic JH5K	4,875	sealed • 2 driver • 89dB • 8 Ohms • 250W • 47,126,40cm • Floor stand, line array	
spkr Classic JH5KM	5,860	ported • 2 driver • 89dB • 8 Ohms • 250W • 47,125,40cm • Line driver array	
spkr Classic JH10K	9,340	sealed • 2 driver • 92dB • 8 Ohms • 500W • 47,156,40cm • Floor stand, line array	
spkr JH10KM	10,495	sealed • 2 driver • 92dB • 8 Ohms • 500W • 47,156,40cm • Line driver array	

JPW LOUSPEAKERS LTD • TEL 01752 607000 • FAX 01752 607001 • DEALERS 200

spkr Minim SGL SHD	50	ported • 2 driver • 87dB • 6 Ohms • 70W • 19,28,20cm • Shielded, single speaker	
spkr Satellite SGL SHD	50	ported • 2 driver • 85dB • 8 Ohms • 70W • 13,24,11cm • Shielded, single speaker	
spkr Satellite	80	po ted • 2 driver • 85dB • 8 Ohms • 70W • 13,24,11cm • Shielded, single speaker	
spkr Minim	80	82 2 driver • 2 driver • 87dB • 6 Ohms • 70W • 19,28,20cm • Very civilised but dynamically limited, well suited to the smaller room and where limited loudness is acceptable.	REC'D
spkr Minim Pair Solid	89	ported • 2 driver • 87dB • 6 Ohms • 70W • 19,28,20cm • Shielded	
spkr Sonata Vinyl	100	ported • 2 driver • 87dB • 8 Ohms • 70W • 23,32,22cm	
spkr Sonata	120	71 2 driver • 2 driver • 87dB • 8 Ohms • 70W • 23,32,22cm • Well balanced and integrated, offers fine sound if limited bass and dynamic range, plus real tree wood.	B'BUY
spkr Subwoofer	130	ported • 1 driver • 95dB • 8 Ohms • 80W • 26,51,27cm	
spkr P1 Vinyl	150	102 2 driver • 2 driver • 89dB • 8 Ohms • 70W • 26,44,25cm • A lot of highly competent loudspeaker for the price, with a safe sound that's unlikely to disappoint.	B'BUY
spkr P1	170	141 2 driver • 2 driver • 89dB • 8 Ohms • 70W • 26,44,25cm • Longstanding design is remarkable material value (real wood etc) and sounds pretty too - a touch aggressive maybe.	B'BUY
spkr AP2	200	106 2 driver • 2 driver • 89dB • 8 Ohms • 80W • 26,44,25cm • Offers real wood veneer at a bargain price; performance is cleaner but broadly comparable to P1 Vinyl overall.	REC'D
spkr AP3	230	46 2 driver • 2 driver • 88dB • 8 Ohms • 100W • 26,52,29cm • Pretty good stereo and well balanced overall it had its own character which is well suited to vinyl replay.	REC'D
spkr Ruby 1	500	139 2 driver • 2 driver • 87dB • 6 Ohms • 120W • 32,19,21cm • Very pretty but pricey luxury metal-cone miniature has good, if slightly edgy balance.	
spkr Ruby 2	700	ported • 2 driver • 88dB • 6 Ohms • 150W • 43,22,25cm • Alloy cones	
spkr Ruby 3	1,000	ported • 3 driver • 87dB • 6 Ohms • 150W • 75,19,22cm • Alloy cones	
spkr Ruby 4	1,300	ported • 3 driver • 89dB • 6 Ohms • 200W • 90,22,26cm • Alloy cones	
s/sub AV2	300	sub & 5 sats • 8ohms • 87dB • 51,26,27cm • Minim/Subwoofer	
s/sub AV1	300	sub & 5 sats • 8ohms • 85dB • 51,26,27cm • Satellites/Subwoofer	
s/sub AV4	400	2 sub & 5 sats • 8ohms • 87dB • 51,26,27cm • Minim/Subwoofer	
s/sub AV3	400	2 sub & 5 sats • 8ohms • 85dB • 51,26,27cm • Satellite/Subwoofer	
Stnd WB	30	Speaker supports • Wall brackets	

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

Stnd	MS2	45	Speaker stand • 3 leg • 39,29,45cm • for Sonata
Stnd	MS3	55	Speaker stand • 3 leg • 37,30,61cm • For Minim
Stnd	MS1	80	Speaker stand • 4-leg • 39,32,46cm • For AP2, AP3, P1
Stnd	HS2	130	Speaker stand • For Ruby 2 • 26,29,45cm
Stnd	HS1	130	Speaker stand • For Ruby 1 • 23,25,58cm
supp	Add-on	50	Equipment support • Add-on shelves (x2)
supp	3 tier	80	Equipment support • 3 shelf rack
supp	5 tier	100	Equipment support • 5 shelf rack

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amp	AX-V68U	230	integrated • 95W • MM,3L,2T • hdph • rem • 44,13,46cm
amp	AX-A472BK	250	142 integrated • 65W • MM,3L,2T • hdph • 44,15,36cm • <i>A rather unpredictable performer that can initially sound quite impressive but often ends up sounding starchy and tiring.</i>
amp	AX-A662BK	330	integrated • 90W • MM/MC,3L,2T • hdph • 44,13,31cm
cass	TD-W106BK	120	twin • Dolby B • 2 head • 44,13,24cm • Twin, one recording deck
cass	TD-218BK	170	twin • Dolby B, C • HX Pro • 2 head • 44,13,33cm • 'Compu' auto tape calibration
cass	TD-W208BK	170	twin • Dolby B, C • HX Pro • 2 head • 44,13,33cm • Twin, one recording deck
cass	TD-X372BK	170	single • Dolby B, C • HX Pro • 2 head • 44,13,33cm
cass	TD-318BK	200	twin • Dolby B, C • HX Pro • 2 head • 44,14,34cm • 'Silent' mechanism
cass	TD-W308BK	200	twin • auto reverse • Dolby B, C • HX Pro • 2 head • 44,13,33cm • Twin, one recording deck
cass	TD-V562BK	220	123 single • Dolby B, C • HX Pro • 3 head • 44,13,33cm • <i>Ultra-sophisticated transport at a silly price; sound quality is stable but slightly opaque.</i>
cass	TD-718BK	250	twin • Dolby B, C • HX Pro • 2 head • 44,14,34cm • Tape calibration, stabiliser
cass	TD-W708BK	250	twin • auto reverse • Dolby B, C • HX Pro • 2 head • 44,13,33cm • Twin record/play
cass	TD-V662BK	270	146 single • Dolby B, C • HX Pro • 3 head • 44,13,33cm • Dual capstan
cd	XL-V174BX	140	1 bit • rem • 44,10,28cm
cd	XL-284	160	147 1 bit • rem • 44,11,28cm • <i>Featuring a new set of bitstream innards, this flexible player also boasts a refined if, occasionally unpredictable sound</i>
cd	XL-V274BK	160	139 1 bit • rem • 44,10,28cm • <i>This appears to be a re-badged version of JVC's XL-V264, retaining an over-heavy bass and generally gaudy sound.</i>
cd	XL-F116	180	1 bit • rem • 44,13,40cm • 5-disc carousel
cd	XL-F216	200	1 bit • rem • 44,13,40cm • 5-disc carousel
cd	XL-Z674	300	1 bit • rem • 44,11,28cm
cd	XL-M408BK	300	1 bit • rem • 44,13,32cm • Six disc
cd	XL-Z1050TN	500	119 1 bit • electrical out • rem • 45,11,34cm • <i>Technically advanced and luxuriously equipped, this player remains rather bland and unsatisfying on audition.</i>
cd	XL-MC100	800	1 bit • rem • 36,37,38cm • 100 disc player
digr	XM-D1BK	900	MiniDisc • electrical in • optical in • electrical out • optical out • bitstream • 18.5,13cm
hdph	HA-22	6	in-ear model • 38g • 32 Ohm
hdph	HA-M3	6	sealed • 33g • 32 Ohm • 1.2m dual plug lead
hdph	HA-F15	9	open back • 6g • 16 Ohm • Mini 1.2m, 3.5/6.3mm plug
hdph	HA-X55	12	sealed • 45g • 32 Ohm • 2m dual plug lead
hdph	HA-D410	15	sealed • 90g • 32 Ohm • 2m, 3.5/6.3mm plug
hdph	HA-X77	16	sealed • 40g • 32 Ohm • 2m dual plug lead
hdph	HA-F35	16	open back • 6g • 32 Ohm • Mini 1.2m, 3.5/6.3mm plug
hdph	HA-CD88	18	open back • 38g • 32 Ohm
hdph	HA-D525	20	sealed
hdph	HA-F65	20	in-ear model • 32 Ohm • In-ear
hdph	HA-D510	20	sealed • 110g • 32 Ohm • 3m, 6.3/3.5m jacks
hdph	HA-D625	25	sealed
hdph	HA-D610	25	sealed • 120g • 32 Ohm • 3m, 6.3/3.5m jacks
hdph	HA-D727	43	sealed
hdph	HA-D710	55	sealed • 210g • 32 Ohm • 3m, 6.3/3.5m jacks
hdph	HA-D910	65	121 sealed • 220g • 32 Ohm • <i>Broadly acceptable if unexciting design with low level losses and some colourations.</i>
hdph	HA-D1000	250	sealed • 340g • 32 Ohm • 5m, 6.3/3.5m jacks
hdph	HA-F25	699	in-ear model • 32 Ohm • In ear
spkr	SPX220TBK	100	ported • 3 driver • 90dB • 8 Ohms • 60W • 24,66,24cm
spkr	SPX550BK	130	ported • 3 driver • 90dB • 8 Ohms • 60W • 24,66,24cm
spkr	SPX770BK	150	ported • 3 driver • 90dB • 8 Ohms • 80W • 28,75,25cm
spkr	SPX990BK	230	ported • 3 driver • 91dB • 8 Ohms • 100W • 31,86,27cm
spkr	SX-SW9	300	ported • 2 driver • 90dB • 6 Ohms • 100W • Satellite subwoofer system
spkr	SX911WD	660	ported • 3 driver • 91dB • 6 Ohms • 150W • 38,63,35cm
spkr	SX500	700	ported • 2 driver • 90dB • 6 Ohms • 180W • 27,45,28cm
rec	RX-212BK	200	FM,M,L • 50W • 40 presets • MM,3L,1T • rem • 44,13,34cm • 4ch surround
rec	RX-308BK	230	FM,M,L • 70W • 40 presets • MM,3L,1T • rem • 44,13,34cm • 4 channel surround
rec	RX-416BK	270	FM,M,L • A/V • 50W • 40 presets • MM,1L,3T • rem • 44,13,35cm • Dolby Pro Logic
rec	RX-616RBK	350	FM,M,L • A/V • 50W • 40 presets • MM,1L,3T • rem • 44,16,41cm • Dolby Pro Logic
rec	RX-508VBK	350	FM,M,L • A/V • 50W • 40 presets • MM,1L,3T • rem • 44,13,34cm • 5ch Dolby Pro Logic
rec	RX-816RBK	570	FM,M,L • A/V • 70W • 40 presets • MM,1L,3T • rem • 44,16,41cm • Dolby Pro Logic
rec	RX-808BK	570	FM,M,L • A/V • 70W • 40 presets • MM,1L,3T • rem • 44,16,40cm • 5ch Dolby Pro Logic
tn	FX362BX	130	129 FM,M,L • 40 presets • 44,8,30cm • <i>Disappointing all-round performance - watch out for aural overload in strong signal areas. Tuning knob unspecial</i>

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spkr	Coda 7	129	145 ported • 2 driver • 91dB • 6 Ohms • 70W • 18,30,24cm • 2-way stand/shelf
spkr	Coda 8	179	ported • 2 driver • 91dB • 6 Ohms • 100W • 20,33,29cm • Black ash finish
spkr	Q10	229	ported • 2 driver • 88dB • 6 Ohms • 100W • 19,32,26cm • Uni Q, shielded
spkr	Q05	299	sealed • 2 driver • 87dB • 6 Ohms • 100W • 17,25,12cm • Uni-Q, shielded, AV surround
spkr	Q30	369	126 ported • 2 driver • 88dB • 6 Ohms • 125W • 19,73,30cm • <i>Fine focus from Uni-Q driver, but lacks drive and time coherence; acoustically smaller than it looks.</i>
spkr	Q50	529	139 ported • 3 driver • 90dB • 6 Ohms • 150W • 19,83,30cm • <i>Compact twin-driver floorstander with Uni-Q treble and a rather midbass, heavy overall balance.</i>
spkr	101/3 Black	569	ported • 2 driver • 87dB • 6 Ohms • 150W • 22,33,26cm • Uni Q, shielded, bookshelf
spkr	LS3/5a	649	sealed • 2 driver • 82dB • 11 Ohms • 30W • 19,30,16cm • Raymond Cooke Special Edition
spkr	Q70	729	ported • 4 driver • 90dB • 6 Ohms • 175W • 19,105,30cm • Uni-Q, shielded, floor stand
spkr	Model One	1,099	coupled cavity • 3 driver • 89dB • 4 Ohms • 150W • 23,86,30cm • Uni-Q, floor stand, shielded
spkr	Model Two	1,499	coupled cavity • 4 driver • 90dB • 4 Ohms • 200W • 23,101,30cm • Uni-Q, floor stand, shielded
spkr	104/2 REC	1,799	60 coupled cavity • 5 driver • 92dB • 4 Ohms • 200W • 28,90,41cm • <i>A reference point for dynamics, best without KUBE, suited to many rooms. Good sound, high SPLs.</i>
spkr	Model Three	1,999	coupled cavity • 5 driver • 91dB • 4 Ohms • 300W • 27,114,34cm • Uni-Q, floor stand, shielded
spkr	107/2 REC	3,999	coupled cavity • 4 driver • 90dB • 4 Ohms • 300W • 33,116,45cm • Raymond Cooke Special Edition

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amp	KA-1060	140	integrated • 140W • MM,3L,2T • hdph • 44,13,25cm • 'Logical Flow' construction
amp	KA-2060R	170	integrated • 65W • MM,3L,2T • hdph • rem • 44cm • System control
amp	KA-3020SE	200	integrated • 50W • MM,3L,2T • hdph • 44,14,35cm • UK Special Edition
amp	KA-3060R	230	142 integrated • 45W • MM,3L,2T • hdph • rem • 44,13,30cm • <i>Classy engineering for the money, but sound is over-dry, often frustratingly restrained and usually rather unsophisticated.</i>
amp	KA-4060R	280	integrated • 70W • MM,3L,2T • hdph • rem • 44,14,35cm • System control
amp	KA-V3700	300	integrated • A/V • MM,4L,2T • hdph • rem • 44,14,30cm • Dolby Pro Logic
amp	KA-5050R	350	129 integrated • 95W • MM,3L,2T • hdph • rem • 44,15,40cm • <i>A listenable but neither particularly communicative nor captivating amplifier that puts features ahead of sound.</i>
amp	KA-V7700	600	integrated • A/V • MM,11L,1T • hdph • rem • 44,13,30cm • Pro Logic, learning remote
cass	KX-W4070	170	twin • Dolby B, C • HX Pro • 2 head • Auto bias function
cass	KX-3060	170	139 single • HX Pro • 2 head • 44,12,37cm • <i>Based on the same DAC/filter as Marantz's CD-53, but with a more transparent, sober and highly insightful sound.</i>
cass	KX-W6070	200	twin • Dolby B, C • HX Pro • 2 head • Auto-bias function
cass	KX-5060S	235	140 single • Dolby B, C, S • HX Pro • 2 head • 44,12,30cm • <i>Well engineered single-capstan transport and Dolby S star in this refined and detailed sounding design.</i>
cass	KX-W8070S	280	twin • Dolby B, C, S • HX Pro • 2 head • Auto bias function, power load
cass	KX-7060S	329	146 single • HX Pro • 3 head • 44,13,30cm • Auto tape calibration
cd	DP-2060	160	147 1 bit • rem • 44,10,26cm • <i>A player that bears absolutely no relation to the DP-3060, despite appearances. Sounds vague and thoroughly uninteresting</i>
cd	DP-R4070	200	1 bit • rem • 5-disc tray loading
cd	DP-R4060	200	1 bit • rem • 44,12,38cm • Five disc carousel
cd	DP-3060	200	139 1 bit • rem • 44,10,26cm • <i>Based on the same filter/DAC as Marantz's CD-53, but with a more transparent, sober and highly insightful sound.</i>
cd	DP-M5570	250	1 bit • rem • 6+1 disc changer
cd	DP-5060	250	1 bit • optical out • rem • 44,12,31cm • D.R.I.V.E
cd	DP-7060	380	141 1 bit • optical out • rem • 44,12,31cm • D.R.I.V.E
cd	DP-J2070	600	1 bit • rem • 44,19,38cm • 100 disc autochanger
hdph	KH-535	15	in-ear model • 32 Ohm • 3.5mm plug
hdph	KH-757	20	in-ear model • 32 Ohm • 3.5mm plug
hdph	KH-1000	20	121 open back • 30g • 32 Ohm • <i>First step up from a true mini: a near miniature which is cheap, comfortable and inoffensive</i>
hdph	KH-959	25	in-ear model • 32 Ohm • 3.5mm plug

PRODUCT	£	ISSUE	SPECIFICATIONS & COMMENTS
hdph KH-2020	40		sealed • 210g • 32 Ohm • 2.5m OFC lead
hdph KH-5000	70		sealed • 280g • 32 Ohm • 2.5m OFC lead
spkr LS-200G	200		ported • 89dB • 4 Ohms • 60W • 21,35,30cm • European design
spkr LS-300G	300		ported • 82dB • 8 Ohms • 60W • 21,35,30cm • European design
spkr LS-500G	500	118	ported • 87dB • 4 Ohms • 100W • 22,44,28cm • <i>Japanese luxury compact delivers an invigorating ad exciting sound; an interesting contrast to some lazier models.</i>
spkr LS-700G	1,200		ported • 87dB • 4 Ohms • 120W • 30,90,30cm • European design
spkr LS-1000G	1,700		ported • 87dB • 4 Ohms • 160W • 34,110,38cm • European design
a.sub SW-500	250		stereo • 50W • 29,50,48cm
a.sub SW-900	260		stereo • 70W • 21,40,56cm
rec KR-A4070	230		FM,M • 60W • 20 presets • rem • 44,13,35cm
rec KR-A4070	230		FM,M • 60W • 20 presets • MM,3L,2T • rem • 44,13,33cm • RDS
rec KR-V570	300		FM,M • A/V • 50W • 20 presets • MM,L,2T • rem • 44,14,34cm • Dolby Pro Logic, RDS
rec KR-V6070	350		FM,M • A/V • 70W • 20 presets • MM,4L,2T • rem • 44,17,34cm • RDS, Dolby Pro Logic
rec KR-V7070	400		FM,M • A/V • 100W • 20 presets • MM,3L,2T • rem • 44,15,40cm • Dolby Pro Logic, RDS
rec KR-X1000	1,300		FM,M • A/V • 110W • 20 presets • MM,8L,2T • rem • 44,17,40cm • THX, Dolby PL, RDS
tun KT-1060L	120		FM,M,L • 30 presets • 44,8,26cm • Preset scan
tun KT-2060L	140		FM,M,L • 30 presets • 44,8,26cm • Built-in timer, RDS
tun KT-3050L	170	120	FM,M,L • 39 presets • RDS • 44,10,28cm • <i>Excellent RF performance and plenty of features including RDS, but it did sound rather ordinary under our conditions.</i>
tun KT-6050	300		FM,M • 39 presets • RDS • 44,10,33cm • IF switch, two antennae, RDS
tt KD-492F	100		auto • 33/45rpm • 44,10,39cm • Includes cartridge

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amp KSL-2	3,331		preamp • 4L,1T • 48,7,36cm • Opt. MM/MC stage
amp KSA-50s	3,690	141	power amp • 50W • 48,22,40cm • Sustained Plateau Bias
amp KRC-2s	4,190	141	preamp • 6L,1T • rem • 48,7,36cm • Opt MM/MC stage
amp KSA-100s	5,843		power amp • 100W • 48,22,50cm • Sustained Plateau Bias
amp KRCs	6,949		preamp • 6L,1T • rem • 48,7,36cm • Opt MM/MC stage
amp KSA-200s	7,987		power amp • 200W • 48,22,54cm • Sustained Plateau Bias
amp KSA-300s	9,500		power amp • 300W • 48,22,62cm • Sustained Plateau Bias
amp K.A.S. 2	18,804		power amp • 200W • 2x mono
amp K.A.S.	29,500		power amp • 350W • 48,34,64cm • Monoblocks
cd CD-DSP Mk II	5,000		rem • 42,13,28cm • Digital inputs facility
cd CD DSPII 5000	5,000		multibit • 2 electrical out • rem • 42,13,28cm • Has digital in, balanced out
cd KSP20i	9,950		electrical out • rem • Balanced out, top loader
cd KPS20i	9,990		electrical out • rem • Balanced out, Bit String conv
cdt MD-20	4,999		transport • rem • 42,13,28cm • Top load, AT&T optical out
cdt MD-10	7,990		transport • 2 electrical out • optical out • rem • 42,13,28cm
cdt KPS 20T	8,490		transport • electrical out • optical out • rem • AT&T, AES/EBU balanced in
cdt DT-10	9,090		transport • 2 electrical out • optical out • rem • 42,13,28cm • Front loader
dac Studio 2	3,198		multibit • 42,13,27cm • AT&T in
dac Studio	4,450		multibit • 42,6,32cm • AT&T in
dac Reference 64	14,900		multibit • 42,13,39cm • AT&T in

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amp Integrated Zero	499	140	integrated • 50W • 5L,1T • 30,6,37cm • Hand made, custom parts
amp Linestage LSO	499		preamp • 5L,1T • 30,6,37cm • Zero feedback
amp Powerstage PAO	499		power amp • 50W • 30,6,37cm • Stereo MOSFET
amp Int. Zero (Phi)	679		integrated • 50W • MM/MC,5L,1T • 30,6,37cm • Phono version of Int. Zero
amp Int. Zero LE	799	140	integrated • 60W • 5L,1T • 43,7,33cm • <i>A basic amplifier at a not-so-basic price. Provides a rather fierce and generally uncomfortable sound.</i>
amp MC1 Phonestage	949		preamp • MC • 30,7,36cm • Discrete circuit
amp LS1 Linestage	999		preamp • 4L,1T • 48,7,33cm • Zero feedback
amp PA1 Powerstage	999		power amp • 60W • 48,7,33cm • MOSFETs, custom parts
amp PPS	999		preamp • 2L,1T • 13,6,27cm • Switched attenuator, passive
amp Integrated 1	1,099		integrated • 65W • MM/MC,4L,1T • 48,7,37cm • More powerful Int Zero
amp Phonestage MC2	1,499		preamp • MC • 30,7,36cm • Hand tuned MC1
amp Linestage LS2	1,599		preamp • 4L,1T • 48,7,37cm • Hand tuned LS1
amp Powerstage PA2	1,599		power amp • 75W • 48,7,33cm • Hand tuned PA1
amp Linestage LS2P	1,750		preamp • MM/MC,4L,1T • 48,7,37cm • As LS2 with phono stage
amp Linestage LSB	1,999		preamp • 4L,1T • 48,7,37cm • Balanced LS2
amp Powerstage PA2M	1,999		power amp • 90W • 30,7,37cm • Mono PA2
amp Disc Preamp	4,499		preamp • MC • 30,5,36cm • Battery powered
dac DAC3	2,699		multibit • 48,7,37cm • Optional balanced output

LINN PRODUCTS • TEL 0141 644 5111 • FAX 0141 644 4262

amp Majik-1 (Line)	524		integrated • 33W • 4L,2T • hdph • 32,8,33cm • Works as pre/int multi room
amp LK100	549		power amp • 50W • 32,8,33cm • Stereo
amp Majik-1 (Phono)	593	129	integrated • 33W • MM,MC,3L,2T • hdph • 32,8,33cm • <i>The cornerstone of Linn's modular hi-fi system has many innovations to its credit, but its sound is vague and confused.</i>
amp Kairn Pro	998		preamp • 4L, 2T • 32,8,33cm • Multi-room compatible
amp Kairn Preamp	1,398		preamp • MM, MC 3L,2T • 32,8,32cm • Multi-room compatible
amp Klout	1,895		power amp • 80W • 32,8,33cm • Stereo, tri-wire connectors
cd Mimik	798		delta sigma • electrical out • rem • 32,8,33cm • BNC digital
cd Karik	1,497	144	delta sigma • electrical out • optical out • rem • 32,8,33cm • <i>Based on Linn's original CD transport, this player sounds dry but very positive, detailed and engrossing.</i>
dac Numerik	1,075	144	multibit • 32,8,33cm • <i>A new 20 bit DAC and revised Karik transport have cleaned up, this pair have a performance that is perhaps a little too dry and humourless.</i>
spkr Index	259		sealed • 2 driver • 87dB • 8 Ohms • 21,44,24cm • 30 watts minimum
spkr Tukan	398		sealed • 2 driver • 87dB • 8 Ohms • 30W • 19,30,18cm • Multipurpose
spkr Keilidh Passive	595	114	sealed • 2 driver • 87dB • 4 Ohms • 60W • 20,83,28cm • <i>Stunning timing and coherence and awesome bass drive, especially with ceramic plinth; sounds a bit shut in.</i>
spkr Keilidh Aktiv	1,090		sealed • 2 driver • 20,83,28cm • Floor standing, boundary
spkr Kader	1,298		ported • 3 driver • 4 Ohms • 60W • 20,28,90cm • Black ash or walnut
spkr Kaber Passive	1,298	118	sealed • 3 driver • 87dB • 4 Ohms • 60W • 20,90,28cm • <i>Dry, bright balance emphasises superb dynamic range and transient precision, but can sound unforgiving.</i>
spkr Kaber Aktiv	1,995		sealed • 3 driver • 20,90,28cm • Integral stands, boundary
spkr Keltik Aktiv	4,400		sealed • 3 driver • 26,104,37cm • Integral stands, boundary
tun Kremlin	1,995	142	FM • 80 presets • 32,8,33cm • <i>Controversially good sound at a very high price. The reviewer's saving up but you should check it out for yourself.</i>
tt Basik	349	103	manual • 33/45rpm • 45,14,36cm • <i>Strong midband analysis and imagery; clean if sharp treble is matched to a good if occasionally wooden bass.</i>
tt LP12 Basik	745	103	manual • 33rpm • 45,14,36cm • <i>Tested with Akito, trails the full LP12 significantly, but pace, rhythm, timing etc still in top class, and bass auter than of old.</i>
tt LP12 Valhalla	894		manual • 33/45rpm • 45,14,36cm • Electronic PSU, upgradable
tt LP12 Lingo	1,345	91	• manual • 33/45rpm • 45,14,36cm • <i>The classic reference is improved by the Lingo, but charming character remains.</i>
arm Akto	209		fixed armtube • Linn/Alphason fit • 229mm • Statically balanced
arm Ekos	1,297	67	fixed armtube • Linn/Alphason fit • 229mm • <i>Superb, state of the art design which builds significantly on predecessors strengths.</i>
cart K5	54	67	moving magnet • 4.5mm mV • removable stylus • 6g • <i>Not as crisply focussed as the costlier Linn magnetics, the K5 offers a smoother presentation.</i>
cart K9	109	Col	moving magnet • 4.5mm mV • removable stylus • 7g • <i>Linn threw this model into the leading pack by beefing up the Basik's bodywork and adding a super stylus.</i>
cart K18/II	197		moving magnet • 4.5mV • removable stylus • 8g • Metal body
cart Klyde	449		moving coil • 150uV mV • fixed stylus • 8g • Alloy body
cart Arkiv	998		moving coil • 150uV mV • fixed stylus • 7g • Three point mt, machined body

LIVING VOICE • DEFINITIVE AUDIO • TEL 01602 813562

spkr Horning Agathon	3,400		horn • 96dB • 8 Ohms • 100W • 36,48,115cm • Floor standing
spkr Tone Scout	7,249		horn • 104dB • 8 Ohms • 100W • 64,110,70cm • Floorstanding, three-way
spkr Air Partner	16,400	138	horn • 108dB • 8 Ohms • 100W • 64,160,90cm • <i>Formidable design with outstanding transparency, dynamics and speed. Its idiosyncrasies are compensated by sheer energy.</i>

LONDON • PRESENCE AUDIO • TEL 01444 461611 • FAX 01444 461510 • DEALERS 10 • DIRECT

cart Decca Maroon	199	67	moving magnet • 5.0mV • fixed stylus • <i>Now manufactured under the London brand name, this Decca cartridge is as iconoclastic as ever.</i>
cart Decca Gold	239		moving magnet • 5.0mV • fixed stylus • Elliptical stylus
cart Decca Maroon Dp	259		moving magnet • 5.0mV • fixed stylus • Deccapod mounting
cart Decca Gold Dpd	299		moving magnet • 5.0mV • fixed stylus • Elliptical stylus, Deccapod
cart Decca S Gold	339	84	moving magnet • 5.0mV • fixed stylus • <i>Immediate and detailed, but very coloured, very nonlinear and questionable effect on records. Devotees swear by it.</i>
cart Decca S Gold Dp	399		moving magnet • 5.0mV • fixed stylus • Deccapod mounting
cart Decca Jubilee	999		moving magnet • 5.0mV • fixed stylus • Line contact, 0.5 inch mount

LOWTHER VOIGHT LTD • TEL 0181 300 9166

spkr Fidelio	1,465		horn • 96dB • 8 Ohms • 100W • 29,100,43cm
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PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

spkr Academy	1,805	horn • 98dB • 4 Ohms • 100W • 29,100,43cm • 16ohm option
spkr Bel Canto	2,035	horn • 97dB • 8 Ohms • 100W • 28,132,44cm • Including adjustable stand
spkr Delphic	2,525	horn • 98dB • 4 Ohms • 100W • 28,137,44cm • With adjustable stand, 16ohm o

LUMLEY REFERENCE • REFERENCE INTERNATIONAL • TEL 01435 868004

amp PP70	325	preamp • 6L,1T • 36,46,6cm • Passive, bolts to S170
amp PP40	325	preamp • 6L,1T • 29,40,6cm • Bolts to S140
amp PP1	325	preamp • 6L,1T • 29,44,6cm • Passive, stand alone
amp LV1	1,000	preamp • 6L,1T • 29,44,6cm • Active valve circuit
amp S140	1,250	power amp • 40W • 30,40,17 • Pentode
amp FV1	1,500	preamp • MM,5L,1T • Phono version of LV1
amp S170	1,950	power amp • 70W • 36,46,18cm • Switchable triode/pentode
amp M120	3,200	power amp • 120W • 29,44,18cm • 2xmono, triode/pentode
amp M500	12,000	power amp • 35,80,30cm • 2xmono, triode/pentode
spkr LM4	375	ported • 2 driver • 86dB • 6 Ohms • 120W • 18,36,22cm • All metal diaphragm and real wood veneer at fair price, balance uneven - upper and forward with suspect bass timing.
spkr LM5	499	ported • 2 driver • 88dB • 6 Ohms • 150W • 25,46,21cm • Stand mount
spkr LM6	650	ported • 2 driver • 88dB • 6 Ohms • 150W • 25,81,21cm • Floor standing
spkr LM3	895	ported • 3 driver • 90dB • 8 Ohms • 120W • 27,87,28cm • Lovely free-stander suffers from indifferent bass alignment, but is fast, coherent, solid and very informative.
spkr LM2	2,500	ported • 4 driver • 88dB • 8 Ohms • 200W • 33,110,29cm • Open baffle, floor standing
spkr LM1	8,500	ported • 5 driver • 89dB • 4 Ohms • 500W • 71,122,40cm • 2 box, floor standing

LUXMAN • HI-FI DIRECT • TEL 0171 827 9827 • FAX 0171 827 9009 • DEALERS 23

amp A-312	200	integrated • 40W • MM,4L,2T • hdph • 13,44,36cm • CD direct, A/B speakers
amp A-331	250	integrated • 60W • MM,4L,2T • hdph • 13,44,36cm • Inc CD direct
amp A-353R	350	integrated • 60W • MM/MC,4L,2T • hdph • rem • 13,44,37cm • Motorised vol control
amp A-373	400	integrated • A/V • 80W • MM/MC,4L,2T • hdph • rem • 13,44,37cm • Also has AV inputs
cass K-322	200	single • Dolby B, C • HX Pro • 2 head • 13,44,18cm • Remote control, music search
cass K-373	400	single • Dolby B, C • HX Pro • 3 head • 13,44,35cm • System bus, mic inputs
cd D-322	200	multibit • rem • 44,10,28cm • Now drastically reduced in price, the spontaneous but randomly over-spirited sound of the D-322 ensures it's a risk worth taking
cd D-373	550	multibit • optical out • rem • 44,11,35cm • System bus remote
cd D500XS	4,500	multibit • optical out • rem • 44,12,39cm • Top loading
tun T-353	200	FM, M • 30 presets • 9,44,36cm • System bus remote control

MAGNEPAN • AUDIONORD UK • TEL 01235 813058

spkr SMG-C SE	990	electrostatic • 2 driver • 908dB • 4 Ohms • 150W • 43,122,-cm • 2x Quasi-ribbon
spkr MG-0.6 SE	1,370	electrostatic • 2 driver • 85dB • 4 Ohms • 250W • 48,127,-cm • 2x quasi ribbon
spkr MG-10 SE	1,650	electrostatic • 2 driver • 85dB • 4 Ohms • 250W • 26,173,-cm • 2x quasi-ribbon
spkr MG-1.5 SE	1,780	electrostatic • 2 driver • 85dB • 4 Ohms • 250W • 48,163,-cm • 2x quasi-ribbon
spkr MG-2.7 SE	2,650	electrostatic • 2 driver • 87dB • 4 Ohms • 250W • 56,180,-cm • 3x quasi-ribbon
spkr MG-3.5 SE	3,800	electrostatic • 2 driver • 85dB • 4 Ohms • 250W • 61,180,-cm • 3x planar, ribbon tweeter
spkr MG-20 SE Passive	10,300	electrostatic • 2 driver • 87dB • 4 Ohms • 250W • 74,201,-cm • 3x planar, ribbon tweeter
spkr MG-20SE Active	11,000	electrostatic • 2 driver • 74,201,-cm • Active MG-20SE Passive

MAGNUM • HAILEY AUDIO LTD • TEL 01992 442425 • DEALERS 6

amp IA120	249	integrated • 50W • MM,5L,2T • hdph
amp Quartet	329	integrated • 36W • MM,3L,2T • hdph • An integrated model that incorporates four monoblocks optimised for bi-wiring, but sound is sandy in the treble.
amp MF125	515	power amp • 140W • Monoblocks
amp MF300	595	power amp • 180W • Monoblocks
amp Class A	599	integrated • 60W • MM/MC,3L,1T • Lashings of rich and compelling music, trading a hint of lushness for stark accuracy. An unexpected find. Phono optional.
amp MA500	1,295	power amp • 280W • Monoblocks
tun Dynalab FT11	550	FM • Analogue, black finish
tun Dynalab FT101	825	FM • Although fairly expensive given its minimum set of facilities, it's excellent sound provided ample compensation.
tun FT101 Etude	1,250	FM • Analogue, black finish

MANA ACOUSTICS • TEL 0181 868 2788 • FAX 0181 429 0118

supp Mini Table	150	Equipment support • Glass shelf
supp Sound Table	235	Equipment support
supp 2 Tier Amp stand	325	Equipment supports • 2 shelves • Glass shelves, steel frames
supp Reference Table	350	Equipment support
supp 3 Tier Amp Stand	450	Equipment supports • 3 shelves • Glass shelves, steel frames
supp 4 Tier Amp Stand	500	Equipment supports • 4 shelves • Glass shelves, steel frames
supp 5 Tier Amp Stand	600	Equipment supports • 5 shelves • Glass shelves, steel frames
supp 6 Tier Amp Stand	700	Equipment supports • 6 shelves • Glass shelves, steel frames

MARANTZ HI-FI UK LTD • TEL 01753 680868 • FAX 01753 680428 • DEALERS 2000+

amp PM-34	150	integrated • 40W • MM,3L,2T • hdph • 42,14,28cm • Source direct
amp PM-44 Mk IIse	200	integrated • 40W • MM,3L,2T • hdph • 42,14,28cm • Two generations on from the PM-40SE, Marantz's latest £200 contender provides a disappointingly grey view of the music.
amp PM-43	200	integrated • 55W • MM,3L,2T • hdph • 42,14,30cm • Twin speaker sockets
amp MA-500	250	power amp • 125W • 9,15,45cm • D-bus, monoblocks, bridgable
amp PM-53	250	integrated • 65W • MM,3L,2T • hdph • rem • 42,14,30cm • Remote control
amp PM-63	300	integrated • 70W • MM,3L,2T • hdph • rem • 42,14,30cm • Remote control
amp PM-700AV	450	integrated • A/V • 45W • MM,5L,2T • hdph • rem • 42,16,34cm • Sounds just great through front and centre channels but surround sound is very weak.
amp AV-500	699	preamp • A/V • MM,7L,2T • rem • 42,10,34cm • Dolby Pro Logic
amp SC-22	900	preamp • 4L,1T • 25,9,22cm • Audiophile micro component
amp PH-22	1,000	preamp • MC,MM • 25,9,22cm • Phono stepup
amp MA-22	1,600	power amp • 50W • 23,9,22cm • Audiophile monoblock x2
amp MA-24	2,400	power amp • 30W • 21,17,36cm • Class-A monoblock x2
cass SD-53	200	single • Dolby B, C • HX Pro • 2 head • 43,14,30cm • D-bus
cass SD-535	250	twin • Dolby B, C • HX Pro • 2 head • 43,14,32cm • Synchron record
cass SD-63	270	single • Dolby B, C • HX Pro • 3 head • 43,14,30cm • D-bus
cass CP-230	400	single • Dolby B • 2 head • DC portable, semi-pro
cass SD-635	400	twin • Dolby B, C • HX Pro • 2 head • 43,9,32cm • Drawer loading
cass DC-1010	450	single • Dolby B, C • HX Pro • 2 head • 42,8,31cm • Inc CD player module
cass CP-430	500	single • Dolby B • 3 head • Portable, dbx NR, anti-roll
cd CD-53	200	bitstream • electrical out • rem • 43,9,30cm • Looks identical to CD-63, but component costs are cut inside, exposing a slightly ragged but enthusiastic performer.
cd CC-45	250	bitstream • optical out • rem • 44,12,40cm • 5 disc carousel
cd CD-63	250	bitstream • electrical out • optical out • rem • 42,9,30cm • New technology has enabled Marantz to steal a march on CD-52 series and regain the upper hand.
cd CD-1010	300	1 bit • optical out • rem • 42,8,31cm • Slim Series component
cd CD-1020	334	1 bit • optical out • rem • 42,8,31cm • Slim Series, motorised cover
cd CD-72 Mk II	600	bitstream • electrical out • optical out • rem • 42,13,30cm • DAC7
cd CD-10	1,200	bitstream • electrical out • optical out • rem • 46,14,36cm • Twin DAC-7, heavy build
cd CD-16	1,400	bitstream • electrical out • rem • 25,29,13cm • Twin DAC-7
cd CD-15	3,000	bitstream • electrical out • rem • 46,14,36cm • Twin Star Mark DAC-7
cd CD-23	4,000	bitstream • electrical out • rem • 25,29,13cm • CDM-9/DAC-7 DAC
rec SR-73	599	FM, M • A/V • 75W • 30 presets • MM,3L,3T • rem • 43,15,38cm • Dolby Pro Logic
rec SR-82	899	FM, M • A/V • 75W • 30 presets • MM,3L,2T • rem • 43,17,43cm • Dolby Pro Logic, multi-room
tun SF-55	150	FM, M, L • 59 presets • 42,10,34cm • D-bus
tun SF-72	300	FM, M, L • 59 presets • RDS • 42,10,34cm • D-bus, IF switch, local switch

MARK LEVINSON • PATH PREMIER • TEL 01494 441736 • FAX 01494 461209

amp 29	3,450	power amp • 50W
amp No 38	3,995	preamp • 6L,2T • rem • Fully remote, balanced
amp 27.5	5,399	power amp • 100W
amp No 38S	6,495	preamp • 6L,2T • rem • Special Edition, balanced
amp 23.5	7,399	power amp • 200W
amp 20.6	15,790	power amp • 100W • Monoblocks, Class A
dac No 36	3,995	multibit • electrical out • 20 bit, FIFO input buffer

MARTIN-LOGAN • ABSOLUTE SOUNDS • TEL 0181 947 5047 • FAX 0181 879 7962 • DEALERS 20

spkr Statement	POA	hybrid • 87dB • 23,140,10cm • ESL/dynamic, biwire,
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PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

spkr	Aerius	2,286	hybrid • 89dB • 23,122,30cm • Two-way
spkr	Stylos	2,993	hybrid • 2x8B • 88 Ohms • 23,35,28cm • In wall
spkr	Sequel II	3,277	hybrid • 89dB • 31,160,29cm • Dynamic bass/electrostatic, tw
spkr	CLS IIz	4,333	electrostatic • 86dB • 62,127,32cm • Full range panel
spkr	Quest Z	4,988	hybrid • 90dB • 42,160,29cm • Dynamic bass/electrostatic, tw
spkr	Monolith IIIp	8,730	hybrid • 89dB • 59,163,28cm • ESL/dynamic, two-way
spkr	Monolith IIIx	9,354	hybrid • 89dB • 59,163,26cm • ESL/dynamic, active crossover

MCINTOSH • MPI ELECTRONIC UK LTD • TEL 01483 454993 • FAX 01483 454992

amp	MC7100	1,259	power amp • 100W • 45,9,54cm • System controller
amp	C712	1,479	preamp • 6L, 2T • hdph • rem • 45,9,45cm • System controller
amp	C38	2,095	preamp • MM, 5L, 3T • hdph • rem • Multi-room, balanced out
amp	C22	2,099	preamp • 8L • hdph • rem • Reto style valve pre
amp	MC7108	2,249	power amp • A/V • 40W • 45,16,51cm • 8 channel (5-way) 8x45 watts
amp	MC7150	2,295	power amp • 150W
amp	MC7104	2,729	power amp • A/V • 100W • 45,16,51cm • 4 channels
amp	MC150	2,855	power amp • 150W • 45,14,45cm • Blue meters
amp	C39	3,129	preamp • A/V • MM, 10L (6 Vid) • hdph • rem • 45,17,45cm • Two zone, THX compatible
amp	MC7300	3,195	power amp • 300W
amp	C40	3,239	preamp • MM, 6L, 3T • hdph • 45,14,45cm • Balanced in/out
amp	MC7106	3,425	power amp • A/V • 100W • 45,16,51cm • Six x 100w THX amp
amp	MC275	3,595	power amp • 75W • Classic valve amp
amp	MA6800	3,735	integrated • 150W • hdph • rem • 45,18,51cm • Blue meters
amp	MC300	3,765	power amp • 300W • 45,16,46cm • Bridgable to 600w, blue mtrs
amp	MC2600	5,395	power amp • 600W
amp	MC500	6,265	power amp • 500W • 45,27,51cm • Blue meters
amp	MC1000	11,215	power amp • 45,27,51cm • Pair 1kW monoblocks, blue mtrs
cd	MCD7008	2,195	multibit • electrical out • rem • 45,14,45cm • Seven disc multiplayer
cd	MCD7009	2,635	bitstream • electrical out • rem • 45,14,38cm • VRDS CD player
rec	MX118	3,075	FM/M • A/V • 12 presets • 5L • rem • 45,14,45cm • AV tuner control centre
rec	MX130	4,285	FM/M • A/V • 12 presets • 4L,6V • rem • 45,18,46cm • AV tuner controller, opt THX
tun	MR7084	1,550	FM, M • 50 presets • 45,14,45cm • Interface to McIntosh remote c

MERIDIAN AUDIO LTD • TEL 01480 434334 • FAX 01480 432948 • DEALERS 98

amp	501	625	145	preamp • MM,4L,T • hdph • 33,9,34cm • MC option, system handset	
amp	555	625	145	power amp • 60W • 33,9,32cm • Stereo	
amp	562	685		preamp • MM,8L,T,6D • 33,9,34cm • Digital main out, MC option	
amp	551	695		integrated • 55W • MM,4L,T • hdph • rem • 33,9,34cm • MC option	
amp	501V	785		preamp • A/V • MM,4L,T • hdph • 33,9,34cm • As 501, plus video switching	
amp	562V	895	140	preamp • A/V • MM,8L,T,6D • 33,9,34cm • As 562, plus video switching	REC'D
amp	601	2,750		preamp • MM,4L,T • hdph • rem • DSP tone control, MC option	
cd	506	875		delta sigma • electrical out • optical out • 33,9,34cm • Recently improved sound	
cd	606	1,350		1 bit	
cd	508	1,475	140	delta sigma • electrical out • optical out • 33,9,34cm	REC'D
cdt	200	895	96	transport • electrical out • optical out • rem • 32,32,10cm • Broadly comparable and offering a light, fresh and very bubbly sound that is natural, engaging and unfatiguing.	REC'D
cdt	500	1,095	133	transport • electrical out • optical out • rem • 32,33,9cm • Used with its recommended 563 DAC, the combination sound disappointingly thin, brash and uncomfortable.	
cdt	602	1,750	120	transport • electrical out • optical out • rem • 32,33,10cm • With matching 606 DAC, Meridian's top player sounds distinctive and elegant.	REC'D
dac	563	750	127	delta sigma • 3 electrical out • optical out • 33,9,34cm • Warmer but no less detailed than the earlier 200-series, the 563 really comes into its own with top-flight transports.	REC'D
digr	CDR	4,500		CD-R • electrical in • optical in • electrical out	
spkr	A500	695		ported • 2 driver • 90dB • 100W • 83,20,28cm • Shelf/stand, shielded	
spkr	DSP6000	850	140	133,28,43cm • Digital active DSP based	REC'D
spkr	DSP5000	2,995	140	225W • 90,21,30cm • Digital active DSP floor stand	REC'D
tun	504	625		FM • 30 presets • 33,9,34cm • System handset	
tun	604	1,350	120	FM • 30 presets • Unique digital converter makes most sense in Meridian system context: smooth, sweet sound with fine front end.	REC'D

MICHAEL ENGINEERING • TEL 0181 953 0771 • DEALERS 8

amp	Iso	412		preamp • MM or MC • smallcm • Phono stage	
amp	Argo	715		preamp • 3L,1T • 33,7,19cm • 2 pairs outputs	
amp	Iso HR	879		preamp • MM or MC • smallcm • Phono stage	
amp	Alecto Stereo	1,150		power amp • 50W • 32,20,36cm	
amp	Argo HR	1,339		preamp • 3L,1T • 36,8,22cm • 2 pairs outputs	
amp	Alecto Mono	1,989		power amp • 100W • 32,20,36cm	
tt	Mycro	397		manual • 33/45rpm • 46,14,34cm	
tt	Mycro/cart	539		manual • 33/45rpm • 46,14,34cm • Includes Rega RB300 cart	
tt	Gyrodek	765	55	manual • 33/45rpm • 53,19,41cm • Sweet and natural sounding player, well matched with the Rega RB300. Aesthetics and the acreas of clear acrylic are very distinctive.	REC'D
tt	Gyrodek/cart	907		manual • 33/45rpm • 53,19,41cm • Includes Rega RB300 cart	
tt	ORBE	1,950		manual • 33/45rpm • 55,29,71cm • Inc QC power supply	

MICHI • GAMEPATE LTD • TEL 01908 317707 • FAX 01908 322704 • DEALERS 18

amp	RHC-10	795		preamp • 5L • 47,8,34cm • Passive	
amp	RHB-05	995		power amp • 100W • 47,8,36cm	
amp	RHQ-10	995		preamp • MM,MC • 47,8,34cm • Phono equaliser	
amp	RHA-10	995		preamp • 5L • rem • 47,8,34cm • Active	
amp	RHB-10	1,650		power amp • 200W • 47,19,37cm	
tun	RHT-10	895		FM • 16 presets • 47,8,34cm • Remote contro	

MICROMEGA DA LTD • TEL 0181 502 1416 • FAX 0181 502 1438 • DEALERS 104

amp	Tempo 1	700		integrated • 50W • 6L,1T • hdph • 43,9,28cm • Optional MM/MC	
amp	Tempo 2	900		integrated • 75W • 6L,1T • hdph • 43,9,28cm • Optional MM/MC	
amp	Amp	1,250		power amp • 100W • 43,9,28cm	
amp	Tempo P	1,250		preamp • 7L,1T • hdph • 43,9,28cm • Optional MM/MC	
cd	Stage 1	550		bitstream • electrical out • rem • 43,28,88cm • Upgradable	
cd	Stage 2	700		bitstream • electrical out • rem • 43,28,88cm • Upgradable	
cd	Stage 3	900		bitstream • electrical out • rem • 43,28,88cm • Upgradable	
cd	Trio	6,450		bitstream • electrical out • rem • 34,48,31cm • AES/Toslink digital output	
cdt	Drive 1	700		transport • electrical out • optical out • rem • 43,28,88cm • Upgradable, AES/EBU out	
cdt	Drive 2	1,000		transport • electrical out • optical out • rem • 43,28,88cm • Upgradable, AES/EBU out	
cdt	T-Drive	1,200		transport • electrical out • rem • 22,28,88cm • Tray loading, AES/EBU out	
cdt	Duo CD3.1	1,500		transport • electrical out • optical out • rem • 34,9,31cm • Top loading, AES/EBU out	
cdt	Duo CD2.1	2,750		transport • electrical out • optical out • rem • 34,9,31cm • Top loading, AES/EBU out	
dac	Microdac	349	113	bitstream • electrical out • optical out • 22,5,15cm • Described as a modest but entertaining performer, achieving its sweetest balance with Arcam's D170.3 transport.	
dac	Duo BS2	650	101	bitstream • 8,28,9cm • Has a tendency to sound light, airy and 'fast' but it can also become a little hard or fatiguing with some digital outputs.	
dac	DAC	700		bitstream • 43,28,88cm • AES/EBU input	
dac	T/DAC	800		bitstream • 22,28,88cm • Four inputs	
dac	Duo Pro 2	1,500		bitstream • 34,48,31cm • AES input	

MISSION ELECTRONICS • TEL 01480 451777 • DEALERS 259

amp	PSX-R	300		22,8,36cm • Outboard PSU	
amp	Cyrus III	500	140	integrated • 50W • MM,5L,1T • hdph • 22,8,36cm • The classic Cyrus II is given a new lease of life with full remote control. Sounds convincing, masterful and musical.	B'BUY
cab	Stranded	20	109	Loudspeaker cable • stranded • copper • This Swedish made cable proved a real fit with our listeners - a slick performer and Best Buy upgrade.	B'BUY
cd	DAD7	900	145	multibit • electrical out • rem • 22,8,36cm	
cd	Disc/Dacmaster	1,900		multibit • electrical out • rem • 22,8,36cm • Two box, inc Dacmaster DAC	
dac	DAC5	300	113	bitstream • 7,11,29cm • Another modest DAC, but one capable of a lean but clean and detailed sound that's typical of the DAC7 breed.	REC'D
spkr	73S	100		ported • 2 driver • 89dB • 8 Ohms • 50W • 15,26,15cm • Stand mount, shell, w/brackets	
spkr	731	130	141	ported • 2 driver • 89dB • 8 Ohms • 75W • 31,17,20cm • Good looking and cleverly conceived high-tech miniature sounds best when driven hard; could have more brio.	
spkr	73C	150		ported • 2 driver • 90dB • 8 Ohms • 75W • 16,20,43cm • TV top, shielded	
spkr	732	200	141	ported • 2 driver • 89dB • 8 Ohms • 100W • 41,21,31cm • Attractive presentation but a rather dull and thick sounding speaker, and a tad pricey too.	
spkr	780SE	270		ported • 2 driver • 89dB • 6 Ohms • 75W • 18,30,26cm • Stand mount, boundary siting	
spkr	733	300	139	ported • 2 driver • 89dB • 8 Ohms • 100W • 84,21,31cm • Stylish floorstander represents a lo of speaker for the money, and sounds pretty good too.	B'BUY
spkr	751	300	125	ported • 2 driver • 89dB • 6 Ohms • 75W • 19,32,27cm • Attractive luxury miniature has great sonic potential, but our review samples have been marred by sample variations.	

PRODUCT	£	ISSUE	SPECIFICATIONS & COMMENTS
spkr 734	430		ported • 3 driver • 90dB • 8 Ohms • 125W • 84,21,33cm • Floor standing, boundary
spkr 752	500	138	ported • 2 driver • 90dB • 8 Ohms • 125W • 20,84,26cm • <i>Brilliant style, great engineering plus a sound quality that can give the 753 a run for its money.</i>
spkr 735	600		ported • 3 driver • 90dB • 8 Ohms • 150W • 106,21,33cm • Floor stand, boundary
spkr 753	700	114	ported • 2 driver • 90dB • 6 Ohms • 150W • 21,88,32cm • <i>Georgous presentation abd potential for open transparency. Floor stander with lots of drivers that give lots of loudness.</i>
tun Cyrus FM7	400	142	FM • 29 presets • 22,8,36cm • Remote control bus

MONITOR AUDIO LTD • TEL 01223 242898 • FAX 01223 214532 • DEALERS 45

spkr MA301	200		ported • 2 driver • 88dB • 6 Ohms • 100W • 27,17,20cm • Gold dome teeeter
spkr Monitor 1 Gold	200		sealed • 2 driver • 88dB • 8 Ohms • 70W • 16,24,16cm • Miniature stand/shelf mount
spkr Monitor 7 Gold II	245		ported • 2 driver • 89dB • 8 Ohms • 70W • 17,35,17cm • Stand/shelf mount
spkr MA100G	280		sealed • 2 driver • 89dB • 8 Ohms • 120W • 16,24,16cm • Shielded for AV use
spkr Sub /W/200/92	300		8 Ohms • 100W • 48,25,36cm
spkr MA201	300	135	ported • 2 driver • 90dB • 8 Ohms • 100W • 22,41,40cm • <i>Good looker, sounds lively and coherent with good power handling, but also a bit shut in and coloured.</i>
spkr Monitor 9 Gold II	350		ported • 2 driver • 88dB • 8 Ohms • 100W • 20,37,21cm • Stand/shelf mount
spkr MA302	400		ported • 2 driver • 89dB • 6 Ohms • 200W • 50,17,20cm • 2 bass units, front port
spkr MA202	450	139	ported • 2 driver • 90dB • 8 Ohms • 100W • 22,89,27cm • <i>Uneven but informative and easy-listening floorstander delivers decent scale from big, vinyl box.</i>
spkr MA303	500		ported • 2 driver • 90dB • 6 Ohms • 200W • 92,17,20cm
spkr Monitor 14 Gold II	500		ported • 3 driver • 88dB • 8 Ohms • 120W • 20,76,24cm • Floor/shelf standing
spkr Studio 2	600		ported • 2 driver • 89dB • 8 Ohms • 100W • 27,17,20cm • Shielded for AV use
spkr MAG901	800		ported • 2 driver • 89dB • 8 Ohms • 100W • 27,17,20cm • Metal bass cone, wood veneer
spkr Studio 6	900	118	ported • 2 driver • 88dB • 8 Ohms • 200W • 22,35,25cm • <i>Pretty but pricey metal diaphragm compact has clear and transparent midband but lacks vigour and drive.</i>
spkr MAG902	1,000		ported • 2 driver • 90dB • 8 Ohms • 200W • 50,17,20cm • Dual metal cone, wood veneer
spkr Studio 12	1,000	143	ported • 2 driver • 90dB • 8 Ohms • 200W • 92,17,20cm • <i>A beautiful looking compact floorstander, but sound and content are a bit on the small side for the price.</i>
spkr MAG903	1,300		ported • 2 driver • 90dB • 8 Ohms • 200W • 92,17,20cm • Dual metal cone, wood veneer
spkr Studio 20SE	2,200		ported • 2 driver • 88dB • 8 Ohms • 200W • 20,92,26cm • Floor stand, metal cone bass
spkr Studio 50	4,000		ported • 2 driver • 90dB • 8 Ohms • 300W • 20,104,30cm • Floor stand, metal bass & mid

MORDAUNT-SHORT LTD • TEL 01705 407722 • FAX 01705 400099 • DEALERS 485

spkr CS-1 Dialogue	60		ported • 2 driver • 87dB • 8 Ohms • 100W • 16,23,13cm • Shielded, Positec protected
spkr MS05	110	141	ported • 87dB • 8 Ohms • 60W • 26,17,18cm • <i>Tiny and hence bass light, but fine voicing at a competitive price; could well suit the smaller room.</i>
spkr CS1 Stereo	115		ported • 87dB • 8 Ohms • 100W • 16,23,13cm • Shielded, Positec protected
spkr MS10	140	130	ported • 88dB • 8 Ohms • 60W • 19,31,22cm • <i>High tec baby has fine bass/mid integrity but the top end is less appealing.</i>
spkr HT30	150		ported • 90dB • 8 Ohms • 120W • 25,43,29cm • Shielded, Positec protected
spkr SW1	150	128	subwoofer • 90dB • 8 Ohms • 100W • 24,58,26cm • <i>Pretty finished and inexpensive passive subwoofer is only really useful with sub-miniature speakers</i>
spkr MS20	190	135	ported • 89dB • 8 Ohms • 75W • 22,37,22cm • <i>Sober 'bookshelf' model uses hi-tec plastics to deliver a notably good midband cheaply - a fine all round compromise.</i>
spkr CS-1 Triple	200		ported • 2 driver • 87dB • 8 Ohms • 100W • 16,23,13cm • Shielded, Positec protected
spkr MS30	270		ported • 90dB • 8 Ohms • 100W • 25,43,28cm • Alloy tweeter, MCS woofer
spkr HT50	275		ported • 90dB • 8 Ohms • 120W • 25,87,33cm • Positec, integrated subwoofer
spkr MS40	400		ported • 90dB • 8 Ohms • 150W • 23,82,28cm • Alloy tweeter, MCS woofer
spkr MS50	530	138	ported • 90dB • 8 Ohms • 200W • 25,87,33cm • <i>Big value big box with fine engineering content and a big, laid back sound; lacks charisma.</i>
spkr Performance 860	1,450		90dB • 6 Ohms • 225W • 86,26,35cm • Time-aligned, ResinRock enc

MOTI MARKETING • TEL 01234 741152 • DEALERS 30

amp 30 Passive	149	109	preamp • 4L,1T • 5,10,35cm • <i>A modular system capable of cracking results. Passive preamp and power amp combination warrant a Best Buy (tested with 30 Stereo /60).</i>
amp 30 RIAA	199		preamp • MM/MC • 5,10,35cm • Stand alone phono stage
amp 30 Series Power	239		power amp • 30W • 5,10,35cm
amp 30 Active	249		preamp • 4L,1T • 5,10,35cm
amp 30 RIAA 100VA	299		preamp • MM/MC • 5,10,35cm • Stand alone phono stage
amp 30 Integrated	320		integrated • 30W • 8L,T • 8,18,35cm
amp 30 Active 100VA	349		preamp • 4L,1T • 5,10,35cm
amp 30 Mono/40	459		power amp • 40W • 5,10,35cm • 2x monoblocks
amp 30 Stereo/60	549	109	power amp • 60W • 5,15,35cm • <i>Tested with 30 Passive - see comments</i>
amp 30 Mono/100	879		power amp • 100W • 5,15,35cm • 2x mono, separate PSU
cab Leyline Datalink	140	108	Digital, electrical • coaxial • 75ohms • copper • <i>A thin, coaxial version of Leyline Black with a warther hard and unforgiving character. Too expensive.</i>
tt Alamo	175		manual • 33/45rpm • Comes with RB250 cart
tt Turntable	199		manual • 33/45rpm • Split-plinth design
tt Kanoot Mk I cart	249		manual • 33/45rpm • Inc Rega RB250 cart
tt Kanoot Mk III cart	299		manual • 33/45rpm • Inc Rega RB300 cart
arm cart	95	60	fixed armtube • <i>The ultimate budget arm? Refined, sweet, detailed and natural.</i>
arm Mk III	146		fixed armtube • Rebadged Rega RB300

MUSICAL FIDELITY LTD • TEL 0181 900 2866 • FAX 0181 900 2983 • DEALERS 145

amp E10	299	144	integrated • 40W • MM,4L,1T • hdph • 44,10,34cm • Optional phono/DAC modules
amp A1 Final Edition	399		integrated • 40W • MM/MC,3L,1T • 41,6,25cm • Separate PSU, limited edition
amp E200	599	145	preamp • 5L,2T • hdph • rem • 44,12,35cm • Optional phono/DAC modules
amp E100	599	140	integrated • 70W • MM,4L,1T • hdph • rem • 44,12,35cm • <i>Beautifully crafted with a vibrantly colourful, almost dramatic sound that's uninterested in technical niceties.</i>
amp E300	699	145	power amp • 100W • 44,12,35cm • Mono/stereo switch
amp F22	999		preamp • 5L,1T • rem • 49,12,33cm • Optional phono/digital boards
amp FX	1,099		power amp • 90W • 49,12,38cm • Bal/unbalanced in
amp A1000	1,399		integrated • 50W • MM/MC,3L,1T • 49,13,36cm • Separate PSU
amp F15	1,899		power amp • 100W • 49,19,38cm • Bal/unbalanced in/hybrid
amp F18	3,999		power amp • 220W • 49,19,67cm • Bal/unbalanced in/hybrid
cd E60	299		bitstream • electrical out • rem • 44,10,34cm
cd E600	599		bitstream • electrical out • rem • 44,12,35cm • Balanced XLR output
cd FCD	1,499		bitstream • 2 electrical out • optical out • rem • 49,12,33cm • XLR balanced out, tube o/p
tun E50	300		FM • 20 presets • 44,10,34cm
tun E500	499		FM • 20 presets • 44,12,35cm • AGC/IF switch, remote control
tun FT	899		FM • 20 presets • 49,12,33cm • Remote control, AGC/IF switch

NAD MARKETING LTD • TEL 0181 343 3240 • FAX 0181 346 4925 • DEALERS 380

amp 302	189	116	integrated • 25W • MM,3L,2T • hdph • <i>uplifting and uplifting performance. Sounds loud, but never intrusive or fatiguing.</i>
amp Monitor 1000	229		preamp • MM/MC,3L,2T • hdph
amp 304	249	121	integrated • 35W • MM,4L,2T • hdph • <i>Equally effective with CD and vinyl, this is another successful and entertaining NAD amplifier for your shortlist.</i>
amp Monitor 1000S	349	124	preamp • MM/MC,3L,2T • hdph • <i>Sounds a little restrained.</i>
amp 306	349		integrated • 50W • MM,4L,2T • hdph
amp Monitor 208	999	124	power amp • 250W • <i>One of the beefiest amplifiers we've ever tested.</i>
case 602	199	127	single • Dolby B, C • HX Pro • 2 head • <i>Minimalist deck for the audiophile market. Unfortunately engineering is minimalist too.</i>
case 614	270		single • Dolby B, C • HX Pro • 2 head • 44,13,32cm • Play Trm, CAR compression
cd 501	189	139	bitstream • <i>A thoroughly typical frills-free player with a slightly too cautious, even restrained musical outlook.</i>
cd 502	239	119	dash • electrical out • rem • <i>This updated version of the 5425 has traded the spontaneity of its forebear for a more precise, but mechanical style of music.</i>
cd 517	400		bitstream • electrical out • rem • 44,108,40cm • 5-disc carousel player
spkr 800	149		ported • 90dB • 6 Ohms • 60W • 20,32,24cm • 10 litre enclosure
spkr 802	249		ported • 90dB • 6 Ohms • 80W • 20,40,26cm • 11.5 litre enclosure
rec 701	279		FM, M • 25W • 24 presets • MM,2L,1T • rem
rec 705	349		FM, M • 40W • 39 presets • MM,2L,2T • rem
tt 5120	129		semi arm lift • 33/45rpm • Includes cart

NAIM AUDIO • TEL 01722 332266 • FAX 01722 412034 • DEALERS 70

amp Flat-Cap	317		43,56,30cm • Power supply
amp NAP90/3	416		power amp • 30W • 43,56,30cm • Latest style, Suits 92
amp NAC92	435		preamp • 5 (L or T) • 43,56,30cm • Latest style, Suits 90/3
amp Hi-Cap	649		21,76,30cm • Power supply
amp NAC72	670		preamp • 2MM/MC, L,2T • 21,76,30cm • Upgradable with PSU, MC VP
amp NAP140	699		power amp • 45W • 21,76,30cm
amp NAP180	987		power amp • 60W • 43,76,30cm
amp NAP135	1,529		power amp • 70W • 43,76,30cm
amp NAP250	1,529		power amp • 70W • 43,76,30cm
amp Super-Cap	1,909		43,76,30cm • Power supply
amp NAC82	1,997		preamp • 6 (L or T) • rem • 43,76,30cm
amp NAC52	5,006		preamp • 6 (see note) • rem • 43,76,30cm • Optional phono board

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

cab	NAC05	44	109	Loudspeaker cable • stranded • copper • <i>Described as a 'dinosaur of a cable' by our listening panel, this stiff rod of wire has little application outside a Naim system.</i>	
cd	CD3	949		multibit • rem • 43,56,30cm • 1 box	
cd	CDI	1,997		multibit • rem • 43,56,30cm • One box	
cd	CD5	3,642		multibit • rem • 43,56,30cm • Two box	
spkr	S-NAXO 3-6	699		21,76,30cm • Active crossover	
spkr	S-NAXO 2-4	699		21,76,30cm • Active crossover	
spkr	IBL Active	776		65W • 25,80,28cm • Boundary, floor standing	
spkr	IBL Passive	895	94	86dB • 6 Ohms • 65W • 25,80,28cm • <i>The tiny floorstanding wall mount delivers outstanding dynamics, speed and detail, marred by pronounced upper mid forwardness.</i>	
spkr	SBL Active	1,692		75W • 27,89,27cm • Boundary, floor standing	
spkr	SBL Passive	1,821	143	88dB • 6 Ohms • 75W • 27,89,27cm • <i>Clever multi-box enclosure gives big scale sound with small box agility. Lively and punchy - smoother but more upfront than before.</i>	REC'D
spkr	DBL Active	6,991		200W • 65,120,40cm • Boundary, floor standing	
spkr	DBL Passive	7,672		92dB • 4 Ohms • 200W • 65,120,40cm • Boundary, floor standing	
tun	NAT03	549		FM • 43,56,30cm	
tun	NAT02	998		FM • 43,56,30cm	
tun	NAT01	1,599	142	FM • 43,56,30cm • <i>There may be better sounding tuners in the world, but we have yet to hear one.</i>	REC'D
arm	ARO	963		changeable armtube • proprietary fit • Unipivot	

NAKAMICHI • B&W LOUDSPEAKERS (UK SALES LTD) • TEL 01903 750750 • FAX 01903 750694 • DEALERS 70

amp	IA4s	200		integrated • 30W • 3L,1T • 43,7,32 cm • 'Harmonic Time Alignment'	
amp	IA2	600		integrated • 50W • MM/MC,3L,2T • hdph • rem • 43,12,36cm • 'Harmonic Time Alignment'	
amp	IA1	750		integrated • 80W • MM/MC,3L,2T • hdph • rem • 43,12,36cm	
cass	DR3	400	123	single • Dolby B, C • 2 head • 43,10,32cm • <i>Refined, exquisitely detailed and solid sounding 'budget' Nakamichi 2-head.</i>	REC'D
cass	DR2	600	127	single • Dolby B, C • 3 head • 43,10,32cm • <i>Accomplished design with simple features (manual tape select!) but superb sound/serviceability.</i>	B'BUY
cass	DR1	850	117	single • Dolby B, C • 3 head • 43,10,32cm • <i>Typically idiosyncratic Nakamichi with everything. Good azimuth adjustment and dynamic, authoritative sound.</i>	REC'D
cass	Dragon	2,350		Dolby B, C • 3 head • 45,14,30cm • Auto azimuth correct	
cd	MB4s	300	132	multibit • rem • 43,9,27cm • <i>Entry level Music-Bank player that sounds like it's come from a studio control room; plenty of dynamics and detail but little stereo depth.</i>	REC'D
cd	MB3s	500		multibit • rem • 43,9,38cm • 6+1 Music Bank, 18 x 8 o/s	
cd	MB2s	700		multibit • electrical out • rem • 43,9,38cm • 6+1 Music Bank, 18 x 8 o/s	
cd	MB1s	900		multibit • electrical out • rem • 43,9,27cm • 6+1 Music Bank, 20 x 8 o/s	
digr	10007			Digital Audio Cassette • electrical in • optical in • electrical out • optical out	
hdph	SP7	70		open back • 150g • 45 Ohm	
tun	ST3s	350		FM • 30 presets • 43,7,32cm	

NVA • TEL 01763 272707 • FAX 01763 271694 • DEALERS 3

amp	P-50	300		preamp • 3L,1T	
amp	AP-30CD	370		integrated • 50W • MM/MC,3L,1T	
amp	P-90	400		preamp • 5L	
amp	AP-30	440		integrated • 80W • 3L,1T	
amp	Control Tube CD	470		preamp • 5L,1T	
amp	A70	470		power amp • 70W • Mono	
amp	A60	490		power amp • 60W	
amp	AP-50CD	520		integrated • 60W • 5L,1T	
amp	AP-50	590		integrated • 60W • MM/MC,5L,1T	
amp	Power Tube	620		power amp • 60W	
amp	The Tube	620		integrated • 60W • 5L,1T	
amp	Control Tube	670		preamp • MM/MC,4L,1T	
amp	A80	730		power amp • 70W • Mono	
amp	TSS (Pre)	1,000		preamp • 5L,1T	
amp	TIS	1,300		integrated • 60W • 5L,1T	
amp	TCS	2,300		integrated • 70W • 5L,1T	
amp	IDS	3,200		power amp • 70W • Mono	
amp	TSS (Power)	3,700		power amp • 70W	
amp	TUS	5,800		power amp • 80W • 1x Monoblock	
cd	T.E.S.	2,000		bitstream • electrical out • rem	
cd	T.I.S.	3,200		bitstream • electrical out • rem	
cd	T.L.S.	3,300		bitstream • electrical out • rem	
dac	Dacon	320		bitstream • electrical out	

ONKYO UK • TEL 0181 343 2082 • FAX 0181 346 4925 • DEALERS 120

amp	A801	200		integrated • 40W • MM,3L,2T • hdph • 46,12,33cm	
amp	A803	260	142	integrated • 60W • MM/MC,3L,2T • hdph • rem • 46,12,33cm • <i>This amplifier certainly looks the part but, sadly, sounds surprisingly lifeless, vague and disinterested in the music at hand.</i>	
amp	A-911	350		integrated • 70W • MM,3L,2T • hdph • rem • 28,12,33cm • Mini component, 4ohm rating	
amp	A850	370		integrated • 60W • MM/MC,3L,2T • hdph • rem • 46,15,35cm	
cass	TA-RW313	250		twin • Dolby B, C • HX Pro • 2 head • 46,12,31cm	
cass	KR-609	350		Dolby B, C • HX Pro • 2 head • 28,12,31cm • Mini component	
cass	TA250	350		single • Dolby B, C • HX Pro • 3 head • 46,12,31cm	
cass	K-W606	370		twin • auto reverse • Dolby B, C • HX Pro • 2 head • 28,12,32cm • Mini component	
cass	K-611	430	146	Dolby B, C • HX Pro • 3 head • 28,12,32cm • Mini component	REC'D
cd	DX710	200		1 bit • optical out • rem • 46,11,31cm	
cd	DX703	240		1 bit • optical out • rem • 46,11,31cm	
cd	C-711	290		1 bit • optical out • rem • 28,8,30cm • Mini component	
cd	DX750	350	141	1 bit • optical out • rem • 46,11,31cm	B'BUY
tun	T-401	160		FM, MW • 40 presets • 46,8,31cm	
tun	T-430RDS	190	142	FM, MW • 30 presets • RDS • 46,9,30cm	
tun	T-409	230		FM, MW • 30 presets • 28,8,30cm • Mini component	
tun	T-450RDS	260		FM, MW • 30 presets • RDS • 46,9,31cm	
tun	T-411RDS	280		FM, MW • 30 presets • RDS • 28,8,30cm • Mini component	
tun	R-811RDS	420		FM, MW • 30 presets • RDS • 28,12,33cm • Mini component, incl timer	

ORELLE HI-FI • TEL 0181 908 4126 • DEALERS 30

amp	SA-100	379	140	integrated • 50W • 6L,1T • 44,7,23cm • DC coupled MOSFET	REC'D
cd	CD-100	500		multibit • electrical out • rem • 44,10,28cm • DC coupled	
cdt	CD10-T	799		transport • electrical out • rem • 44,10,32cm • Isolated PSU, silver wiring	
dac	DA-188	399		multibit • 22,7,23cm • DC coupled, optical & coax in	
spkr	Orator II	699		ported • 2 driver • 91dB • 8 Ohms • 100W • 27,40,30cm • Time aligned, biwire	

ORTOFON UK LTD • TEL 01753 888949 • FAX 01753 889636 • DEALERS 200

cart	VMS2	10	141	moving magnet • 5 mV • removable stylus • 5.0g • Entry level elliptical arm	
cart	OM-5E	16		moving magnet • removable stylus	
cart	OMP-5E	17		moving coil • 4 mV • removable stylus • 5.0g	
cart	OM Pro S	21		moving magnet • 5 mV • removable stylus • 5.0g • Budget disco cartridge	
cart	OM10 Super	25		moving magnet • 4 mV • removable stylus • 5.0g • Elliptical stylus	
cart	OM Night Club S	32		moving magnet • 6 mV • removable stylus • 5.0g • Spherical stylus	
cart	510/P	32	85	moving magnet • 3 mV • removable stylus • 5.0g • <i>For the price, a good blend of virtues - weight, clarity and neutrality.</i>	B'BUY
cart	OM Night Club E	37		moving magnet • 6 mV • removable stylus • 5.0g • Elliptical stylus	
cart	Concord Pro S	40		moving magnet • 5 mV • removable stylus • 19g • Pro use, inc headshell	
cart	Concord NC S	55		moving magnet • 6 mV • removable stylus • 19g • Pro use, inc headshell	
cart	520/P	55	67	moving magnet • 3 mV • removable stylus • 5.0g • <i>Very sensitive to load capacitance, this new Ortofon maintains the company tradition for a lively, effervescent sound quality.</i>	REC'D
cart	OM20 Super	60		moving magnet • 4 mV • removable stylus • 5.0g	
cart	MC1 Turbo	60		moving coil • 3.3 mV • removable stylus • 4.1g	
cart	Concord NC E	60		moving magnet • 6 mV • removable stylus • 19g • Spherical version of Concord	
cart	OM30 Super	80		moving magnet • 4 mV • removable stylus • 5.0g • Fine line stylus	
cart	MC10 Super	85	48	moving coil • 0.3 mV • fixed stylus • 7.0g • <i>'What a delightfully sweet-sounding cartridge this is...'</i> we said.	B'BUY
cart	530/P	85		moving magnet • 3 mV • removable stylus • 6.0g • T4P fit	
cart	MC3 Turbo	110	103	moving coil • 3.3 mV • fixed stylus • 4.1g • <i>Not terribly subtle, but obviously doesn't aim to be. The 3 Turbo is bright, cheerful and bouncy - take it as it comes.</i>	REC'D
cart	MC15 Super II	110	103	moving coil • 0.35 mV • fixed stylus • 7.0g • <i>A good all-rounder, with outstanding performance in detail retrieval, even if it can be very slightly bright and clos up.</i>	B'BUY
cart	540/P	110		moving magnet • 3 mV • removable stylus • 5.0g	
cart	MC25E	160	139	moving coil • 0.5 mV • fixed stylus • 10.5g • High output, elliptical stylus	
cart	MC25FL	210	139	moving coil • 0.5 mV • fixed stylus • 10.5g • High output, Fine Line stylus	
cart	MC10 Supreme	250		moving coil • 0.5 mV • fixed stylus • 10.7g • High output MC	

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

cart	MC20 Supreme	350		moving coil • 0.5 mV • fixed stylus • 10.7g • High-output elliptical MC	
cart	MC30 Supreme	450		moving coil • 0.5 mV • fixed stylus • 10.7g • High output	
cart	MC2000II	650		moving coil • 0.12 mV • fixed stylus • 9.6g	
cart	MC3000II	950	84	moving coil • 0.12 mV • fixed stylus • 9.5g • <i>Low levels of body resonance are a real eye-opener. Nothing to criticise elsewhere, one of the very best.</i>	REC'D
cart	MC5000	1,500	91	moving coil • 0.12 mV • fixed stylus • 9.5g • <i>Review sample could not be fully run-in, limited tracking ability, bright and forward sound, though imaging is excellent.</i>	
cart	MC7500	2,000		moving coil • 0.13 mV • fixed stylus • 11g • 75th Anniversary model	

PHILIPS • TEL 0181 689 2166 • DEALERS 5000+

amp	FA930	200		integrated • 65W • MM.2L.3T • hdph • rem • 44,14.30cm	
cd	CD710	120		multibit • rem • 16 bit continuous technology	
cd	CD740	130	139	multibit • electrical out • rem • <i>One of several Philips players using a hybrid of DAC technologies. Still sounds insufferably boring, however.</i>	
cd	CD720	130		multibit • rem • 16 bit Continuous Calibration	
cd	CD745	199		bitstream • electrical out • rem • Multi-disc tray	
cd	CD750	199	137	bitstream • electrical out • rem • <i>The costliest model in Philips range and the last to use its BS DAC lacks a sense of integration and stereo focus.</i>	
digr	DCC300	179		Digital Compact Cassette • electrical in • 36,11,30cm	
digr	DCC600	199	123	Digital Compact Cassette • electrical in • 44,12,30cm • <i>Simplified circuit and mechanism, but the Philips badly needs a DA converter transplant.</i>	
digr	DCC951	300		Digital Compact Cassette • electrical in • optical in • electrical out • multibit • Turbodrve mech, 18 bit	
spkr	Legend FB720	200	122	ported • 80dB • 7 Ohms • 75W • 21,37,31cm • <i>Liveliness, coherence and fine information retrieval justifies the odd looking moulded baffle construction.</i>	B'BUY
spkr	DSS930	1,300		active • 75 Ohms • 22.58,33cm • Active digital loudspeaker	
rec	FR940	450		FM.M.L • A/V • 100W • 30 presets • MM.4L.4T • rem • 44,14,30cm • Dolby Pro Logic	
tun	FT930	160		FM.M.L • 40 presets • RDS • 44,11,30cm	

PINK TRIANGLE PROJECTS • TEL 0171 703 5498 • DEALERS 47

cdt	Cardinal	795	144	transport • 46.8,36cm • <i>Soud quality is warm and communicative, but over-polished compared to PT Ordinal (tested with DaCapo and DC PSU).</i>	
dac	Ordinal	837	136	bitstream • electrical out • optical out • 23,8,35cm • <i>The cheapest dual-differential DAC7 converter available. Interchangeable digital filters and top-flight sound quality.</i>	B'BUY
dac	DaCapo	1,536	144	bitstream • electrical out • optical out • 46.8,35cm • <i>With Cardinal and DC PSU, the DaCapo is preferred with its 22bit option. It sounds warm but over-polished compared to Ordinal.</i>	
dac	DC Supply	1,990	144	46.8,35cm • Massive battery PSU for DaCapo	
spkr	Vertical	896	142	hybrid • 86dB • 11 Ohms • 100W • 15,80,32cm • Ribbon hybrid	
tt	Export	948	91	manual • 33/45rpm • 46,15,37cm • <i>The PT100 with built-in PS. Retains features of great transparency and neutrality. Review sample had highish motor noise.</i>	REC'D
tt	Anniversary	1,797	91	manual • 33/45rpm • 45,15,37cm • <i>Possibly the most detailed, clear and neutral sounding deck around. Likeness to master tape is uncanny.</i>	REC'D
tt	Anni/DC PSU	2,173		manual • 33/45rpm • 45,15,37cm • Battery PSU version of above	

PIONEER HIGH FIDELITY (GB) LTD • TEL 01753 789564 • FAX 01753 789536 • DEALERS 500

amp	A-103	130		integrated • 30W • MM.3L.2T • hdph • 42,11,31cm	
amp	A-203	150		integrated • 45W • MM.3L.2T • hdph • 42,11,31cm	
amp	A-303R	200	134	integrated • 45W • MM.3L.2T • hdph • rem • 42,13,36cm • <i>A remote control amp with a fresh and uncomplicated sound that bests much of its audiophile competition.</i>	REC'D
amp	A-300X	230	116	integrated • 40W • MM.3L.2T • 42,13,36cm • <i>This revamped version of the A300 sounds more confident via CD than MM, yet our panel were still left unmoved.</i>	
amp	A-400	280	92	integrated • 60W • MM/MC.3L.2T • hdph • 42,13,36cm • <i>Pioneer's design concept snaps into focus with music that seems to bubble with musical detail. A budget benchmark.</i>	B'BUY
amp	A-400X	300	138	integrated • 50W • MM/MC.4.2 • hdph • 42,13,36cm • <i>Thoroughly retested, this erstwhile Best Buy was tonally unchanged but less compelling on audition.</i>	REC'D
amp	A-503R	300	138	integrated • 70W • MM.3L.2T • hdph • rem • 42,13,36cm • <i>At its best via MM disc, the dull and claustrophobic sound of this remote controlled amp is otherwise deeply uninspiring.</i>	
amp	A-602	350		integrated • 80W • MM/MC.3L.3T • hdph • 42,17,44cm	
amp	VSA-701S	500		integrated • A/V • 55W • MM.2L.2T.5V • hdph • rem • 42,17,42cm • Dolby Pro Logic	
amp	VSA-D802S	600	125	integrated • A/V • 55W • MM.2L.2T.5V • hdph • rem • 42,17,42cm • <i>The disappointingly grey sound lacks attack and confidence, undermining th tension of movie soundstage.</i>	
cass	CT-S330	170		single • Dolby B, C • HX Pro • 2 head • 42,13,28cm • Audio tape setup, FLEX	
cass	CT-W503R	200		twin • auto reverse • Dolby B, C • HX Pro • 2 head • 42,13,25cm • Auto NR, FLEX	
cass	CT-S430S	200	136	single • Dolby B, C, S • HX Pro • 2 head • 42,13,28cm • <i>Against the odds - a 2-head Dolby S deck that works. Well set up and fully equipped.</i>	B'BUY
cass	CT-W603RS	230		twin • auto reverse • Dolby B, C, S • HX Pro • 2 head • 42,13,25cm • Auto tape setup, FLEX, Dolby S	
cass	CT-W803RS	300		twin • auto reverse • Dolby B, C, S • HX Pro • 2 head • 42,13,25cm • Twin record, mic i/p	
cass	CT-S630S	300	140	single • Dolby B, C, S • HX Pro • 3 head • 42,13,38cm • <i>3 heads and Dolby S feature in an excellent deck that is underbiased with Type IV tapes.</i>	REC'D
cass	CT-M601R	380		Dolby B, C • HX Pro • 2 head • 42,14,38cm • Six tape record/play, r/cntrl	
cass	CT-S830S	500	146	single • Dolby B, C, S • HX Pro • 3 head • 42,14,38cm • <i>Slant Z transport mech</i>	REC'D
cass	CT-95	1,000		single • Dolby B, C, S • HX Pro • 3 head • 44,15,38cm • Copper plated chassis	
cd	PD-77	100		1 bit • electrical out • optical out • rem • 44,13,33cm • Satin gold finish	
cd	PD-103	140		1 bit • 42,11,28cm • Display off	
cd	PD-203	160		1 bit • rem • 42,11,28cm • As 103, variable output & remo	
cd	PD-S503	200	139	1 bit • rem • 42,11,29cm • <i>The cheapest Legato Link player yet, but another that sounds unpredictable and generally hard work.</i>	
cd	PD-M603	250		1 bit • rem • 42,11,30cm • Six disc	
cd	PD-S703	300	137	1 bit • optical out • rem • 42,13,27cm • <i>Legato Link and bitstream are combined in a cheaper IC though the player sounds as manipulative and intriguing as ever.</i>	REC'D
cd	PD-M703	300		1 bit • rem • 42,13,30cm • Six disc, DSP soundfield cntrl	
cd	PD-DM802	450		1 bit • rem • 42,14,31cm • Dual magazine 12-disc	
cd	PD-S901	499		1 bit • electrical out • optical out • rem • 42,13,33cm • SPM, Legato Link, Twin DAC	
cd	PD-TM3	500		1 bit • rem • 42,18,35cm • Triple magazine, 18-disc	
cd	PD-F100	600		1 bit • rem • 42,19,40cm • 100 disc, Legato Link	
cd	PD-95	2,500		1 bit • electrical out • optical out • rem • 44,16,34cm • Balanced out, Legato, SPM	
digr	D-05	800		Digital Audio Cassette • 96kHz sampling	
digr	D-07	1,150		Digital Audio Cassette • electrical in • electrical out • optical out • 44,14,38cm • 96kHz record, Legato Link	
hdph	SE-5	16		open back • 60g • 30 Ohm • 2m OFC cable	
hdph	SE-15	20		open back • 65g • 30 Ohm • 2m OFC cable	
hdph	SE-32	23		open back • 94g • 40 Ohm • 2.5 OFC cable	
hdph	SE-52	25		open back • 104g • 40 Ohm • 2.5 OFC cable	
hdph	SE-15V	30		open back • 65g • 30 Ohm • 5m OFC cable	
hdph	SE-3300	35		sealed • 165g • 35 Ohm • 3m cable, bass boost duct	
hdph	SE-4000	37	133	sealed • 185g • 35 Ohm • <i>Acceptable, if unexciting all-rounder, this supra-aural phone has good long-term comfort levels.</i>	REC'D
hdph	SE-5000	48		sealed • 175g • 35 Ohm • 3m cable, dual bass horn	
hdph	SE-7000	60		sealed • 180g • 35 Ohm • 3m cable, dual bass horn	
spkr	CS-3030	120		ported • 3 driver • 90dB • 8 Ohms • 120W • 27,54,24cm • Bookshelf	
spkr	CS-5030	170		ported • 3 driver • 90dB • 8 Ohms • 140W • 31,53,25cm • Bookshelf	
spkr	CS-7030	230		ported • 3 driver • 90dB • 8 Ohms • 190W • 35,70,28cm • Bookshelf	
spkr	S-4UK	250	139	ported • 2 driver • 88dB • 6 Ohms • 80W • 21,37,28cm • <i>Latest version now balances pretty well, with a coherent if bass light sound, dull packaging.</i>	REC'D
spkr	S-60	270		ported • 2 driver • 87dB • 4 Ohms • 80W • 22,47,28cm • Bookshelf	
spkr	CS-9030	280		ported • 3 driver • 92dB • 8 Ohms • 220W • 39,75,29cm • Bookshelf	
spkr	S-80	370		ported • 2 driver • 88dB • 4 Ohms • 80W • 23,56,28cm • Bookshelf	
spkr	S-200	600		ported • 2 driver • 89dB • 4 Ohms • 120W • 26,90,34cm • Biwire, floor standing	
spkr	S-400	950		ported • 2 driver • 89dB • 4 Ohms • 160W • 27,96,38cm • Biwire, floor stand, shielded	
rec	SX-203RDS	200		FM.M • 35W • 30 presets • MM.2L.2T • rem • 42,14,29cm • RDS tuner	
rec	SX-303RDS	250		FM.M • 50W • 30 presets • MM.2L.2T • rem • 42,14,34cm • RDS tuner	
rec	VSX-452	400		FM.M • A/V • 50W • 30 presets • MM.2L.2T.2V • rem • 42,14,35cm • Dolby Pro-Logic	
tun	F-203RDS	130		FM.M.L • 30 presets • RDS • 42,8,29cm • RDS at very budget price	
tun	F-303RDS	180		FM.M • 40 presets • RDS • 42,8,29cm • RDS with FON	
tun	F-502RDS	250		FM.M • 40 presets • RDS • 42,9,34cm • 2 anal inputs	
tt	PL-225	120		semi arm lift • 33/45rpm • 42,10,36cm • Belt drive, fitted cartridge	
tt	PL-335	150		auto • 33/45rpm • 42,10,36cm • Belt drive, fitted cartridge	

POLK AUDIO • TEL 01727 827311 • FAX 01727 827284 • DEALERS 104

spkr	RT3	190		ported • 2 driver • 89dB • 8 Ohms • 100W • 19,32,22cm • Shielded stand/shelf	
spkr	M3 II	220		ported • 2 driver • 89dB • 8 Ohms • 100W • 17,29,21cm • Multi-app, including wall brac	
spkr	RT5	250		ported • 2 driver • 90dB • 8 Ohms • 125W • 22,39,25cm • Shielded stand/shelf	
spkr	RT7	300		ported • 2 driver • 90dB • 8 Ohms • 150W • 24,48,29cm • Shielded stand/shelf	
spkr	M5	300		ported • 2 driver • 91dB • 8 Ohms • 125W • 21,33,23cm • Multi-app, inc brackets	
spkr	RT8	380		ported • 2 driver • 80dB • 8 Ohms • 125W • 19,80,26cm • Shielded floorstander	
spkr	RT10	440		ported • 2 driver • 89dB • 8 Ohms • 150W • 22,86,26cm • Shielded floorstander	
spkr	LS f/x Surround	449		ported • 2 driver • 87dB • 8 Ohms • 200W • 22,28,16cm • A/V surround & utility speaker	
spkr	RT12	580		ported • 3 driver • 90dB • 8 Ohms • 200W • 19,93,32cm • Shielded floorstander	
spkr	RT16	680		ported • 3 driver • 90dB • 8 Ohms • 250W • 22,102,39cm • Shielded floorstander	
spkr	RT16	680		ported • 3 driver • 8dB • 90 Ohms • 250W • 22,102,39cm • Shielded floorstander	
spkr	LS50	800	138	ported • 2 driver • 89dB • 8 Ohms • 250W • 27,83,29cm • <i>No enthusiast tweaks here, but powerful and beautiful balance from a good looking compact floorstander.</i>	REC'D
spkr	LS70	1,200	132	ported • 2 driver • 90dB • 8 Ohms • 250W • 31,94,37cm • <i>High sensitivity and lots of loudness potential, but balance has too much midbass boom; mid and treble are laid back.</i>	
spkr	LS90	1,700		ported • 3 driver • 90dB • 8 Ohms • 250W • 31,94,37cm • Floorstanding, biampable	
s/sub	M Solution	999		sub, 4 sats • 8ohms • 89dB • 28,50,36cm	
s/sub	RM7000	999		8ohms • 89dB • 28,50,36cm • su, 2 x sat, 1 x centre	

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

PRODUCT	£	ISSUE	SPECIFICATIONS & COMMENTS
a.sub PSW100 499 1-box stereop • 65 W • 28.50.36cm			
PRO-JECT • ORTOFON UK LTD • TEL 01753 888949 • FAX 01753 889636 • DEALERS 70			
amp Model 7	259	142	integrated • 40W • MM.3L.2T • <i>A minimalist amplifier brimming with good intent, but too quirky for its performance to be reliably predicted. Either MM or MC.</i>
tt 0.5	145		semi arm lift • 33/45rpm • 42, 11, 3cm • With Ortofon OM5 cartridge
tt POA	185		manual • 33/45rpm • 42, 11, 3cm • With Ortofon 510 cartridge
tt 1 (E)	209		semi arm lift • 33, 45rpm • 42, 11, 32cm • Semi-auto version of Pro-ject
tt 2	249		manual • 33/45rpm • 46, 12, 3cm • Metal/glass platter, clamp
tt 2/Ortofon	275		manual • 33/45rpm • 46, 12, 3cm • With Ortofon MC1 cartridge
tt 6	379		manual • 33/45rpm • 46, 17, 3cm • Suspended turntable
tt 6/Ortofon	435		manual • 33/45rpm • 46, 17, 3cm • As above, with Ortofon MC15
tt 6/Sumiko	699	138	manual • 33/45rpm • 46, 17, 3cm • With Sumiko cart
PROAC • DNA MARKETING • TEL 01403 753180 • FAX 01403 753181 • DEALERS 19			
spkr Tablet 3	479		2 driver • 87dB • 8 Ohms • 100W • 17,28,23cm • Stand mount
spkr Studio 100	699		2 driver • 87dB • 8 Ohms • 150W • 20,40,25cm • Stand mount
spkr Tablette 3 Sig	779		2 driver • 87dB • 8 Ohms • 100W • 16,28,23cm • Stand mount
spkr Response One S	999		3 driver • 87dB • 8 Ohms • 100W • 18,30,23cm
spkr Response Two	1,634		2 driver • 88dB • 8 Ohms • 150W • 23,45,28cm
spkr Studio 200	1,850		3 driver • 89dB • 8 Ohms • 250W • 23,115,28cm • Floor standing
PROFESSIONAL MONITOR CO • TEL 01923 249119 • FAX 01923 249219 • DEALERS 12 + DIRECT			
spkr TB1	481		ported • 2 driver • 90dB • 8 Ohms • 150W • 20,40,25cm • Shielded version available
spkr LB1	998	110	ported • 2 driver • 89dB • 4 Ohms • 300W • 18,53,25cm • <i>Delightful smoothness and transparency, though bass and treble are both limited.</i>
spkr AB1	1,598	114	ported • 2 driver • 89dB • 6 Ohms • 400W • 26,79,43cm • <i>Bulky stand-mount transmission line has lovely panel-like transparency, slightly shut-in balance, and needs a big room.</i>
spkr MB1P	4,681		ported • 2 driver • 91dB • 8 Ohms • 500W • 38,87,53cm • Transmission line
spkr BBS1P	6,754		ported • 2 driver • 91dB • 4 Ohms • 600W • 43,104,79cm • Transmission line
QED AUDIO PRODUCTS LTD • TEL 01276 451166 • FAX 01276 452211 • DEALERS 150+			
amp Vector One	199		preamp • 4L,1T
amp Vector Reference	299		preamp • 4L,1T
cab 42 Strand	1		Loudspeaker cable • stranded • med • low • copper • PVC outer, figure-of-8
cab FI-4	2		Loudspeaker cable • stranded • med • low • copper • Flat construction, poly outer
cab 79 Strand	2		Loudspeaker cable • stranded • low • low • copper • PVC outer, fig-of-8
cab Qudods	2	145	Loudspeaker cable • stranded • low • low • OFHC copper • Polyethylene cover
cab RI-4	3		Loudspeaker cable • stranded • med • low • copper • 4-core, round construction
cab Digiflex	19	108	Digital, electrical • coaxial • stranded • copper • 4-core, round construction • <i>top performance, low-loss 75ohm coax with a very open, almost liquid quality that allows its music to ease naturally across.</i>
cab P2 Gold	22		Interconnect • Symmetrical • stranded • OFHC copper
cab Incon P1 Gold	23		Interconnect • Symmetrical • stranded • OFHC copper
cab Optiflex	25		Digital, optical • plastic fibre
cab Incon P2 Seald	25		Interconnect • coaxial • stranded • OFHC copper
cab Incon P1 Seald	26		Interconnect • Symmetrical • coaxial • stranded • OFHC copper
cab Qudods terminated	33		Loudspeaker cable • stranded • low • low • OFHC copper • Various lengths, terminated
cab Bi-wire 79 strand	35	109	Loudspeaker cable • stranded • copper • <i>Reminiscent of curtain track, this bi-wire version of 79-strand is unfortunately saddled with a 'loud, hard and untidy' balance.</i>
dac Positron	89		Upgrade PSU for Digit
dac Digit Plus	139	113	bitstream • electrical out • <i>Bearing in mind its expensive but very forgiving performance, the Digit is almost embarrassingly cheap.</i>
dac Digit Reference	299	136	bitstream • <i>No great advance on the basic QED dDigit yet its enthusiastic sound is more than competitive at the price.</i>
QUAD ELECTROACOUSTICS LTD • TEL 01480 52561 • FAX 01480 413403 • DEALERS 150			
amp 306	350		power amp • 50W • 33,7,21cm • Stereo power amp
amp 34	398	44	preamp • MM,2L,T • 33,7,21cm • <i>Well built and durable preamp, with good filtering and above average tone controls, but was found lacking in sound quality (viz: detail/dynamics)</i>
amp 77	595	139	integrated • 50W • 2L,T • 33,6,30cm • System remote £279
amp 606	690	124	power amp • 140W • 33,14,24cm • <i>Amplifier with classic lineage but compromised by an equally dated, soft and undynamic sound (tested with 66).</i>
amp 66	863	124	preamp • MM,4L,2T • rem • 33,8,26cm • <i>Amplifier with classic lineage but compromised by an equally dated, soft and undynamic sound (tested with 606).</i>
cd CD67	825	124	delta sigma • electrical out • rem • 33,8,26cm • <i>Deceptively sleek in appearance but with a powerful, fluid and captivating sound reminiscent of Meridian's 206.</i>
spkr ESL-63	2,860	60	electrostatic • 86dB • 8 Ohms • 100W • 66,93,27cm • <i>This classic electrostatic may not be punchy in the bass, but has strengths some can't live without.</i>
tun FM4	434	50	FM • 7 presets • 33,7,21cm • <i>Fine sound, excellent ease of use, good build and finish and a more than satisfactory technical performance.</i>
tun FM66	532	142	FM • 19 presets • 33,8,26cm • <i>Very pretty and compact but technically unadventurous. Sound is smooth, but only makes sense in Quad system context.</i>
REGA RESEARCH LTD • TEL 01702 333071 • FAX 01702 432427 • DEALERS 54			
amp Brio	229		integrated • 30W • MM,3L,1T • 43,7,15cm
amp Elex	398	116	integrated • 50W • MM,3L,1T • 43,7,25cm • <i>Minimalist amplifier that sounds too forward, hard and unforgiving for its own goo. Shows plenty of promise, however.</i>
amp Elicit	730		integrated • 70W • MM,3L,1T • 43,7,25cm • Full dual mono
spkr Kyte	198	114	ported • 2 driver • 87dB • 8 Ohms • 50W • 19,31,19cm • <i>Has splendid timing and coherence, sounds very explicit and informative, if a bit bright and short of grunt.</i>
spkr EL8	298	122	ported • 2 driver • 8 Ohms • 17,72,20cm • <i>Kyle drivers in compact floorstander gives more bass but a shade less coherence; good for small rooms ad budget systems.</i>
spkr ELA Mk II	498	139	ported • 2 driver • 8 Ohms • 30,80,20cm • Floor stand
spkr XEL	1,040	132	ported • 2 driver • 89dB • 6 Ohms • 40W • 20,82,30cm • <i>Looks good, measures and sounds great: balance bright but even, with delightful bass/mid coherence and timing.</i>
tt Planar 78	198		manual • 78rpm • 45,13,37cm • As Rega Planar 2, 78 only
tt Planar 2	198	48	manual • 33/45rpm • 45,13,37cm • <i>A remarkable product at the price, surprisingly articulate ad confident.</i>
tt Planar 3	260	48	manual • 33/45rpm • 45,13,37cm • <i>A long time leader in its category, the '3 (with excellent RB300 arm) sounded nicely musical in a balanced and coherent manner.</i>
arm RB250	95		fixed armtube • 237mm • Scaled down RB300
arm RB300	139	60	fixed armtube • 237mm • <i>Despite its modest price it sets exceptional standards and could be used on many high end turntables.</i>
cart Bias	34	67	moving magnet • removable stylus • 4.1g • <i>Difficult to mount in some arms due to its shallow build, the Bias offers a gentle, refined sound.</i>
cart RB78	34		moving magnet • 4.0g • for 78rpm records
cart Super Bias	52		moving magnet • 4.1g
cart Elys	74	67	moving magnet • removable stylus • 4.7g • <i>Clearly superior to the Bias, despite their common heritage, the Elys is both more detailed, accurate and musically convincing.</i>
REHDEKO • VIRTUAL REALITY AUDIO SYSTEMS • TEL 01277 227355 • FAX 01277 224103			
spkr RK115	1,550		ported • 104dB • 8 Ohms • 34,42,28cm
spkr RK125	2,750		ported • 102dB • 8 Ohms • 34,61,28cm
spkr RK145	4,250		ported • 102dB • 8 Ohms • 39,66,29cm
spkr RK175	7,750		ported • 106dB • 8 Ohms • 50,96,37cm
ROGERS • SWISSTONE ELECTRONICS LTD • TEL 0181 640 2172 • DEALERS 100+			
spkr LS1	199	143	ported • 2 driver • 6 Ohms • 85W • 20,20,30cm • Stand required
spkr LS2a/2	250	106	ported • 2 driver • 86dB • 8 Ohms • 100W • 23,36,21cm • <i>Balance warm and rich, but 2a/2 has a delightful mid to treble coherence, and more wellie than Mk I.</i>
spkr LS4a/2	330	110	ported • 2 driver • 88dB • 8 Ohms • 100W • 25,65,45cm • <i>Civilised but a tad lazy, this large bookshelf model hasn't quite the timing or agility to be particularly engrossing.</i>
spkr AB1 Subwoofer	499	143	ported • 1 driver • 8 Ohms • 50W • 57,19,16cm • <i>Designed for LS3/5a</i>
spkr Studio 3	499	118	ported • 2 driver • 85dB • 8 Ohms • 45W • 19,30,16cm • <i>Pricey LS3/5a derived sub miniature is excitingly coherent if a bit lightweight, no real loudness capabilities.</i>
spkr P20	599		ported • 2 driver • 88dB • 8 Ohms • 150W • 26,42,30cm • Stand mount
spkr LS3/5A	699	143	sealed • 2 driver • 83dB • 11 Ohms • 30W • 31,19,16cm • <i>Clever AB1 stand/subwoofer helps the classic 3/5A monitor give its best shot. Loudness is limited but balance lovely.</i>
spkr Studio 5	699	138	ported • 2 driver • 87dB • 8 Ohms • 100W • 25,25,48cm • <i>Luxury finish bookshelf size model has genuine monitoring capabilities, but can sound a little thin and unromantic.</i>
spkr P22	832		ported • 2 driver • 88dB • 8 Ohms • 150W • 26,85,30cm • Floor stand, sloping baffle
spkr Studio 7	899	122	ported • 2 driver • 89dB • 8 Ohms • 150W • 30,63,30cm • <i>Latest variatio on classic BBC-monitor theme looks old fashioned but has beautifully voiced, laid back sound.</i>
spkr P24a	1,268		ported • 3 driver • 86dB • 4 Ohms • 250W • 25,104,35cm • Internal bass, floor standing
spkr LS5/9	1,531		ported • 2 driver • 87dB • 8 Ohms • 100W • 28,46,27cm • BBC monitor
ROKSAN LTD • TEL 01895 436384 • FAX 01895 436385 • DEALERS 35			
amp ROK-L2.5	995		preamp • 4L,1T • 43,8,33cm • Revised
amp ROK-S1.5	1,495		power amp • 70W
amp ROK-L1.5	2,250		preamp • 4L,1T • 43,8,33cm
amp ROK-M1.5	4,000		power amp • 160W • 48,11,34 • Pair monoblocks
cd ATT-DP2P MkII	1,495		delta sigma • electrical out • rem • 46,12,35cm • <i>Player, four level isolation</i>
dac ATT-DP2 MkII	1,295		transport • electrical out • rem • 46,12,35cm • AT&T optical, AES/EBU optional
cdt AT-DA2	549		delta sigma • 22,10,33cm • DAC 4 inputs, optional AT&T
spkr Ojan 3 Black	795	132	ported • 2 driver • 88dB • 8 Ohms • 250W • 28,76,46cm • <i>Squat, stylish and black, with unusual tweeter decoupling, great bass extension and somewhat uneven balance.</i>
spkr Ojan 3 Rosewood	995		ported • 2 driver • 88dB • 8 Ohms • 250W • 28,74,46cm
spkr Ojan 3K Black	1,195		ported • 2 driver • 88dB • 8 Ohms • 300W • 28,76,48cm • As Ojan 3, improved drivers
spkr Ojan 3K Rosewood	1,395		ported • 2 driver • 88dB • 8 Ohms • 300W • 28,74,46cm • As Ojan 3, improved drivers
tt Radius	595		manual • 33/45rpm • 45,12,35cm • Motor unit

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

tt	Radius/Tabriz	795	manual • 33/45rpm • 45.12.36cm • As above, with Roksan cart	
tt	Radius/Tabriz zi	895 103	manual • 33/45rpm • 45.12.35cm • <i>Design is subtle, refined and easy on the eye. Musically it offers exceptional performance with a minimum of fuss.</i>	REC'D
tt	TMS	2,475	manual • 33/45rpm • 45.12.35cm • Suede black	
tt	TMS	2,750	manual • 33/45rpm • 45.12.35cm • Black lacquer	
arm	Tabriz	275 91	fixed armtube • proprietary fit • 240mm • <i>Targetted at the Xerxes, this is a good alternative to the Rega arm in many cases - a touch bright though.</i>	REC'D
arm	Tabriz Zi	396	fixed armtube • proprietary fit • 240mm • 'intelligent' counterweight	
arm	Artemiz	895	fixed armtube • proprietary fit • 240mm • Flagship arm, new style	
cart	Corus Black	130 91	moving magnet • 6.5mV • removable stylus • <i>Recognisably related to the Corus Blue, but more civilised and smoother.</i>	REC'D
cart	Shiraz	975	moving coil • 0.2mV • fixed stylus • 3-pt generator mount, no glues	

ROTEL - GAMEPATE LTD • TEL 01908 317707 • FAX 01908 322704 • DEALERS 252

amp	RC970BX MkII	175 144	preamp • 3L,2T • hdph • 44.8,29cm	REC'D
amp	RB970BX MkII	225 144	power amp • 60W • 44.8,29cm • New upgrade	REC'D
amp	RA935BX MkII	250	integrated • 50W • 3L,2T • hdph • 44.10.35cm • Separate listen/rec selectors	
amp	RA970BX	300 138	integrated • 60W • 4L,2T • hdph • 44.7,35cm • <i>Sounds lively, fresh and perky with plenty of power to manhandle tricky speakers. Not so clever with complex recordings</i>	REC'D
amp	RC980BX	350 109	preamp • MM/MC,3L,2T • hdph • 44.7,33cm • <i>Plenty of watts, sound is expansive but lacks a sense of poise, control and fine detail - disappointing (tested with RB980BX)</i>	
amp	RB980BX	450 109	power amp • 120W • 44.12.33cm • <i>Plenty of watts per pound, sound is expansive but lacks a sense of poise, cof control and fine detail - a disappointment (tested with RC980BX)</i>	
amp	RC990BX	500	preamp • MM/MC,2L,2T • hdph • rem • 44.7,33cm	
amp	RB990BX	750	power amp • 200W • 44.12.38cm	
cd	RCD-930AX	200	1 bit • rem • 44.9,29cm	
cd	RCD-940BX	250 137	multibit • rem • 44.10.32cm • <i>A sea change in transport and DAC technology lies behind the most untidy-sounding and irritating player to emerge from Rotel.</i>	
cd	RCD-965BX	300 100	bitstream • electrical out • rem • 44.10.32cm • <i>An exceptionally refined bitstreamer: transparent, exquisitely detailed and powerfully emotive. A landmark player.</i>	B'BUY
cd	RCD-970BX	375	bitstream • electrical out • rem • 44.8,30cm	
cd	RCD-965BX D	375 141	bitstream • electrical out • rem • 44.10.32cm • Discrete output	
cd	RCD-965BX LED	425	bitstream • electrical out • rem • 44.10.32cm • Discrete & slit foil caps	
tun	RT-950BX	220 142	FM,M,L • 20 presets • 44.8,24cm	
tun	RT-990BX	500	FM • 16 presets • 44.8,29cm • Remote control	

ROYD LOUDSPEAKERS CO LTD • TEL 01952 290700 • FAX 01952 290190 • DEALERS 65

spkr	The Herald	198	ported • 86dB • 8 Ohms • 100W • 31.20.18cm • Stand mount	
spkr	Minstrel	259 135	ported • 86dB • 8 Ohms • 100W • 69.18.12cm • <i>Imaginatively packaged super-slimline floorstander. Not much wellie or loudness but fine coherence and timing, a bit bright.</i>	B'BUY
spkr	Merlin	298	ported • 86dB • 8 Ohms • 100W • 31.20.18cm • Veneered	
spkr	Doublet	449	ported • 89dB • 4 Ohms • 120W • 91.18.17cm	
spkr	The Sorcerer	595 139	ported • 86dB • 8 Ohms • 120W • 31.20.18cm • Front port, near field monitor	REC'D
spkr	Abbot	665 118	ported • 90dB • 8 Ohms • 120W • 81.20.30cm • <i>Engaging and dramatic dynamics and fine transient coherence are hampered by a rather colour'd mid-forward balance.</i>	
spkr	The Prior	978	ported • 90dB • 8 Ohms • 150W • 96.37.26cm • Floor standing, free space	

RUARK • TEL 01268 728890

spkr	Swordsman+ II	329	sealed • 2 driver • 87dB • 8 Ohms • 100W • 20.38,27cm • Near wall/stand mount	
spkr	Sabre II	449	sealed • 2 driver • 87dB • 8 Ohms • 100W • 23.37,27cm • Wall/free, on stands	
spkr	Templar	499 122	sealed • 2 driver • 87dB • 8 Ohms • 100W • 19.70,27cm • <i>Compact floorstander with striking baffle has decent bass/mid but dull treble, could tame over-bright system.</i>	
spkr	Talisman II	749 118	ported • 2 driver • 88dB • 8 Ohms • 100W • 23.84,32cm • <i>Less ideologically committed than some, strength lies in fine all-round coherence.</i>	REC'D
spkr	Broadsword II	899	sealed • 2 driver • 86dB • 8 Ohms • 120W • 29.43,38cm • Free space, stand mount	
spkr	Paladin	1,099	ported • 2 driver • 90dB • 8 Ohms • 150W • 88.29,38cm • Floor standing	
spkr	Crusader II	1,599	ported • 3 driver • 88dB • 6 Ohms • 150W • 24.92,32cm • Free space, floor standing	
spkr	Equinox	1,849 140	ported • 2 driver • 88dB • 6 Ohms • 150W • 25.88,34cm • Free space, stands included	REC'D
spkr	Accolade	2,699	ported • 3 driver • 89dB • 8 Ohms • 200W • 29.100.38cm • Free space, floor standing	

SANSUI UK • TEL 01204 700139

amp	AU-X117	170	integrated • 30W • MM,3L,1T • hdph	
amp	AU-X3172	275	integrated • 40W • MM,3L,1T • hdph	
amp	AU-X417R	280 121	integrated • 45W • MM,3L,2T • hdph • <i>Unusually clean and precise with more subtlety than is usually attributed to remote control amps.</i>	B'BUY
amp	AU-X517R	450	integrated • 60W • MM/MC,3L,2T • hdph • rem	
amp	AU-Alpha 607	1,300	integrated • 90W • MM/MC,2L,1T • hdph • rem	
amp	AU-Alpha707	1,500	integrated • 90W • MM/MC,4L3T • hdph • rem • Built in BS DAC	
cass	D-X117HX	220	single • Dolby B, C • HX Pro • 2 head	
cd	CD-270	180	bitstream	
cd	CD-117K II	200	multibit	
cd	CD-X217r	200	multibit • electrical out	
cd	CD-X317	250 107	bitstream • electrical out • optical out • rem • <i>Not in the same class as older CD-X311 Mk II. Same technology but the sound is neither as responsive nor as engaging.</i>	
cd	CD-X617	350 112	bitstream • electrical out • optical out • rem • <i>This 'double-DAC' version of the CD-X317 is more impressive, slightly light and tizzy with pop, but dull with classical CDs.</i>	
spkr	SP-X111K	125	ported • 2 driver • 89dB • 6 Ohms • 50W • 18.30,20cm	
rec	RZ790	250	FM,M • 30W • 30 presets • MM,2L,2T • rem	
rec	RZ-3500 II	370	FM,M • 30W • 30 presets • MM,2L,2T • rem	
tun	TU-X317	170	FM,M • 20 presets	
tun	TU-X519	220	FM,M • 30 presets	

SENNHEISER UK LTD • TEL 01628 850811 • FAX 01628 850958 • DEALERS 850

hdph	HD16	10	open back • 45g • 32 Ohm • Mini, 1.2m lead, dual plug	
hdph	HD36	13	open back • 62g • 32 Ohm • Mini, 1.2m lead, dual plug	
hdph	HD56	15	open back • 72g • 32 Ohm • Mini, 1.2m lead, dual plug	
hdph	Vegas	28	open back • 118g • 32 Ohm • 3m lead, 3.5/6.3mm	
hdph	Manhattan	28	open back • 118g • 32 Ohm • 3m lead, 3.5/6.3mm	
hdph	HD60TV	38	open back • 118g • 32 Ohm • 6.8m lead (inc vol control)	
hdph	HD440 II	38 121	open back • 125g • 60 Ohm • <i>Still the one by which others at the price are measured, though now slightly leaden sounding, with a cold treble</i>	B'BUY
hdph	HD414 Classic	50	open back • Limited edition HD414	
hdph	HD455	50	open back • 3m lead, 3.5/6.3mm	
hdph	HD465	65	open back • 3m lead, 3.5/6.3mm	
hdph	HD475	75	open back • Single sided cable	
hdph	HD25 SP	85	sealed • 115g • 85 Ohm • Monitoring headphone	
hdph	HD535	100	open back • 255g • 150 Ohm • 3m lead, 3.5/6.3mm	
hdph	HD545 Reference	120	open back • 255g • 150 Ohm • 3m lead, 3.5/6.3mm	
hdph	HD565 Ovation	140	open back • 255g • 150 Ohm • 3m lead, 3.5/6.3mm	
hdph	HD265 Linear	140	sealed • 260g • 150 Ohm • Closed back	
hdph	IS450	150	160g • Infra-red cordless - hi-fi	
hdph	HD25	160	sealed • 140g • 70 Ohm • Professional, closed back	
hdph	IS550	180	170g • Infra-red cordless	
hdph	HD 580 Precision	200	open back • 260g • 300 Ohm • Flagship model	
hdph	Charleston	225	open back • 210g • 140 Ohm • 3m lead, dual plug, leather tr	
hdph	HD580 Jubilee	230	open back • Limited edition HD580	
hdph	IS850	860	330g • Digital audiophile infra-red	
hdph	HE60/HEV70	998	open back • 260g • Electrostatic with energiser	
hdph	Orpheus	9,652	open back • 365g • Electrostatic, valve energiser	

SHAHINIAN • PEAR AUDIO LTD • TEL 01665 830862 • DEALERS 15

spkr	Super Elf	790	ported • 2 driver • 87dB • 6 Ohms • 100W • 21.26,37cm • Finnish birch cabinet	
spkr	Arc	1,675 110	ported • 3 driver • 88dB • 6 Ohms • 150W • 35.69,25cm • <i>Unusual and occasionally wonderful small floorstanding omni; too bright but exceptionally coherent and revealing.</i>	
spkr	Obelisk	2,490	ported • 3 driver • 89dB • 6 Ohms • 200W • 37.74,32cm • Omni-directional	
spkr	Hawk	4,950	ported • 3 driver • 90dB • 6 Ohms • 250W • 43.95,32cm • Modular omni-directional	
spkr	Diapason	8,350	ported • 5 driver • 91dB • 6 Ohms • 300W • 58.100.38cm • Omni-directional, floor standi	

SHERWOOD • HI-FI DIRECT • TEL 0171 827 9827 • FAX 0171 827 9009 • DEALERS 23

amp	AI 1110	100	integrated • 55W • MM,4L,1T • hdph	
amp	AI 5010	170	integrated • 70W • MM,3L,2T • hdph	
amp	AM/AVP8500	800	A/V • 230W • hdph • rem • A/V Pre/power amp	
cass	DS1150	80	single • Dolby B, C • 2 head	
cass	DS1010C	100	single • Dolby B, C • HX Pro • 2 head • Mic input	
cass	DD1030C	100	twin • Dolby B • 2 head	
cass	DS3010C	120 117	single • Dolby B, C • HX Pro • 2 head • <i>Good range of facilities, let down by poor transport and iffy electronics.</i>	
cd	C03020R	130 119	bitstream • <i>Although this budget wonder has little respect for musical convention, what emerges is still remarkably entertaining.</i>	B'BUY

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PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

cd	CDC5030R	200	132	1 bit • rem • 44,10,38cm • <i>This replacement for the successful 5-disc CDC-5010R sounds messy, disjointed and generally unpleasant. A great disappointment.</i>
rec	RX1010	120		FM.M • 30W • MM,2L,1T
rec	RV5030R	330		FM.M,L • A/V • 80W • MM,4L,4T • rem • Dolby Pro Logic
rec	RV6030R	400		FM.M,L • A/V • 100W • MM,4L,4T • rem
tun	TD1120	90		FM.M • 24 presets
tun	TX1010C	100		FM.M • 30 presets
tun	TX3010C	120	120	FM.M • 30 presets • <i>Lots of features and fine FM discrimination for price. Sound is communicative but inconsistently tacky.</i>
tt	PS1870	70		semi arm lift • 33/45rpm • Budget turntable with cart

SHURE • HW INTERNATIONAL • TEL 0181 808 2222 • FAX 0181 808 5599

cart	ME70B	18		moving magnet • 6mV • removable stylus • Conical stylus	
cart	M92E	22		moving magnet • 5mV • removable stylus • Dual T4P & normal fit	
cart	SC35C	28		moving magnet • 5mV • removable stylus • For broadcast use	
cart	M44C	33		moving magnet • 9mV • removable stylus • Professional, spherical stylus	
cart	ME95ED	38		moving magnet • 5mV • removable stylus • Elliptical stylus	
cart	M55E	42		moving magnet • 6mV • removable stylus • Professional, spherical stylus	
cart	M104E	44		moving magnet • 5mV • removable stylus • DualT4P & normal fit	
cart	ME97HE	60	48	moving magnet • 4mV • removable stylus • 7g • <i>It won't turn a sow's ear of a turntable into a silk purse, but it will at least keep going and produce an acceptable result.</i>	REC'D
cart	M110HE	74		moving magnet • 4mV • removable stylus • 7g • Dual T4P & normal fit	
cart	V15V-MR	265	38	moving magnet • 3mV • removable stylus • 6.6g • <i>Initial listening gave promising results, but extended familiarity gave the feeling of a lack of energy and a 'shut in' sound.</i>	

SME LTD • TEL 01903 814321 • FAX 01903 814269 • DEALERS 125

tt	Model 20	2,950		manual • 33/45/78rpm • 42,16,32cm • Precision turntable	
tt	Model 20A	4,244	118	manual • 33/45/78rpm • 42,15,32cm • <i>Supplied with Series V arm. Engineered to last a lifetime, giving excellent stereo and detail retrieval.</i>	
tt	Model 30	10,166		manual • 78rpm • 45,22,35cm • Flagship turntable	
tt	Model 30A	11,460		manual • 33/45/78rpm • 45,22,35cm • As above, with SME Series V ar	
arm	Series III S	242		changeable armtube • SME fit • 233mm • Economy version of Series III	
arm	3009 S2 Imp	268		fixed armtube • SME fit • 231mm • Fixed headshell, low mass	
arm	3009 S2 Imp	292		removable headshell • SME fit • 231mm • Detachable headshell, medium m	
arm	Series III	335		changeable armtube • SME fit • 233mm • Ultra-low mass for hi-complan	
arm	Series II 3009-R	445		removable headshell • SME fit • 233mm • Heavier version of Ser II S2 I	
arm	Series II 3010-R	455		removable headshell • SME fit • 239mm • Detachable headshell, 10 inch	
arm	Series II 3012-R	489		removable headshell • SME fit • 308mm • Detachable headshell, 12 inch	
arm	Series 300-309	597	79	removable headshell • SME fit • 232mm • <i>Beautifully made and finished: fully adjustable and a highly neutral performer.</i>	REC'D
arm	Series 300-310	611		removable headshell • SME fit • 238mm • 10 inch (nom) version of 300-3	
arm	Series 300-312	694		removable headshell • SME fit • 308mm • 12 inch (nom) version of 300-3	
arm	Series IV	869	60	fixed armtube • SME fit • 233mm • <i>Superb engineering and finish with a finely balanced sound, impressive stereo focus and low colouration.</i>	REC'D
arm	Series V	1,294	60	fixed armtube • SME fit • 233mm • <i>Excellent in all respects, this arm arguably sets the standards for pivoted arms, regardless of price.</i>	REC'D

SONIC FRONTIERS • MPI ELECTRONIC UK LTD • TEL 01483 454993 • FAX 01483 454992 • DEALERS 0

amp	SFP-1	1,095		preamp • MM/MC • 45,12,28cm • Tube/J-FET phono stage
amp	SFL-1	1,395		preamp • 4L,2T • 45,12,28cm • Tube/FET hybrid line stage
amp	SFP-1 Signature	1,495		preamp • MM/MC • 45,12,28cm • Tube/J-FET phono stepup
amp	SFS-40	1,695		power amp • 40W • 40,18,32cm • Stereo tube power amp
amp	SFC-1	1,795	126	integrated • 50W • 4L,2T • 45,19,43cm • <i>Smooth, sophisticated Canadian valve amp with a decent direct input and more features than average.</i>
amp	SFL-1 Signature	1,795		preamp • 4L,2T • 45,12,28cm • Tube/FET hybrid line stage
amp	SFS-80	2,895		power amp • 80W • 45,22,35cm • Stereo tube power amp
amp	SFL-2	3,795		preamp • 4L,2T • 45,12,33cm • Tube, dual mono, balanced
amp	SFS-160	5,495		power amp • 160W • 45,22,35cm • Twin tube monoblocks
dac	Transdac	699		multibit • 24.5,17cm
dac	UltraJitter Bug	699		multibit • 24.5,17cm • Jitter reduction interface
dac	SFD-1 MK2	2,495		multibit • 48,10,33cm • HDCD compatible, tune output
dac	SFD-2 MK2	5,295		multibit • 48,10,33cm • HDCD compatible, tune output

SONUS-FABER • ABSOLUTE SOUNDS • TEL 0181 947 5047 • FAX 0181 879 7962 • DEALERS 30

spkr	Minuetto	898		ported • 2 driver • 88dB • 23.35,28cm • Compact, stand mount
spkr	Minima Amator	1,498		ported • 2 driver • 88dB • 20,34,31cm • Compact, stand mount
spkr	Electa	1,790		ported • 2 driver • 88dB • 38,27,24cm • Compact, stand mount
spkr	Amator	2,992		ported • 2 driver • 88dB • 37,22,35cm • Compact, stand mount
spkr	Guarneri	5,500		ported • 2 driver • 88dB • 19,38,38cm • Compact, limited edition
spkr	Extrema	5,991		ported • 2 driver • 88dB • 55,27,46cm • 'Reference Standard'

SONY UNITED KINGDOM LTD • TEL 0932 816000 • FAX 0932 817000

amp	TAF211B	150		integrated • 30W • MM/2L • hdph • 43,14,31cm • Source direct	
amp	TAF244B	200		integrated • 40W • MM/2L • hdph • 43,14,31cm • MOSFET power stage	
amp	TAF444E	250	142	integrated • 50W • MM,3L,2T • hdph • 43,15,38cm • <i>A hi-tech MOSFET based amplifier that sheds all trippery for an audiophile approach. Still sounds grubby and stilted, however.</i>	
amp	TAF542E	300		integrated • 90W • MM/MC,3L,2T • hdph • 43,15,38cm • UK optimised sound	
amp	TA-AV570B	400		integrated • A/V • 70W • MM,4L,5T • hdph • 43,15,36cm • Dolby Pro Logic	
cass	TCFX211B	100		single • Dolby B, C • 2 head • 43,12,29cm	
cass	TCK 215B	130		single • Dolby B, C • HX Pro • 2 head • 43,12,31cm • Tape calibration	
cass	TCK311B	130		single • Dolby B, C • HX Pro • 2 head • 43,12,31cm • Auto calibration	
cass	TCK445B	150		twin • Dolby B, C • HX Pro • 2 head • 43,12,31cm • Full logic control	
cass	TCK415B	180	136	single • Dolby B, C • HX Pro • 3 head • 43,12,31cm • <i>Mainly UK designed with audiophile intent, but spoiled by erratic output, at worst with metal tape.</i>	
cass	TCLR545B	200		twin • Dolby B, C • HX Pro • 2 head • 43,12,29cm • Auto calibration	
cass	TCLR645S	250		twin • Dolby B, C, S • HX Pro • 2 head • 43,12,31cm • UK optimised sound	
cass	TCK511S	250		single • Dolby B, C, S • HX Pro • 3 head • 43,12,31cm • UK optimised sound	
cass	TCK611S	300	127	single • Dolby B, C, S • HX Pro • 3 head • 43,12,30cm • <i>Good Dolby S deck - slightly let down by lack of attention to detail.</i>	REC'D
cd	CDP-M302	130		1 bit • rem • 36,10,33cm • Midi-size, full remote control	
cd	CDP-312	150	139	1 bit • rem • 43,10,29cm • <i>Something of a rough diamond, offering a raft of features and good build but a decidedly Technicolor sound</i>	
cd	CDP-C325M	230		1 bit • rem • 36,10,39cm • Midi size, 5-disc player	
cd	CDP-C345	230	132	1 bit • rem • 43,13,39cm • <i>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.</i>	
cd	CDP-561E	200	147	1 bit • optical out • rem • 43,11,30cm • <i>Close to the legendary CDP-715E, combining plenty of features with an open, transparent and sparkling sound</i>	B'BUY
cd	CDP-761E	250	147	1 bit • optical out • rem • 43,11,36cm • <i>A tarted-up version of the CDP-561E with less widgets and a slightly over-cooked musical performance. Damn good, however</i>	REC'D
cd	CDP-CX100	800		1 bit • optical out • 43,13,38cm • 100 disc autochanger	
digr	MBS501	800		MidiDisc • electrical in • optical in • electrical out • optical out • bitstream • 43,9,35cm • Sample rate converter	
digr	DTC80ES	800		Digital Audio Cassette • electrical in • optical in • electrical out • optical out • bitstream • 43,11,55cm • SBM	
hdph	MDR-E505	8		in-ear model • Supplied soft case	
hdph	MDR-E515EX	8		in-ear model • 5g • 1m lead, mini plug	
hdph	MDR-007 Mk II	8		open back • 36g • 2m, 3.5/6.3mm plug	
hdph	MDR-009	10		open back • 40g • 2m, 3.5/6.3mm plug	
hdph	MDR-W07L	11		in-ear model • 13g • 1m mini plug	
hdph	MDR-A009	12		open back • -	
hdph	MDR-E515V	12		in-ear model • 5g • 1m lead, mini plug	
hdph	MDR-V50	13		sealed • -	
hdph	MDR-E525	15		in-ear model • 5g • 1m lead, mini plug	
hdph	MDR-24	15		open back • 7m, 3.5/6.3mm plug	
hdph	MDR-25	16		open back	
hdph	MDR-W12L	16		in-ear model • 1.2m mini plug	
hdph	MDR-008TV	17		open back • 5m, 3.5/6.3mm plug	
hdph	MDR-E535	18		in-ear model • 5g • 1.2m lead, mini plug	
hdph	MDR-44	18		open back • 7m, 3.5/6.3mm plug	
hdph	MDR-009TV	19		open back • 5m, 3.5/6.3mm plug	
hdph	MDR-35	20		open back	
hdph	MDR-CD30	20		sealed • 2m, 3.5/6.3mm plug	
hdph	MDR-E747MP	20		in-ear model • 6g • 1.2m lead, mini plug	
hdph	MDR-CD50	20		sealed • 180g • 24 Ohm • 2m, 3.5/6.3mm plug	
hdph	MDR-5747	20		in-ear model • 6g • 1.2m lead, mini plug	
hdph	MDR-P1TV	22		sealed • 5m, 3.5/6.3mm plug	
hdph	MDR-A22L	22		in-ear model • 1.2m mini plug	
hdph	MDR-CD250EX	28		sealed • 3m, 3.5/6.3mm lead	

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

hdph	MDR-CD450	45	133	sealed • 260g • 24 Ohm • Fair acoustic isolation and comfortable construction, moderate sound.	REC'D
hdph	MDR-IF210	50		infra-red, cordless • 170g • Extra h/phone w/o transmitter	
hdph	MDR-CD550	60	99	sealed • 270g • 45 Ohm • A very competent headphone, creates a remarkable sense of space for a closed back design and sounds natural to boot.	B'BUY
hdph	MDR-D33	70		sealed • 120g • 45 Ohm • 1.5m, 3.5/6.3mm plug	
hdph	MDR-IF210K	80		infra-red cordless • 170g • Seven meter range infra red	
hdph	MDR-D55	90		sealed • 120g • 45 Ohm • 1.5m, 3.5/6.3mm plug	
hdph	MDR-CD750	90	111	sealed • 290g • 45 Ohm • Reasonably comfortable and eminently listenable, these Sonys have characteristically good bass power and relaxed HF.	REC'D
hdph	MDR-D77	120		sealed • 140g • 45 Ohm • 1.5m, 3.5/6.3mm plug	
hdph	MDR-610K	190		infra-red cordless • 470g • Seven meter range infra-red	
hdph	MDR-CD1000	200	111	sealed • 330g • 45 Ohm • A fine sounding and comfortable headphone that's likely to work well with most sources.	REC'D
spkr	SS-E300	50		sealed • 2 driver • 88dB • 8 Ohms • 160W • 73.41,20cm • Magnetically shielded	
spkr	SS-V77	50		2 driver • 90dB • 16 Ohms • 19.9,14cm • Full range surround speakers	
spkr	SS-E500	80		sealed • 2 driver • 88dB • 8 Ohms • 120W • 35.47,20cm • Magnetically shielded	
spkr	SS-J90AV	100		2 driver • 167 Ohms • 19,12,15cm • Shielded centre speaker	
spkr	SS85E	100		sealed • 2 driver • 85dB • 4 Ohms • 70W • 9,32,24cm • UK optimised sound	
spkr	SS125E	120		sealed • 2 driver • 86dB • 4 Ohms • 90W • 22,38,38cm • UK optimised sound	
spkr	SA-W90	350		2 driver • 70W • 22,49,51cm • Active subwoofer	
spkr	SSA1L	450		sealed • 2 driver • 85dB • 4 Ohms • 120W • 19,30,32cm • Bio-cellulose tweeters	
rec	STRD311	230		FM,M,L • A/V • 60W • 30 presets • MM,2L,2T • rem • 43,14,30cm • System remote	
rec	STRD511	280		FM,M,L • A/V • 50W • 30 presets • MM,3L,2T • rem • 43,14,30cm • Dolby Pro Logic	
rec	STRD611	330		FM,M,L • A/V • 60W • 30 presets • MM,3L,2T • rem • 43,14,30cm • Dolby Pro Logic	
tun	STS2111B	130		FM,M,L • 30 presets • 43,9,30cm • Station naming	
tun	STS3111B	200		FM,M,L • 30 presets • RDS • 43,9,30cm • RDS EON, 'Autobetical' select	
tun	STS505ES	250		FM,M,L • 30 presets • RDS • 43,9,35cm • UK optimised sound	
tt	PSLX150H	90		semi arm lift • 33/45rpm • 43,10,36cm • Player, with MM cartridge	
tt	PSLX431B	150		auto • 33/45rpm • 43,11,36cm • Player, auto rec size select	

SOUND ORGANISATION • TEL 01602 422264

stnd	Z023	42		Speaker wall bracket	
stnd	Z026	50		Speaker stands • High - tripod base • 60cmcm	
stnd	Z027	50		Speaker stands • Mid - tripod base • 45cm tallcm	
stnd	Z037	50		Speaker stands • Low - tripod base • 30cm tallcm	
stnd	Z040	70		Speaker stands • Frame type • 45cm tallcm • Fixed top spikes	
stnd	Z055	72		Speaker stands • Frame type • 60cm tallcm • Fixed top spikes	
stnd	Z010	76		Speaker stands • Pillar type • 25cm tallcm	
stnd	Z018	78		Speaker stands • Pillar type • 46cm tallcm	
stnd	Z024	80		Speaker stands • Pillar type • 61cm tallcm	
stnd	Z128	108		Speaker stands • Column type • 45cm tallcm • Adjustable top/bottom spikes	
stnd	Z129	110		Speaker stands • Pillar type • 61cm tallcm • Adjustable top/bottom stands	
supp	Z022	60		Equipment support • Wall mountable • 50w,47dcm • Removable shelf	
supp	Z230	70		Equipment support • 3 shelf • 50,40,43cm • Satin finish, self assembly	
supp	Z021	75		Equipment support • 2 shelf • 50,40,36cm	
supp	Z030	95		Equipment support • 3 shelf • 50,40,43cm	
supp	Z060	115		Equipment support • 4 shelf • 50,40,62cm	
supp	Z550	125		Equipment support • 5 shelf • 50,40,77cm • Satin finish, self assembly	
supp	Z038	130		Equipment support • 5 shelf • 50,40,84cm	

SPENDOR AUDIO SYSTEMS • TEL 01323 843474 • DEALERS 17

spkr	LS3/5A	630		ported • 2 driver • 83dB • 8 Ohms • 40W • 19,30,16cm • BBC inspired location monitor	
spkr	S20	760	102	ported • 2 driver • 84dB • 8 Ohms • 70W • 22,38,26cm • Maintains Spendor's tradition for peerless mid-to-treble coherence and perspectives. Bass is rather unconvincing.	REC'D
spkr	SP3/1	890		ported • 2 driver • 85dB • 8 Ohms • 70W • 40,22,25cm • Stand mount, free space	
spkr	SP2/3	1,100		ported • 2 driver • 88dB • 8 Ohms • 80W • 28,55,33cm • On stands, free space	
spkr	SP1/2	1,430		ported • 3 driver • 89dB • 8 Ohms • 90W • 30,63,30cm • Stand mount, free space	
spkr	SP7/1	2,000		ported • 2 driver • 89dB • 8 Ohms • 100W • 85,30,35cm • Floor standing	
spkr	SP100	2,230		ported • 3 driver • 90dB • 8 Ohms • 100W • 37,70,43cm • Classic monitor, free space	
spkr	SP9/1	3,300		ported • 3 driver • 90dB • 8 Ohms • 125W • 106,37,44cm • Floor standing monitor	

STAX • PATH PREMIER • TEL 01494 441736 • FAX 01494 461209

hdph	SR34	169		open back • 170g • Electrostatic	
hdph	SR Gamma	239	55	open back • 300g • The next model down in the Stax range from the Lambda, the Gamma is an excellent headphone with little to criticise bar the price.	REC'D
hdph	SR84	259		open back • 160g • Electrostatic	
hdph	SR Lambda	349		open back • 325g • Electrostatic	
hdph	Gamma Pro	399	63	open back • 300g • With SRD-X Pro, the Gamma Pro is like a stethoscope for your hi-fi, revealing subtleties that many loudspeakers fail to resolve.	REC'D
hdph	Lambda Pro	449	55	open back • 325g • Tested with SRD-7B PSU, this is an industry reference, frighteningly revealing, bringing across more information than loudspeakers costing twice as much.	REC'D
hdph	Lambda Sig	549	72	open back • 325g • With SRM-TL, the Signature must be the most transparent headphone available.	REC'D
hdph	Omega	1,695		open back • 400g • Electrostatic	

SUMIKO • PATH PREMIER • TEL 01494 441736 • FAX 01494 461209

cart	Oyster	30		moving magnet • removable stylus	
cart	Black Pearl	50		moving magnet • removable stylus	
cart	Pearl	70		moving magnet • removable stylus	
cart	Blue Point	100		moving coil • fixed stylus • High output MC	
cart	BPS	250		moving coil • fixed stylus • Nude stylus	

TANNOY LTD • TEL 01236 420199 • FAX 01236 428230 • DEALERS 400

spkr	631	149	141	ported • 2 driver • 87dB • 6 Ohms • 70W • 19,34,15cm • High class miniature is beautifully balanced, open, unboxy and quite lively, if a bit short of real muscle.	B'BUY
spkr	632	189	135	ported • 2 driver • 88dB • 8 Ohms • 90W • 51,43,27cm • Clever cabinet avoids boxiness and promotes focus and imaging; fine bass extension but tricky stand compatibility.	B'BUY
spkr	633	319	139	sealed • 3 driver • 89dB • 8 Ohms • 100W • 29,75,28cm • Compact floorstander with slammin' bass - real extension and coherence without boom - but dubious midband.	B'BUY
spkr	Subsat3	399		ported • 3 driver • 88dB • 8 Ohms • 120W • 11,16,9cm • Subsat system with ICT tech	
spkr	636	419		sealed • 3 driver • 90dB • 6 Ohms • 120W • 29,75,28cm	
spkr	637	499		sealed • 3 driver • 91dB • 6 Ohms • 150W • 33,86,32cm	
spkr	625	595		active • 90W • 58,49,45cm • Servo, current drive subwoofer	
spkr	638	599	138	ported • 3 driver • 91dB • 6 Ohms • 175W • 33,96,32cm • Big value vinyl big box has good balance and lots of loudness, but needs a good amp and bass isn't entirely convincing.	
spkr	D100	649		ported • 2 driver • 89dB • 8 Ohms • 120W • 25,36,22cm • 6.5 inch Dual Concentric	
spkr	D500	1,470	143	ported • 3 driver • 91dB • 6 Ohms • 175W • 31,93,34cm • Big luxury heavyweight has muscle and balance bit a little short of poise and delicacy. Fine stereo, but had work for amps.	
spkr	Sterling TW	1,750		ported • 2 driver • 93dB • 8 Ohms • 150W • 48,70,31cm	
spkr	D700	2,100		ported • 3 driver • 93dB • 6 Ohms • 200W • 37,99,36cm • 10 inch Dual Concentric	
spkr	Edinburgh TW	2,700		ported • 2 driver • 95dB • 8 Ohms • 180W • 66,102,42cm	
spkr	GRFM TW	3,500		ported • 2 driver • 95dB • 8 Ohms • 200W • 80,100,48cm	
spkr	Cantebury 12	5,500		ported • 2 driver • 94dB • 8 Ohms • 200W • 58,90,43cm	
spkr	Westminster TW	6,000	Col	ported • 2 driver • 99dB • 8 Ohms • 200W • These awesome horn loaded speakers are remarkably controlled and impressive, if only suited to a few pockets and rooms.	REC'D
spkr	Cantebury 15	7,000		ported • 2 driver • 96dB • 8 Ohms • 250W • 68,110,48cm	
spkr	Westminster Royal	13,500		ported • 2 driver • 99dB • 8 Ohms • 200W • 98,139,56cm	

TDL ELECTRONICS LTD • TEL 01494 441191 • FAX 01494 461803 • DEALERS 274

spkr	NFM2-S	100		ported • 2 driver • 90dB • 8 Ohms • 100W • 18,45,17cm • Priced for single speaker	
spkr	Near Field Monitor	120	130	ported • 2 driver • 88dB • 8 Ohms • 70W • 18,30,17cm • A disappointing underperformer in our tests, at a price that's not very nice either.	
spkr	NFM2	180		ported • 3 driver • 90dB • 8 Ohms • 100W • 18,45,17cm	
spkr	RTL2	300		ported • 2 driver • 87dB • 8 Ohms • 80W • 20,73,22cm • Reflex transmission line	
spkr	RTL3	400	126	ported • 3 driver • 90dB • 8 Ohms • 120W • 20,90,37cm • Bargain price floorstander has rich, heavy and bright sound with a good scale and fine basic neutrality.	REC'D
spkr	Studio 0.5	499	94	ported • 2 driver • 85dB • 8 Ohms • 75W • 20,62,30cm • Tiny floorstanding transmission line has good agility but doesn't provide the coherence or even the balance of Studio 1.	
spkr	Studio 1	699	78	ported • 2 driver • 86dB • 8 Ohms • 120W • 23,77,33cm • Genuinely extended bass from a compact box, very detailed but a shade clinical and detached in presentation.	REC'D
spkr	Studio 1m	899	118	ported • 2 driver • 86dB • 8 Ohms • 120W • 23,77,34cm • Transmission line helps bring the best from metal cone driver: lively transparency and fine bass extension.	REC'D
spkr	Studio Monitor M	2,449		ported • 3 driver • 87dB • 8 Ohms • 150W • 27,112,43cm • TLS, metal drivers, int stands	
spkr	Ref Standard-M	4,999		ported • 7 driver • 89dB • 8 Ohms • 800W • 56,121,50cm • Dual TLS, metal drivers	

TEAC UK LTD • TEL 01923 819630 • FAX 01923 236290 • DEALERS 200

amp	A-X1030	180		integrated • 40W • MM,3L,2T • hdph • 44,13,36cm • Mic input	
amp	A-X3030	220		integrated • 60W • MM,3L,2T • hdph • 44,13,36cm • Mic input	
amp	A-X5030	260		integrated • 75W • MM,MC,3L,2T • hdph • 44,16,36cm	

PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

amp	A-BX10	999	integrated • 100W • MM/MC,3L,2T • Balanced input
cass	V-600	150	single • Dolby B, C • HX Pro • 2 head • 44,15,29cm • Fine bias
cass	R-550	200	Dolby B, C • HX Pro • 2 head • 44,14,29cm • Blank scan
cass	W-750R	200	twin • Dolby B, C • HX Pro • 2 head • 44,15,29cm
cass	V-1010	250	single • Dolby B, C • HX Pro • 3 head • 44,15,29cm • Fine bias adjust
cass	V-3010	350	single • Dolby B, C • HX Pro • 3 head • 44,15,36cm • Remote control, pitch adjust
cass	W-6000R	450	twin • Dolby B, C • HX Pro • 2 head • 44,15,33cm • Pitch control, remote
cass	R-9000S	500	105 Dolby B, C • HX Pro • 3 head • 49,15,36cm • <i>Much better than average auto-reverse deck, well worth considering. Nicely engineered too.</i>
cass	V-6030S	550	single • Dolby B, C, S • HX Pro • 3 head • Dual capstan
cass	V-8030S	650	single • Dolby B, C, S • HX Pro • 3 head • Quartz locked, dual capstan
cass	V-8000S	699	105 single • Dolby B, C, S • HX Pro • 3 head • 48,15,36cm • Superb stability and real subtlety, this must be the best Teac yet. The only disappointment was Dolby C. REC'D
cd	CD-F3200	150	147 multibit • rem • 44,12,28cm • <i>A primitive-looking CD player, housing primitive 16-bit electronics which deliver an equally primitive and uninspiring sound</i>
cd	PD-D880	250	multibit • rem • 44,11,38cm • 5-disc carousel
cd	CD-3	250	bitstream • electrical out • rem • 45,13,28cm • Central mechanism
cd	CD-P4500	280	107 bitstream • electrical out • rem • 44,12,29cm • Teac's first genuine 1-bit player its sound described as having a certain 'organic warmth', very composed and easy going. REC'D
cd	VRDS-7	599	bitstream • electrical out • optical out • rem • 45,15,34cm • Twin BS, VRDS mech
cd	VRDS-10	770	119 bitstream • electrical out • optical out • rem • 45,15,34cm • <i>A basic analogue stage compromises the potential of Teac's superb engineering and digital electronics. Lacks bass energy.</i>
cd	VRDS-20	1,299	bitstream • electrical out • optical out • rem • 50,15,34cm • Twin DAC7, balanced output
cd	X-1	2,500	multibit • rem • 46,14,40cm • Balanced out, 4x20bit
cdt	VRDS-T1	499	144 transport • electrical out • optical out • rem • 44,15,33cm • <i>Superb quality engineering at an affordable price with a performance that's equally tidy and composed (tested with D-T1).</i>
cdt	P-700	899	120 transport • electrical out • optical out • rem • 23,14,40cm • Tested with D-700, it may lack the resolution of high end colleagues, but still sounds bubbly and entertaining. B'BUY
cdt	P-2S	4,299	130 transport • rem • 23,14,49cm • <i>The latest version of Teac's luxury P-2 transport sounds as over-engineered as it looks.</i>
dac	D-T1	450	144 bitstream • electrical out • optical out • 44,10,33cm • <i>Teamed with VRDS-T1, superb quality engineering at an affordable price, with performance that is equally tidy and composed.</i>
dac	D-700	599	120 multibit • electrical out • optical out • 23,14,40cm • With P-700, the D-700 may lack high-end resolution, but still sounds warm, bubbly and perpetually entertaining. B'BUY
dac	D-2	2,499	133 multibit • 23,14,49cm • <i>Assessed in partnership with the P-2s, Teac's VRDS statement looks a million dollars, but sounds rather thin and uninvolved. A great disappointment.</i>
digr	R-9	1,200	Digital Audio Cassette • electrical in • optical in • electrical out • optical out • bitstream • 45,16,36cm • Based on TASCAM technology
spkr	LS-X8	80	ported • 2 driver • 8 Ohms • 30W • 11,18,11cm • In black or white
spkr	S-W1	120	subwoofer • 6 Ohms • 100W • 17,44,30cm • Coaxial, shielded
spkr	S-300	150	ported • 2 driver • 6 Ohms • 100W • 17,24,17cm
rec	AG-V3020	450	FM, M • A/V • 95W • 30 presets • MM,4L,3T • rem • 44,16,38cm • Dolby Pro Logic
tun	T-X4030	120	142 FM, M • 20 presets • 44,9,28cm • Not much special, but still a well balanced, tolerable and capable all-rounder at a very reasonable price. B'BUY

TECHNICS • PANASONIC UK LTD • TEL 01344 853550 • FAX 01344 853081 • DEALERS 2000

amp	SU-V300	150	integrated • 25W • MM,2L,1T • hdph • 43,13,32cm • A/B speaker select
amp	SU-A600 MkII	200	integrated • 37W • MC/MM,3L,2T • hdph • 43,13,32cm • MOS, R-Core transformer
amp	SU-A700 MkII	250	integrated • 45W • MC/MM,3L,2T • hdph • rem • 43,13,32cm
amp	SU-A800 Mk2	350	134 integrated • 55W • MC/MM,3L,2T • rem • 43,14,37cm • <i>A quick audition might convince you that the '800 is something special, but longer term listening shows it's little but bluff.</i>
amp	SU-A900 Mk2	400	138 integrated • 90W • MC/MM,3L,2T • rem • 43,14,37cm • A Jeckly and Hyde amplifier with a dismal-sounding phono stage but delightfully transparent and engaging CD input. REC'D
amp	SU-C2000	700	preamp • rem • 45,13,35cm • Rotary resistor attenuator
amp	SE-A2000	1,050	power amp • 100W • rem • 45,19,44cm • Meters, R-Core, MOS AA
cass	RS-TR373	180	twin • auto reverse • Dolby B, C • 2 head • 43,14,29cm • Play transport unidirectional
cass	RS-TR474	200	twin • auto reverse • Dolby B, C • HX Pro • 2 head • 43,14,29cm • High speed FF/REW
cass	RS-BX601	230	146 Dolby B, C • HX Pro • 3 head • 43,13,29cm • Mic inputs, auto tape cal REC'D
cass	RS-TR575	250	twin • auto reverse • Dolby B, C • HX Pro • 2 head • 43,14,29cm • Optical quick reverse
cass	RS-BX701	270	136 Dolby B, C • HX Pro • 3 head • 43,13,30cm • Not cheap, but extremely well built deck, moderately well equipped, and a pleasure to operate and listen to. REC'D
cass	RS-BX747	300	single • Dolby B, C • HX Pro • 3 head • 43,13,30cm • Fine bias adj, THC lo-red base
cass	RS-TR979	380	twin • auto reverse • Dolby B, C • HX Pro • 2 head • 43,13,28cm • Both decks record, quick rev
cd	SL-PG370	120	mash • Remote control ready
cd	SL-PG470AK	140	mash • optical out • rem • CD edit
cd	SL-PG570AK	160	mash • rem • Digital servo, THCB base
cd	SL-PG670AK	200	mash • optical out • rem • 45,12,29cm • Virtual Battery operation
cd	SL-PS770A	250	147 mash • optical out • rem • 43,13,29cm • <i>A mellow-sounding player that never quite rouses from its slumber to really tackle the music at hand</i>
cd	SL-PS840	450	mash • optical out • rem • 43,13,34cm • Advanced MASH converter
cd	SL-P2000	1,000	mash • optical out • rem • 45,13,33cm • THCB base, R-Core transformer
hdph	RP-HT77	30	sealed • 160g • 32 Ohm • 3m lead, OFC wire
hdph	RP-HT86	40	sealed • 165g • 35 Ohm • 3m lead, XBS acoustic load
hdph	RP-HT600	50	sealed • 3m lead, double headband
hdph	RP-HT700	60	sealed • 5m lead, double headband
hdph	RP-F10	100	121 sealed • 300g • 32 Ohm • <i>Another very comfortable sealed circum-aural model, has modest sound isolation and uneven, sound favouring bass.</i>
hdph	RP-F30	180	sealed • 340g • 32 Ohm • 3m lead, XBS double drive
spkr	SB-CS55	80	ported • 2 driver • 8 Ohms • 60W • 25,43,25cm • Shelf/stand, shielded
spkr	SB-CS75	100	ported • 3 driver • 8 Ohms • 60W • 27,49,25cm • Composite mica cone mid
spkr	SB-CS95	150	ported • 3 driver • 8 Ohms • 100W • 29,54,25cm • Composite mica cone mid
spkr	SB-M20	200	ported • 2 driver • 60W
spkr	SB-M300	350	ported • 3 driver • 70W
rec	SA-GX170L	230	FM, M, L • 60W • 30 presets • MM,2L,2 • rem • 43,13,31cm
rec	SA-GX370L	280	FM, M, L • A/V • 80W • 40 presets • MM,2L,2T • rem • 43,13,31cm • Dolby Pro Logic
rec	SA-GX470L	350	FM, M, L • A/V • 80W • 30 presets • MM,4L,1T • rem • 43,14,36cm • Dolby Pro Logic
rec	SA-GX670L	450	FM, M, L • A/V • 100W • 30 presets • MM,4L,1T • rem • 43,16,36cm • Dolby Pro-Logic, help function
tun	ST-GT350L	140	142 FM, M, L • 30 presets • 43,7,30cm • Remote control capable
tun	ST-GT550L	190	FM, M, L • 39 presets • RDS • 43,7,31cm • Remote control capable, RDS
tun	ST-GT650L	230	FM, M, L • 39 presets • RDS • 43,10,31cm • Class AA, remote control ready
tt	SL-BD20	140	semi arm lift • 33/45rpm • 43,10,38cm • Belt drive, includes T4P cartr
tt	SL-BD22	160	semi arm lift • 33/45rpm • 43,10,38cm • Belt drive, includes T4P cartr
tt	SL-1210MKII	500	manual • 33/45rpm • 46,17,36cm • Quartz DD, no cartridge
tt	SL-1200MKII	500	manual • 33/45rpm • 43,10,38cm • Quartz DD includes T4P cartri

TESSERAC RESEARCH LTD • TEL 0181 669 0011 • FAX 0181 773 0406

amp	TAADA	1,500	preamp • MM/MC
amp	TALA	1,500	preamp • SL,1T
amp	TAHA	1,800	preamp • MC, • hdph
amp	TAP-A	5,300	preamp • MM,3L,2T
amp	TAMP-60	7,350	power amp • 60W • 2x Monoblocks

THETA • ABSOLUTE SOUNDS • TEL 0181 947 5047 • FAX 0181 879 7962 • DEALERS 17 (TLC - 50)

cdt	Data Basic	1,997	130 transport • electrical out • rem • 42,8,34cm • <i>Includes a budget version of Teac's VRDS mechanism in a fancy case: just too expensive for the performance on offer.</i>
cdt	Data II NTSC	3,290	transport • electrical out • rem • 42,12,40cm • AT&T, AES/EBU option
cdt	Data II PAL	3,490	transport • electrical out • optical out • rem • 42,12,40cm • AT&T, AES/EBU balanced in
dac	Pro-Prime II	1,800	bitstream • electrical out • 42,5,23cm
dac	Probasic II	2,299	multibit • 42,5,29cm
dac	Pro Gen III	5,690	multibit • 42,8,34cm • AT&T input option
dac	Pro Gen V	8,500	multibit • electrical out • 42,8,34cm

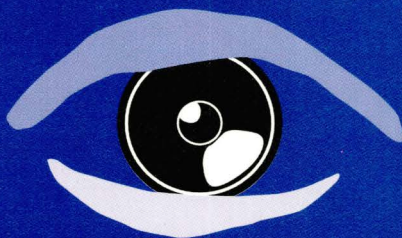
THEIEL • MPI ELECTRONIC UK LTD • TEL 01483 454993 • FAX 01483 454992

spkr	SCS	1,379	114 active • 2 driver • 87dB • 4 Ohms • 150W • 2,23,41cm • <i>Luxury compact sets class leading standards for coherence and communication, can sound a shade shut-in</i> REC'D
spkr	2	1,499	active • 2 driver • 87dB • 4 Ohms • 150W • 22,28,63cm • 15 wood veneers + black
spkr	CS-5	1,499	active • 2 driver • 87dB • 4 Ohms • 150W • 20,28,80cm • 15 wood veneers + black
spkr	CS2.2	2,749	active • 3 driver • 86dB • 4 Ohms • 250W • 30,33,106cm • 15 wood veneers + black
spkr	CS3.6	3,899	active • 3 driver • 86dB • 4 Ohms • 400W • 32,43,123cm • 15 wood veneers + black
spkr	CS7	10,476	active • 4 driver • 88dB • 4 Ohms • 500W • 35,48,140cm • 15 wood veneers + black
spkr	CS51	13,669	active • 5 driver • 87dB • 3 Ohms • 500W • 33,43,162cm • 15 wood veneers + black

THORENS • PORTFOLIO MARKETING • TEL 01494 890277

amp	TTP2000	500	139 preamp • MM/MC,4L • Minimalist, shoebox form
amp	TTA2000	550	139 power amp • 35W • Matches TTP2000, neo-Class A REC'D
amp	TRP3000	1,500	preamp • MM/MC • Phono stepup, valve
amp	TRA3000	2,000	power amp • 90W • Valve
tt	TD-180/AT91	180	semi arm lift • 33/45rpm • Belt drive
tt	TD180/S500	200	33/45/78rpm • Belt drive, plays 78s
tt	TD-280 IV/UK	200	semi arm lift • 33/45rpm • Electronic belt drive, AT95E

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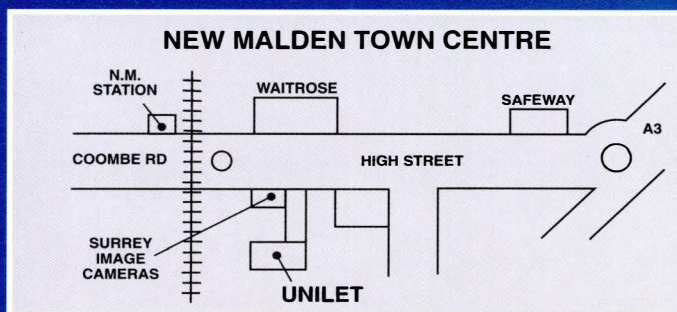
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PRODUCT £ ISSUE SPECIFICATIONS & COMMENTS

tt	TD-166 VI/UK/BC	200	manual • 33/45rpm • Blank armboard, cut to shape.	
tt	TD-166 VI/AT95E	270	manual • 33/45rpm • Inc TP50 manual arm, AT95E	
tt	TD-166 IV/RB250	300	103 manual • 33/45rpm • <i>Refined and solid sound with well focussed imagery; suitable for use with good MM and budget MC cartridges.</i>	B'BUY
tt	TD-3001BC	630	manual • 33/45rpm • No arm, various armboards avail	
tt	TD-2001	700	91 semi arm lift • 33/45rpm • <i>Similar to TD320 but much dearer - why? Sound is comfortable but not very detailed.</i>	
tt	TD-3001/UK	770	103 manual • 33/45rpm • <i>Excellent middle ranking esoterica, with strong all-round abilities rather than excellence in particular areas.</i>	REC'D
tt	TD-520	900	semi arm lift • 33/45/78rpm • Pitch control, no cart	

THULE • VIRTUAL REALITY AUDIO SYSTEMS • TEL 01277 227355 • FAX 01277 224103

amp	IA50	549	140	integrated • 50W • 4L,1T • <i>Best used as part of Thule's balanced-line system, otherwise its performance lacks any meaty substance.</i>
amp	IA100	949		integrated • 100W • 4L,2T • Fully balanced operation
cd	CD100	849		bitstream • electrical out • optical out • rem • Balanced out, Crystal chipset
cdt	TR200	749		transport • rem • Balanced AES/EBU input
dac	DAC-200	849	87	bitstream • electrical out • optical out • <i>A good first effort from Thule, even though its fizzy and over-eager sound could do with some house-training.</i>

TRIANGLE • KRONOS DISTRIBUTION • TEL 018687 48632 • FAX 018687 48281

amp	TE60SE	650		integrated • 70W • MM/MC,3L,1T • hdph
amp	Nemo Allion 02	1,550		integrated • 80W • 5L,2T
spkr	Titus TZe	325		2 driver • 90dB • 8 Ohms • 75W • 20,25,32cm • New tweeter, lifetime warranty
spkr	Comete TZe	475		2 driver • 91dB • 8 Ohms • 100W • 22,28,40cm • High sensitivity
spkr	Antal	975		2 driver • 92dB • 8 Ohms • 150W • 22,102,30cm
spkr	Zays	1,399		3 driver • 92dB • 8 Ohms • 250W • 99,22,28cm
spkr	Aitnis	1,950		3 driver • 90dB • 8 Ohms • 300W • 104,22,22cm
spkr	Altair	2,850		3 driver • 92dB • 4 Ohms • 300W • 35,120,30cm • Proprietary tweeter
spkr	Octant TXe	3,950		3 driver • 94dB • 4 Ohms • 300W • 42,150,19cm • Ultra high sensitivity
a.sub	SAT III	650		stereo • 140W

TUBE TECHNOLOGY • TEL 01932 850354

amp	Seer Line	575		preamp • 5L,1T • 35,8,25cm • Entry level, 10 yr guarantee
amp	Seer Phono	649		preamp • MM,4L,1T • 35,8,25cm • Tube phono stage
amp	Unisis Power Amp	1,099		power amp • 30W • 35,17,27cm • Stereo power amp
amp	Prophet	1,199		preamp • 4L,1T • 35,8,25cm • Two box pre, separate PSU
amp	Unisis Super Line	1,399		integrated • 30W • 4L,1T • 35,17,27cm • Line level version of Unisis
amp	Unisis	1,399		integrated • 30W • MM,3L,1T • 35,17,27cm • One tube phono stage
amp	Genesis	2,599		power amp • 100W • 35,15,27cm • 2x monoblocks
amp	Synergy I	3,999		integrated • 150W • 5L,1T • rem • 47,18,47cm • Bias monitor, soft-start

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spkr	Prima	450		ported • 88dB • 8 Ohms • 75W • 20,33,25cm • Solid walnut, stand mount
spkr	Seconda	550		ported • 88dB • 8 Ohms • 100W • 23,35,34cm • Solid walnut, stand mount
spkr	Opereetta	660		ported • 87dB • 8 Ohms • 70W • 22,30,26cm • Solid walnut, stand mount
spkr	Super Pavarotti	875		ported • 88dB • 8 Ohms • 150W • 23,55,23cm • Solid mahogany, stand mount
spkr	Callas II	895		ported • 87dB • 6 Ohms • 150W • 34,22,32cm • Solid walnut, Focal drivers
spkr	Divina	1,390		ported • 86dB • 8 Ohms • 150W • 24,39,40cm • Solid walnut, stand mount
spkr	Caruso II	2,250		ported • 3 driver • 88dB • 8 Ohms • 200W • 22,97,28cm • Solid walnut, floor standing

UNISON RESEARCH • UK DISTRIBUTION • TEL 01753 654531

amp	Simply Phono	495		preamp • MM/MC • For Simply series
amp	Simply Two	995		integrated • 12W • 4L,1T • 25,16,40cm • Single ended triode Class A
amp	Simply Four P	1,495		integrated • 24W • 4L,1T • 35,16,40cm • Single ended Pentode
amp	Simply Four T	1,545		integrated • 11W • 4L,1T • 35,16,40cm • Single ended triode Class A
amp	Smart 845	2,995		power amp • 24W • Single ended triode monoblocks

VAN DEN HUL UK • TEL 0622 721636 • DEALERS 160

cab	MV Videolink 75	30	108	Digital, electrical • coaxial • 75ohms • copper • <i>An AV-cum-digital cable that comes very close to besting QED's Digiflex. Still some emphasis on vocal sibilants, however.</i>	REC'D
cab	The Clearwater	50	109	Loudspeaker cable • stranded • silver/copper • <i>Despite its evocative title, the Clearwater turns out to be a disappointingly murky sounding cable.</i>	
cab	The Magnum	265	109	Loudspeaker cable • stranded • copper/silver • <i>Touted as vdH's most prestigious twinlead speaker cable, the Magnum sounds surprisingly soft and old fashioned.</i>	
cab	The Wind	330	109	Loudspeaker cable • stranded • silver/copper • <i>Blown-in from the continent, 'The Wind' kicks up a storm with its lush midrange and bone-crunching bass!</i>	REC'D
cart	MM-1	250	103	moving magnet • 5.5mV • removable stylus • <i>If woody midrange colouration could be tamed, the excellent imaging and admirable security would make it excellent.</i>	REC'D
cart	MM-2	299		moving magnet • 5.5mV • removable stylus	
cart	DDT-II	699		moving coil • 0.4mV • fixed stylus • Silver coils	
cart	MC-10	799	60	moving coil • 0.4mV • fixed stylus • <i>A neutral, balanced performer giving a transparent midrange, fine depth and focus and a firm, extended bass. Gosh!</i>	REC'D
cart	MC-One	999	60	moving coil • fixed stylus • <i>This extended all the positive qualities of the '10, but added greater authority and scale - worth all the extra money.</i>	REC'D
cart	MC-One/Hi	1,149	84	moving coil • fixed stylus • <i>Slight softening on transients was the only real flaw, but it didn't quite seem to have that special touch one expects.</i>	
cart	MC-Two	1,349	72	moving coil • fixed stylus • <i>Connected directly to any standard MM input, it rewards with a highly deailed yet fluid and musically convincing portrayal.</i>	REC'D
cart	G'hopper I/ISLA	2,200		moving coil • fixed stylus • Silver coils, Alinco magnet	
cart	G'hopper I/ISLN	2,200		moving coil • fixed stylus • Silver coils, Neodymium magnet	
cart	G'hopper I/ICMN	2,750		moving coil • fixed stylus • Copper coils, medium output	
cart	G'hopper I/IGLN	2,999		moving coil • fixed stylus • Gold coils, Neodymium magnet	
cart	G'hopper I/IGLA	3,200	122	fixed stylus • <i>Undoubtedly one of the finest cartridges available, it has tremendous bandwidth, energy and finesse.</i>	
cart	G'hopper I/ICHN	3,400		moving coil • fixed stylus • Copper coils, high output	
cart	G'hopper I/VGLA	3,450		moving coil • fixed stylus • Silver coils, Alinco magnet	

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hdph	SR60	3		open back • Mini, fits outer ear
hdph	SR12	3		open back • In ear, with spare plug
hdph	SR52	5		open back • Mini headphones 3.5mm plug



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hdph SR16	8		open back • Micro, volume control 3.5mm	
hdph SR250	19		sealed • Xtra bass feature	
hdph SR606	40	133	open back • 225g • 32 Ohm • <i>Although slightly overblown at times, this model is easy on the ears and essentially enjoyable</i>	REC'D
hdph IR5700	50		Infra-red cordless	
hdph IR5000	50		Mono, infra red cordless	
hdph SR850	50		open back • Double bow design for comfort	
hdph IR6000	70		Stereo infra-red cordless	
hdph SR909	70		open back • 285g • 600 Ohm • Remote control lead, all plugs	
hdph IR6500	90		Stereo infra-red with charger	
hdph SR10001FL	110		open back • 265g • 100 Ohm • In-front localisation	
hdph IR7100	120		Stereo infra-red cordless	
hdph IR7600	140		Stereo infra-red cordless	
hdph SR2001FL	140		open back • In-front localisation	

VOYD TURNTABLES LTD • TEL 01242 574528

tt The Voyd	1570	136	manual • 33/45rpm • 51,16,42cm • <i>Big three motor, acrylic platter'd separate PSU, analogue killer. One of the finest turntables on the market</i>	REC'D
tt 0.5	3,940	144	manual • 33/45rpm • 51,16,42cm • <i>Halfway between standard and Reference Voyds with the latter's platter and bearing. Superb finish, colourful and dynamic sound.</i>	REC'D
tt Reference	6,500	91	manual • 33/45rpm • 51,16,48cm • <i>Voyd's flagship, equipped with three substatal motors, a Lexan platter and brute PS. A strong contender for world's best.</i>	REC'D

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cd 16	7,395		multibit • Glass, plastic, BNC & AES/EBU	
cdt 8	3,195	130	transport • rem • 35,16,41cm • <i>Includes a budget version of Teac's VRDS mechanism in a fancy case; just too expensive for the performance on offer.</i>	
cdt 20	4,370		transport • Glass, plastic, BNC, AES/EBU	
cdt 7	9,995		transport • rem • 35,16,46cm	
dac 12	1,530		multibit • electrical out • optical out • Balanced and AT&T input	
dac 15	3,790		multibit • electrical out • optical out • rem • 35,9,41cm • Software upgradable	
dac 64.4	4,750		multibit • electrical out • optical out • 35,8,28cm • Balanced output	
dac 9	12,790		multibit • electrical out • optical out • rem • 44,9,36cm • Digital volume, separate PSU	

WELL TEMPERED • PEAR AUDIO LTD • TEL 01665 830862

tt Record Player	1,800	67	manual • 33/45rpm • 45,18,36cm • <i>Intriguing and challenging design. Musically it is not ideal, but has a limpid quality and a lack of artificiality that sets standards.</i>	REC'D
tt Classic	2,800		manual • 33/45rpm • 48,19,39cm • The original Well Tempered	
tt Super	3,500		manual • 33/45rpm • 49,19,39cm • Classic with carbon cart	
tt Reference	5,000		manual • 33/45rpm • 49,19,39cm • 'Fountainhead' base/carbon cart	

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spkr Centre Cube	49		ported • 87dB • 8 Ohms • 75W • 14,13,12cm • Shielded centre speaker	
spkr Valds 100	89		ported • 2 driver • 88dB • 8 Ohms • 180W • 27,17,18cm • 2-way bookshelf	
spkr Diamond 6R	99		ported • 89dB • 8 Ohms • 100W • 16,27,22cm • Stand/bookshelf mount	
spkr Valds 200	109		ported • 2 driver • 89dB • 8 Ohms • 180W • 38,21,22cm • Stand/bookshelf	
spkr Modus Micro	109		ported • 2 driver • 86dB • 8 Ohms • 75W • 14,23,12cm • Shielded	
spkr Modus Centre	119		ported • 87dB • 8 Ohms • 75W • 46,14,12cm • Shielded centre speaker	
spkr Modus Mini	139		ABR • 86dB • 8 Ohms • 75W • 14,39,12cm • Shielded two-way	
spkr Valds 300	149		ported • 2 driver • 90dB • 8 Ohms • 180W • 47,25,23cm • Stand/bookshelf	
spkr Modus One	159		ported • 2 driver • 89dB • 8 Ohms • 100W • 22,41,29cm • Stand/bookshelf mount	
spkr Modus Sub-bass	179		ported • 88dB • 8 Ohms • 200W • 57,23,38cm • Two channel double tuned sub-w	
spkr Modus Three	199		ported • 2 driver • 90dB • 8 Ohms • 100W • 22,57,29cm • Stand/bookshelf mount	
spkr Valds 400	199		ported • 3 driver • 91dB • 8 Ohms • 250W • 80,25,26cm • Floor standing	
spkr Modus Five	259		ported • 3 driver • 90dB • 8 Ohms • 125W • 22,65,29cm • Stand/bookshelf mount	
spkr Valds 500	299		ported • 4 driver • 91dB • 4 Ohms • 350W • 108,25,29cm • Floor standing	
spkr Modus Seven	339		ported • 3 driver • 90dB • 8 Ohms • 125W • 22,81,20cm • Floor standing	
spkr Modus One-Three	439		ported • 3 driver • 90dB • 8 Ohms • 150W • 22,109,29cm • Floor standing	

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spkr X1 Grand Slam	POA	138	ported • 3 driver • 94dB • Three-way reference	REC'D
spkr WAP Puppy II	5,600		subwoofer • 91dB • 25,53,35cm • Passive subwoofer for WATT	
spkr WAP Puppy 5	7,375		subwoofer • 91dB • Passive sub for WATTs	
spkr WATT 5	8,800		ported • 2 driver • 91dB • 27,31,36cm	
spkr WHOW II	12,500		subwoofer • 98dB • 88/65,36cm • Active subwoofer for WATT	
tt Benesch	1,550		manual • 33/45rpm • High-tech turntable	
arm Benesch ACT1	975		fixed armtube • proprietary fit • Carbon-fibre armtube, unipivot	

WOODSIDE ELECTRONICS • TEL 01934 520248

amp SC27 Line	705		preamp • 2L,1T	
amp SC27 MM	881		preamp • MM,2L,1T	
amp ISA230 Disc	899	116	integrated • 30W • MM,2L,1T • <i>Smooth and inoffensive valve amplifier, if one that lacks the sparkle and euphony required for a truly entertaining sound.</i>	
amp ISA230 Line	899		integrated • 30W • 4L,2T	
amp ISA 240	949		power amp • 40W	
amp SC27 MC	999		preamp • MC,2L,1T	
amp MA50 Class A	1,224		power amp • 50W • 1 channel monoblock	
amp STA35	1,323	100	power amp • 35W • <i>Synergistic pairing with SC26, with a cool, controlled sound, good focus and transparency. More about poise than grunt (tested with SC26).</i>	
amp SC25 Line	1,420		preamp • 2L,2T	
amp SC26 Phono	1,931	100	preamp • MM/MC,3L,2T • <i>Synergistic pairing with STA35 with a cool, controlled sound, good focus and transparency. More about poise than grunt (tested with STA35)</i>	
dac DAC2	509	101	multibit • electrical out • optical out • <i>Offering a sharp and dynamic sound, all the more captivating for its lack of graininess and 'tizz'. A reliable upgrade.</i>	REC'D
dac DAC1	909	87	multibit • electrical out • optical out • <i>Fine but slightly dated and costly package in performance terms - but flexible, musical and well built.</i>	

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amp AX-490	239		integrated • 85W • MM,MC,3L,2T • hdph • rem • 44,15,39cm • UK specified, system remote	
amp AX-590	299		integrated • 100W • MM,MC,3L,2T • hdph • rem • 44,15,39cm • UK specified, system remote	
cass KX-380	169		single • Dolby B, C • HX Pro • 2 head • 44,13,29cm • Play Trim, manual bias	
cass KX-W282	199		twin • Dolby B, C • 2 head • 44,13,28cm • Twin auto-reverse, 1 records	
cass KX-480	199		single • Dolby B, C • HX Pro • 2 head • 44,13,28cm • Auto-tape tuning, Play Trim	
cass KX-W482	249		twin • Dolby B, C • HX Pro • 2 head • 44,13,28cm • Twin recording auto-reverse	
cass KX-580	249	146	single • Dolby B, C, S • HX Pro • 2 head • 44,13,28cm • Award winning Dolby S deck	B'BUY
cass KX-W952	599		twin • Dolby B, C • HX Pro • 2 head • 44,16,37cm • Twin record, opt remote	
cd CDX-480	169	147	bitstream • rem • 44,10,28cm • <i>A dispassionately calm-sounding player that delivers the musical goods with little or no apparent enthusiasm</i>	
cd CDC-555	199		multibit • rem • 44,11,39cm • Entry level	
cd CDX-580	229		bitstream • electrical out • rem • 44,10,28cm • UK specified o/p stage	
cd CDC-655	249		bitstream • optical out • rem • 44,11,39cm • Tray load multi-player	
cd CDX-880	339	141	bitstream • electrical out • optical out • rem • 44,10,29cm • UK specified components	
spkr NS-C80	99		2 driver • 90dB • 6 Ohms • 80W • 14,45,17cm	
spkr NS-E80	120		2 driver • 90dB • 6 Ohms • 50W • 27,20,7cm	
spkr NS-C110	149		2 driver • 90dB • 6 Ohms • 120W • 15,47,18cm	
spkr NS10M	250		2 driver • 90dB • 8 Ohms • 100W • 21,38,20cm	
spkr NS-1000	1,399		2 driver • 90dB • 8 Ohms • 250W • 38,68,36cm	
rec RX-385RDS	269		FM, M • 40W • 40 presets • MM,3L,1T • rem • 44,13,30cm • System remote	
rec RX-V390RDS	299		FM • A/V • 60W • 40 presets • MM,3L,2T,2V • rem • 44,14,30cm • AV amp, 'stereo' surround	
rec RX-V590RDS	449		FM • A/V • 70W • 40 presets • MM,3L,3T,4V • rem • 44,15,39cm • True DSP	
tun TX-480L	139		FM, M, L • 40 presets • 44,9,30cm	
tun TX-580RDS	199		FM, M • 40 presets • RDS • 44,9,30cm	

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amp Integre Line	999		integrated • 45W • 4L,1T • 43,9,33cm	
amp 3 Power	1,199	72	power amp • 45W • 43,9,33cm • <i>Tested with 3 Pre - see for comments.</i>	
amp Integre	1,199	121	integrated • 45W • MM,4L,1T • 43,9,33cm • <i>Audiophile spec French integrated with good resolution and nice phono stage.</i>	
amp 3 Pre	1,250	72	preamp • MM,3L,1T • 43,9,33cm • <i>See-through, ethereal stereo images, but more convincing towards centre of soundstage (tested with 3 Pwr).</i>	
amp 2 Pre	1,699	56	preamp • MM,3L,1T • 43,9,33cm • <i>Superbly finished, good space and transparency. Needs transformer for MC cartridges (tested with 2 Pwr).</i>	REC'D
amp 2 Power	2,150	56	power amp • 70W • 43,9,33cm • <i>Superbly finished, but with slightly softened bass (tested with 2 Pre).</i>	REC'D
amp 1 Pre	3,750	62	preamp • MC,4L,1T • 43,9,33cm • <i>Tested with 1 Pwr - see for comments.</i>	REC'D
amp 1 Power	4,250	62	power amp • 85W • 43,14,33cm • <i>Well finished pre/power amp with front rank imaging and transparency, and can drive any loads (tested with 1 Pre).</i>	REC'D

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WARWICKSHIRE

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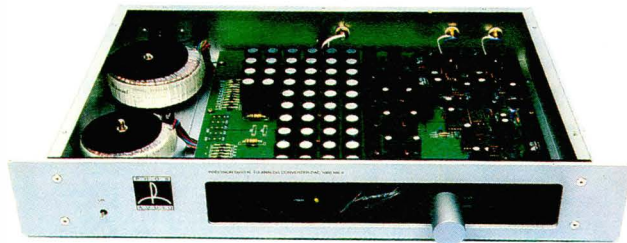
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Personal Prefixed and Soundstaged: Paul Messenger's system has marched to the Beat of a Danish diversion.

Messages

Peer group pressure I call it. First Martin Colloms started raving on to me about Naim's little *Prefix* phono stage, then Malcolm Steward comes over all superior about the bonus of adding numerous little *Mana Soundstage* platforms (£200) under his extensive collection of *Mana* support ironmongery. Malc too is a *Prefix* fan (*Choice* issue 145), so I started to feel a little left behind. Some serious tweaking and updating was clearly overdue.

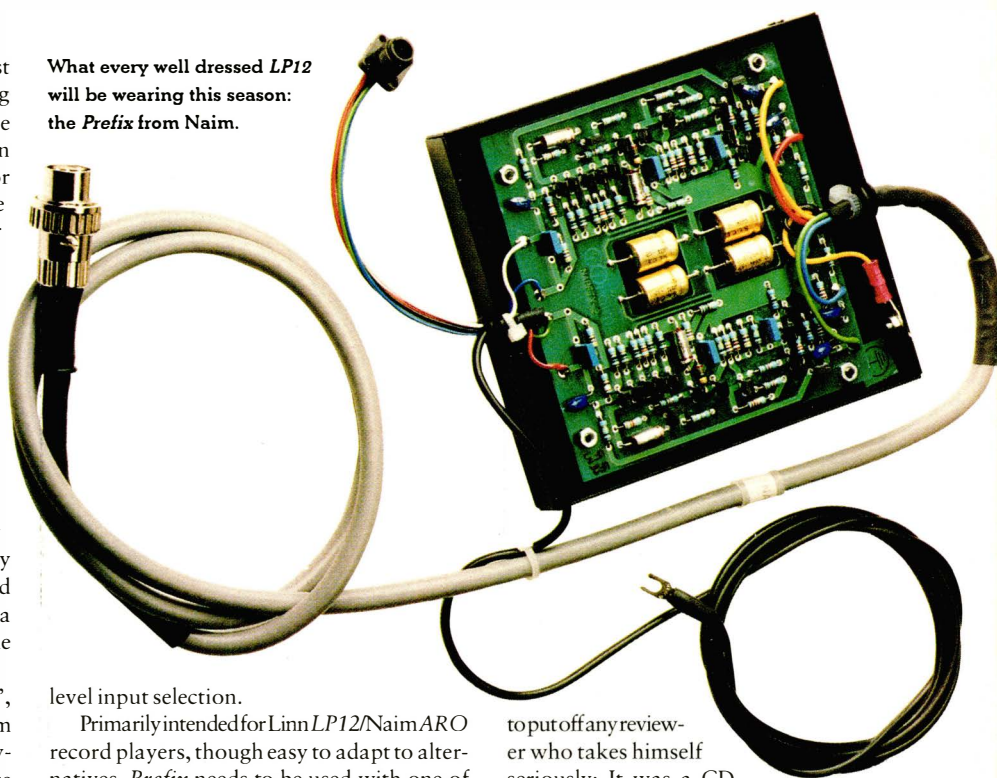
Mana mania was the first step, and not one to be taken lightly in view of the sheer time involved in stripping everything out then putting it back. There's always the nagging worry that simply disconnecting, removing, replacing and reconnecting might alone improve a system's sound, if only because all the electrical contacts get a good wipe—but I'm also quite certain that the *Mana Soundstage* additions deliver a very worthwhile improvement.

Apart from a slight DAT-like 'deadness', Christy Moore's new *Live at the Point* album is a superb recording, which I enjoyed playing at a realistic level—up until the point where the harsh and congested inter-track applause came in. Since the *Staging* process said applause sounds sweeter, clearer and more realistic, and I no longer have to turn down the volume between tracks, if at all.

While having the system *Staged*, I also decided to *Mana* the video gear, since there's no way the stack of sources I use for TV reviewing will fit on a normal trolley stand. It was during Wimbledon, which the BBC takes very seriously, delivering top quality near-identical pictures for a full fortnight. And I swear that the second week's post-*Mana* VCR-tuned pictures were better than the first, with a more extended and better ordered black-to-white dynamic range. Pity about Agassi though.

Prefixing followed a couple of weeks later, and proved to be an even more effective upgrade (for vinyl at least). Similar to a prototype I used for a time eight years back, this little device is mounted inside a turntable, adding both boost and equalisation to convert the tiny signal from a moving-coil cartridge up to normal 'line level'—similar to that generated by tuners, CD players and so on. Such a function is becoming increasingly relevant, as more enthusiast amps and preamps omit the specialised (and expensive) vinyl stage in favour of all line-

level input selection. What every well dressed LP12 will be wearing this season: the *Prefix* from Naim.



level input selection.

Primarily intended for Linn LP12/Naim ARO record players, though easy to adapt to alternatives, *Prefix* needs to be used with one of (various) Naim power supplies, and even this acknowledged incompetent found installation ridiculously easy and quick. The basic circuitry follows Naim's longstanding traditions, with the elimination of the tonearm-to-amp connecting cable as the main advantage.

It was therefore all the more surprising that the improvement was so obvious, albeit in a subtle rather than dramatic way. Although it's not feasible to swap between the two approaches for comparison purposes, there's no denying that *Prefix* markedly improved focus and mid-band precision in general, and definition in particular. The end result seems somehow less vinyl-like and more neutral—some of the 'hash' is cleared away, making it much easier for the music to get through. Everything worked beautifully in the all Naim set-up I generally use, but it was interesting how neutral and transparent *Prefix* sounded when feeding a Densen DM-20/DM-30 amp combo (despite some radio breakthrough problems which could not be sorted out in time).

I'm hoping to get a longer crack at this exciting new amp, but I have a suspicion we'll be hearing a lot more about Danish hi-fi specialist Densen Audio Technologies. The first product to come my way was almost guaranteed

to put off any reviewer who takes himself seriously: It was a CD called *DeMagic*, which emits a chirruping sound for three minutes when played. This procedure is claimed to 'de-magnetise' your signal path. Fortunately my sense of humour remains intact, and I couldn't deny it did seem to have a modest but detectable 'cleaning' effect (while wondering whether maybe it was my ears that had been demagnetised).

If the *DeMagic* CD represents an interesting talking point for tweaks, the Beat B-100 is something altogether more serious. A £600 line level integrated amp (a vinyl version is on the way at £150 extra), the B-100 sports an alloy case with over-size knobs and looks altogether very smart. The whole thing feels very solid and substantial, but best of all is its extraordinary invigorating sound—lively and fast with an exceptionally open and well projected upper mid-band. Although very much a first impression, this is undoubtedly one of the most exciting sounding amps I've come across in quite some time, at any price. Add in a bottom end that's notably tight and dry, and the net result is liable to be a little unforgetting. I wouldn't suggest feeding it from a harsh, brash CD player, but it could prove the perfect palliative to wake up a system which sounds dull and heavy—and there are plenty of those around! ▲



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